

"Every child is an artist. The problem is how to remain an artist once they grow up."
Pablo Picasso

VISION The vision for our Art and Design curriculum is to encourage and enable our children to develop their creativity and skills by exploring a range of media and materials. As they progress through the school, children learn the skills of drawing, painting, collage, sculpture, textiles, printmaking, photography and graphic design and are given the opportunities to explore and evaluate their ideas. Children will be introduced to a range of different artists and will have opportunities to broaden their knowledge and understanding about the differences and similarities of these artists and make links to their own work.



Brampford Speke C of E Primary School



Art Pathways

EYFS 3-4	Use large-muscle movements to wave flags and streamers, paint and make marks. PD Choose the right resources to carry out their own plan. PD Use one-handed tools and equipment, for example, making snips in paper with scissors. PD Use a comfortable grip with good control when holding pens and pencils. PD Explore different materials freely, in order to develop their ideas about how to use them and what to make. EA&D Develop their own ideas and then decide which materials to use to express them. EA&D Join different materials and explore different textures. EA&D Create closed shapes with continuous lines, and begin to use these shapes to represent objects. EA&D Draw with increasing complexity and detail, such as representing a face with a circle and including details. EA&D Use drawing to represent ideas like movement or loud noises. EA&D Show different emotions in their drawings and paintings, like happiness, sadness, fear, etc. EA&D Explore colour and colour mixing. EA&D
EYFS R	Develop their small motor skills so that they can use a range of tools competently, safely and confidently. PD Use their core muscle strength to achieve a good posture when sitting at a table or sitting on the floor. PD Develop overall body-strength, balance, coordination and agility. PD Explore, use and refine a variety of artistic effects to express their ideas and feelings. EA&D Return to and build on their previous learning, refining ideas and developing their ability to represent them. EA&D Create collaboratively, sharing ideas, resources and skills. EA&D
EYFS ELG	Hold a pencil effectively in preparation for fluent writing – using the tripod grip in almost all cases. PD Use a range of small tools, including scissors, paintbrushes and cutlery. PD Begin to show accuracy and care when drawing. PD Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function. EA&D Share their creations, explaining the process they have used. EA&D

KS1			
	Autumn 1	Spring 1	Summer 1
Cycle A	Print, Colour and Collage Simple Printmaking	Working in 3 Dimensions Playful Making	Collaboration and Community Inspired by Flora and Fauna
Disciplines	Printmaking, Collage, Drawing	Sculpture, Drawing	Drawing, Collage, Sketchbooks
Key concepts	That we can make a plate from which to print. That there is a relationship between plate and print, including negative and positive shapes. That we can use print to create multiples. That we can explore line, shape, colour and texture through pattern, sequence, symmetry and intention.	That when we make art in three dimensions it is often called sculpture. That we can generate ideas through playful exploration. That we can build understanding of the properties of materials through manipulation. That making sculpture is a partnership between materials, ideas, hands and tools. That we can reflect upon our intention when we see our ideas made physical.	That artists can be inspired by the flora and fauna around them. That careful looking can help our drawing, and drawing can help us to look more closely. That we can use a variety of materials to make images and develop imaginative responses. That individual artwork can be brought together to create a shared artwork.
Medium	Paper, printing ink, plasticine, printing foam, ready-mixed paint, wax crayons, pencils and collected objects	Construction materials including card, paper, wood, wire, string, fabric, recycled and found objects	Handwriting pen, graphite, oil pastel, paper, collage materials and paint
Artists	Max Ernst	Christo and Jeanne-Claude, Faith Bebbington, Caitlind r.c. Brown and Wayne Garrett	Eric Carle, Joseph Redoute and Jan van Kessel
Cycle B	Drawing and Sketchbooks Explore and Draw	Surface and Colour Exploring Watercolour	Working in 3 Dimensions Making Birds
Disciplines	Drawing, Sketchbooks, Collage	Painting (water colour)	Sculpture, drawing, collage
Key concepts	That artists explore the world, seeing things around them in new ways, and bring things back to their studios to help them make art. That we can go into our own environments, even when they are very familiar to us, and learn to see with fresh eyes and curiosity. That we can use the things we find to draw from, using close observational looking. That we can explore and use art materials, be inventive with how we use them, taking creative risks and enjoying accidents as well as planned successes. We can use the shape of the page, and the way we arrange elements on the page, to create compositions which we like.	That watercolour paint has special characteristics. That we can use the elements of surprise and accident to help us create art. That we can develop our painting by reflecting upon what we see, and adding new lines and shapes to help develop imagery.	That there is a relationship between drawing & making – we can transform 2d to 3d. That we can use observational drawing and experimental mark-making together to make art. That we can work from similar stimulus or starting point but end up with very different individual results. That the individual results can then be brought together to make a whole artwork.
Medium	Graphite, Handwriting Pen, Watercolour / Brusho, Wax Resist	Watercolour	Paper (sugar and cartridge), Soft pencils, wax crayons, watercolours, pastels, graphite, scissors, glue sticks, cardboard or foamboard, paper clips or wire.
Artists	Rosie James, Alice Fox	Paul Klee, Emma Burleigh	Andrea Butler

