

The Art Curriculum at Brownlow Fold



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Purpose of Study

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



Curriculum Aims

Our art curriculum follows the national curriculum for art, ensuring all pupils:

- To produce creative work, exploring their ideas and recording their experiences.
- To become proficient in drawing, painting, sculpture and other art, craft and design techniques.
- To evaluate and analyse creative works using the language of art, craft and design.
- To know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.

Curriculum Design

At Brownlow Fold, our Art curriculum is carefully designed to ensure that learning is progressive, inclusive, and deeply rooted in the development of artistic skills, knowledge, and reflective thinking. We do this through:

- **Spiral Curriculum:** Core artistic concepts and skills are revisited across key stages through the themes of Chromatic, Monochromatic, and Sculpture. This ensures pupils build confidence and depth over time in using different media, understanding formal elements, and refining techniques.
- **Progressive Framework:** Pupils move from exploring basic elements (e.g. line, shape, colour) in early years and lower KS2, to developing more sophisticated understanding of composition, symbolism, tone, and texture in upper KS2.
- **Balanced Development:** Practical skill development is balanced with theoretical and disciplinary knowledge — pupils make, reflect, evaluate, and critique in equal measure.
- **Inclusivity:** Lessons are designed with accessibility in mind. Scaffolds, demonstrations, vocabulary support, and visual aids ensure all learners can access the curriculum, while challenge tasks extend higher-ability pupils' creative thinking and decision-making.

Art Key Teaching Methodology

- **Process-Led Learning:** Emphasis is placed on the creative journey — pupils experiment, make mistakes, reflect, and refine. The final outcome is valued, but the thinking and development behind it are equally important.
- **Practical Exploration:** Pupils work with a wide range of materials and techniques within and across the Chromatic, Monochromatic, and Sculpture units, encouraging curiosity, problem-solving, and experimentation.
- **Visual Literacy and Vocabulary:** Pupils are explicitly taught to "read" and interpret artworks, spot formal elements, and use subject-specific language to describe and evaluate both their own and others' work.
- **Scaffolded to Independent:** Lessons move from teacher modelling → guided exploration → paired discussion → independent creation and reflection, aligning with Rosenshine's Principles of Direct Instruction.

- **Artist and Cultural Connections:** Each unit introduces pupils to diverse artists, movements, and cultural practices — fostering appreciation, contextual understanding, and inspiration.

Art Key Teaching Pedagogy

- **Active Learning:** Pupils learn by drawing, painting, sculpting, discussing, and evaluating rather than by passive copying or rote completion.
- **Oracy in Art:** Structured talk is embedded throughout lessons. Pupils explain choices, critique constructively, and develop confidence in verbalising their creative decisions using sentence stems and key vocabulary.
- **Metacognitive Reflection:** Pupils are taught to reflect on their work using questions such as “What worked well?”, “What would I change?”, “How did the artist influence my choices?”, building independence and critical awareness.
- **Adaptive teaching:** Tasks are open-ended and adaptable. While all pupils work towards shared objectives, outcomes vary in depth and complexity to suit individual strengths.
- **Confidence through creativity:** All efforts are valued. Low-stakes exploration, regular feedback, and celebration of ideas (not just outcomes) create a safe space for artistic risk-taking.
- **Cross-Curricular Connections:** Links are made to history, geography, PSHE, science, and literacy for example, exploring identity through portraiture, or environmental issues through recycled sculpture.

Teaching Strategies

- **Modelling and Demonstration:** Teachers explicitly model techniques and creative processes, helping pupils internalise and replicate with understanding.
- **Interactive Activities:** Pupils engage in sketchbook tasks, quick challenges, artist analysis, collaborative projects, and critiques to keep learning active and responsive.
- **Scaffolding for Success:** Use of visual examples, vocabulary word banks, step-by-step guides, and sentence stems ensures that all pupils can participate meaningfully in practical and reflective tasks.
- **Progressive Challenge:** As pupils gain confidence, they are encouraged to work more independently, make creative decisions, and justify their artistic intent in greater depth.
- **Assessment for Learning:** Ongoing assessment is embedded through observation, questioning, pupil reflection, peer critique, and final outcome evaluations. Teachers use these insights to adapt teaching and inform next steps.

Rosenshine’s Principles of Direct Instruction and Art

At Brownlow Fold, our teaching is underpinned by the Principles of Direct Instruction: clear modelling, guided practice, frequent checking for understanding, and scaffolded support. Our Art curriculum aligns closely with these principles, ensuring consistency across all year groups.



Review: Each lesson contains a short review of previous learning to strengthen connections and recall. 	Modelling & Explanations: Models and worked examples are provided to demonstrate learning in action (I DO) 	Guided Practice: Practice is guided by the teacher as pupils begin to practice new learning. Teachers offer support and prompts (WE DO) 	Checking for Understanding: The teachers continuously check for understanding by asking questions and giving feedback. 	Independent Practice: The teacher monitors independent practice, ensuring learning become automatic (YOU DO) 
Small Steps: New material is presented in small steps with opportunities to practise, reducing cognitive overload. 	Questioning: Children are asked lots of questions and responses checked for pupil understanding. 	Scaffolding: The teacher provides temporary support and scaffolds for difficult tasks which is gradually removed. 	High Success Rate: Aim for a high success rate during instruction to build confidence and to promote motivation. 	Review: The teacher facilitates daily, weekly and monthly retrieval practice to strengthen knowledge and promote automatic recall. 

Teaching Sequence

At Brownlow Fold, our Art curriculum provides a structured and progressive approach to the teaching of visual art. Each unit builds on prior knowledge through carefully sequenced lessons that develop pupils' confidence in practical skills, artistic vocabulary, visual literacy, and critical reflection. Lessons are designed to be **interactive, exploratory, and inclusive**, incorporating a wide range of media and influences to promote creativity and cultural awareness.

Our teaching sequence ensures clear progression in **formal elements, techniques**, and **artistic thinking**, while supporting the development of pupils' ability to **talk about, reflect on, and evaluate** their work. Activities are **fully differentiated and inclusive**, with visual scaffolds, modelling, and open-ended outcomes that support pupils with **SEND and EAL**, enabling all learners to access and enjoy the creative process.

Our **spiral curriculum** ensures that key artistic concepts and vocabulary are revisited across year groups through the **Chromatic, Monochromatic, and Sculpture** strands. This promotes retention, deeper understanding, and creative confidence. Units are often linked to other areas of the curriculum such as **history, geography, science**, and **literature**, helping pupils make meaningful connections through art.

A typical unit of work has 5 lessons, which follow a consistent structure to promote **progression, retrieval**, and **connection**.

- **Unit Overview and Retrieval of Prior Knowledge-** Each unit begins by revisiting key knowledge and skills from previous learning. Retrieval tasks such as sketchbook annotations, vocabulary games, or class discussions activate prior learning and help pupils make links between existing and new knowledge.
- **Introduction of New Learning-** New techniques, concepts, or artists are introduced through teacher modelling, visual examples, and discussion. Pupils explore key vocabulary, analyse artist case studies, and observe demonstrations before beginning practical tasks. Clear objectives and success criteria are shared to help pupils understand the purpose of the lesson and what success looks like.
- **Guided Exploration and Practice-** Pupils practise new techniques and skills in a supported way for example, experimenting with shading, exploring different brushstrokes, or manipulating clay. This phase may include peer feedback, paired discussion, or group activities, enabling pupils to develop their understanding collaboratively and with increasing independence.
- **Independent and Creative Application-** Later lessons in the sequence provide opportunities for pupils to apply their learning in more open-ended and personal ways. For example, they may plan and create a final piece inspired by a studied artist, or use a combination of media and techniques to express a theme. Pupils are encouraged to make individual choices and reflect on how their work conveys ideas or emotions.
- **Retrieval and Reflection-** Throughout each lesson and at the end of the unit pupils revisit key vocabulary and concepts through sketchbook reviews, critique sessions, and reflective questions. Retrieval activities such as visual prompts, discussion stems, and recap quizzes support knowledge retention and deepen understanding of artistic processes.

Art lesson structure:

Each Art lesson at Brownlow Fold follows a consistent structure, designed to support skill progression, creative confidence, and long-term understanding. The lesson sequence ensures retrieval, engagement, modelling, and reflection are embedded throughout helping pupils think and work like artists.

1. Recap and Recall

Each lesson begins by activating prior knowledge through **retrieval practice**. Pupils revisit key art vocabulary, formal elements techniques, and previous artist studies. This stage reinforces long-term memory, strengthens connections across the **Chromatic, Monochromatic, or Sculpture** strands, and sets the foundation for new learning.

Activities may include:

- Quick sketch challenges
- Vocabulary matching
- Peer talk: “What do you remember about...?”
- Revisiting sketchbooks or artwork

2. Creative Hook

This stage captures pupils’ curiosity and introduces the new concept or artist in an engaging, meaningful context. The **creative hook** might be an artwork, video, object, cultural reference, or sensory material. It builds excitement, stimulates discussion, and provides a **visual or emotional entry point** into the lesson.

For example:

- Analysing an artwork and asking, “What do you see? What might it mean?”
- Watching a short artist video
- Exploring an unusual material or tool



- Listening to a piece of music linked to the theme

This phase supports **accessibility**, especially for **EAL and SEND pupils**, by anchoring learning in visual and experiential cues.

3. The Main Event

In this central phase, new artistic knowledge or skills are taught explicitly and practised through hands-on exploration. Teachers model techniques demonstrate processes, and introduce key vocabulary.

Pupils then engage in **guided practice** experimenting with materials, developing ideas in sketchbooks, or collaborating with peers before moving toward more **independent application**.

This phase may include:

- Teacher demonstration
- Scaffolded sketchbook tasks
- Artistic discussion using sentence stems
- Peer feedback
- Technique-based mini-projects

4. Wrapping Up

The final stage focuses on **consolidation and reflection**. Pupils revisit key vocabulary and concepts, evaluate their work, and reflect on their creative process. This helps prepare for future learning by embedding key takeaways and reinforcing metacognitive thinking.

Strategies may include:

- Whole-class critique or gallery walk
- Vocabulary quizzes
- Sentence stem reflections (e.g. "Next time I would...")
- Exit tickets or sketchbook annotations

This consistent lesson structure supports cognitive alignment by reinforcing retrieval and connecting new knowledge to existing schemas; nurtures creativity and confidence through the scaffolding of skill development and reflective thinking; promotes curriculum coherence by ensuring clear progression across the Art strands (Chromatic, Monochromatic, Sculpture); and enhances inclusivity by offering multiple access points to learning through visual, verbal, and practical modes.

Within each unit of work, we include a Green for Growth post learning check. This task is designed to enable pupils to showcase all the knowledge they have acquired and demonstrate their depth of understanding. The Key Knowledge for each unit is in bold, retrieved and then applied to future learning across the curriculum. Each unit of work is also enhanced by a unit specific knowledge organiser which highlights the key knowledge for that particular unit of work.

Teachers use the evidence base (pupil sketchbook, pupil retrieval practice book, Green for Growth Check) to make a 'professional judgement' about a pupils attainment. The teacher inputs the data on to BROMCOM using the year group end points for art.

Example Below

Year One Monochromatic Unit of work what is drawing?

Overview Of Learning In this drawing unit, children will learn about using a pencil to create lines, shapes, and values. They will develop some drawing skills that will start their primary school journey to becoming proficient as drawers. They will learn about the work of various artists and consider the different purposes that drawing can have.	Previous Learning EYFS Pupils learn to hold a pencil effectively to prepare for fluent writing. Pupils learn to use small tools such as scissors, paintbrushes and cutlery. Pupils learn how to show accuracy and care when drawing. Pupils learn to explore the natural world by observing and drawing pictures of animals and plants. Pupils learn to safely use various tools and materials, experimenting with colour, design, texture, form and function.	Knowledge And Understanding Practical Knowledge – Pupils will know the definition of line and shape and begin to understand the concept of value, know how to use a pencil and have explored pressure and grip. Theoretical Knowledge – Pupils will learn about artists' work worldwide, knowing art can be displayed in galleries. Disciplinary Knowledge – Pupils will consider some of the reasons people draw or create art, begin to describe art with appropriate vocabulary, and begin to understand that art can cause an emotional response.
Future Learning Year 2 – Pupils will explore how pattern is used in art. Year 3 – Pupils will explore how artists draw faces. Year 4 – Pupils will learn how to draw using perspective. Year 5 – Pupils will explore how they can find their own drawing style. Year 6 – Pupils will develop their skills in drawing a realistic portrait.	Key Vocabulary collaboration, continuous, doodle, gallery, graphite, line, monochromatic, pressure, represent, shape, tone, value, zigzag	Knowledge and Concepts shape, line, value
Misconceptions drawing pencils, rubbers, felt-tips (optional), blue colouring pencils, scissors, glue		

Lesson 1	Lesson 2	Lesson 3	Lesson 4	Lesson 5
Big question: How can we make marks with a pencil?	Big question: How can we use lines and shapes to draw?	Big question: How does Christa Rijneveld use lines to create art?	Big question: How can we create our own drawing inspired by Christa Rijneveld?	Big question: How can we describe art?

Practical Knowledge: ▪ Pupils will use a pencil and know the definitions of line and shape. ▪ Pupils will use a pencil to explore value.	Practical Knowledge: ▪ Pupils will use lines and shapes to draw. ▪ Pupils will develop control over a pencil.	Practical Knowledge: ▪ Pupils will describe artwork using appropriate vocabulary. ▪ Pupils will control a pencil with increased precision.	Practical Knowledge: ▪ Pupils will control a pencil with increased precision. ▪ Pupils will use scissors accurately and safely.	Practical Knowledge: ▪ Pupils will describe artworks with appropriate vocabulary.
Practical Outcome: Pupils will have drawn a rainbow exploring value.	Practical Outcome: Pupils will have drawn their own doodle art.	Practical Outcome: Pupils will have drawn a mountain scene using lines.	Practical Outcome: Pupils will have created mixed-media artwork using drawings and collages.	Practical Outcome: Pupils will have explored the work of a variety of artists.

Green for Growth Questions for Monochromatic Y1

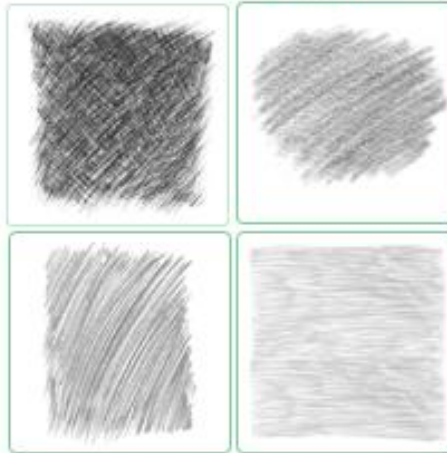
1. Complete the sentences

The tip of the pencil is made from graphite

The wooden part of the pencil is called the body

Some pencils have a rubber

2. In art, value means how light or dark we make a colour. Can you use your pencil to make 4 different tones (colours)?



3. Match the definitions



4. How can we describe the drawings by Mr Doodle?

Various answers

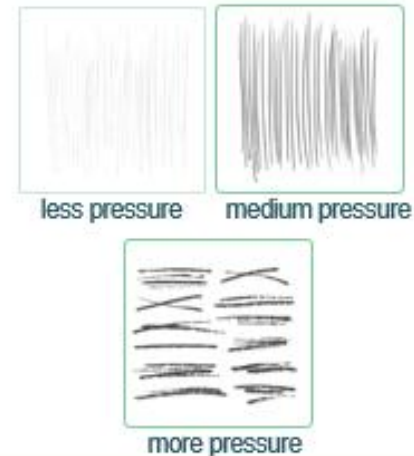
5. Which artwork is by Christa Riineveld?



A ☐

B ☒

6. Can you demonstrate different amounts of pressure whilst drawing lines?





7. Match the definitions	8. What types of things did Christa Rineveld include in her artwork?	9. List three words to describe this artwork:
collaboratio when people work with each other to complete a task monochromatic using only one colour	<u>Mountains, oceans, seas and the sky.</u>	<u>Various answers that may include:</u> <u>bright</u> <u>exciting</u> <u>calming</u> <u>interesting</u> <u>joyful</u> <u>peaceful</u> <u>dramatic</u>
What was most challenging when creating mehndi patterns? What would you try next time?	11. How could you describe this painting? How many words can you list?	
<u>Various answers</u>	<u>Various answers</u>	

Strategic Focus: Prioritising Foundational Knowledge, Basic Skills, and the Bottom 20% in Reading

Our strategy reflects a moral and professional commitment to equity in art education. We recognise that secure foundations in artistic knowledge and skills are a gateway to creativity, cultural understanding, and self-expression across the wider curriculum. We are determined to close gaps for our most vulnerable learners. By prioritising core visual elements, embedding essential techniques, and providing targeted support for those who need it most, we ensure that every child has the opportunity to succeed. Our commitment is that all pupils leave primary education confident in their ability to think, communicate, and create through art fully prepared to continue their artistic journey in the next stage of learning.

Foundational Knowledge in Art

Our curriculum is built on the principle that secure foundational knowledge underpins all future learning. In the primary phase, this means giving children repeated opportunities to acquire, revisit, and apply core concepts across English and the wider curriculum. We sequence learning so that pupils develop strong recall and understanding of essential subject knowledge, ensuring that no child is left behind in the building blocks of literacy. This approach also extends to the teaching of art, where children build a secure understanding of visual elements such as line, colour, shape, and texture over time. Through carefully planned progression, pupils revisit and deepen their knowledge of techniques and materials, enabling them to express ideas with increasing confidence and creativity. Literacy and art are interwoven, as children learn to interpret, critique, and reflect on artworks using appropriate vocabulary, supporting both their artistic development and their ability to articulate and communicate visually-informed ideas.

The art curriculum is structured around three distinct **domains of knowledge: practical, theoretical, and disciplinary**. Practical knowledge refers to the development of skills, techniques, use of materials, and handling of tools. Theoretical knowledge covers understanding of formal elements, artistic concepts, historical and cultural context, and art history. Disciplinary knowledge focuses on the ability to critique, evaluate, and reflect on art, as well as understanding how artworks are created and judged. Our curriculum follows a spiral curriculum built around three recurring thematic strands: **Chromatic (focused on colour and painting), Monochromatic (focused on drawing, line, tone, and value), and Sculpture (with an emphasis on working with clay)**. These strands are revisited in each key stage, allowing pupils to deepen their understanding and refine their techniques over time.

The curriculum introduces pupils to a diverse range of **artists, designers, and craft makers from different cultures and time periods**. Pupils are encouraged to compare and contrast artworks, identify influences, and connect these to their own creations. This exposure helps pupils understand art as a cultural and historical form of communication.

