Art Curriculum
St Marys Junior School
Intent Statement

Kapow Primary's Art and design scheme of work aims to nurture pupils' creativity, imagination and visual literacy, encouraging them to think like artists and designers. The intention is for pupils to develop the confidence to experiment, express ideas and communicate meaning through visual and tactile media.

The scheme promotes an appreciation of art as a powerful form of human expression, helping pupils to understand its role across different cultures, time periods and creative industries. It encourages children to value originality, take creative risks and reflect critically on their own work and that of others.

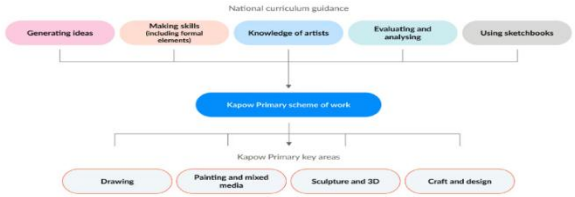
The scheme supports teachers in developing their subject knowledge and pedagogical confidence, enabling the delivery of rich, engaging and purposeful lessons. The curriculum is designed to be both inclusive and ambitious, ensuring all pupils are equipped to enjoy, create and respond to art in meaningful ways.

SEND IN ART at St Mary's Junior School

At St Marys, we believe that all learners should primarily access the quality first teaching and be immersed in class discussions and activities during art lessons. Therefore, SEND learners access the same learning as all other children but will be given further support, adapted outcomes and a tailored approach to suit their individual needs. We need to be ambitious in what our SEND children can achieve (See **Appendix A** for the "5 a day approach to support SEND needs and **Appendix B** for a summary of inclusive teaching) Art is a different way for children to think, express their creativity and individuality and draw on all their learning from across the curriculum without having to work in a traditional way. SEND children can achieve and even exceed their peers when working with an progressive and structured art curriculum.

ACCESS – What amendments are made to the subject in order to help children with SEND achieve?

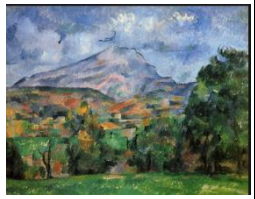
- **A spiral curriculum (revisit and revise) – At the start of the lessons, you should revisit the vocabulary and key facts being learnt. You should reinforce the expected outcome, so pupils have a clear idea of their journey and learning**
- **Pictorial Guidance (where applicable) – to enable children to take responsibility for their own learning, building confidence and not holding people back due to their ability for reading and writing**
- **Check In – try to spend a few minutes with specific children, discussing outcomes and expectations, checking that they understand and can explain back what they want to achieve by the end of their session**
- **Flexibility – extending time for children with SEND**
- **Amending equipment used to enable full access to learning**
- **Pre teach vocabulary**
- **Instructions broken down into manageable chunks**
- **Use of technology**

Subject Concepts	Disciplinary Learning	Curriculum Enrichment
Kapow Primary's Art and design curriculum is structured around five strands that run through each unit: • Generating ideas. • Using sketchbooks. • Making skills (including formal elements). • Knowledge of artists. • Evaluating and analysing. These strands ensure a balanced coverage of the practical, theoretical and disciplinary knowledge pupils need to progress in Art and design, while supporting the development of both creative confidence and critical thinking. 	**Types of knowledge** Knowledge is defined differently depending on the subject in question. Ofsted's helps to define knowledge in Art and design as: • **Practical knowledge** – the skills and techniques pupils use when making art, including methods, materials and formal elements. • **Theoretical knowledge** – knowledge of artists, art movements and contexts that help pupils understand and interpret creative work. • **Disciplinary knowledge** – understanding how art is studied, discussed and evaluated through critical reflection and questioning.	Art day

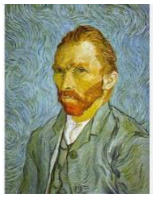
Topic	Unit	Key Learning Goals	Artists and medium	Vocabulary	Subject Concepts
Year 3 Autumn 1	Prehistoric painting	Discovering how and why our ancient ancestors made art, experimenting with natural materials to make homemade paints and playing with scale to paint on a range of surfaces.	Paint -natural pigments charcoal Prehistoric ave painting 	• charcoal • composition • negative image • pigment • positive image • prehistoric • proportion • smudging • scaled up • sketch • texture • tone	• Generating ideas. • Using sketchbooks. • Making skills (including formal elements). • Knowledge of artists.