Cycle C	Drawing and Sketchbooks Spirals	Surface and Colour Exploring the World through Monoprint	Working in 3 Dimensions Stick Transformation Project
Disciplines	Drawing, Collage, Sketchbooks	Printmaking, collage, drawing	Making, Drawing, Sketchbooks
Key concepts	That drawing is a physical and emotional activity. That when we draw, we can move our whole body. That we can control the lines we make by being aware of how we hold a drawing tool, how much pressure we apply, and how fast or slow we move. That we can draw from observation or imagination. That we can use colour to help our drawings engage others.	That we can make a “plate” from which to “print” That there is a relationship between plate and print: e.g. negative / positive. That we can use print to create “multiples” That we can explore line, shape, colour and texture to explore pattern, sequence, symmetry and intention.	That artists use their creativity to look at the world in new ways, and use their hands to transform materials into new things. That making art can be playful and fun. That we can create things for other people to enjoy/use. That we can use our imagination to help us shape the world.
Medium	Graphite stick or soft B pencil, Handwriting Pen, Pastels & Chalk, Paper, (Sketchbook Making Task: Paper, string, elastic bands, glue)	Paper, Printing Ink, Plasticine, Printing Foam	Twigs, Construction Materials, Paper, Wool, Drawing Materials
Artists	Molly Haslund	Orla Kiely, Hans Holbein	Chris Kenny
KS2	Autumn 1	Spring 1	Summer 1
Year A	Drawing and Sketchbooks 2D Drawing to 3D Making	Surface and Colour Cloth, Thread, Paint	Working in 3 Dimensions Shadow Puppets
Disciplines	Drawing, Sculpture, Graphic Design, Collage, Sketchbooks	Painting, sewing, drawing, sketchbooks	Making, Drawing, Sketchbooks
Key concepts	That drawing and making have a close relationship. That drawing can be used to transform a two-dimensional surface, which can be manipulated to make a three-dimensional object. That when we transform two dimensional surfaces, we can use line, mark making, value, shape, colour, pattern and composition to help us create our artwork. That we can use methods such as the grid method and looking at negative space to help us draw. That there is a challenge involved in bringing two dimensions to 3 dimensions which we can solve with a combination of invention and logic.	That artists can combine art and craft using painting and sewing together to make art. That when we use two media together such as paint and thread, we can use their unique qualities in different ways to build an image. That the skills we learn in one medium such as mark making in drawing, can be used in another such as sewing. That we don't have to use materials in traditional ways – it is up to us to reinvent how we use materials and techniques to make art.	That there are many traditions of using intricate cutouts as shadow puppets to narrate archetypal stories. That artists and craftspeople adapt the traditions they inherit to make them their own, and to reflect the culture they live in. That we can take inspiration from other artists and cultures and make the processes and techniques our own by using materials, tools and narratives which are important to us. That we can work in collaboration with others to make a shared experience.
Medium	Card, Paper, Drawing materials.	Fabric (Calico), Paint, Thread	Paper, Construction Materials

Artists	Lubaina Himid, Claire Harrup	Alice Kettle, Hannah Rae	Lotte Reiniger, Matisse, Wayang Shadow Puppets, Phillipp Otto Runge, Pippa Dyrлага, Thomas Witte
Year B	Drawing and Sketchbooks Typography and Maps	Surface and Colour Making Monotypes	Working in 3 Dimensions Telling Stories through Drawing and Making
Disciplines	<i>Design: Typography, Drawing, Collage, Sketchbooks</i>	Printmaking (Monotype), Drawing, Painting, Collage, Sketchbooks	Drawing, sculpture, sketchbooks
Key concepts	That when designers work with fonts and layout it is called Typography. That we can use the way words look to help us communicate ideas and emotions. That we can create our own typography and combine it with other visual elements to make artwork about chosen themes.	That Monotype is a process where we make images by transferring ink from one surface to another to make a single print. That we can use the “distance” that monotype gives us between mark making and outcome to make images with texture and a sense of history/process. That we can combine monotype with other disciplines such as painting and collage. That we can make art by expressing our own personal response to literature or film.	That we can take inspiration from other artforms such as film and literature and make work in 3 dimensions in response. That through making work in another medium we can make the work our own, re-interpreting and re-inventing. That we can explore character, narrative and context and create objects (sculptures) which convey these qualities through their form, texture, material, construction and colour.
Medium	<i>Pencil, Pen, Paper</i>	Paper, Ink, Carbon Copy Paper, Paint	Paper, Drawing Materials, Modelling & Construction Materials (Modroc, clay, plasticine etc).
Artists	Louise Fili, Grayson Perry, Paula Scher, Chris Kenny	Kevork Mourad	Rosie Hurley, Inbal Leitner, Roald Dahl, Quentin Blake