Throughout the art curriculum, pupils are taught to understand and apply the **formal elements of art: line, shape, colour, tone/value, form, texture, pattern, space, and perspective**. Alongside practical work, pupils learn and use appropriate artistic vocabulary to describe and reflect on their work and the work of others.

The curriculum is designed to revisit key knowledge and skills. Each year, pupils return to familiar techniques, concepts, and themes with greater depth and increasing complexity. This ensures that foundational knowledge is securely embedded and built upon, rather than taught in isolation.

Basic Skills

The teaching of foundational art skills such as drawing, colour mixing, brush control, and the use of key visual elements is a non-negotiable priority. We recognise that fluency in these skills is essential for pupils to confidently express themselves and access the broader art curriculum. High expectations, consistent routines, and carefully structured practice ensure that pupils not only acquire these skills but also gain the confidence to apply them independently and creatively across different media and contexts.

Basic Art Skills Non-Negotiable Priorities

- **Understanding of visual elements** developing a secure grasp of key components such as line, shape, colour, tone, texture, and form, and how they relate to each other in artworks.
- **Control and precision in mark making** ensuring that pupils can create marks and shapes clearly, accurately, and consistently across a range of tools and materials.
- **Technique development and fluency** embedding efficiency, confidence, and adaptability in core art skills like drawing, painting, and sculpting, both independently and in combination.
- **Art vocabulary** explicitly teaching and revisiting precise artistic terms to strengthen pupils' ability to describe, analyse, and communicate their ideas and critiques effectively.
- **High expectations and consistent approaches** reducing misconceptions about art processes and materials, and supporting clear, progressive skill development throughout each year group.
- **Structured practice and routines** enabling pupils to consolidate foundational art skills through regular, focused practice and apply them creatively across different media and contexts.

Addressing the Needs of the Bottom 20% in Reading

At Brownlow Fold we place a particular emphasis on supporting the lowest 20% of readers. We offer targeted support for the bottom 20% in reading because fluency is essential for accessing the wider curriculum. Without secure reading skills, pupils risk falling behind across all subjects. Early identification and intervention ensure that children receive the support they need to close gaps, build confidence, and develop positive attitudes towards reading.

We place a particular emphasis on supporting the lowest 20% of readers, ensuring early identification, targeted intervention, and bespoke support. This includes:

- **Systematic use of assessment** to monitor progress closely and highlight gaps in knowledge and skills.
- **Structured interventions** including additional phonics, precision teaching, and guided reading tailored to need.
- **Skilled adult support** deploying trained staff to deliver intensive, high-quality teaching.
- **Motivation and engagement** fostering positive attitudes to reading through carefully chosen texts that are both accessible and enjoyable.

We recognise that pupils in the bottom 20% for reading may face additional barriers in accessing the art curriculum. To ensure equity, we provide targeted support so that weak reading skills do not limit creative exploration or understanding of art concepts. Key strategies focus on reducing language barriers, supporting task comprehension, and ensuring all pupils can access and engage with the art curriculum confidently and meaningfully.

Key features of our approach in Art to overcome barriers:

- **Systematic use of assessment** to identify where reading difficulties impact understanding of artistic vocabulary, written instructions, or contextual studies of artists and artworks.
- **Structured support** simplifying and scaffolding written instructions, pre-teaching key art-specific vocabulary, and using visual exemplars and demonstrations to reduce reliance on reading alone.
- **Deployment of skilled adults** providing guided support by reading tasks aloud, explaining terminology, and modelling how to interpret instructions or written reflections.
- **Daily classroom practice** teachers explicitly teach and revisit key artistic language, use visual prompts and sentence starters, and offer opportunities to discuss ideas verbally before writing or creating.
- **Motivation and engagement** offering accessible, well-structured tasks and practical, hands-on experiences to ensure success and build confidence in both reading and artistic expression.

Adaptive Teaching

Adapting the curriculum for pupils with SEND

At Brownlow we provide opportunity for all pupils to experience success by:

- Adapting lessons, whilst maintaining high expectations for all, so that all pupils have the opportunity to meet expectations.
- Balancing input of new content so that pupils master important concepts.
- Making effective use of learning support staff.
- Achieving external validation to quality assure provision – DAQM achieved November 2024 and BPTAA achieved in July 2025

All pupils access the same curriculum and are given scaffolds to support. This approach supports high achievement for everyone and raises aspirations for all pupils. Listed below are some of the strategies that a teacher may implement to support children dependent on the area of need. Teachers will also make in-the-moment adaptations such as changing their language, clarifying a task or re-explaining a concept or explaining it in a different way etc.

SEND Art and Design Curriculum Adaptations

To support the SEND learners in **Art and Design** lessons the following are put in place:

- Items such as pencils, scissors, paint brushes etc can be found and put away in the right place easily.
- Tasks are made accessible through pupils using, where appropriate: specialist equipment. E.g., Adapted scissors.

- A range of drawing aids are provided such as grids, templates and viewfinders for transcription.
- Time is given, where appropriate for sensory exploration.
- A variety of materials and processes are used to make images and artefacts.
- Real objects are used which relate to the unit of work being taught – which they can touch, see and smell.
- Real objects are used to bring out ideas and feelings and can be displayed and/or photographed.
- Where necessary, natural products are explored through sight, sound, smell and/or taste.
- Pupil's subject knowledge is developed by recognising how artists and designers use ICT in their own work to create images and artefacts, and then using these as models to support activities and ideas in the classroom.
- Risk points in the lesson are planned for before each lesson takes place, e.g. for pupils with sensitivity to noise or smell, whether pupils need support in using art and design equipment.
- Pre teaching of vocabulary. The language of art and design may be challenging for many pupils, e.g. 'the specific uses in art of everyday words such as 'expression', or "terms specific to art, such as 'intaglio print'.
- Pupils are encouraged to experiment with materials, tools and concepts to reflect the reciprocal relationship between each artist and process. Individual risk assessments are completed when/where necessary.
- Scanned, photographed or videoed outcomes from the previous lesson's work using an interactive whiteboard are shared.
- Step-by-step reminders of key processes are shared and reinforced.

Adapting the curriculum for pupils who are more able in Art and Design

Key teaching strategies used to support provision for more able pupils with Art-specific approaches:

Task design: Teachers ensure the right pitch with appropriate challenge to engage pupils, i.e. tasks make them think, not merely do.

In Art, this may include open-ended briefs that require personal interpretation, combining multiple techniques, or responding to a given theme using a chosen medium. Pupils may be asked to analyse and recreate works in a different style or from an alternative cultural perspective.

Cutaway: Teachers determine if 'more able' pupils need all of the direct instruction for part of every lesson i.e. they may start the work earlier than the rest of the class.

In Art, more able pupils may move more quickly through technique demonstrations and begin their independent or exploratory work earlier. They may be encouraged to research an artist or movement in greater depth or experiment with advanced materials or tools.

Adaptations: Task, outcome, resources, how the pupils are grouped etc.

In Art, tasks may be adapted to allow for greater experimentation or complexity (e.g. introducing mixed media). Groupings might pair more able pupils with others to lead peer critique sessions or collaborative projects that require higher-order thinking.

Ongoing dialogue: Metacognitive approaches are used, encouraging the children to reflect on their learning and make decisions.

In Art, this could include sketchbook annotations, artist statements, and structured reflection on choices of materials, technique, and composition. Pupils are encouraged to evaluate their own and others' work thoughtfully and articulate the intention behind their artistic decisions.

Applying learning: Time to apply learning in a different context or extend learning, going sideways rather than always upwards.

In Art, this might involve applying techniques learned in painting to sculpture, to create art in response to music, literature, or current events, linking across the curriculum.

Working with others: Pair and group work.

In Art, this could involve collaborative projects such as large-scale installations in our school art gallery and group evaluation. More able pupils may take on leadership or mentoring roles, guiding others in the use of more complex techniques or in planning a shared creative vision.

Beyond the classroom: Opportunities sought beyond the classroom.

In Art, this might include working with visiting artists, curating an exhibition, or visiting galleries to deepen understanding.

Equity and Excellence

Our strategy reflects a moral and professional commitment to equity. We know that reading is the gateway to the curriculum, and we are determined to close the gap for vulnerable learners. By prioritising foundational knowledge, embedding basic skills, and investing in the progress of the bottom 20% of readers, we ensure that every child leaves primary education equipped for the next stage of learning.

Explicit Teaching of Vocabulary

Purpose

The use of accurate artistic vocabulary is essential for pupils to understand, articulate, and communicate their creative processes, reflections, and critical responses. Without a secure command of key art terms, children may misunderstand techniques, struggle to explain their artistic decisions, or fail to make connections between units, media, and artists.

How it supports learning

- **Vocabulary is introduced in context** when pupils first encounter a concept or medium in the scheme.
- **Visual exemplars, modelling, and art-making demonstrations** accompany new vocabulary—allowing pupils to link the term to a visual or tactile experience.
- **Repetition and varied application** across the spiral curriculum reinforce usage—children will meet the same vocabulary across different units, but in deeper or more complex ways.
- **Sentence stems and teacher modelling** help scaffold pupils' discussions about their work.

Progression across year groups

- **Introduction point:** Vocabulary appears on the progression map at the point when it is first taught, in line with the vocabulary progression document for Years 1–6.
- **Revisiting and deepening:** Key vocabulary recurs as pupils cycle through chromatic, monochromatic, and sculpture units; children recall, apply, and extend the meanings in new contexts.
- **Layering complexity:** Terms build on foundations. For example, early years may begin with “line,” “shape,” “colour,” and later expand to “tone,” “value,” “complementary,” “mixed media,” etc.

- **School-wide consistency:** Teachers refer to the vocabulary progression and coordinate across year groups to ensure continuity, avoiding gaps or unnecessary duplication.

Vocabulary progression throughout each year group:

	Vocabulary Progression					
	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	Monochromatic					
	collaboration, continuous, doodle, gallery, graphite, line, monochromatic, pressure, shape, tone, represent, value, zigzag	architect, chromatic, decorative, design, designer, drawing, evaluate, experiment, geometric, henna, line, mehndi, monochromatic, organic, pattern, shape, space	bridge, continuous, evaluate, iris, landscape, line, observational drawing, portrait, pupil, shape, still life, tear duct, texture, value	atmospheric perspective, colour perspective, cross-hatching, drawing, evaluate, experiment, form, gradient, hatching, horizon, inspiration, linear, one-point perspective, perspective, shape, stippling, value, vanishing point	abstract, angular, body, bold, composed, distorted, form, geometric, graphite, hyperrealism, inspired, line, mixed media, monochromatic, organic, perspective, shape, simplistic, stylised, texture, value	cupid's bow, form, geometric, graphite, horizontal, iris, nose bridge, observe, organic, philtrum, portrait, proportion, pupil, reference material, shape, tear duct, value, vertical
	abstract, colour, curved, decorate, dot, ferrule, gallery, handle, inspire, line, meaning, primary colours, realism, shape, space, toe, tour	colour palette, colour wheel, complementary colours, contrast, elements, evaluate, ferrule, inspire, landscape, medium, original, portrait, primary colours, print, process, secondary colours, serigraph, still life, vivid	abstract, acrylic paints, annotation, annotate, art galleries, blending, chromatic, creativity, famous, habitats, illustrator, illustration, life cycle, medium, metamorphosis, observational, realism, species, transparent, watercolour paints	annotate, architect, architecture, collage, composition, context, curator, drafting, evaluate, form, medium, mixed media, photo collage, sketchbook, texture, transparent, value, watercolour paints, Victorian	angular, collage, colour, commissioned, composition, form, inspiration, line, medium, memorialising, miniature, opaque, paint pan, portrait, portraiture, primary colours, proportion, replica, royal, secondary colours, shape, sitter, space, texture, transparent, value, Victorians	activist, carbon footprint, composition, climate change, collage, endangered, evaluate, form, floppy discs, geometric, mixed media, proportion, protest, reference, slogan, stylised, sustainable, sustainability, translucent, VHS cassette tapes

Sculpture	2D, 3D, ceramic, clay, coil, emotion, evaluate, imprint, kiln, nature, primary colours, sculpt, sculptor, sculpture, slab, texture, varnish	2D, 3D, clay, decoration, evaluate, form, imprint, influenced, inspired, ornament, pottery, primary colours, relief, score and slip, sculpture, secondary colours, shape, sphere, spherical, varnish	archaeologist, ceramic, clay, climate, column, experiment, imprint, influence, inspire, pinch pot, pottery, primary colours, relief, score and slip, sculpture, secondary colours, sphere, texture, wedging	burial sites, coiled, coils, earthenware, excavate, hand-building, high relief, imprint, knead, low relief, pinch pot, pottery, primary colours, relief, revolution, score and slip, sculpture, secondary colours, textured, tomb, wedge	analogous colours, ball clay, bone china, composition, context, condition the clay, country of origin, earthenware clay, excavate, faience, kneading, manipulate, mould, notable, porcelain, revolution, shade, stoneware clay, tint, tone	blend, ceramic, condition, context, hand-building, kiln, kneading, malleable, manipulate, moulding, notable, primary colours, score and slip, sculpture, secondary colours, shade, tertiary colours, tint, tone, varnish

Art and Design Key Terminology

		Shape, Form and Space	Tone	Pattern and Texture	Line	Colour
Line	The path left by a moving point, e.g. a pencil or brush dipped in paint. It can take many forms e.g. horizontal, diagonal or curved.					
Tone	Is the lightness or darkness of something. This could be a shade or how light or dark a colour appears.					
Texture	The surface quality of something, the way something feels or looks like it feels. There are two types actual or visual.					
Shape	An area enclosed by a line. It could just be an outline or it could be shaded.					
Pattern	A design that is created by repeating lines, shapes, tones or colours. It can be manmade like a fabric or natural like the markings on animal fur.					
Colour	There are two types including primary and secondary. By mixing any two primary together we get a secondary.					

	Closed Open Distorted Flat Deep Flat Positive Negative Foreground Background Composition Curvaceous Elongated Large Small 2D 3D	Bright Dark Faded Smooth Harsh Contrasting Grey Strong Powerful Feint Light Medium Dramatic	Repeated Uniform Geometric Random Symmetrical Soft Irregular Course Bold Uneven Bumpy Rough Smooth Spiky Broken Furry Fine Flat	Free Rough Controlled Powerful Strong Geometric Angular Light Delicate Flowing Simple Thick Thin Horizontal Broken Interrupted Rounded Overlapping Faint	Bright Bold Radiant Neon Dull Vivid Contrasting Deep Monochrome Complementary Natural Earthy Subtle Pale Cool Warm Luminous Strong
Sentence starters when evaluating artwork... . In this piece the artist has/I have... . The materials the artist used/I used... . The technique the artist used is/I used is... . Through working in this way I have learnt how to... . The artist..... has influenced my work because... . I am particularly pleased with..... and I now aim to...	. I think using..... worked really well because... . To develop this piece I could... . This piece could develop further by including... . I have shown... . The artist has shown...				

Retrieval Practice

Retrieval practice the act of recalling previously learned information — is one of the most effective strategies for strengthening memory and improving long-term learning. Research shows that knowledge is forgotten rapidly if not revisited, a process described by **Ebbinghaus' Forgetting Curve**, which illustrates how retention drops steeply over time without reinforcement. Retrieval interrupts this decline: every time pupils recall information, the memory trace strengthens, making it easier to access in the future. This not only improves recall but also helps pupils transfer knowledge to new situations.

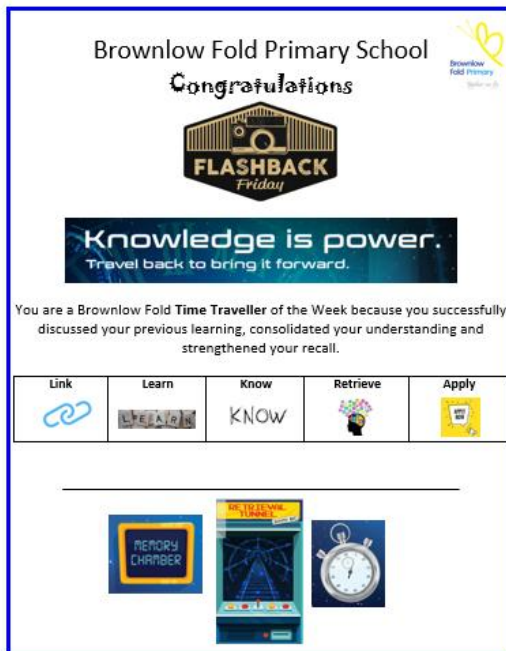
At Brownlow Fold, **retrieval practice is a high priority across all areas of the curriculum**. We believe that remembering more leads to knowing more, and we have embedded strategies to ensure pupils revisit and apply prior learning regularly.

Whole-School Approaches

➤ Retrieval Alley

To support retrieval, we have created a **Retrieval Alley** – a corridor that acts as a “memory chamber,” bringing key learning to the forefront of pupils’ minds. Each half term, one year group fills the alley with essential knowledge in an interactive way. Other classes create their own ‘mini chambers or displays within their classrooms’, ensuring retrieval is embedded throughout the school. Each class has a **‘Key Knowledge Box’** containing essential facts, concepts, and vocabulary pupils are expected to retain. These boxes provide clarity on core learning, strengthen long-term retention, and ensure curriculum continuity across the school.





Brownlow Time Traveller

Each class celebrates a **'Time Traveller of the Week'** to reward pupils who excel in retrieval activities.

Teachers look for children who:

- Connect current lessons to previous units.
- Recall key facts, vocabulary, and methods with increasing accuracy.
- Explain how prior knowledge has supported their learning today.
- Show effort and positivity in retrieval activities.

Curriculum-Based Retrieval

- **Green for Growth Checks:** At the end of each unit, pupils complete a post-learning task to showcase their knowledge and demonstrate depth of understanding.
- **Knowledge Organisers:** Each unit (subject dependent) is supported by a knowledge organiser that highlights the **Key Knowledge** in bold. This knowledge is retrieved regularly and applied to future learning across the curriculum.
- The **Learning Cycle (Learn – Know – Retrieve – Apply)** ensures pupils build on prior knowledge, develop understanding, recall and strengthen key concepts, and confidently apply them to future learning.

<u>Link</u>	<u>Learn</u>	<u>Know</u>	<u>Retrieve</u>	<u>Apply</u>

Focus on prior knowledge through pre learning questions ▪ Within the same subject ▪ Within another subject ▪ From personal experience	Use the prime learning challenge, expressed as a question. Use the information gained from pre-learning tasks and our school context, to answer the subsidiary questions	Use the Knowledge Organisers and the Green for Growth Check	Link ideas to existing knowledge and organise into mental models/schemata	Apply knowledge to future learning
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These approaches ensure pupils are consistently **learning, knowing, retrieving, and applying** knowledge, making connections across the curriculum and strengthening long-term memory.

