

## BEING AN ARTIST AT THE WEALD

### A space to learn; a space to grow.

At The Weald, we support all members of our school community – our children, our staff and our families—to make and keep this pledge so that our children learn, grow and achieve their very best.

### Our curriculum:

- Puts the mental and physical wellbeing of our children at the heart of all that we do;
- Connects our learners as local citizens of today with the ideas, knowledge and skills they will need as the global citizens of the future;
- Applies National Curriculum content through real world contexts;
- Encourages our learners to be curious, ask probing questions and be brave in finding solutions;
- Enacts the core Christian values of our school '*Respect, Responsibility, Love, Trust and Forgiveness*', which promote respect for others, responsibility for ourselves and mutual trust.
- Promotes diversity and inclusion;
- Is enriched by well-planned, outdoor learning opportunities, off-site experience days and immersive workshops.



At The Weald, our intention is to create a culture of enquiry, curiosity and challenge that runs through our whole curriculum. Our school is developing a local, bespoke version of the Curious-city™ framework which supports our teachers to create contextually relevant, enquiry-led experiences. This enquiry-led approach is enabling The Weald to create a bespoke, locally focused curriculum for our learners that goes beyond the current National Curriculum.

### How is the curriculum taught at The Weald?

Our enquiry-led curriculum supports our pupils to explore subjects through a sequence of 'key questions' which build up children's knowledge and skills over time. Through our curriculum, our children see themselves as different states of being, for example, as Authors, Mathematicians and Artists – rather than simply learning about English, Mathematics or Art. Author (English) and Mathematicians (Maths) lessons are explicitly taught daily. Enquiries are planned to ensure a broad and balanced range of learning across each phase. The curriculum is enhanced by locally rich and relevant experiences, which weaves in faith, community, and culture.

We support learners to master both the *know of* and *know-how* of a subject, not just remember it. For instance, we want our learners to be Scientists, not just learn about science. It is also important to make logical links between subjects. We want our learners to discover for themselves that they can be an Author, Scientist, Geographer and Philosopher at the same time and that some adults combine these states to become Archaeologists, for instance. You will see these around our school buildings, on visual timetables, on school displays and our online learning platform. It is important that the children see the connection between the subjects they are learning and how this knowledge can be applied.

At The Weald our excellent outdoor environment and the local community are an opportunity for active learning for all our pupils. The school grounds are evolving to enrich different curriculum areas, and outdoor learning is actively promoted and planned for. We ensure in-school learning is enhanced by relevant educational visits and visitors, overnight residential visits which take place in Year 4 and 6, assemblies, charity days and responding to events in the news. A range of clubs and enrichment activities such as concerts, sports matches, gardening competitions, arts assemblies, music, and dance festivals are a regular occurrence in our school. These are a vital part of the children's development as lifelong learners and ensure individual talents are nurtured and celebrated.

### How is the impact of our curriculum measured?

The impact of our enquiry curriculum can be seen and heard as well as represented in outcomes. Real learning can be seen through the children's books, displays and the challenges that the children produce. In classrooms, working walls demonstrate the learning journey; States of Being characters feature in books, classroom displays and visual timetables as well as on our website and newsletters.



## Being an Artist The Weald

### Intent: Our Vision

As Artists children develop their individual creativity, express their ideas and feelings and develop their understanding of different media. Our children explore ideas and record experiences through a range of artistic techniques. Ultimately, we want them to be proficient in a range of art forms, including, painting, sculpture and other art, craft and design techniques. Through different enquiries the children evaluate and analyse works by great artists, craft makers and designers, to understand the historical and cultural development of art forms. As artists, the children at The Weald are confident in sketching/drawing, feel a strong sense of achievement, value the impact of art within their own lives and can reach their full potential in this subject area.

### Implementation: How we plan and teach for being an Artist

At The Weald, being an Artist is embedded in enquiry learning. Some enquiries are lead artist where new or explicit skills are taught. Other enquiries use being an artist as a supportive state of being, helping the children to apply new know of and know how in different ways. Through enquiries, teachers plan sequences of lessons that will build on and develop the children's skills culminating in a final piece. The skills and knowledge that children will develop throughout each enquiry are mapped across the school to ensure progression. The emphasis on knowledge ensures that children understand the context of the artwork, as well as the artists that they are learning about and being inspired by. This enables links to other curriculum areas, with the children developing a considerable knowledge of individual artists as well as individual works and art movements. A similar focus on skills means that children are given opportunities to express their creative imagination, as well as practice and develop and use the key processes of art: drawing, painting, printing, textiles, collage and sculpture.

At The Weald, opportunities are taken to enrich the art curriculum that has been delivered through enquiries. In addition to curriculum learning, Art clubs, art weeks, and additional being an artist sessions ensure children have a range of artistic experiences.