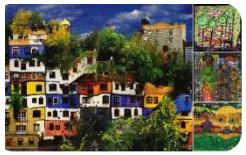
					• Evaluating and analysing.
Year 3 Spring 1	Developing Drawing skills	Developing shading skills and drawing techniques to create botanical-inspired digital drawings.	Range of sketching pencils – from 3B to 3H Digital software - Sketchpad 5.1 by Sketch.io. Yellena James 	• artist • blend • digital art • even tones • geometric • grip • illustrator • inspiration • line • mark making • materials • observation • observational drawing • organic • pattern • pressure • product • purpose • refine • sketch • shading • shape • style • tone	• Generating ideas. • Using sketchbooks. • Making skills (including formal elements). • Knowledge of artists. • Evaluating and analysing.

Year 3 Summer 1	Sculpture & 3D Abstract Shape and Space	Exploring how shapes and negative spaces can be represented by three dimensional forms. Manipulating a range of materials, children learn ways to join and create free-standing structures inspired by the work of Anthony Caro.	3D Cardboard sculptures Anthony Caro. 	• sculpture • structure • three-dimensional (3D) • found objects • sculpture • abstract • negative space • positive space	• Generating ideas. • Using sketchbooks. • Making skills (including formal elements). • Knowledge of artists. • Evaluating and analysing.
Topic	**Unit and skills**	**Key Learning Goals**	**Artists and medium**	**Vocabulary**	**Subject Concepts**
Year 4 Autumn 1	Drawing: Exploring tone, texture and proportion	Exploring tone, texture and proportion to create realistic drawings.	Sketching pencils -range from 6B – 6H Collage – sweet and food wrappers Beatriz Milhaze Nicola McBride	• balanced • ballpoint pen • collage • composition • cross hatching • exaggerated • focal point • form • highlight • layer • observation • observational drawing organic • pattern • proportion • realistic • refine • shading • shadow • sketch • texture • three-dimensional	• Generating ideas. • Using sketchbooks. • Making skills (including formal elements). • Knowledge of artists. • Evaluating and analysing.

				• tone • unbalanced •	
Year 4 Spring 1	Painting and mixed media: Light and Dark	Developing skills in colour mixing, focusing on using tints and shades to create a 3D effect. Experimenting with composition and applying painting techniques to a personal still life piece.	Ready mix paint Water colour paints Paul Cezanne  Clara Peters Audrey Flack	• portrait • landscape • shadow • tint • shade • texture • contrasting • vivid • muted • formal • patterned • abstract • detailed • figurative • three dimensional (3D) • grid • technique • mark-making • composition • dabbing paint • stippling paint • paint wash • pointillism •	• Generating ideas. • Using sketchbooks. • Making skills (including formal elements). • Knowledge of artists. • Evaluating and analysing.
Year 4 Summer 1	Craft and design: Fabric of nature	Using the flora and fauna of tropical rainforests as a starting point, children develop drawings through experimentation and textile-	Oil pastels/sketching pencils Glue Batik – glue, coloured and patterned paper, paint	Rainforest • inspiration • imagery • colour palette • mood board • theme	• Generating ideas. • Using sketchbooks.