Retrieval in Art

Unit Retrieval:

- **Art Curriculum: End-of-unit critiques** and **practical outcomes revisit essential knowledge and skills**, ensuring pupils have secured key artistic concepts before progressing. Final pieces, artist reflections, or sketchbook annotations provide opportunities to consolidate and apply learning.
- **Whole-School Link:** The **Green for Growth check** enables pupils to demonstrate their understanding of key art concepts and vocabulary, drawing on content from unit-specific knowledge organisers and applying it through both practical work and verbal/written reflection.

Termly / Curriculum Retrieval:

- **Art Curriculum:** The structured revisit of key domains (e.g. chromatic, monochromatic, sculpture) ensures that artistic skills, processes, and vocabulary are revisited and deepened over time.
- **Whole-School Link:** Whole-school knowledge organisers and Retrieval Alley displays support consistent progression and retention of visual language, techniques, and artists studied across year groups. Regular sketchbook use and displays reinforce long-term knowledge of media, styles, and disciplines.

Art and Design Knowledge Retrieval			
Year One	Monochromatic Retrieval	Chromatic Retrieval	Sculpture Retrieval
	What is drawing? • What is a line? Can you show one using your pencil? • What is a shape in art? Can you draw one? • What happens when you press your pencil lightly or firmly? • Why do people make drawings?	Does abstract art mean anything? • What are the three primary colours? • How do we mix primary colours to make secondary colours? • What does "abstract art" mean? • Can you name a famous abstract artist? • What are the parts of a paintbrush?	Why do sculptors sculpt? • What is clay and where does it come from? • What are the three primary colours and how do you mix secondary colours? • What is a sculpture? • What does it mean to imprint clay?

	- Where can we see art in real life? - What does the word "monochromatic" mean? - What is the difference between a doodle and a drawing?	- What does the word "realism" mean in art? - Where can we find artwork outside of a gallery? - How might art make someone feel?	- Can you name a tool used to paint sculptures? - What feelings can sculptures make us have? - Why might someone want to make a sculpture? - Who is a sculptor we've learned about?
Year Two	Monochromatic Retrieval How can patterns be used in art? - What is a pattern? Can you describe or draw one? - What is the difference between organic and geometric shapes? - What tools do we use to make patterns neatly? - What is space in a drawing? How can we use it? - What do Mehndi artists use patterns for? - What does the word "decorative" mean in art? - Can you name a designer and describe their style?	Chromatic Retrieval How can artists use colour? - What are warm colours? What are cool colours? - What are complementary colours? Can you give an example? - What is the colour wheel and how does it help artists? - How do different colours make us feel? - What is a landscape painting? What is a portrait? What is a still life? - Why do artists sometimes choose not to be realistic? - Can you name a painting by Ted Harrison? - What does it mean to "evaluate" your own work?	Sculpture Retrieval How have castles inspired artists? - What does "wedging" clay mean? - What is the 'score and slip' method used for? - What is a "relief design" in sculpture? - What's the difference between a sculpture and an ornament? - What is a form in art, and how is it different from a shape? - What is a ceramic factory, and what might it produce? - Why do some sculptures have a practical purpose? - What is a spherical shape?
Year Three	Monochromatic Retrieval How do artists draw faces? - What is observational drawing? - How can different lines and shapes represent facial features? - What does "texture" mean in a drawing? - What is the difference between a portrait and a still life? - Why is practise important for artists?	Chromatic Retrieval What is illustration? - What does an illustrator do? - How is watercolour different from acrylic paint? - What is a complementary colour? Can you name a pair? - What is observational drawing? - Why might artists choose illustration as their medium?	Sculpture Retrieval How can where you live impact you as an artist? - What is a pinch pot and how do you make one? - How do artists get inspired by the places they live? - What kind of shapes can we see in plants? - What is the difference between moulding and carving?

	• What are the parts of the eye an artist might draw? • How can we show emotion in a drawing?	• Can art influence how we think about the world? • What makes a successful colour blend? • Who are some illustrators we have studied?	• Who is a Mexican artist we studied, and how did their location influence their work? • What is a collage and how can we use it in sculpture work? • What does “evaluate” mean when looking at art?
Year Four	Monochromatic Retrieval How do artists draw perspective? • What is perspective in art? • What are a vanishing point and a horizon line? • How do artists show form using shading? • What is atmospheric perspective? • What is cross-hatching and how is it different from stippling? • Why might an artist choose to experiment in their drawing? • How can value help us show depth?	Chromatic Retrieval Why do artists keep sketchbooks? • What is a sketchbook used for in art? • How is drafting different from sketching? • What is mixed media? • How do artists use photo collages? • What might an artist include when annotating a sketchbook? • How can we respond to issues like sustainability in our artwork? • What is meant by the “context” of an artwork? • How can technology influence how art is created?	Sculpture Retrieval What can pottery tell us about the past? • What is a coiled pot, and how do we build one? • Why do some sculptures have lids, and how can we design them? • How can art tell us about life a long time ago? • What materials did Ancient Egyptians or Romans use in their pottery? • What’s the difference between 2D and 3D in sculpture? • What is hand-building in clay? • What is a canopic jar and what was it used for?
Year Five	Monochromatic Retrieval How can we find our own style of drawing? • What does it mean for an artist to have a style? • What is the difference between geometric and organic drawing styles? • How does using proportion affect your drawing? • Can you describe a piece of art using words like “abstract” or “stylised”? • Why doesn’t all art need to look realistic?	Chromatic Retrieval How realistic do portraits need to be? • How do we mix different skin tones? • What is a miniature portrait? • What are the seven elements of art? • What does "composition" mean in a portrait? • How do artists use colour to express emotions in portraiture? • Can a portrait be abstract or stylised? Why? • How do we use measurements to help draw faces in proportion?	Sculpture Retrieval How can flowers inspire artists? • What are the four different types of clay? • What does it mean if clay is “malleable”? • How can we create tints, shades, and tones with paint? • What is an analogous colour scheme? • How do artists show the shape and form of flowers in sculpture? • How has William Morris been inspired by nature?

	• What do we mean by “bold” or “simplistic” in a drawing? • How can we describe someone else's artwork respectfully?	• Who decides what a piece of art is worth?	• Why might an artist choose to work with earthenware vs porcelain?
Year Six	Monochromatic Retrieval What mistakes can artists make when drawing faces? • What common mistakes happen when drawing portraits? • How can using reference materials help us? • What is the philtrum and where do we find it? • Why is close observation important in drawing? • How do vertical and horizontal lines help with proportion? • What does it mean to improve a drawing through practise? • How do we use vocabulary to evaluate artwork?	Chromatic Retrieval Can art help save the planet? • How can artists help raise awareness about environmental issues? • What is sustainability in art? • Can a design on a t-shirt be considered art? Why or why not? • How can artists reduce, reuse, and recycle in their work? • What is the grid method and how is it used in art? • What is meant by "manipulate" when talking about materials? • What does "matte" mean when describing a paint finish? • Can you name a piece of art that was made for a charitable or political cause?	Sculpture Retrieval How can food inspire artists? • How can clay be sculpted around something to make a larger structure? • Why might a sculptor use foil inside a sculpture? • What does the word “manipulate” mean in art? • What does “matte” mean when describing the surface of a sculpture? • How do artists use food to send a message in their work? • Who decides how much a sculpture is worth? • What makes an artist’s style recognisable? • Can you name a sculpture or artist that was inspired by food?

Curriculum Conversation/Retrieval Practice: Art and Design

Each half term the children are split into mixed year groups and all teachers lead a ‘Curriculum Conversation.’ This provides the children with the opportunity to share their learning with others and make connections between components. Children are therefore more likely to remember key knowledge in the long term. Our curriculum builds on prior learning and re-visits content, supporting the children to develop strong schemata.

- What kinds of things are you expected to learn and remember over time?
- What knowledge do you need to learn to be able to be X (e.g. explore, experiment, create, and draw)?
- What does it mean to get ‘better’ at art in our school?
- How does our curriculum teach you about the different and contradictory ideas of art? I.e. Traditional, Modern and Contemporary?
- How does our curriculum challenge your perception of art and broaden your exposure to the many disciplines or ideas of art?

- How does our curriculum prepare you for a particular topic through the knowledge that came before it?
- Show me how x is taught and re-visited throughout our curriculum, so you remember it long term (e.g. drawing).
- Are there any Art-specific experiences linked to the curriculum that take place outside of the Art classroom?
- Can you talk me through what specific practical knowledge you learnt in this unit of work?
- How does the curriculum help you to make links and connections between the different artists or art that you look at?
- Remembering: Can you recall or remember knowledge about an artist/piece of artwork?
 - Understanding: Can you explain how to use a technique?
 - Applying: Can you use the knowledge you have in a new way?
 - Analysing: Can you differentiate between ... and ...?
 - Evaluating: Can you justify the decisions and choices you have made in your work?
 - Creating: Can you create something new, create a new idea or use a new thought process?

Oracy

At Brownlow Fold, we view oracy as a fundamental skill that underpins learning, social development, and future success. Through deliberate teaching across all subjects, pupils are supported to develop strong speaking and listening skills, use vocabulary and grammar accurately, and communicate with clarity and respect. Oracy at Brownlow Fold not only supports academic achievement, critical thinking, and deeper understanding, but also builds confidence, empathy, and positive relationships. By providing language-rich experiences, we help close attainment gaps, ensuring every child has the opportunity to thrive in school and beyond.

At Brownlow Fold, oracy is deliberately embedded within the art curriculum to ensure pupils not only develop their practical skills and creative expression, but also build the confidence and language needed to articulate their artistic choices, reflect critically, and respond thoughtfully to their own work and that of others.

- **Artistic vocabulary:** Each unit introduces and revisits key art terminology. Teachers explicitly model the use of precise vocabulary during demonstrations, critiques, and evaluations. Pupils are encouraged to use this language when describing techniques, giving feedback, or analysing artwork.
- **Stem sentences:** Structured sentence frames (e.g. “I chose this material because...”, “The colour palette creates a feeling of...”, “This artist’s work shows...”) support pupils in expressing ideas clearly, justifying decisions, and using domain-specific language with confidence.
- **Discussion and critique:** Lessons are designed to promote rich, respectful dialogue. Pupils are given regular opportunities to explain their creative process, justify artistic choices, and respond to peer work constructively—deepening both personal reflection and conceptual understanding.

- **Collaborative learning:** Paired and group activities promote active listening, respectful feedback, and shared decision-making. These dialogues allow pupils to verbalise, test, and refine their creative thinking.
- **Guided questioning:** Teachers use targeted, open-ended questions to prompt deeper thinking and full-sentence responses. Questions help pupils reflect on intention, process, and outcome.
- **Presenting learning:** Pupils regularly share and explain their work through group critiques, gallery walks, and school displays. This builds confidence, helps children reflect on their own development, and strengthens their ability to communicate visual ideas to different audiences.
- **Questioning to Strengthen Artistic Thinking:** Children are encouraged to articulate the reasoning behind their choices. This fosters a reflective, intentional approach to art-making.

At Brownlow Fold, we believe that art is about more than producing an outcome—it is about developing children as confident, thoughtful, and articulate artists. Oracy supports this by encouraging them to explain their ideas, critique constructively, and engage meaningfully with visual language.

By embedding purposeful questioning and structured talk into our art teaching, we:

- **Develop reflective thinkers** – enabling children to evaluate and refine their ideas.
- **Deepen conceptual understanding** – helping pupils connect artistic techniques with meaning and intention.
- **Promote artistic talk** – building confidence in using subject-specific vocabulary.
- **Encourage diverse perspectives** – valuing different interpretations, styles, and creative solutions.
- **Support formative assessment** – providing insights into pupils' understanding, creativity, and development.

TALK LIKE AN ... ARTIST 1

ANALYSING ART

In this piece, I can see ...

This piece reminds me of ...

The piece makes me feel ... because ...

I think the artist has created this by ...

I really like ... I particularly like ...

I dislike ...

I find this interesting because ...

CREATING ART

I am experimenting with ... to see ...

I found working with ...

I chose to ... because ...

I was able to create ... by ...

COMPARING ART

This piece is similar to ... because ...

This piece is different to ... because ...

... and ... have some things in common. Firstly, ...

... and ... are very different. Firstly, ...

EVALUATING ART

The best thing about my piece is ... because ...

I was able to copy the artist's style by ...

My choice of ... allowed me to ...

I am not totally happy with ... because ...

TALK LIKE AN ... ARTIST 2

ANALYSING ART

In this piece, I can see ...

This piece reminds me of ...

The piece makes me feel ... because ...

I think the artist has created this by ...

My first impression is ... I particularly like ...

I dislike ... The technique the artist has used is ...

I am inspired by this work because ...

CREATING ART

I am experimenting with ... to see ...

I found working with ...

Using ... I have attempted to ...

I was able to mimic ... by ...

COMPARING ART

This piece is similar to ... because ...

This piece is dissimilar to ... because ...

... and ... have some things in common. Firstly, ...

... and ... are distinctively different. Firstly, ...

EVALUATING ART

The most successful element of this work is ... because ...

I was able to copy the artist's style by ...

My choice of media/ technique has allowed me to ...

Colour

- bright
- vivid
- dull
- dark
- pale

Texture

- rough
- smooth
- hard
- soft
- cracked

Shape

- square
- rounded
- angular
- sharp
- flat

Composition

- simple
- complex
- centred
- off-centre
- background
- middle-ground

Colour

- bright
- vibrant
- dull
- dark
- warm
- cool

Texture

- rough
- smooth
- cracked
- glossy
- matt

Shape

- rounded
- angular
- geometric
- sharp
- flat

Composition

- simple
- complex
- centred
- off-centre
- background
- middle-ground

Subject Content

EYFS	Key Stage One	Key Stage Two
Nursery Use large-muscle movements to wave flags and streamers, paint and make marks. Choose the right resources to carry out their own plan. Develop their own ideas and then decide which materials to use to express them. Join different materials and explore different textures. Use drawing to represent ideas like movement or loud noises. Show different emotions in their drawings and paintings, like happiness, sadness, fear, etc. Use large-muscle movements to wave flags and streamers, paint and make marks. Choose the right resources to carry out their own plan. Use one-handed tools and equipment, for example, making snips in paper with scissors. Use a comfortable grip with good control when holding pens and pencils. Explore different materials freely, in order to develop their ideas about how to use them and what to make. Develop their own ideas and then decide which materials to use to express them. Create closed shapes with continuous lines, and begin to use these shapes to represent objects. Explore colour and colour mixing. Draw with increasing complexity and detail, such as representing a face with a circle and including details. Reception 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 Develop their small motor skills so that they can use a range of tools competently, safely and confidently. Use their core muscle strength to achieve a good posture when sitting at a table or sitting on the floor.	Produce creative work, exploring their ideas and recording their experiences Become proficient in drawing, painting, sculpture and other art, craft and design techniques evaluate and analyse creative works using the language of art, craft and design Know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms To use a range of materials creatively to design and make products To use drawing, painting and sculpture to develop and share their ideas, experiences and imagination To develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space 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	Produce creative work, exploring their ideas and recording their experiences Become proficient in drawing, painting, sculpture and other art, craft and design techniques Evaluate and analyse creative works using the language of art, craft and design Know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms 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 To create sketch books to record their observations and use them to review and revisit ideas To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials, such as pencil, charcoal, paint and clay about great artists, architects and designers in history

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 process they have used.

ELG: Being Imaginative and Expressive

Invent, adapt and recount narratives and stories with peers and their teacher.

ELG: Physical Development - Fine Motor

Hold a pencil effectively in preparation for fluent writing – using the tripod grip in almost all cases.

Use a range of small tools, including scissors, paintbrushes and cutlery.

Begin to show accuracy and care when drawing.

Intent

At Brownlow Fold, we have designed an Art curriculum that engages and inspires children to express their individual creativity and to produce their own works of art. Our Art and Design curriculum meets the expectations set out in the EYFS and National Curriculum. Creativity begins and is encouraged in the EYFS, pupils are immersed in art in a child-initiated way, through Expressive Arts and Design. Pupils are then provided with opportunities to experience a variety of media and techniques and are educated upon influential artists and craft makers from around the world, both past and present. Within Key Stage 2, our Art curriculum aims to equip children with the knowledge and skills to make informed choices, think critically of their own artwork and that of others, and to work with increased independence and see themselves as artists.

We will deliver an art curriculum that:

- Develops the component disciplinary knowledge within the artistic disciplines
- Equips pupils with the taught the component knowledge of the formal elements: line, tone, shape, colour, form, pattern and texture.
- Allows pupils to experience meaningful learning journeys, starting with a focus on an element of substantive knowledge from the history of art, develops discrete component skills and then apply these to a meaningful composite outcome.
- Ensures pupils master the use and application of a range of tools and equipment.
- Teaches pupils how art and design contributes to our country's history and culture.
- Provides pupils with knowledge and understanding of historic, modern, and contemporary artists.
- Equips pupils with an appreciation of art.

Our Art curriculum plans prevent pupils from forgetting what was taught previously as retrieval practice is timetabled within the curriculum. The art components of expressive arts and design dovetail into the KS1 curriculum. Pupils are taught the knowledge of methods and techniques of materials and media. For example, to know that red, yellow and blue are primary colours and green is a secondary colour, to know how to apply light dark (tone) in pencil. Art curriculum plans are progressive and pupils make progress in art by knowing more and remembering more of the component knowledge in each category, expanding their schema.

Pupils learn the subject content of art to deepen their knowledge of the different ways of making. Doing so means pupils have the means to express their creative ideas. Pupils learn about specific art and artists and are taught about the subject matter, significance and meaning of work and its contextual relevance. Pupils progress through the content of the curriculum with the emerging capacity to perform the composite knowledge with fidelity, for example annotating artwork, discussing in groups or making work in response to themes or stimuli. The art curriculum teaches pupils about the different and contradictory ideas of art. Traditional, Modern and Contemporary ideas are represented. The curriculum content breaks down and then builds in complexity over time and intentionally revisits knowledge which has been highlighted as important or essential to pupils. Curriculum plans and teachers identify, emphasise and repeat crucial content so that pupils know more and remember more. The curriculum breaks the complex outcomes into small components which are practised and recalled, helping pupils to consolidate their knowledge over time. Their knowledge expands and strengthens as they use this knowledge in multiple and varying contexts. For example, pupils can apply tone using different media - pencil, paint, pen - and in a variety of methods, for example shading, cross-hatching, blending. Through revisiting and applying this knowledge across topics, pupils develop a secure and well-connected schema and perform knowledge with automaticity.