Year C	Drawing and Sketchbooks Storytelling Through Drawing	Surface and Colour Mixed-Media Land and City Scapes	Working in 3 Dimensions Festival Feasts
Disciplines	Drawing, Sketchbooks	Painting, drawing, sketchbooks	Sculpture, Painting, Drawing, Collage, Sketchbooks
Key concepts	That we can tell stories through drawing. That we can use text within our drawings to add meaning. That we can sequence drawings to help viewers respond to our story. That we can use line, shape, colour and composition to develop evocative and characterful imagery.	That artists use a variety of media often combining it in inventive ways, to capture the energy and spirit of land or city scapes. That artists often work outside (plein air) so that all their senses can be used to inform the work. That as artists we are able to experiment with materials, combining them to see what happens. We can share our artistic discoveries with, and be inspired by each other. We can use sketchbooks to focus this exploration and we do not always need to create an “end result” – sometimes the exploratory journey is more than enough.	That we can respond to a creative stimulus through lots of different media (paper, pen, paint, modelling materials and fabric) to work towards drawing, painting, collage, and sculpture. That we can use our knowledge and curiosity of line, shape, colour and form to make playful and inventive art. That we can make an individual artwork which contributes to a larger shared piece, or we can work on a shared artwork. That making art can be fun and joyful, and that we can find subject matter which inspires us all and brings us together.
Medium	Drawing Materials, Paper	<i>Graphite stick or soft B pencil, Handwriting Pen, Pastels & Chalk, Paper, (Sketchbook Making Task: Paper, string, elastic bands, glue)</i>	Paper/Card, Drawing Materials, Modelling Materials (incl. Modroc)
Artists	Laura Carlin, Shaun Tan	Vanessa Gardiner, Shoreditch Sketcher, Kittie Jones	Claes Oldenberg, Lucia Hierro, Nicole Dyer
Year D	Drawing and Sketchbooks Gestural Drawing with Charcoal	Surface and Colour Exploring Still Life	Working in 3 Dimensions Brave Colour
Disciplines	Drawing, sketchbooks	<i>Painting, Drawing, Collage, Sketchbooks, Relief</i>	Installation art, sketchbooks
Key concepts	That when we draw we can use gestural marks to make work. That when we draw we can use the expressive marks we make to create a sense of drama. That when we draw we can move around. That when we draw we can use light to make our subject matter more dramatic, and we can use the qualities of the material (charcoal) to capture the drama.	That when artists make work in response to static objects around them it is called still life. That still life has been a genre for many hundreds of years, and is it still relevant today. That when artists work with still life, they bring their own comments and meaning to the objects they portray. That we can make a still life creative response in many media That we can use line, shape, colour, texture, and form to help us give meaning to our work, and explore composition, foreground, background, and negative space.	That as humans we react emotionally to colour. That artists can create immersive environments using colour, light, form and sometimes sound to create a transformative experience for others. That we can use colour in a brave and inventive way, trying new colour combinations and exploring the relationship between colour and form. That we can test ideas, use our imagination, and share our vision with others by creating 2 and 3 dimensional models.
Medium	<i>Charcoal, Paper, Body</i>	<i>Acrylic or poster paint, pen, pencil, ink, clay (depending upon project chosen)</i>	Paper, Card, Paint, Light (coloured filters)
Artists	<i>Heather Hansen, Laura McKendry, Edgar Degas</i>	Paul Cezanne, Peter Claesz , Hondecoeter, Jan Davidsz , Jacob Vosmaer, Hilary Pecis, Nicole Dyer, Baas Meeuws, Hirasho Sato	Olafur Eliasson, Yinka Ilori, Morag Myerscough, Liz West