		based techniques to design a repeating pattern suitable for fabric.	William Morris Senaka Senanayake Megan Carter	• design • designer • texture • develop • pattern • batik • repeat • repeating • organic • symmetrical • craft • craftsperson • industry •	• Making skills (including formal elements). • Knowledge of artists. • Evaluating and analysing.
Topic	**Unit and skills**	**Key Learning Goals**	**Artists and medium**	**Vocabulary**	**Subject Concepts**
Year 5 Autumn 1	Drawing Depth emotion and movement	Exploring mark making for showing depth, emotion and movement.	Sketching pencils – 2B-4B Felt tips and water Print making – ink, printing tiles, rollers Charles Macksey	• abstract • background • balanced • composition • depth • emotion • emphasise • expressive • focal point • foreground • form • main subject • middle ground • observation • portrait • print • printmaking • printing plate • process	• Generating ideas. • Using sketchbooks. • Making skills (including formal elements). • Knowledge of artists. • Evaluating and analysing.

			Elizabeth Catlett 	• proportion • realistic • refine • shading • tone	
Year 5 Spring 1	Painting and mixed media: Portraits	Investigating self-portraits by a range of artists, children use photographs of themselves as a starting point for developing their own unique self-portraits in mixed-media.	Collage Paint Photographs -ipads Carbon paper Chila Kumari-Singh-Burman Vincent Van Gogh – portraits 	• background • continuous line drawing • portrait • self-portrait • paint wash • collage • texture • composition • carbon paper • transfer • printmaking • monoprint • mixed media • multi media • justify • research • evaluate • represent • atmosphere • art medium	• Generating ideas. • Using sketchbooks. • Making skills (including formal elements). • Knowledge of artists. • Evaluating and analysing.
Year 5 Summer 1	Craft and design: Architecture	Investigating the built environment through	Sketching pencils Black fine liner pens	• display • installation art • mixed media	• Generating ideas.

		drawing and printmaking, learning about the work of architect Zaha Hadid, creatively presenting research on artist Hundertwasser and exploring the symbolism of monument design.	Printing/wax rubbing Zaha Hadid Hundertwasser 	• features • evaluate • analyse • location • scale • scaled down • special effects • three dimensional • art medium • performance art • stencil • atmosphere • props • influence • experience • culture • revolution • concept • elements • interactive • interact	• Using sketchbooks. • Making skills (including formal elements). • Knowledge of artists. • Evaluating and analysing.
Topic	**Unit and skills**	**Key Learning Goals**	**Artists and medium**	**Vocabulary**	**Subject Concepts**
Year 6 Autumn 1	Drawing: Expressing ideas	Exploring how artists express ideas and how they use scale to do so.	Street Art/murals/graffiti One point perspective Edgar Mueller Street Art Gallery Diego Rivera	• depth • graffiti • graffiti tag • horizon • mural • one point perspective • proportion • realism • scale • street art • vanishing point •	• Generating ideas. • Using sketchbooks. • Making skills (including formal elements). • Knowledge of artists. • Evaluating and analysing.

			Sian Storey		
Year 6 Spring 1	Sculpture and 3D Making memories	Creating a personal memory box using a collection of found objects and hand-sculptured forms, reflecting primary school life with symbolic and personal meaning.	3D Sculpture (assemblage) • clay; • sheets of corrugated cardboard; • wire; • patterned and coloured paper; • string or wool; • paper clips or paper fasteners; • personal objects (from home or collected outside). Joseph Cornell Louise Nevelsen	• expression • self • identity • attribute • symbolic • literal • assemblage • sculpture • manipulate • relief • composition • juxtaposition • embedded • tradition • pitfall • representation • originality • collection	• Generating ideas. • Using sketchbooks. • Making skills (including formal elements). • Knowledge of artists. • Evaluating and analysing.

Year 6 Summer 1	No art or D.T. due to Year 6 Sats, residential and school production.				