The three domains have been mapped across three themes to ensure that our pupils follow a progressive learning sequence and have ample opportunity to progress in art by developing their practical knowledge, theoretical knowledge and disciplinary knowledge.

Themes		
Chromatic	Monochromatic	Sculpture

Domains of Knowledge		
Practical Knowledge	Theoretical Knowledge	Disciplinary Knowledge

Implementation

Teachers have high expectations and a high level of confidence and expertise, in terms of both their specialist and up-to-date knowledge and their understanding of effective learning in the subject. Art and Design begins in the Early Years, when pupils begin to develop vital fine and gross motor skills, through a mixture of child initiated and adult directed activities linked to areas of learning. Pupils are given opportunities to explore materials and techniques through a hands-on approach, exploring material capabilities and uses. Pupils are able to use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function. Pupils will begin to use the language of art and design and begin to share their creations and explain the processes they have used. In KS1 sketchbooks are introduced. In line with the Growth Mind-set approach to all aspects of learning pupils are taught that sketchbooks are a safe place to explore and practise without fear of making mistakes. Children

are taught that sketchbooks are a work of art in themselves and they begin to use these to record progress and practise. In KS1, children build on their learning from EYFS, refining their core skills developing a wide range of art and design techniques, introducing and exploring the formal elements of art. Pupils learn about colour, pattern, texture, line, shape, form and space and they use a range of materials to design and make their own works of art. Teachers facilitate pupil's substantive knowledge through artist studies. Our art curriculum encompasses a diverse selection of artists. Some are studied in depth, whilst others are encountered more briefly. This allows for a large range of artists to be showcased. The artists selected are both traditionally acclaimed and contemporary artists from across the globe. Pupils revisit the work of many artists across year groups and units. These include some of the works of Tariku Shiferaw, Mr Doodle, Oscar Ukonu, Christa Rijnveld, Dapo Adeola, and Nora Sherwood. The curriculum further exposes learners to various disciplines, such as the disabled artist Sarah Biffin, who created miniatures for royalty, a contemporary photographer from Benin, and ceramists Kate Malone and Vanessa Hodge. The students will study pottery from throughout history as well as from the modern day. They also meet artists involved in sustainability, such as architect Kathryn Larsen and digital artist Je Hong. More traditional artists such as Vincent van Gogh and William Morris also feature. Pupils are encouraged to think like an artist by applying their contextual knowledge to their own work through making links and comparisons. In KS2, pupils continue to develop their use of sketchbooks to record their observations and use them to review and revisit ideas. Pupils improve their mastery of art and design techniques, within the artistic disciplines. Our curriculum follows three core techniques: drawing, painting and sculpture (with clay) to ensure the depth needed for the required proficiency. Focusing on clay as the sculptural medium allows pupils to develop proficiency in this area. Clay delivers a sensory experience that children almost universally enjoy. It allows pupils to feel and create texture and form and can be easily manipulated but mastered with experience. It is accessible and fun. During "Sculpture: Clay" units, pupils encounter work from ancient to modern times. The work pupils create represents nature (Year 1, 3,5), reflects social norms (Year 2, 4, and 6), and expresses emotion (Year 6). It includes considering practical as well as decorative purposes (Year 4). The overarching questions help to demonstrate how art has reflected humanity and society over time. They explore work in varying depths, including a church, craft pottery, ceramic sculptures, paintings, pattern design, and silversmithing. The work comes from Europe, Asia, North America, South America, and Africa. They meet painters, designers, factories, ceramicists, potters, craft makers, and sculptors. Knowledge is revisited in each lesson, both within a unit and in past units. Each lesson provides scaffolded support or stretch for use as needed.

The work of children is showcased throughout the school environment both 2D and 3D so that they are able to 'see themselves' as artists. School actively enriches the art curriculum beyond classroom learning, for example workshops or clubs such as crotchet. Teachers implement a number of teaching methods which are appropriate at different points depending on the security of pupils' knowledge. Teachers use a variety of these methods to ensure pupils learn the subject content through a mix of play and adult-led activities. Teachers are strategic about which content requires clear direction, and at what point they include pupils' choice or opportunity for exploration. Teachers ensure key knowledge is taught. E.g. how to correctly hold a pencil, brush, primary and secondary colours etc and this is progressive from the start of nursery to the end of reception. There is a balance between allowing children to be creative and ensuring they have the knowledge they need to be creative. E.g. how to mix colours, make pencil lines/shades lighter or darker etc. All teaching is broken down into manageable chunks to allow pupils time to process new learning without overloading their working memory. Teaching approaches ensure that pupils can apply their knowledge and skills in different contexts. All teachers teach pupils the correct art vocabulary as detailed in curriculum plans.

Formal, summative assessment in Art and Design takes place at the end of each foundation subject assessment cycle stating whether children are Well Below, Below, Working Towards, Expected, Exceeding, Working above. Formative assessment takes place continually throughout the year: assessment for learning is used to ensure lessons are pitched appropriately and to inform future planning. To ensure the successful implementation of our Art and Design curriculum, we communicate the rationale and key aspects of the curriculum to all stakeholders, including staff, pupils, parents/carers and the wider community. For staff, we have provided comprehensive training and support to ensure a shared understanding of the curriculum intent, implementation and assessment.

We celebrate our achievements in Art and Design through regular displays of work around the school, showcasing events and opportunities to share learning with parents/carers. We also encourage pupils to take on leadership roles, such as being 'Art Champions', to further develop their confidence and sense of ownership over the subject. To engage parents/carers, we provide regular updates on the Art and Design curriculum through newsletters, curriculum information workshops and resources. We also explore ways to involve parents/carers in learning, such as inviting them to participate in workshops or to share their own artistic skills and experiences (Community Project).

Learning Beyond the classroom

In the **Early Years** children start to explore art through making marks using a range of resources within the environment around them, utilising their outdoor surroundings.

Year 1, 2 and 3 all have the opportunity to take part in school clubs such as drawing and colouring clubs.

Year 2 visit the Whitworth Art Gallery to view the artwork on display and take part in a workshop.

Year 3, 4 and 6 all have the opportunity to take part in an RE art workshop linked to Hindu Art, which interweaves with other subjects

Year 5 and 6 have the opportunity to take part in a crochet club each week.

Other Enrichment Opportunities: Children have the opportunity to take part in forest schools led by the Assistant headteacher. Children have the opportunity to complete a range of home learning activities which link to art. The activities extend pupils learning from the classroom and give pupils the chance to show case their learning in different ways.

Impact

We are proud to announce that we have received our Artsmark Gold Award. The children have worked hard to receive this over a period of time. All pupils are evidenced to be making at least good progress in art. Monitoring evidence supports the view that pupils know, remember and are able to apply the defined knowledge and skills to year group end- points. The majority of pupils enjoy the subject and can explain its value and use the correct terminology. Pupils can give reasoned evaluations of their work and others, making links to intention and context. All pupils are evidenced to be making at least good progress in art as there is monitoring evidence to support the view that pupils know, remember and are able to apply the defined knowledge and skills. The majority of pupils enjoy the subject and can explain its value. Most pupils use the correct terminology independently and accurately. As a result of pupils learning about the different paradigms of art in the school curriculum, the pupils are able to demonstrate their appreciation and understanding of quality and value. Pupils express clear preferences of artwork and give some clear reasons for these choices based on aesthetic. Pupils give reasoned evaluations of their work and others, making links to intention and context.

An artist at Brownlow Fold:

- is creative and takes risks
- seeks to communicate ideas and meaning through their work

We Hold the Artsmark Gold Award provided by the Arts Council for our Art provision at Brownlow Fold.

- uses techniques and processes to create works of art, adapting them where necessary
- knows about and appreciates significant artists, artworks and artistic movements
- is inspired by a range of influences
- innovatively expresses their opinion, uniqueness and individuality



**Artsmark
Gold Award**
Awarded by Arts
Council England

Different Types of Knowledge in Art and Design

Art and Design Disciplinary knowledge

Disciplinary knowledge: (Paradigms of Art) Disciplinary knowledge refers to the knowledge children acquire to help them understand the subject as a discipline.

It is the knowledge that helps children answer the questions. What is art? What counts as art? What makes an artist? What is valid and of quality?

Our pupils learn about the varying nature of art and are explicitly taught about the many different and contradictory examples of Art. For example, pupils look at examples of experts at work; painters, ceramicists and performance artists, or explore ways of drawing representational, expressive or using unusual materials. Disciplinary knowledge also refers to contextual studies of specific artists and artworks and the language of art in which we use to analyse and discuss Art and Design.

Disciplinary knowledge is broken down into components which culminate together to create a composite outcome.

Procedural knowledge is the understanding of how art is made. It is its journey from research, to ideas, to practise, making, presenting and evaluating. Procedural knowledge teaches pupils how to approach the learning of art and design and the stages they much go through in order to create artwork. Procedural knowledge is represented by the stages below:

- Visual: The study of art history, art theory, specific artists and historical, social and economic contexts.
- Generating ideas: The opportunity to use mediums and materials, explore material properties and uses, and the chance to develop skills and ideas through practical approaches.
- Create: Invitation to plan creatively, make outcomes using original ideas, and the opportunity to adapt, refine and change creative outcomes.
- Present: The chance to display and talk about our own creations and engage in critical discussions about our own work and the work of our peers.

Art and Design Substantive Knowledge

Substantive knowledge is the subject-specific content of art and design which is taught through research and practice. Substantive knowledge covers a range of theoretical topics including History of Art and modern Art Practice. Substantive knowledge can broadly be defined by art movements, knowledge of artists and artistic disciplines. The substantive knowledge of Art and Design is outlined in the National Curriculum.

Practical – Brownlow pupils are equipped with the practical knowledge to engage in making intended artistic outcomes with emerging proficiency. Pupils are taught the component knowledge such as:

- Methods and techniques: shading, mono-printing, collage
- Media and materials: Pencil, pen, paper, wire, clay, poster paint
- Formal elements: Line, tone, shape, colour, form, pattern, texture

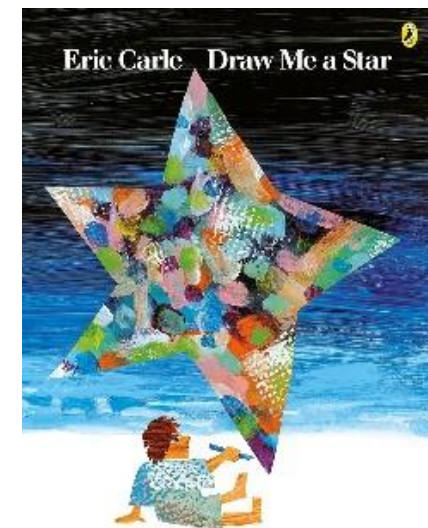
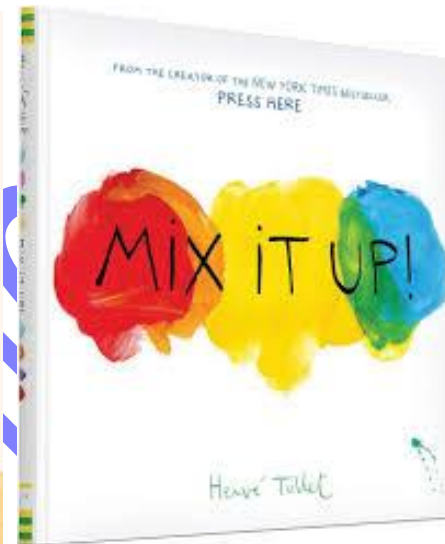
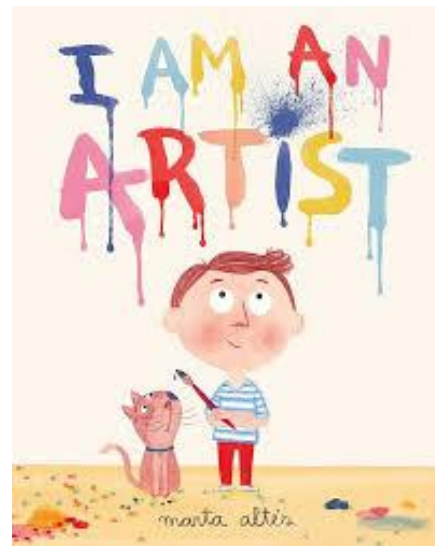
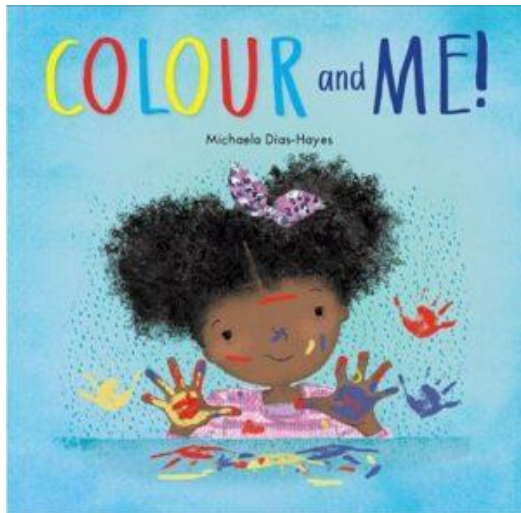
As stated in the National Curriculum, Brownlow pupils study drawing, painting and sculpture.

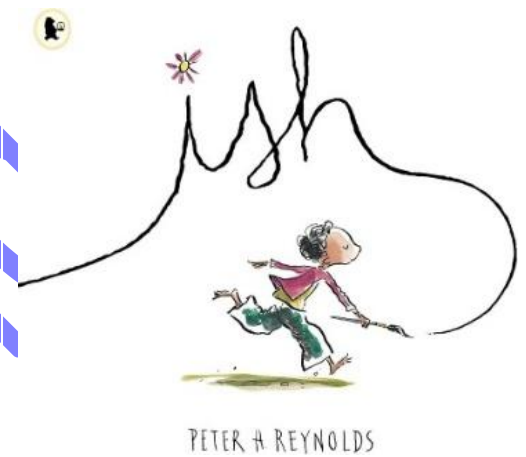
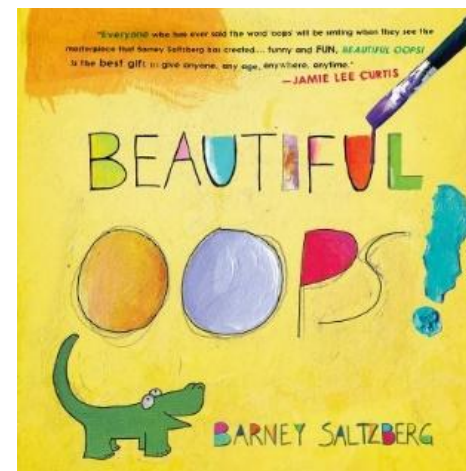
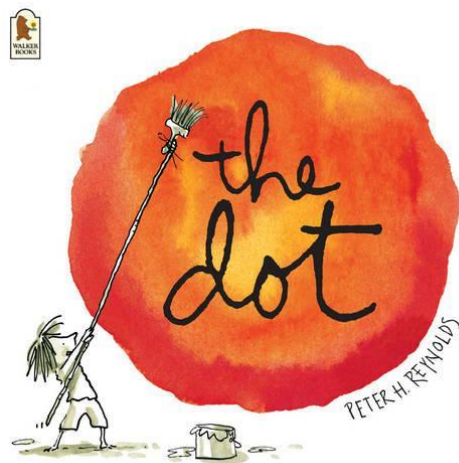
Theoretical – Brownlow pupils learn the history of art. The component knowledge pupils learn will be the meanings and interpretations, how artists have used materials and processes, journeys and connections of themes and ideas through time. Our pupils are taught about a range of art and artists across the breadth of time contexts and specialisms

High quality resources and texts underpinning our curriculum

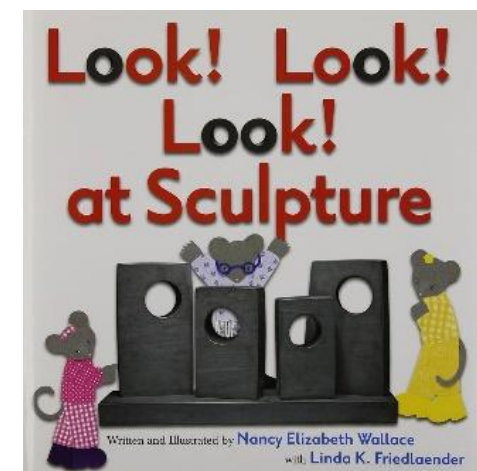
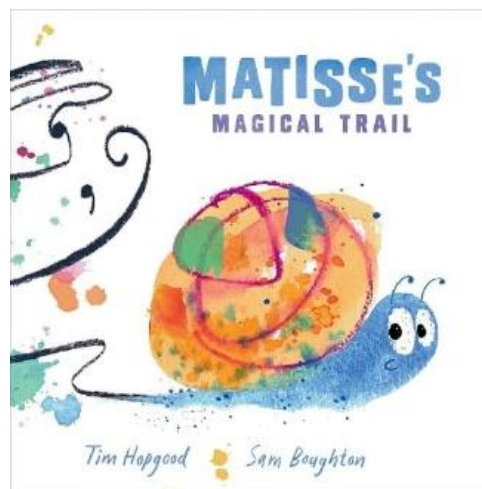
Art is promoted and prioritised at Brownlow Fold which means knowledge and vocabulary is consistently being revisited throughout the curriculum. We use high quality texts to inspire our children to create high quality pieces of writing, encourage the love of reading and embed their skills further. These texts are chosen so that they are accessible and engaging for all children within the class. Children have access to a range of fabulous resources which are used to support learning. Each year group has access to various resources linked to each of their topics.

Early Years: Nursery and Reception

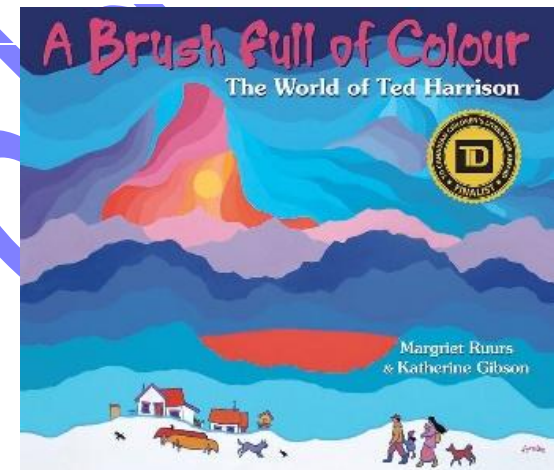
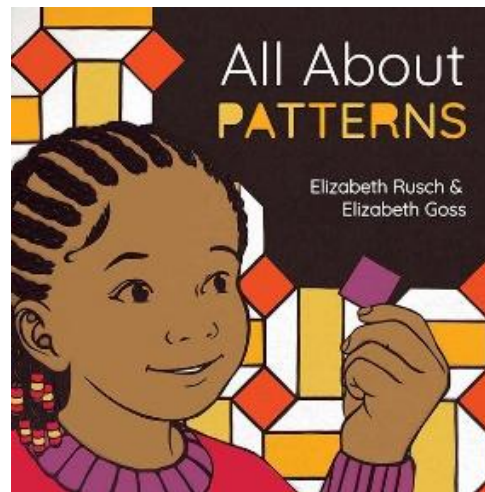
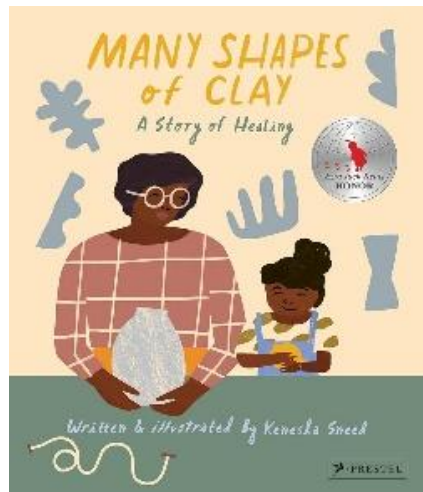




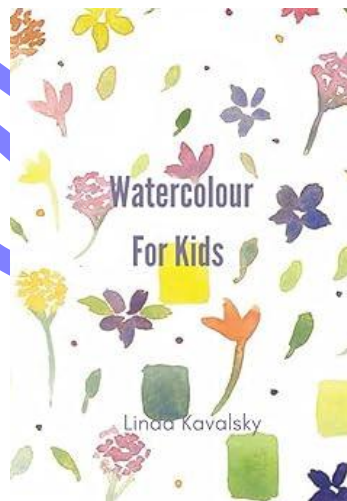
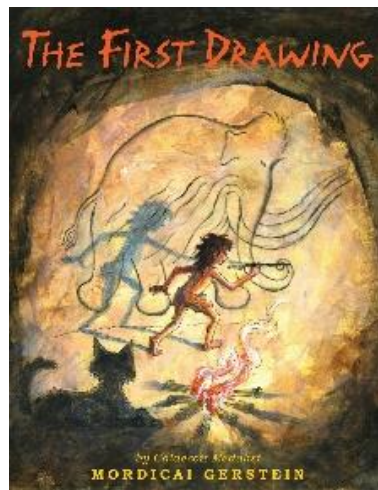
Year One



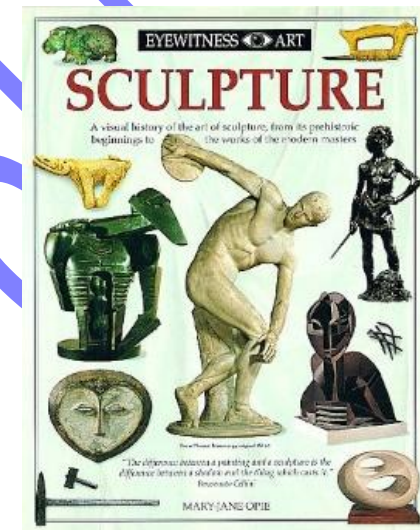
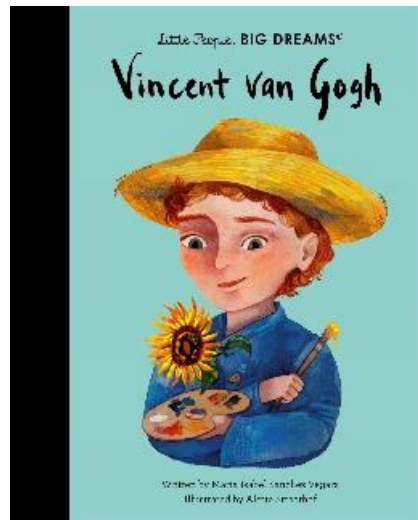
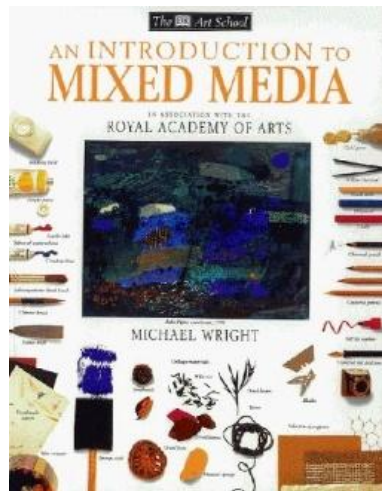
Year Two



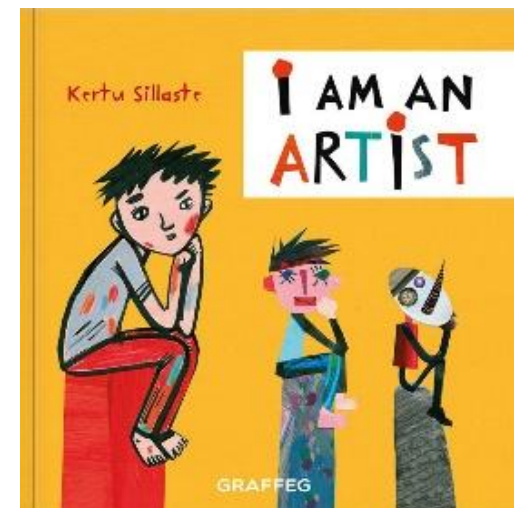
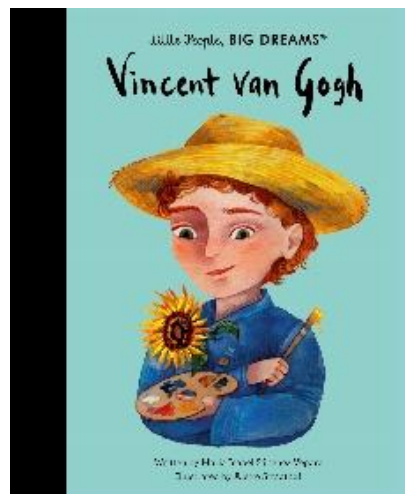
Year Three



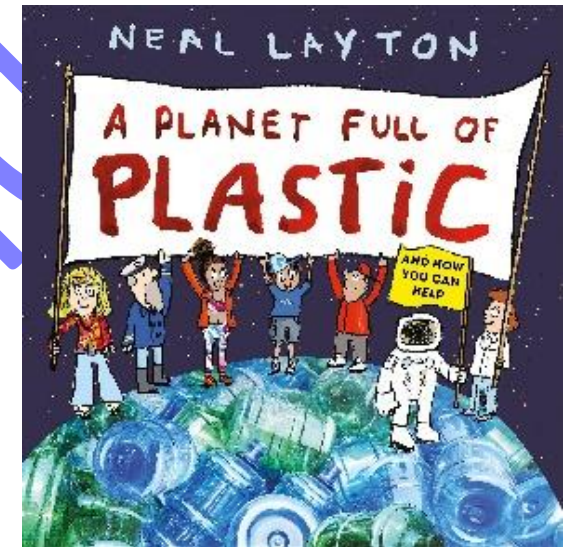
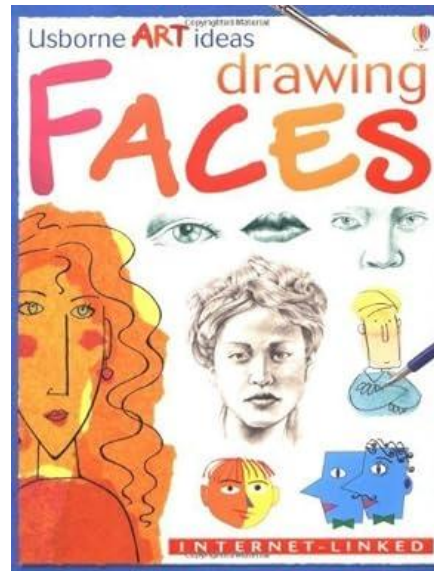
Year Four



Year Five



Year Six



The Brownlow Art and Design Curriculum Long Term Plan

	Autumn One	Autumn Two	Spring One	Spring Two	Summer One	Summer Two
EYFS	Drawing (Monochromatic)		Painting (Chromatic)		Sculpture	
Year One		Drawing (Monochromatic)		Painting (Chromatic)		Sculpture
Year Two	Sculpture			Drawing (Monochromatic)		Painting (Chromatic)
Year Three	Drawing (Monochromatic)		Painting (Chromatic)		Sculpture	
Year Four	Painting (Chromatic)		Drawing (Monochromatic)			Sculpture
Year Five		Sculpture		Painting (Chromatic)	Drawing (Monochromatic)	
Year Six	Drawing (Monochromatic)		Sculpture			Painting (Chromatic)

Year One Artists

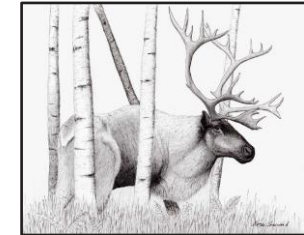
Christa Rijnveld (born 1988) is a contemporary Dutch illustrator who has risen to fame for her stylized and highly conceptual drawings of mountains and landscape art.



Hilma af Klint (1862 – 1944) a Swedish artist and mystic whose paintings are considered among the first abstract works known in Western art history.



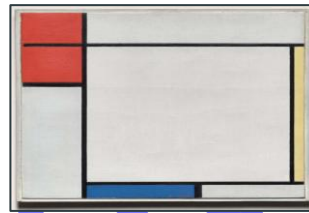
Nora Sherwood is a contemporary science illustrator and nature artist.



Simeon Solomon (1840 –1905) was a British painter associated with the Pre-Raphaelites who was noted for his depictions of Jewish life.



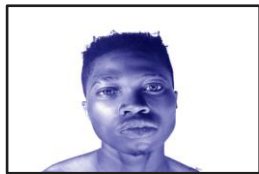
Piet Mondrian (1872 – 1944) was a Dutch pioneer of abstract art, who developed from early landscape pictures to geometric abstract works of a most rigorous kind.



George Inness (1825 – 1894)



Oscar Ukono (born 1993) a Nigerian ballpoint pen artist based in Lagos, Nigeria. He is known for his hyperrealist portraits.



Paul Klee (1879 – 1940) was a Swiss-born German artist. His highly individual style was influenced by movements in art that included expressionism, cubism, and surrealism.



Jacoba van Heemskerck (1876 – 1973) He was a Dutch painter, stained glass designer and graphic artist.



Peter Bonnett Wight (1838 – 1925) was an American 19th-century architect from New York City who worked there and in Chicago.

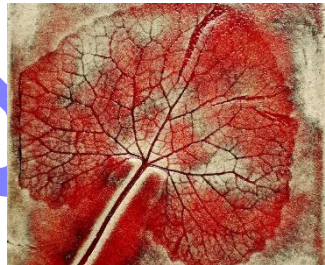


Mizuki Heitaro was a Japanese designer who developed his patterns from a mathematical starting point, devising combinations of basic geometric shapes from equations.



William Merritt Chase (1849 – 1916) He was an American painter, known as an exponent of Impressionism and as a teacher.



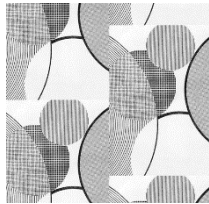
	Tariku Shiferaw (b. 1983) Tariku Shiferaw is known for his practice of mark-making that explores the metaphysical ideas 	Sonya Wilkins- She is an English, professional ceramic artist producing nature-inspired pottery. 	Sasha Chapliy- She is a Ukrainian artist who has a shop for handcrafted ceramics. 
	Painting artists Sculpture artists Drawing artists	Dr Doodle- Mr Doodle is an artist who uses lines and shapes to create his doodle art. 	

Year Two

William Morris (1834 – 1896) was an English textile designer, poet and artist. He was a major contributor to the revival of traditional British textile arts and methods of production.



Ella Doran is a British contemporary product and textile designer, an artist and a photographer known for her bold approach to design and pattern.



Ayesha Safdar is a contemporary mehndi designer.



Hokusai (1760 – 1849) was a Japanese painter and woodblock printmaker. He is best known for the woodblock print series Thirty-Six Views of Mount Fuji, which includes the iconic print The Great Wave off Kanagawa.



Ted Harrison (1926 – 2015) was a British-Canadian painter noted for his colourful landscape paintings of the Yukon, a wild, mountainous and sparsely populated territory in northwest Canada.



Staffordshire Potteries: Wedgwood ware, English stoneware, including creamware, black basaltes, and jasperware, made by the Staffordshire factories originally established by Josiah Wedgwood (1730 – 1795) at Burslem, Stoke-on-Trent.



Vincent Van Gogh (1853 - 1890) was a Dutch artist who loved to paint beautiful pictures using bright colours. Although he didn't sell many paintings during his lifetime, today people all over the world love his art.



Elizabeth Murray (1626 – 1698) was an English born artist who painted pictures of things like flowers, animals and landscapes. She was very skilled at making her paintings look like real life.



Canaletto (1697 – 1768) was an Italian painter from the Republic of Venice, considered an important member of the 18th-century Venetian school.



	Jan van Goyen (1596 – 1656) was a Dutch landscape painter and one of the main pioneers of naturalistic landscape in early 17th-century Holland. 	
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Year Three	Oscar Ukono (born 1993) is a Nigerian ballpoint pen artist based in Lagos, Nigeria. He is known for his hyperrealist portraits. 	Maria Sibylla Merian (1647 – 1717) was a German entomologist, naturalist and scientific illustrator. She was one of the earliest European naturalists to document observations about insects directly. 	Mexican pottery Talavera pottery (Spanish: Talavera poblana) is a Mexican and Spanish pottery tradition from Talavera de la Reina, in Spain. 
	Siski Kalla (born 1972) is a children's book author/illustrator from the UK, who was born into a storytelling family with Nordic, German and English roots. 	Nora Sherwood is a contemporary science illustrator and nature artist. 	Church of San Francisco Acatepec (building completed in 1760) is a colonial religious building, characteristic of the Mexican Baroque architecture, especially recognized for its façade of Talavera mosaics combined with red brick. 

Dapo Adeola is a contemporary British-Nigerian illustrator. He co-created and illustrated the Waterstones children's book of 2020 'Look Up!' which explores space science



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Berthe Morisot (1841 – 1895)



Sarah Biffin (1784 – 1850)



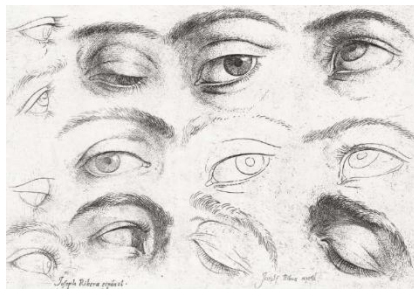
Walter Crane (1845 – 1915) was an English artist and book illustrator. He is considered to be the most influential, and among the most prolific, children's book creators of his generation.



Hokusai (1760 – 1849)



Jusepe de Ribera (1591 – 1652)



Rahana Dariah is a contemporary British Caribbean Freelance illustrator based in London. She is a digital illustrator renowned for her narrative depictions of black and brown individuals



Pieter Bruegel the Elder (c. 1525 – 1569)



Ted Harrison (1926 – 2015)



Jean-Francois Millet (1814 – 1875)



Frida Kahlo (1907 – 1954)



Leo Gestel (1881 – 1941) was a Dutch painter who experimented with cubism, expressionism, futurism and postimpressionism.



Christa Rijneveld (born 1988)

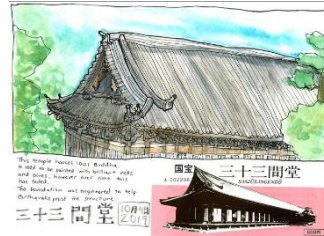


Year Four

Janice Hayes-Cha is a professional artist living and working in Arlington, Massachusetts. She creates vibrant collages from recycled get-well and other cards, a method she devised while in cancer treatment.



Kathryn Larsen is a contemporary American architect based in Copenhagen, who specialises in natural materials in her designs that are sustainable for the planet.



Ancient Egyptian Canopic jars are containers that were used by the ancient Egyptians during the mummification process, to store and preserve the organs of their owner for the afterlife.



Vincent van Gogh (1853 – 1890) was a Dutch Post-Impressionist painter who is among the most famous and influential figures in the history of Western art. In just over a decade, he created approximately 2100 artworks, including around 860 oil paintings, most of them in the last two years of his life.



Karl Wiener (1901 – 1949) was an Austrian draftsman, graphic artist and photo montage artist.



Ancient Egyptian pots: Predynastic pottery was handmade and not thrown on a wheel. Vessel formation techniques at this time include pinching (usually small) pots from a lump of clay, and coiling.



Thomas Rowlandson (1756 – 1827) was an English artist and caricaturist of the Georgian Era, noted for his political satire and social observation, as well as a large number of illustrations for novels.



Eva Macdonald was an English painter who created collages of combining watercolour and albumen prints (photos).



Animal pen (25 – 220 ACE) This pottery item is about 1800 years old. It was made in China and shows a herd of goats and a woman holding a baby.



Kawabata Gyokusho (1842 – 1913) was a Japanese painter and printmaker of the Meiji period, who excelled at landscapes, flowers and birds.



Marie-Blanche Hennelle Fournier (1831 – 1906) was a Victorian photo-collage artist. Her photcollage albums show that she was knowledgeable about the artistic styles of various cultures and skilled in botanical and zoological drawing.



Follower of Bernard Palissy (1575 – 1600) a French Huguenot potter, hydraulics engineer and craftsman, famous for having struggled for sixteen years to imitate Chinese porcelain.



Remigio Cantagallina (1582 – 1656) was an Italian etcher active in the Baroque period. He was born in Sansepolcro, formerly Borgo Santo Sepolcro, in the province of Arezzo. He is best known for his etchings of landscapes and religious subjects, influenced by Paul Bril.



Patrick Hughes (born 1939) is a British artist working in London. He is the creator of "reverspective", an optical illusion on a three-dimensional surface where the parts of the picture which seem farthest away are actually physically the nearest.



Ostracon (580 – 640 ACE) Ostracon are texts written onto pieces of broken pottery. People wrote on broken bits of pottery when parchment paper wasn't available or was too expensive.