Strategies for supporting pupils with SEND in Art lessons	
Individual Needs	**Here's how we support everyone....**
Attention Deficit Hyperactivity Disorder - ADHD	• **Praise positive behaviour at each step to encourage high self esteem** • **Ensure clear instructions are given throughout the lesson** • **Provide time limited learning breaks** • **Ensure instructions are chunked so each child knows what they are working on.** • **Provide additional time for pupils to express their ideas – provide a pre-teach where appropriate** • **Provide art tools when required to avoid distractions during teacher input**
Anxiety	• **Ensure the child knows the support available before the lesson begins** • **Provide lots of opportunities to ask questions to clarify thinking and ideas during the lessons** • **Teach problem solving strategies before the lesson and give ideas to overcome problems that they might encounter** • **Model how to use the art tools before setting off to work** • **Use a 'Now and Next' board where appropriate to explain any changes to the routine, e.g. changes of set, location, teacher -manage expectation and awareness before any worries occur**
Autism	• **Use a visual timetable so the child is aware of what is happening at each stage of the session/day** • **Understand if the child is hypo-sensitive or hypersensitive and how they will manage any sensory work they are being asked to participate in -try to provide alternative mediums if appropriate, including use of technology**

	• Avoid change of seating plans – or prepare beforehand if a change is required • Ensure outcomes are clear, with a clear end-point to the lesson so children know when they have reached this • Use simple, specific instructions that are clear to understand • Understand your students' skills and where their starting point is • Use specific art tools and mediums to accommodate and support sensory processing requirements
Cognition and Learning	• Use visuals to break each stage of the lesson down into manageable tasks • Use language that is understood by the child • Pre-teach language concepts that will assist in understanding and discussion • Provide resource lists with visuals so that they know what equipment is required in the lesson and can begin to access and use these independently • Model how to use any Art tools before setting the work – • Physically demonstrate the lesson and the expectations so pupils are aware of expected outcomes • Support children with their organisation in the lesson and model where possible
Dyscalculia	• Provide concrete resources to help with line drawing, perspective and scale • Ensure the child is aware of support and resources available in the classroom before the task begins
Dyslexia	• Use simple, specific instructions that are clear to understand • Pre teach vocabulary linked to Art that will help the child to succeed in the lesson and explain their ideas and intent – use visuals if that would assist • Ensure there is clear explanation of the learning intention and that it is in language that is child appropriate so the child understand what is being asked of them • Model how to use the art tools before starting the work
Dyspraxia	• Make the most of large spaces before starting work – ensure that the child has enough personal work space to be comfortable and practical • Ensure the tools being used are appropriate and accessible to the child • Provide a lesson breakdown, with a clear end goal and time – a tick list might help • Provide an equipment list -using words or visuals -showing the tools and materials required for the lesson • Model how to use the tools safely and appropriately before use • Ensure the size and scale of the project is appropriate to the individual pupil and their needs

Hearing Impairment	• **Pre-teach vocabulary linked to the Art unit – this will help with confidence in oracy when discussing their ideas** • **Make sure the instructions are clear and concise in case the child reads lips – provide written or pictorial instructions if appropriate** • **Try and ensure tables are arranged so that the child has good visual access to the teacher and the board – use subtitles on any videos shown** • **Provide sin language visuals where possible**
Toileting Issues	• **Encourage children to use the toilet before starting a long piece of art work** • **Encourage the child to make good choices about protective clothes that still allows access to the bathroom to be manageable**
Tourette Syndrome	• **Provide short, simple and clear instructions** • **Try and keep the behaviour calm in a lesson with the aim not to trigger a tic** • **Place resources in a safe but accessible place -especially if physical tics are likely happen in the lesson**
Experienced Trauma	• **Provide opportunities to be curious ad explore the tools and resources the children will be using** • **Use simple and specific instructions that are clear to understand and deliver these at a safe pace** • **Before the lesson, come up with strategies for if any difficulties occur and how these can be worked through and overcome, whilst still be reminding the children that Art is about taking risks in our work and expressing our individuality** • **Be aware of subject matter triggers** • **Be aware of sharing work in a whole class setting**
Speech, Language and Communication Needs	• **Provide instructions that are clear, concise and match the language/abilities of the child** • **Deliver the instructions slowly** • **Use visuals or translations if appropriate** • **Use a visual timetable where necessary** • **Use visuals or translations on resource lists and boxes so children know what to access** • **Encourage evaluations to be done using pictures and child's voice where possible – then recorded by an adult**