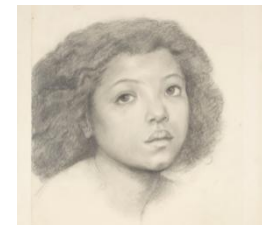
Eugène Delacroix was a French artist and one of the most significant artists of the 19th century.



Albert Edelfelt. He was one of the most important Finnish visual artists of all time. Albert Edelfelt lived and painted in Paris for more than 15 years, becoming Finland's first cosmopolitan art icon. He painted many historical subjects and portraits.



Dante Gabriel Rossetti (1828-1882) was an English poet, illustrator, painter and translator.



	Katsushika Hokusai, one of Japan's best-loved and most inventive artists and the country's leading expert on Chinese painting. 	Smiling figure (600 – 800 ACE) This piece of pottery is about 1300 years old and was made in Mexico. Historians are not exactly sure what these smiling figures were used for, but they are found at burial sites. 	Eugène Henri Paul Gauguin was a French painter, sculptor, printmaker, ceramist, and writer. He was influenced by folk art and primitive art and kept detail to a minimum in his paintings. 
		Lady Mary Georgina Filmer, a Victorian socialite born in 1838, gave photographs new meanings by cutting them up and pasting them into elaborate watercolour scenes. Her collage artworks were never intended to leave her home or be viewed. She created them for her own enjoyment. 	

	John Frederick Lewis (1804 – 1876) was an English Orientalist painter. He specialized in Oriental and Mediterranean scenes in detailed watercolour or oils. 	Alexei von Jawlensky (1864 – 1941) was a Russian expressionist painter active in Germany. He was a key member of the New Munich Artist's Association, Der Blaue Reiter group. 	The Vincennes manufactory (18th century) A factory in France that opened in 1740 and closed in 1756. It was run by a former carpenter who has discovered the secret of producing brilliant white soft-paste porcelain. 
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Year Five

Eugene Delacroix (1798 – 1863) was a French Romantic artist who was regarded as the leader of the French Romantic school.



Frida Kahlo (1907 – 1954) was a Mexican painter known for her many portraits, self-portraits, and works inspired by the nature and artefacts of Mexico.



Vanessa Hodge is a contemporary British ceramic artist who is known for her decorative floral wall pieces and vessels made from black and white stoneware and porcelain.



Paul Ranson (1861 – 1909) was a French painter and writer. He played a large part in the transition from Impressionism and academic art to abstract art.



Dapo Adeola is a contemporary British-Nigerian illustrator. He co-created and illustrated the Waterstones children's book of 2020 'Look Up!' which explores space science.



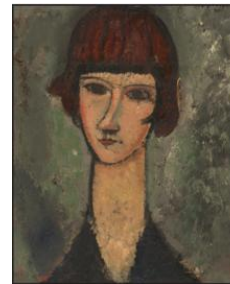
Frida Kahlo (1907 – 1954) Vanessa Hodge makes a piece called 'Frida') Kahlo was a Mexican painter known for her many portraits, self-portraits, and works inspired by the nature and artefacts of Mexico.



Julie de Graag (1877 – 1924) was a Dutch watercolourist, printmaker, and painter. A significant portion of her portfolio comprises graphite renderings and watercolour illustrations.



Amedeo Modigliani (1884 – 1920) was an Italian painter and sculptor of the École de Paris who worked mainly in France.



Lotus Flower Inlay, from Egypt (circa 1353 – 1336 BCE)
Faience is a type of ceramic made from clay, often used in Ancient Egypt to make jewellery and religious artefacts.



Jean Bernard (1762 – 1837) was a Dutch amateur artist, he produced paintings of animals and some portraits, although he was particularly known as a draughtsman and watercolourist.



Vincent van Gogh (1853 – 1890) was a Dutch Post-Impressionist painter who is among the most famous and influential figures in the history of Western art. In just over a decade, he created approximately 2100 artworks, including around 860 oil paintings, most of them in the last two years of his life.

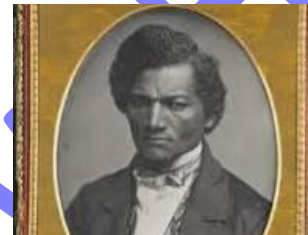


William Morris (1834 – 1896) was an English textile designer, poet and artist. He was a major contributor to the revival of traditional British textile arts and methods of production.



Utagawa Kuniyoshi (1798 – 1861) was one of the last great masters of the Japanese ukiyo-e style of woodblock prints and painting. He was a member of the Utagawa school. The range of Kuniyoshi's subjects included many genres: landscapes, women, Kabuki actors, cats, and mythical animals.

Samuel J Miller (1822 – 1888) was an American photographer, best known for his historical black and white portraits of seated men.



Claude Monet (1840 – 1926) was a French painter and founder of impressionism painting who is seen as a key precursor to modernism, especially in his attempts to paint nature as he perceived it.



Mr Doodle (born 1994) Sam Cox, known as Mr Doodle, rose to fame after he covered every inch of his Tenterden home with doodle art.



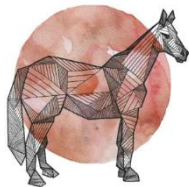
Sarah Biffin (1784 – 1850) was an English painter born with no arms and only vestigial legs. Despite her disability she learned to read and write, and to paint using her mouth.



Vincent van Gogh (1853 – 1890) was a Dutch Post-Impressionist painter who is among the most famous and influential figures in the history of Western art. In just over a decade, he created approximately 2100 artworks, including around 860 oil paintings, most of them in the last two years of his life.



Allison Kunath (born 1987) is a contemporary Fine artist, muralist, and designer based in Ventura, California.

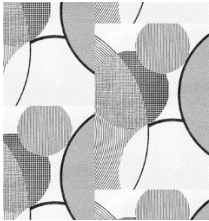
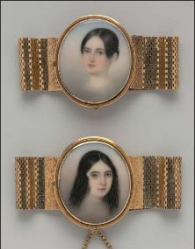


Diego Velazquez (1599 – 1660) was a Spanish painter and the leading artist in the court of King Philip IV of Spain and Portugal, and of the Spanish Golden Age. He was an individualistic artist of the Baroque period.



Clara Peeters (ca 1587 - after 1657, both unknown) is best known for being this period's most well-known female Flemish artist. Eighteen of her paintings were completed by the time she was eighteen years old.



Kamisaka Sekka (1866 – 1942) was an important artistic figure in early twentieth-century <u>Japan</u>. He was a woodblock printer, but also worked in lacquer and in a variety of other media.	Noor Bahjat (born 1991 in Syria) is a surrealist self-portrait artist working in a painterly expressionistic style with a primarily figurative subject matter. 	Nishapur Buffware (created 9th century 801 ACE – 900 ACE) Buffware (a type of pottery) is known for its bright colour palette, usually black, green, bright yellow, and vibrant decoration. 
Patrick Hughes (born 1939) is a British artist. He is the creator of "reverspective", an optical illusion on a three-dimensional surface where the parts of the picture which seem farthest away are actually physically the nearest. 	Samuel Joseph Brown Jr. (1907 – 1994) was a watercolourist, printmaker, and educator. He was the first African American artist hired to produce work for the Public Works of Art Project. Brown often depicted the lives of African Americans in his paintings. 	Tiffany & Co. Founded in 1837 during Queen Victoria's reign, the first Tiffany store opened in New York city and is still a luxury jewellery design house today. 
Ella Doran is a British contemporary product and textile designer, an artist and a photographer known for her bold approach to design and pattern. 	Giovanna Garzoni (1600 – 1670) was an Italian painter of the Baroque period. She began her career painting religious, mythological, and allegorical subjects but gained fame for her botanical subjects painted in tempera and watercolour. 	Leonce Raphael Agbodjelou (born 1965) is a Beninese photographer. He is the founder and director of the first photographic school in Benin, Africa. 
Oscar Ukono (born 1993) is a Nigerian ballpoint pen artist based in Lagos, Nigeria. He is known for his hyperrealist portraits. 	John Carlin (1813 – 1891) was an American illustrator, painter and poet. He studied <i>art</i> in the United States, England, and France, launching an impressive career as a <i>painter</i> and writer, despite being deaf from birth. 	

Year Six

Sarah Biffin (1784 – 1850) was an English painter born with no arms and only vestigial legs. Despite her disability she learned to read and write, and to paint using her mouth.



Je Hong is a contemporary company based in Taiwan with over 40 years' experience in the development, manufacturing and production of fabrics, specialising in weaving, dyeing and finishing.



Peter Anton (born 1963) is an American artist and sculptor. Anton is known for his sculptures around the theme of food, especially on chocolates and other kinds of sweets.



Oscar Ukono (born 1993) is a Nigerian ballpoint pen artist based in Lagos, Nigeria. He is known for his hyperrealist portraits.



Stanley Thomas Clough (1905 – 1977) was an American artist best known for his landscape painting, lithography, etching and illustration.



Kate Malone (born 1959) is a British ceramic artist known for her large sculptural vessels and rich, bright glazes. Malone was previously a judge, along with Keith Brymer Jones, on BBC2's The Great Pottery Throw Down.



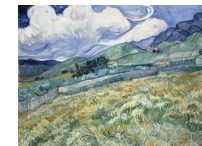
Louise Moillon (1610 – 1696) was a French still life painter in the Baroque era. It is recorded that she became known as one of the best still life painters of her time, as her work was purchased by King Charles I of England, as well as French nobility.



Kathryn Larsen is a contemporary American architect based in Copenhagen, who specialises in natural materials in her designs that are sustainable for the planet.



Vincent van Gogh (1853 – 1890) was a Dutch Post-Impressionist painter who is among the most famous and influential figures in the history of Western art. In just over a decade, he created approximately 2100 artworks, including around 860 oil paintings, most of them in the last two years of his life.



Chelsea Porcelain factory was the first important porcelain manufactory in England, established around 1743–45, and operating independently until 1770, when it was merged with Derby porcelain.



Nick Gentry (born 1980) is a contemporary British artist from London, much of his artistic output has been generated with the use of contributed artefacts and materials.



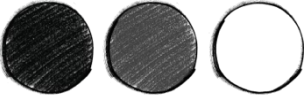
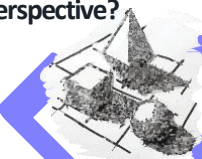
Hannah Brown Skeele (1829 – 1901) was an American painter, best known for her still-lives, although she also produced portraits and pictures of animals.



	Griffen, Smith and Hill pottery of Phoenixville, Pennsylvania produced some of the most collectable American majolica from 1879 to 1892. Tin lead glazed pottery, also known as Majolica, is an earthenware pottery characterized by a creamy light-buff coloured ceramic body. 	Giuseppe Arcimboldo (1526 – 1593) was an Italian Renaissance painter best known for creating imaginative portrait heads made entirely of objects such as fruits, vegetables, flowers, fish and books. 	William Morris (1834 – 1896) was an English textile designer, poet and artist. He was a major contributor to the revival of traditional British textile arts and methods of production. 
	Giovanna Garzoni (1600 – 1670) was an Italian painter of the Baroque period. She gained fame for her botanical subjects painted in tempera and watercolour. 		

Art progression- Monochromatic

Monochromatic Progression

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
What is drawing? 	How can patterns be used in art? 	How do artists draw faces? 	How do artists draw perspective? 	How can we find our own style of drawing? 	What mistakes can artists make when drawing faces? 
Practical Skills/Drawing Skills Pupils will know how to use a pencil. Pupils will have explored pressure and grip. Elements of Art Pupils will know the definition of line and shape. Pupils will begin to understand the concept of value. Theoretical Knowledge Pupils will learn about artists' work worldwide, knowing art can be displayed in galleries. Disciplinary Knowledge Pupils will consider some of the reasons people draw or create art, begin to describe art with appropriate vocabulary, and begin to understand that art can cause an emotional response. Vocabulary collaboration, continuous, doodle, gallery, graphite, line, monochromatic, pressure,	Practical Skills/Drawing Skills Pupils will revise the parts of a pencil. Pupils will control a pencil with increased precision. Pupils will learn to use a guide to keep our drawings more precise. Elements of Art Pupils will know the definition of line, shape, and space. Pupils will explore how to use lines and space to create patterns. Tools Pupils will use scissors accurately and safely. Pupils will use glue appropriately Theoretical Knowledge Pupils will learn about contemporary and historical designers' work by learning about a Mehndi artist's work. Pupils will know how designers impact how our homes look.	Practical Skills/Drawing Skills Pupils will revise how grip can impact our control of a pencil. Pupils will revise the parts of a pencil. Pupils will explore how marks can be used to create an impression of texture. Pupils will explore how lines and shapes can create artistic impressions of facial features. Pupils will learn to draw from observation. Pupils will learn how to use shapes to support drawing. Pupils will use value and texture whilst drawing. Elements of Art Pupils will know the definition of texture, line and shape. Theoretical Knowledge Pupils will know that artists must practise specific skills to improve. Pupils will learn that different artists can represent facial features differently.	Practical Skills/Drawing Skills Pupils will revise how to control a pencil to create lines and values. Pupils will learn how to draw a basic shape with the appearance of form. Pupils will know the definition of perspective and understand that artists can use lines and values to create perspective. Pupils will learn to use one-point perspective with a vanishing point and horizon line and understand how artists create atmospheric perspective. Pupils will learn how to shade using hatching, cross-hatching and stippling. Elements of Art Pupils will know the definitions of line, shape, form, and value and will use value and line to create form. Theoretical Knowledge Pupils will know that art can involve experimentation. Pupils understand that artists only sometimes know how to	Practical Skills/Drawing Skills Pupils will use observational skills to notice details. Pupils will use shapes to guide their observational drawings. Pupils will select different pencils for different effects. Pupils will use proportion when drawing. Pupils will draw in a geometric style. Elements of Art Pupils will use values and lines to create form. Theoretical Knowledge Pupils will learn that artists can have an artistic style. Pupils will explore how they can develop their own artistic style. Pupils will learn about artists who work in different styles. Disciplinary Knowledge Pupils will describe the style of artworks with appropriate vocabulary. Pupils will know that art doesn't have to be realistic.	Practical Skills/Drawing Skills Pupils will use close observation when drawing. Pupils will select different pencils for different effects. Pupils will use proportion when drawing. Pupils will use shapes to guide their observational drawings. Elements of Art Pupils will use values to create form. Theoretical Knowledge Pupils will learn about artists from around the world. Disciplinary Knowledge Pupils will develop a vocabulary to describe common errors made in realism portraits Pupils will understand that art can be practised and improved upon. Pupils will learn how artists can use reference material. Pupils will evaluate their own work and the work of others.

represent, shape, tone, value, zigzag	Pupils will know how humans can use patterns during celebrations. Pupils will know that humans have been designing patterns for thousands of years worldwide. Pupils will know that art can be in our homes as decoration. Pupils will recognise patterns in nature. Disciplinary Knowledge Pupils will evaluate their own work. Pupils will compare differences and similarities between artwork, describing art with appropriate vocabulary. Vocabulary architect, chromatic, decorative, design, designer, drawing, evaluate, experiment, geometric, henna, line, mehndi, monochromatic, organic, pattern, shape, space 	Disciplinary Knowledge Pupils will begin to explore how art can connect with emotions. Pupils will learn the differences between landscape, portrait, and still life. Pupils will evaluate their work and learn how they can learn from others. Vocabulary bridge, continuous, evaluate, iris, landscape, light source, line, observational drawing, portrait, process, pupil, shape, still life, tear duct, texture, value	capture perspective (challenge activity). Disciplinary Knowledge Pupils will consider what makes an artist successful. Pupils will consider what it means to be inspired by artists' work. Pupils will evaluate their own art process. Vocabulary atmospheric perspective, colour perspective, cross-hatching, drawing, evaluate, experiment, form, gradient, hatching, horizon, inspiration, linear, one-point perspective, perspective, shape, stippling, value, vanishing point	Pupils will explore what the definition of art is. Pupils will evaluate their own work and the work of others. Vocabulary abstract, angular, body, bold, composed, distorted, form, geometric, graphite, hyperrealism, inspired, line, mixed media, monochromatic, organic, perspective, shape, simplistic, stylised, texture, value	Vocabulary cupid's bow, form, geometric, graphite, horizontal, iris, nose bridge, observe, organic, philtrum, portrait, proportion, pupil, reference material, shape, tear duct, value, vertical
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Art progression- Chromatic

Chromatic Progression					
Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Does abstract art mean anything? 	How can artists use colour? 	What is illustration? 	Why do artists keep sketchbooks? 	How realistic do portraits need to be? 	Can art help save the planet? 
Practical Skills Colour Theory Identifying the 3 primary colours, and mixing to make secondary colours. Elements of Art Knowing the definition of line, shape, space and colour. Tools Learn the parts of a brush. Controlling a brush. How to rinse a brush between colours. Using acrylic paints Disciplinary Knowledge (how art is studied, discussed and judge) Identifying abstract and realism paintings. Begin to understand how art can cause an emotional response. Know that art can have meaning Consider some of the reasons that people create art.	Practical Skills Colour Theory Revise primary and secondary colours. Identifying warm and cool colours. Identify complementary colours. Begin to recognise the colour wheel. Creating colour palettes. Elements of Art Revise parts of a brush. Controlling a paint brush for increased precision. Using acrylic paints. Tools Use a sketch to create guide lines for painting Disciplinary Knowledge (how art is studied, discussed and judged) Consider how we feel about art and why people create art. Describing how colours may make people feel.	Practical Skills Colour Theory Revise primary colours and secondary colours. Blending colours. Revise complementary colours. Tools Revise parts of a brush. Controlling a paint brush for increased precision. Knowing how to use watercolour paints and understand how they're different to acrylic paint. Techniques Use a sketch to create guide lines for painting. Identifying shapes and lines whilst we recreate an image. Disciplinary Knowledge (how art is studied, discussed and judged) Learning how art can impact society. Learning about the discipline of illustration Evaluating our own work. Learning to talk about art. Learning that art can cause an emotional response. Knowing some of the reasons that	Practical Skills Colour Theory Revise how to use watercolour paints. Techniques Use a sketch to create guide lines for painting. Incorporate photos into a watercolour painting to create a photo collage. Exploring line work through sketching. Use a sketchbook to develop skills. To consider the steps to compose a collage. Creating a collage using scissors. Disciplinary Knowledge (how art is studied, discussed and judged) Learning about the process of being an artist, and how sketchbooks are used for different purposes. Evaluating our own art process. Learn about mixed media artworks. Theoretical Knowledge (Culture and Context)	Practical Skills Colour Theory Revise primary and secondary colours. Learn to mix skin tones. Tools Use watercolour paints with proficiency. Revise the differences between acrylic and watercolour paint. Techniques Use ripped paper collage to create a self-portrait. Use shapes to guide the composition of a portrait. Use measurements to control proportions in a face. Use sketches to create guide lines for painting a miniature. Disciplinary Knowledge (how art is studied, discussed and judged) Use the seven elements of art to talk about artwork. Consider who decides how	Practical Skills Techniques To use precision in collage. To use the elements of art in design. Use pencil rubbing to transfer a design sketch. To use the grid method to transfer an image. Use shapes to guide the composition of an animal. Tools Use watercolour paints with proficiency. Disciplinary Knowledge (how art is studied, discussed and judged) Consider whether designs on t-shirts can be called art. To use the elements of art to discuss design. Evaluate other people's art and our own. Learning how art can impact society.