Visual Impairment	• **Provide children with scale appropriate paper/mediums** • **Make sure resources are well organised and easily accessible** • **Ensure that the child is positioned in a well-lit space before beginning an activity** • **Ensure that the child is positioned near to adult support/teacher/white board/screen if appropriate** • **When writing/sketching – provide thicker and darker pencils to work with#** • **When using pastels/crayons -make sure to arrange the colours so that similar shades are easy to distinguish** • **When drawing/painting – be aware that colours can be difficult to distinguish from each other - Can black and white examples be used if possible as the contrast is more easily visible?** • **Make sure that the pupils are wearing their glasses if prescribed so they don't strain their eyes – make sure that they have access to all their equipment around them to they don't have to move around unnecessarily** • **Provide enlarged examples of artwork if needed**

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Appendix A: Summary of recommendations for an inclusive classroom

Education Endowment Foundation

SPECIAL EDUCATIONAL NEEDS IN MAINSTREAM SCHOOLS

Summary of recommendations

1 Create a positive and supportive environment for all pupils, without exception

- An inclusive school removes barriers to learning and participation, provides an education that is appropriate to pupils' needs, and promotes high standards and the fulfilment of potential for all pupils. Schools should:
- promote positive relationships, active engagement, and wellbeing for all pupils;
- ensure all pupils can access the best possible teaching; and
- adopt a positive and proactive approach to behaviour, as described in the EEF's Improving Behaviour in Schools guidance report.

2 Build an ongoing, holistic understanding of your pupils and their needs

- Schools should aim to understand individual pupil's learning needs using the graduated approach of the 'assess, plan, do, review' approach.
- Assessment should be regular and purposeful rather than a one-off event, and should seek input from parents and carers as well as the pupil themselves and specialist professionals.
- Teachers need to feel empowered and trusted to use the information they collect to make a decision about the next steps for teaching that child.

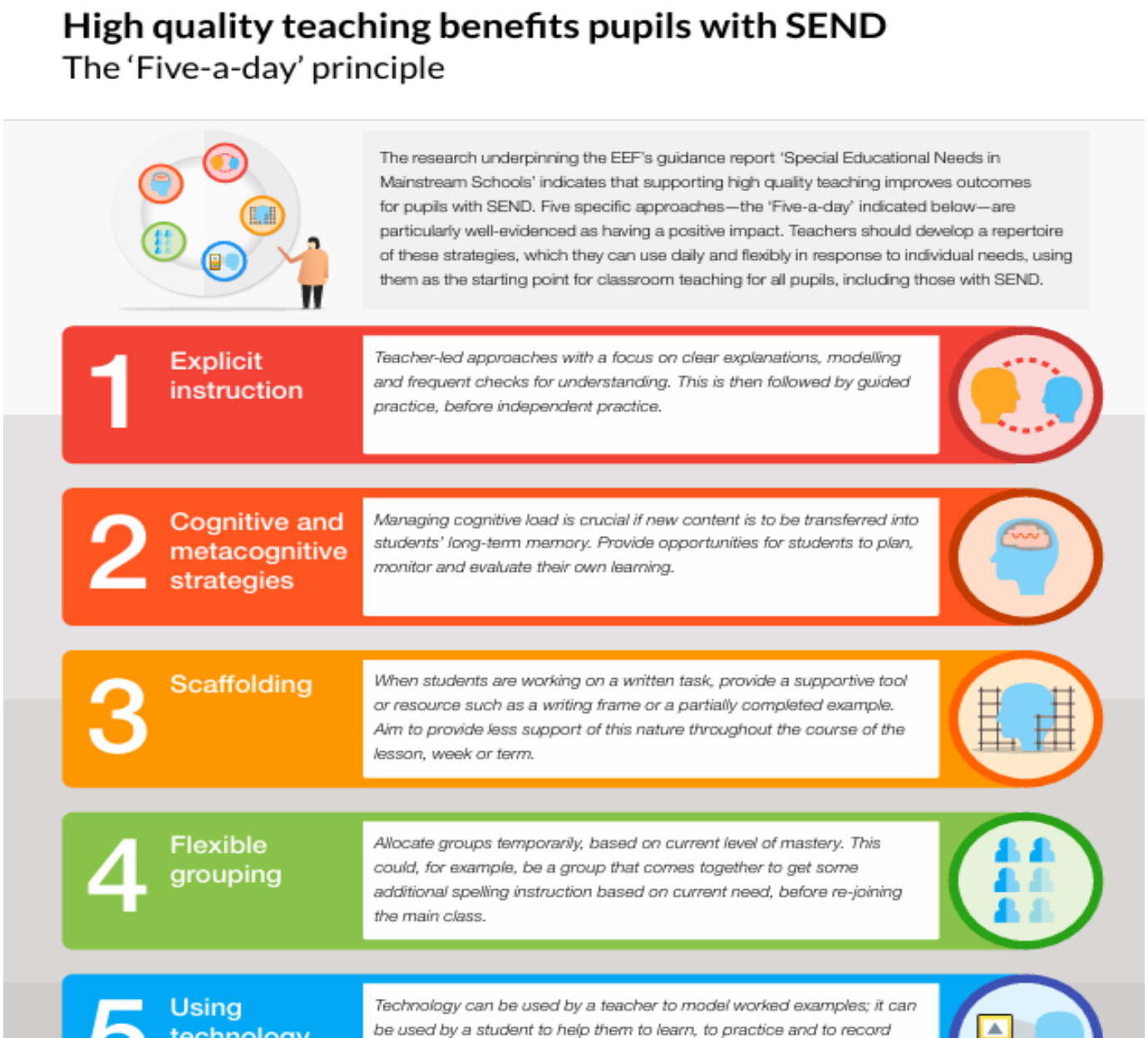
3 Ensure all pupils have access to high quality teaching

- To a great extent, good teaching for pupils with SEND is good teaching for all.
- Searching for a 'magic bullet' can distract teachers from the powerful strategies they often already possess.
- The research suggests a group of teaching strategies that teachers should consider emphasising for pupils with SEND. Teachers should develop a repertoire of these strategies they can use flexibly in response to the needs of all pupils.
  - flexible grouping;
  - cognitive and metacognitive strategies;
  - explicit instruction;
  - using technology to support pupils with SEND; and
  - scaffolding.

4 Complement high quality teaching with carefully selected small-group and one-to-one interventions

- Small-group and one-to-one interventions can be a powerful tool but must be used carefully. Ineffective use of interventions can create a barrier to the inclusion of pupils with SEND.
- High quality teaching should reduce the need for extra support, but it is likely that some pupils will require high quality, structured, targeted interventions to make progress.
- The intensity of intervention (from universal to targeted to specialist) should increase with need.
- Interventions should be carefully targeted through identification and assessment of need.
- Interventions should be applied using the principles of effective implementation described in the EEF's guidance report *Putting Evidence to Work: A School's Guide to Implementation*.

5 Work effectively with teaching assistants

- Effective deployment of teaching assistants (TAs) is critical. School leaders should pay careful attention to the roles of TAs and ensure they have a positive impact on pupils with SEND.
- TAs should supplement, not replace, teaching from the classroom teacher.
- The EEF's guidance report *Making Best Use of Teaching Assistants* provides detailed recommendations.

Appendix B: “Five -a -day approach” Supporting SEND pupils in a mainstream classroom