Describing abstract art. Beginning to evaluate our own art. To compare differences and similarities between artwork. Theoretical Knowledge (Culture and Context) Learning about the work of abstract painters. Know that some artists make art for different purposes. Know that art can be displayed in a gallery, a museum, a sketchbook or a home. Know that artists can come from all around the world. Examples of great art and artists encountered: William Merritt Chase c. 1893 (American) George Inness, 1866 (American) Tariku Shiferaw, 2021 (Ethiopian) Piet Mondrian, 1927 (Dutch) Paul Klee, 1938 (Swiss-German) Mizuki Heitaro, 1930 (Japanese) Hilma af Klint, 1907 (Swedish) Vocabulary abstract, realism, acrylic, ferrule, toe, handle, bristle, dot, line, primary colour, curved, space, gallery, pattern, design	Learning the differences between landscape, portrait and still life. Know that art doesn't have to be realistic. Evaluating our own work. Theoretical Knowledge (Culture and Context) Knowing that where an artist lives can effect what they create. Learning that artists do not have to directly create every piece of art that is attributed to them. Ted Harrison paints and then commissions serigraph prints to sell. Beginning to identify artists work by recognising their style Examples of great art and artists encountered: Katsushika Hokusai, 1831 (Japanese) Ted Harrison, 1993 (British-Canadian) Vocabulary warm, cool, contrast, complementary, elements, the colour wheel	people paint. Theoretical Knowledge (Culture and Context) Learning about the work of illustrators. Beginning to learn how technology can influence art. Understanding that making art can require courage and persistence. Examples of great art and artists encountered: Maria Sibylla Merian, 1705, (German) Nora Sherwood, 2022 (American) Dapo Adeola, 2019 (British-Nigerian) Walter Crane, 1898 Rahana Dariah, 2021 Vocabulary watercolour, illustrator, illustration, paint pan, blend, observational, observe, medium	Understanding how architects can respond to current issues, such as sustainability. Understanding that the context of the painting or artist can influence how we understand it. To know the difference between drafting and sketching Learn how technology can influence art. Examples of great art and artists encountered: Kathryn Larsen, 2020 (American) Lady Mary Georgina Filmer, 1863 (British) Karl Wiener, 1942 (Austrian) Marie-Blanche Hennelle Fournier, 1870s (French) Eva Macdonald, 1846 (British) Paul Gauguin, 1887 (French) Katsushika Hokusai, c1820 (Japanese) Janice Hayes-Cha, 2014 Vocabulary architect, architecture, drafting, photocollage, collagist, mixed media, context, medium, sketchbook, annotating, urban, process, form, texture	much art is worth. Consider how art can be an exploration of who we are and how we want others to see us. Consider that we can use art to express something that isn't visible to the eye Know that art doesn't have to be realistic. Evaluating our own art process. Consider how colour can be used in portraiture. Theoretical Knowledge (Culture and Context) Learn about portraiture as a form of art over time and across cultures. Learn about portraiture miniatures as a form of art. Understand how technology can influence art. Learn about the work of collagists. Examples of great art and artists encountered: Alexej von Jawlensky, c.1920 (Russian) Frida Kahlo, 1937 (Mexican) Dapo Adeola, 2019 (British-Nigerian) Amedeo Modigliani, 1917 (Italian) Vincent van Gogh, 1887 (Dutch) Samuel J. Miller 1847, (American) Sarah Biffin, 1848 (British) Diego Rodríguez de Silva y Velázquez, 1650 (Spanish) Noor Barjat, 2020 (Syrian) Samuel Joseph Brown Jr, 1941 (African American)	Know that art doesn't have to be realistic. Theoretical Knowledge (Culture and Context) To consider the sustainability of art and design. Know that art can be inspired by political or charitable causes. Know that art can be created with a purpose to create change. Consider how artists can reduce, reuse or recycle Examples of great art and artists encountered: Je Hong, 2014 (American) Stanley Thomas Clough, 1938 (American) Kathryn Larsen, 2020 (American) Nick Gentry, 2021 (British) Vocabulary ferrule, bristles, complementary colours, tertiary colours, manipulate, matte
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				Giovanna Garzoni , 1635 (Italian) John Carlin, 1840 (American) Vocabulary colour, commissioned, composition, form, line, miniaturist, mixed media, opaque, portrait, proportion, shape, sitter, space, texture, value, cartoon	
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Brownlow Fold

Art progression- Sculpture

Sculpture Progression					
Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Why do sculptors sculpt? 	How have castles inspired artists? 	How can where you live impact you as an artist? 	What can pottery tell us about the past? 	How can flowers inspire artists? 	How can food inspire artists? 
Practical Skills Clay Techniques Pupils will know what clay is and where it comes from. Pupils will shape clay into balls, slabs and coils. Pupils will imprint into clay with different objects. Colour Theory Pupils will identify and mix the three primary colours to make secondary ones. Elements of Art Tools Pupils will control a small paintbrush Disciplinary Knowledge Pupils will identify sculptures and non-sculptures. Pupils will know some of the reasons people make sculptures. Pupils will begin to understand how art can cause an emotional response. Pupils will evaluate each other's work, as well as our own.	Practical Skills Clay Techniques Pupils will wedge clay to prepare it. Pupils will join using 'score and slip'. Pupils will create a relief design. Colour Theory Pupils will identify how to create grey and brown, using the three primary colours and white and black paint. Elements of Art Pupils will identify shapes in forms to support drawing a 3D object. Tools Pupils will control a paintbrush for increased precision. Disciplinary Knowledge Pupils will know that some sculptures have a practical purpose, while others are decorative. Pupils will evaluate artwork, focusing on dynamic responses and a reflection on the artistic process. Pupils will evaluate each other's work, as well as our own.	Practical Skills Clay Techniques Pupils will create a pinch pot. Pupils will mould a 3D plant sculpture. Elements of Art Pupils will identify shapes in plants and understand the definition of shape. Tools Pupils will control a paintbrush for increased precision. Pupils will experiment with a range of ideas whilst sketching. Pupils will cut identified shapes into collages. Disciplinary Knowledge Pupils will understand what can influence artists (being inspired by where they live). Pupils will formally respond to a piece of art. Pupils will evaluate each other's work, as well as our own.	Practical Skills Clay Techniques Pupils will create a coiled pot using a pinch pot as a base. Pupils will experiment and design a unique lid design. Pupils will develop mastery of joining clay effectively to be visually pleasing. Tools Pupils will control a paintbrush for increased precision. Disciplinary Knowledge Pupils will know that art can reflect what life was like a long time ago. Pupils will formally respond to a piece of art and share what it teaches us about times in history.	Practical Skills Clay Techniques Pupils will know what the four different types of clay are. Pupils will mould clay with a focus on delicacy and precision. Colour Theory Pupils will create tints, shades and tones with paint. Pupils will know what analogous colours are and experiment with different combinations. Elements of Art Pupils will explore the shape and form within flowers. Disciplinary Knowledge Pupils will understand what can influence artists (flowers). Pupils will reflect on the purpose of a sculpture. Pupils will present and share responses to a piece of art. Pupils will evaluate each other's work, as well as our own. Theoretical Knowledge (Culture and Context)	Practical Skills Clay Techniques Pupils will demonstrate proficiency with clay. Pupils will design a sculpture, considering the emotional response created. Pupils will learn to consider the viability of designs. Pupils will know that you can sculpt clay around something, like foil, to build larger structures. Colour Theory Pupils will increase the range of colours used for effect. Tools Pupils will learn how brush choices influence outcomes. Disciplinary Knowledge Pupils will understand what can influence artists (food). Pupils will consider why artists choose one medium over another. Pupils will understand that artists can develop recognisable styles. Pupils will consider who buys a sculpture.

Theoretical Knowledge (Culture and Context) Pupils will learn about the work of two craft makers and discuss responses to the work. Vocabulary ceramic, clay, coil, imprint, kiln, sculpt, sculptor, sculpture, texture, varnish, 3D Examples of great art and artists encountered: Pupils see a collection of art, which they will encounter again in future studies. Sonya Wilkins (current) Clouds and Pineapple (current) Sasha Chapliy (current)	Theoretical Knowledge (Culture and Context) Pupils will learn about a ceramic factory and the work it produces. Pupils will know that art has been created throughout history and worldwide. Vocabulary column, form, ornament, relief, score and slip shape, sketchbook, sphere/spherical, wedging, 2D, 3D Examples of great art and artists encountered: Staffordshire Potteries (19th century) Paul Gauguin, 1887 Elizabeth Murray, 1854 Giovanni Antonio Canal Canaletto, 1748 Jan van Goyen, 1647	Theoretical Knowledge (Culture and Context) Pupils will learn about how location influenced various Mexican artists and craft makers. Pupils will learn about how their location influenced a diverse range of artists. Vocabulary blend, mould, pinch pot, pottery Examples of great art and artists encountered: Mexican pottery, 1850 Church of San Francisco Acatepec, 1700 Mexican pottery (modern craft) Frida Kahlo, 1937 Jean-François Millet, 1874 Pieter Bruegel the Elder, 1565 Katsushika Hokusai, 1830 Berthe Morisot, 1871	Pupils will evaluate each other's work, as well as our own. Theoretical Knowledge (Culture and Context) Pupils will know that art can reflect societal and/or religious beliefs. Vocabulary coiling, coil pot, hand-building Examples of great art and artists encountered: Canopic Jars from Ancient Egypt Maya pottery whistle, 750 CE Roman pottery, 200 CE Ancient Egyptian Soul House, 1700 BCE Ceramic Stove, 1684 Platter, a follower of Bernard Palissy, 1575 Animal Pen with Figures, c. 25–220 CE Ostrakon from Egypt, 600 CE Smiling figure from Mexico, 700 CE	Pupils will learn about how flowers have influenced artists. Pupils will learn about how flowers across different mediums also influenced a diverse range of artists. Vocabulary earthenware clay, stoneware clay, ball clay, porcelain, malleable, kneading, glossy Examples of great art and artists encountered: The Vincennes Manufactory (the 18th century) Vanessa Hodge (current) Frida Kahlo (Vanessa Hodge makes a piece called 'Frida') Lotus Flower Inlay, from Egypt, ca. 1353 William Morris, 1864 Claude Monet, 1906 Vincent van Gogh, 1890 Clara Peeters, 1612 Nishapur Buffware, 9th century Tiffany and Company, 1837 Leonce Raphael Agbodjelou, 2018	Pupils will consider who decides the value of art. Pupils will evaluate their own work. Theoretical Knowledge (Culture and Context) Pupils will know that artists have been inspired by food over thousands of years and that what artists depict can have different messages. Vocabulary ferule, bristles, complementary colours, tertiary colours, manipulate, matte Examples of great art and artists encountered: Peter Anton (current) Kate Malone (current) Vincent van Gogh, 1887 Hannah Brown Skeelee, 1860 Louise Moillon, 1630 Chelsea Porcelain Manufactory, 1755 Griffen, Smith and Hill, 1880 Teapot, British, ca. 1755–70 Teapot, Style of Whieldon type, ca. 1750 Giuseppe Arcimboldo, 1590 William Morris, 1866 Ancient Roman mosaics, Giovanna Garzoni, c1640s
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End Points in Art and Design

EYFS Art End Points What will the children be able to know and do?

Nursery	Reception
Explore different materials freely, in order to develop their ideas about how to use them and what to make. Develop their own ideas and then decide which materials to use to express them. Join different materials and explore different textures. 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. Use large-muscle movements to wave flags and streamers, paint and make marks. Choose the right resources to carry out their own plan. Use one-handed tools and equipment, for example, making snips in paper with scissors. Use a comfortable grip with good control when holding pens and pencils.	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 process they have used. ELG: Being Imaginative and Expressive Invent, adapt and recount narratives and stories with peers and their teacher. ELG: Physical Development - Fine Motor Hold a pencil effectively in preparation for fluent writing – using the tripod grip in almost all cases. Use a range of small tools, including scissors, paintbrushes and cutlery. Begin to show accuracy and care when drawing.

Year One Art End Points
What will the children be able to know and do?

Drawing (Monochromatic) What is drawing?	Painting (Chromatic) Does abstract art mean anything?	Sculpture Why do sculptors sculpt?
Practical Skills/Drawing Skills Kow how to use a pencil. Explore pressure and grip. Elements of Art Know the definition of line and shape. Theoretical Knowledge Know art can be displayed in galleries. Disciplinary Knowledge Begin to describe art with appropriate vocabulary Begin to understand that art can cause an emotional response.	Practical Skills/Colour Theory Identify the 3 primary colours, and mix to make secondary colours. Elements of Art Know the definition of line, shape, space and colour. Tools Learn the parts of a brush. Know how to rinse a brush Disciplinary Knowledge Begin to identify abstract and realism paintings. Know that art can have meaning Begin to evaluate own art. Theoretical Knowledge Know about the work of abstract painters. Know that art can be displayed in a gallery, a museum, a sketchbook or a home.	Practical Skills /Clay Techniques/colour theory Shape clay into balls, slabs and coils. Imprint into clay with different objects. Identify and mix the three primary colours to make secondary ones. Tools Control a small paintbrush Disciplinary Knowledge Identify sculptures and non-sculptures. Know some of the reasons people make sculptures. Theoretical Knowledge Know about the work of two craft makers and discuss responses to the work.

Year Two Art End Points
What will the children be able to know and do?

Drawing (Monochromatic) How can patterns be used in art?	Painting (Chromatic) How can artists use colour?	Sculpture How have castles inspired artists?
Practical Skills/Drawing Skills Control a pencil with increased precision. Learn to use a guide to keep our drawings more precise. Elements of Art Know the definition of line, shape, and space. Explore how to use lines and space to create patterns. Tools Use scissors accurately and safely. Use glue appropriately Theoretical Knowledge Know that art can be in our homes as decoration. Recognise patterns in nature. Learn about contemporary and historical designers' work by learning about a Mehndi artist's work. Disciplinary Knowledge Evaluate own work. Compare differences and similarities between artwork, describing art with appropriate vocabulary	Colour Theory Identify warm and cool colours. Identify complementary colours. Begin to recognise the colour wheel. Elements of Art Revise parts of a brush. Control a paint brush for increased precision. Use acrylic paints. Tools Use a sketch to create guide lines for painting Disciplinary Knowledge Consider how we feel about art and why people create art. Describe how colours may make people feel. Learn the differences between landscape, portrait and still life. Know that art doesn't have to be realistic. Evaluate our own work. Theoretical Knowledge Know that where an artist lives can effect what they create. Begin to identify artists work by recognising their style	Clay Techniques Wedge clay to prepare it. Join using 'score and slip'. Colour Theory Identify how to create grey and brown, using the three primary colours and white and black paint. Elements of Art Identify shapes in forms to support drawing a 3D object. Tools Control a paintbrush for increased precision. Disciplinary Knowledge Know that some sculptures have a practical purpose, while others are decorative. Evaluate artwork, focusing on dynamic responses and a reflection on the artistic process. Evaluate each other's work, as well as our own. Theoretical Knowledge Learn about a ceramic factory and the work it produces. Know that art has been created throughout history and worldwide.

Year Three Art End Points
What will the children be able to know and do?

Monochromatic How do artists draw faces	Chromatic What is illustration?	Sculpture How can where you live impact you as an artist?
Practical Skills/Drawing Skills Explore how marks can be used to create an impression of texture. Explore how lines and shapes can create artistic impressions of facial features. Learn to draw from observation. Elements of Art Know the definition of texture, line and shape. Theoretical Knowledge Know that artists must practise specific skills to improve. Learn that different artists can represent facial features differently. Disciplinary Knowledge Begin to explore how art can connect with emotions. Learn the differences between landscape, portrait, and still life. Evaluate their work and learn how they can learn from others.	Practical Skills Control g a paint brush with increasing precision. Know how to use watercolour paints and understand how they're different to acrylic paint. Elements of Art Identify shapes and lines whilst we recreate an image. Disciplinary Knowledge Know how art can impact society. Know about the discipline of illustration Evaluate our own work. Talk about art. Understand that art can cause an emotional response. Know some of the reasons that people paint. Theoretical Knowledge Know about the work of illustrators. Understand how technology can influence art. Understand that making art can require courage and persistence	Clay Techniques Create a pinch pot. Mould a 3D plant sculpture. Control a paintbrush for increased precision. Elements of Art Identify shapes in plants and understand the definition of shape. Disciplinary Knowledge Understand what can influence artists (being inspired by where they live). Formally respond to a piece of art. Evaluate each other's work, as well as our own. Theoretical Knowledge Know how location influenced various Mexican artists and craft makers. Know how their location influenced a diverse range of artists.

Year Four Art End Points
What will the children be able to know and do?

Monochromatic How do artists draw perspective?	Chromatic Why do artists keep sketchbooks?	Sculpture What can pottery tell us about the past?
Practical Skills/Drawing Skills Know how to draw a basic shape with the appearance of form. Use one-point perspective with a vanishing point and horizon line and understand how artists create atmospheric perspective. Learn how to shade using hatching, cross-hatching and stippling. Elements of Art Know the definitions of line, shape, form, and value and will use value and line to create form. Theoretical Knowledge Know that art can involve experimentation. Disciplinary Knowledge Consider what makes an artist successful. Consider what it means to be inspired by artists' work. Evaluate their own art process.	Techniques Use a sketch to create guide lines for painting. Incorporate photos into a watercolour painting to create a photo collage. Create a collage using scissors. Disciplinary Knowledge Know about the process of being an artist, and how sketchbooks are used for different purposes. Evaluate our own art process. Know about mixed media artworks. Theoretical Knowledge Understand how architects can respond to current issues, such as sustainability. Understand that the context of the painting or artist can influence how we understand it.	Clay Techniques Create a coiled pot using a pinch pot as a base. Experiment and design a unique lid design. Develop mastery of joining clay effectively to be visually pleasing. Disciplinary Knowledge Know that art can reflect what life was like a long time ago. Formally respond to a piece of art and share what it teaches us about times in history Evaluate each other's work, as well as our own. Theoretical Knowledge Know that art can reflect societal and/or religious beliefs.

Year Five Art End Points
What will the children be able to know and do?

Monochromatic How can we find our own style of drawing?	Chromatic How realistic do portraits need to be?	Sculpture How can flowers inspire artists?
Practical Skills/Drawing Skills Use shapes to guide their observational drawings. Select different pencils for different effects. Use proportion when drawing. Elements of Art Use values and lines to create form. Theoretical Knowledge Learn that artists can have an artistic style. Explore how they can develop their own artistic style. Disciplinary Knowledge Describe the style of artworks with appropriate vocabulary. Know that art doesn't have to be realistic. Explore what the definition of art is. Evaluate their own work and the work of others	Practical Skills /Paint Use watercolour paints with proficiency. Know the differences between acrylic and watercolour paint. Disciplinary Knowledge Use the seven elements of art to talk about artwork. Consider who decides how much art is worth. Consider how art can be an exploration of who we are and how we want others to see us. Consider that we can use art to express something that isn't visible to the eye Know that art doesn't have to be realistic. Evaluate our own art process. Consider how colour can be used in portraiture. Theoretical Knowledge Know about portraiture as a form of art over time and across cultures.	Practical Skills /Clay Mould clay with a focus on delicacy and precision. Colour Theory Create tints, shades and tones with paint. Know what analogous colours are and experiment with different combinations. Elements of Art Explore the shape and form within flowers. Disciplinary Knowledge Understand what can influence artists (flowers). Reflect on the purpose of a sculpture. Present and share responses to a piece of art. Evaluate each other's work, as well as our own. Theoretical Knowledge Know how flowers have influenced artists.

Year Six Art End Points
What will the children be able to know and do?

Monochromatic What mistakes can artists make when drawing faces?	Chromatic Can art help save the planet?	Sculpture How can food inspire artists?
Practical Skills/Drawing Skills Use close observation when drawing. Select different pencils for different effects. Use proportion when drawing. Use shapes to guide their observational drawings. Elements of Art Use values to create form. Theoretical Knowledge Know about artists from around the world. Disciplinary Knowledge Develop a vocabulary to describe common errors made in realism portraits Understand that art can be practised and improved upon. Know how artists can use reference material. Evaluate their own work and the work of others.	Techniques Use precision in collage. Use the elements of art in design. Use pencil rubbing to transfer a design sketch. Use the grid method to transfer an image. Use shapes to guide the composition of an animal. Use watercolour paints with proficiency. Disciplinary Knowledge Consider whether designs on t-shirts can be called art. Use the elements of art to discuss design. Evaluate other people's art and our own. Know how art can impact society. Know that art doesn't have to be realistic. Theoretical Knowledge Consider the sustainability of art and design. Know that art can be inspired by political or charitable causes. Know that art can be created with a purpose to create change. Consider how artists can reduce, reuse or recycle	Clay Techniques Demonstrate proficiency with clay. Design a sculpture, considering the emotional response created. Know to consider the viability of designs. Know that you can sculpt clay around something, like foil, to build larger structures. Increase the range of colours used for effect. Know how brush choices influence outcomes. Disciplinary Knowledge Understand what can influence artists (food). Consider why artists choose one medium over another. Understand that artists can develop recognisable styles. Consider who buys a sculpture. Consider who decides the value of art. Evaluate their own work. Theoretical Knowledge Know that artists have been inspired by food over thousands of years and that what artists depict can have different messages.

Arts Champions

Artsmark empowers teachers with the skills they need to embed arts, culture and creativity across the whole curriculum. We have been recognised for our exceptional commitment to creativity with the Artsmark Award, accredited by Arts Council England. To support this work we have pupil 'Arts Champions' that promote a love of the Arts in its many forms and encourage creativity across the curriculum. Pupils apply for the role each year.

Brownlow Fold Primary School

Pupil Roles and Responsibilities

Vacancy



Arts Champions

Do you have what it takes to be a Brownlow Fold Arts Champion?



Main purposes of the job

To work with a member of staff to promote a love of the Arts throughout school

Main responsibilities and tasks

To speak with the other children to find out their views

To feedback pupil views to the Head teacher and Senior Leadership Team

To meet regularly and focus on ways in which to promote a 'Love of the Arts' in school.

Experience

Experience of talking to others and sharing viewpoints

Experience and a love of the Arts

Knowledge, Skills and Abilities

Can work as part of a team

Ability to communicate to large groups confidently

Ability to promote the Arts throughout school

You must be in Year Three, Year Four, Year Five or Year Six to apply for this role

If you think that you have the necessary skills to do this role then please take an application form and complete it.

Please give your completed form to your class teacher.

Mrs Cheung will look at all applications together with the person responsible for overseeing each role in school. Good Luck

Artists

Our art curriculum encompasses a diverse selection of artists. Some are studied in depth, whilst others are encountered more briefly. This allows for a large range of artists to be showcased. The artists selected are both traditionally acclaimed and contemporary artists from across the globe. Pupils will revisit the work of many artists across year groups and units. These include some of the works of Tariku Shiferaw, Mr Doodle, Oscar Ukonu, Christa Rijneveld, Dapo Adeola, and Nora Sherwood. The curriculum further exposes learners to various disciplines, such as the disabled artist Sarah Biffin, who created miniatures for royalty, a contemporary photographer from Benin, and ceramists Kate Malone and Vanessa Hodge. The students will study pottery from throughout history as well as from the modern day. They also meet artists involved in sustainability, such as architect Kathryn Larsen and digital artist Je Hong. More traditional artists such as Vincent van Gogh and William Morris also feature.

Careers in Art

At Brownlow our aim is to raise aspirations and support career related learning, helping children learn about the world around them broadening their aspirations and challenging stereotypes. There are so many varied pathways to a chosen career it's important that children recognise the opportunities that are available to them.

[hashtag#startsmalldreambig](#)



Fluency: Pupils recall component knowledge, demonstrating automaticity and proficiency in a wide range of methods and techniques of a specialism.

Experimentation: Pupils have the knowledge of methods, materials and processes to be able to try out ideas, making informed choices about the methods and conventions used to find original solutions.

Authenticity: Pupils have secure knowledge in the ways of making that they have the facility to visually perform and communicate their thinking of an issue, topic or theme.

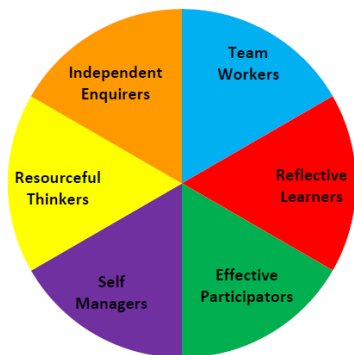
Traditional Art transmits the rules and conventions of skills, form and meaning. For example, Renaissance art

Modern Art which rejects established practices and instead values originality and self-expression, for example abstract expressionism

Contemporary Art which radicalises the modern challenge. Its force is in destabilising and deconstructing every aspect of art, its mediums, conventions of viewing and even the boundary between art and everyday life, for example site-specific installations

Empowered Learner in Art

Each term the 'Empowered Learner' focus emphasises six areas of personal development. Throughout their time at Brownlow Fold all children are supported to become self-evaluative of their own strengths and areas for development. We recognise the impact that personal skills can have on the academic success and well-being of our children. They play a vital role in developing the ability of our pupils to enjoy and reflect on their learning across the curriculum.



Autumn One - Self Manager
Autumn Two - Effective Participators

Spring One - Resourceful Thinker
Spring Two - Reflective Learner

Summer One - Independent Enquirer
Summer Two - Team Worker

Self-Manager

- I can choose and use art equipment needed for a given task.
- I am confident to take risks in my art work and appreciate how learning can happen from making mistakes.
- I will persevere to complete my art work even when it may not be going as planned or if I find the art task difficult.

Effective Participator

- I can work well independently or collaboratively to produce a piece of art work.
- I am happy to have a go at something that is new to me.
- I know that my art ideas and the art ideas of other artists can help others.
- I can cope with criticism and learn from it.

Resourceful Thinker

- I can improve my art work by imitating others
- I can use my imagination to improvise.
- I am innovative in my artwork; developing new art techniques and styles to clearly express my thoughts and ideas.
- I am tenacious when things get difficult.

Independent Enquirer

- I use all my senses to gather information about the art work that is being investigated.
- I show curiosity about art and ask questions to find out more.
- I can listen to a range of opinions and reach a conclusion from them in relation to an artist or piece of art work.

Team Worker

- I understand that people have different needs, views, cultures and beliefs that need to be treated with respect.
- I can work collaboratively in a group and take turns.
- I consider the views of all group members.
- I can motivate others to contribute more effectively.
- I am eager to discuss conflicting issues fairly to reach an agreement that enables the group to move on.

Extra-Curricular Clubs

At Brownlow Fold, we provide children with a wide range of extra-curricular activities. Extra-curricular activities help children to learn about themselves and develop and use their skills and knowledge in different contexts. In addition to building skills within a specific discipline, extracurricular activities are great for developing general academic and soft skills. For example debating for public speaking, academic competitions for exam strategies and sport for teamwork. Being part of a group or team also provides a sense of belonging, with extracurricular activities offering an opportunity for children to interact with others with similar interests and potentially build friendships outside of their usual circle. Art Extra -Curricular clubs on offer include: Origami Club, Crotchet Club and Mindfulness Colouring.

Enrichment Opportunities

The message in the art installation brought the community together. All stakeholders circled 'proud' on the questionnaire; indicating how they felt about the exhibition. Liaising with the authority, arts and culture lead, reaffirmed the project's success: sharing positive comments received from the general public and requesting to install it permanently in another location. Mrs Bradbury has inspired and taught staff new skills. 90% of staff identified her work has 'greatly impacted' on the quality of art produced by pupils and their own CPD. In addition to this, her beautifully decorated areas within school, ensure the environment is inviting and celebrates arts, e.g. book themed corridors. The questionnaire results indicated that 100% of parents and staff said the environment is very good or excellent.



In the **Value and Ethos** section of the Artsmark award, we aimed to strengthen the setting's community through celebrating and engaging in arts and culture, whilst fostering good relations. To achieve this, two six week blocks of weekly parents' workshops were delivered, addressing loneliness, whilst developing art skills. Participants initially indicating, they had 'no interactions with other adults.' Afterwards, 80% of the parents said it was nice to have some time for themselves away from their children' and 90% said 'it made them feel happier,' with reasons including, 'I can do something I enjoy and talk to other parents.' 25% of the parents applied their skills to support children in their sewing lessons.



Art Day – Celebrating Black History

Each class took part in an Art Day to celebrate Black History Month. They studied a famous Black artist and created an end piece in the style of that artist. Parents were invited to a class art exhibition to celebrate their child's achievements.

	Artist	Resources	Themes	Examples of Art work
Reception	 Yinka Shonibare	<u>Yinka Shonibare</u> ART FINAL PIECE Wax resist artwork on paper using brightly coloured paints	Black History Month Famous Black Artists Wax resist	
Year 1	 Kente Cloth from Ghana	<u>Kente Cloth</u> ART FINAL PIECE Paper weaving creating and using African prints.	Black History Month <u>Kente</u> cloth from Ghana.	

Year 2	 Alma Thomas	Alma Thomas <u>ART FINAL PIECE</u> Printing using sponges, fingers, blocks and/or weaving	Black History Month Famous Black Women Artist <i>'She always loved art and became a teacher. She was inspired by nature and the world around her. She used shape, colour and pattern to express her thoughts and feelings.'</i>	
Year 3	 Clementine Hunter (1886 – 1988)	Watercolour background. <u>ART FINAL PIECE</u> Create a mixed media picture in the style of Clementine Hunter	Black History Month Famous Black Women <i>'She didn't paint for money, she painted because she loved it.'</i>	
Year 4	 Reginald Laurent (1960)	Collage Black paper Oil pastel Tape <u>ART FINAL PIECE</u> To create a piece in this style to represent diversity	Black History Month <i>'My art represents diversity and inclusion of every culture, the backbone of what makes the world such an interesting place.'</i>	

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Year 5		ART FINAL PIECE Watercolour background on paper Add the figures using black fine liner and felt tip/oil pastels	Black History Month <i>'A picture tells a story of a thousand words.'</i>	 
Year 6		Works with clay Collage ART FINAL PIECE Mask making Resources Cardboard and collage to create a 3D sculpture. Oil pastels to decorate.	Black History Month <i>'the beauty is in the imperfections'</i> <i>"I want to show the beauty within flaws,"</i>	  



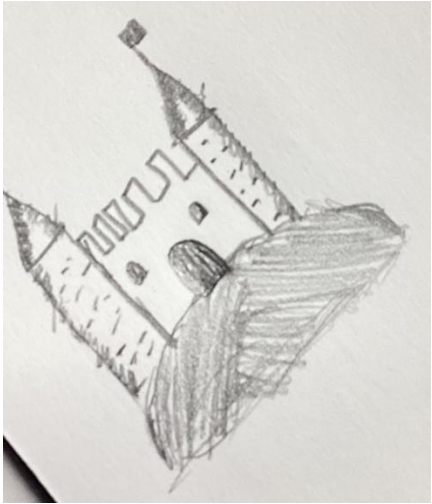
Assemblies

During each academic year, the teachers in EYFS, KS1 and KS2 deliver assemblies to their parents to celebrate the learning that has taken place. Assemblies provide an opportunity for parents to view their child's work and often art work is showcased during this time.

To celebrate achieving the Gold Artsmark award, the pupils who are Art Champions delivered an assembly and shared a Powerpoint displaying photographs of the hard work that all staff and children put in to the arts.

Learning Environments Celebrating Art Work





Parental Engagement

Our school's art installation in Bolton Town Centre received positive responses from: local residents; Bolton Arts and Culture Lead; parents; governors and the local newspaper. The message conveyed through the large pixelated heart was - 'All you need is Love.' Every child decorated a box with graffiti art, showcasing what love represented to them. Families enjoyed visiting, taking photographs and reading about it in the Bolton News.

Child: *'I like the colours and that it is shaped in a love heart. It sends a message of love and kindness to the people of Bolton.'*

Parent: *'I felt full of love and pride at seeing his work on display, and at seeing how happy, excited and proud he was.'*

Bolton News: *'Brownlow Fold celebrate love in eye-catching exhibition.'*



Celebrating Equality and Diversity

We held a Personal Development day, focussing on 'identity'. Each class shared a text celebrating diversity, studied an artist and produced art work; showcasing their own culture and diversity. Parent feedback from the exhibition of work:

'He has chosen the right shade for his skin and hair which reflects him on the outside'

'He has shown his Somalian heritage and love of football through his portrait.'

*'Since joining this school, it is lovely to see how *** is involved in the arts more than ever. Her work is creative and shows she cares about her culture, family and friends.'*



Community Engagement

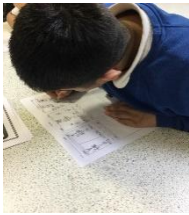
It was lovely to read a letter from a Bolton resident, who received a Christmas card produced by one of our pupils, in a beautiful hamper. It is rewarding knowing that our work has spread joy. Here is a snippet from the letter:



'My husband and I are 80 years old. We got a lovely surprise today when a lady who takes care of us from Bolton@Home brought a surprise bag of goodies and amongst the contents was a lovely Christmas card from your school. This brought back many happy memories because I was a dinner lady at Brownlow Fold school for 12 years.'

'This community project made the very best of the opportunity offered to the primary schools by showing work produced by every pupil in the school in a very public place. Many of the pupils came to see the work with their families and friends and it was a source of pride in both their own individual and collective efforts, as well as reflecting positively on the school as a whole.

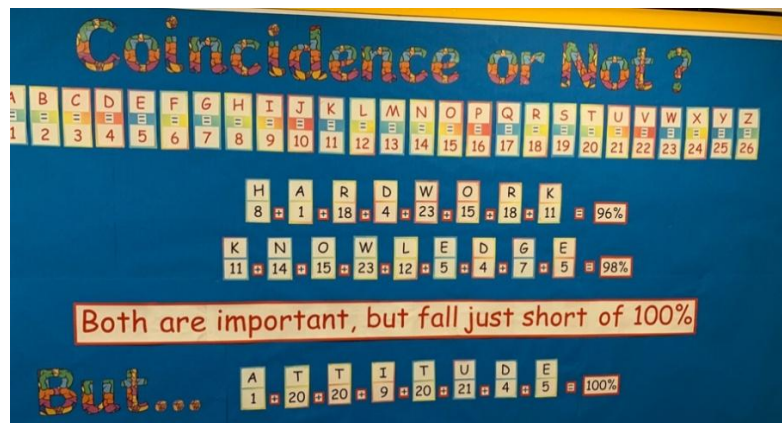
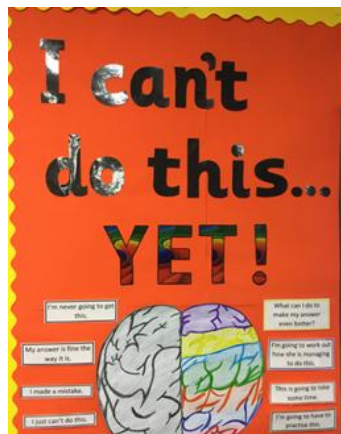
The project was documented for the local press who published the resulting article and photographs in the Bolton News. The school has also provided recorded thoughts and comments from the pupils and it is planned that these will feature as part of a case study to be shared with other Cultural Education Partnerships across the country' Julie Levy 27/03/23 (Bolton Cultural Education Partnership)



Year 6 children have visited Sharples School to take part in an animation workshop, whilst creating valuable links with the secondary school art teachers.

Growth Mind-set

At Brownlow Fold we teach the children to love challenges, be intrigued by mistakes, enjoy effort, and keep on learning (even when they find work challenging). Adopting a Growth Mind-set approach offers an optimistic view about what is achievable for everyone at Brownlow Fold.



Brownlow Bucket List

At Brownlow Fold we have carefully designed a 'Brownlow Bucket List' to provide our pupils with a range of memorable and meaningful experiences during their time with us. Rather than being a list created individually, it is a collection of activities and opportunities chosen by the school, ensuring that every child has the chance to take part. Our aim is for pupils to leave Brownlow Fold having not only achieved academically, but also having enjoyed a wide variety of experiences that will enrich their personal growth, confidence, and sense of community. These activities include opportunities to:

- Try new challenges both in and outside of the classroom.
- Take part in cultural, creative, and sporting experiences.
- Develop life skills that will support them beyond primary school.

- Celebrate important milestones with their peers.

The Bucket List is something we want children to be proud of as they move on to the next stage of their education. Each item ticked off will represent an achievement or special memory that has shaped their journey with us