### Impact: How we evaluate our learning as Artists

The impact of our art curriculum can clearly be seen in the children's sketchbooks which pass on with them to the following year group. At the beginning of each enquiry where being an artist is a lead state, children will reflect on prior learning to support their future development of new skills. The outcomes of being an Artist can be seen through the children's sketch books, displays and the challenges that the children produce. The opportunity to evaluate and reflect on the learning is planned for towards the end of the enquiry to enable the children to see how their learning is progressing and where they need to take it next. On completion of a final piece of artwork, children reflect on their achievement.



2022-2024: The Weald C of E Primary School WHOLE SCHOOL ENQUIRY CURRICULUM OVERVIEW						
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b>Lower KS2 (Year 3 &amp; 4) 2022-2023</b>	Where does the darkness come from?	How can we find out about people in the past?	What's underneath our feet?	What is the difference between surviving and being healthy?	How can you feel the force? How do plants die?	How do plants die? Why did people travel in the past?
<b>Lower KS2 (Year 3 &amp; 4) 2023-2024</b>	What is the difference between noise and sound?	Why do we live here?	Where does our water come from? What should we flush down the loo?	What should we flush down the loo? What is creativity?	Why are more people becoming vegetarian? Who stood here before us?	Who stood here before us? How can we switch off?
<b>Upper KS2 (Year 5 &amp; 6) 2022-2023</b>	How are lives saved?	Who were the greater engineers? The Victorians or the Ancient Britains?	Linnaeus and Darwin – how are they connected?	Where does our food really come from?	Who is trading with whom? Why are shadows important?	Why are shadows important? How big is your footprint?
<b>Upper KS2 (Year 5 &amp; 6) 2023-2024</b>	What does the Earth look like from the solar system?	How can we show what we believe in?	Where is our twin?	What do forces actually do? How can Science help the homeless?	How do we all live together?	How are you helping to save the planet? What makes a good performance great?

Lead State of Being

Supporting State of Being



## Key Stage 2 National Curriculum

Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.

Pupils should be taught:

- 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
- about great artists, architects and designers in history.

	<b>Lower KS2 Enquiries</b>	<b>By the end of Year 4</b>	<b>Upper KS2 Enquiries</b>	<b>By the end of Year 6</b>
<b>Being an Artist: Generating Ideas</b>	Select and record from first hand observations, experiences and imagination Know about and describe some of the key ideas and techniques of a variety of artists, crafts people and designers working in different times and culture Question and make thoughtful observations about starting points and select ideas to use in their work		Select and record from first hand observations, experiences and imagination Independently develop a range of ideas which show curiosity, imagination and originality Question and make thoughtful observations about starting points and select ideas to use in their work Know how to describe, interpret and explain some of the key ideas and techniques of a variety of artists, crafts people and designers working in different times and cultures	
<b>Being an Artist: Evaluating</b>	Compare ideas, methods and approaches in their own and others' work and be able to say what they think about them. Adapt work according to views and ideas. Annotate work in sketchbook to improve understanding and to inform ideas.		Compare ideas, methods and approaches in their own and others' work and be able to say what they think about them. Adapt work according to views and ideas and describe how they might develop it further. Investigate, research and test ideas and plans in sketchbooks to improve understanding and to inform ideas.	
<b>Drawing</b>	<b>Where does the darkness come from? Sketching/Chalk/Charcoal</b>  <b>(Lead) What is the difference between surviving and being healthy?</b> <i>Sketching</i>  <b>How do plants die?</b> <i>Botanical painting – sketching/watercolour pencils</i> <i>Wilfred Blunt, Marianne North, Elizabeth Blackwell</i>  <b>Why do we live here?</b> <i>Townscape perspective drawing</i> <i>Claude Lorrain, Canaletto.</i>  <b>(Lead) What is creativity?</b> <i>Drawing/sketching initial ideas for sculpture</i>	Use different hardnesses of pencils to show line, tone and texture. Sketch lightly (no need to use a rubber to correct mistakes). Use shading to show light and shadow. Use hatching and cross hatching to show tone and texture. Introduce perspective.	<b>(Lead) Why are shadows important?</b> <i>Pencil drawing and sketching the human form and shadow observation and movement of shadow</i> <i>Human form artwork</i> <i>Maud Lewis, Suren Manvelyan, Kumi Yamashita, Caravaggio, Vermeer, Goya, Rembrandt</i>  <b>What does Earth look from the solar system?</b> <i>Coloured Chalk/oil pastel</i> <i>Peter Thorpe</i>	To use shading to create mood and feeling. Organise line, tone, shape and colour to represent figures and forms in movement. Choose a style of drawing suitable for the work (e.g. realistic or impressionistic). Develop perspective accuracy.



Painting	<p><b>How can we find out about people from the past?</b> <i>Portraits – acrylic and sketching</i> <i>Variety of artists – historical painted portraits</i></p> <p><b>How do plants die?</b> <i>Botanical painting – watercolour pencils</i> <i>Wilfred Blunt, Marianne North, Elizabeth Blackwell</i></p> <p><b>Where does our water come from?</b> <i>Monet and Hockney</i> <i>Watercolour</i></p>	<p>Use a number of brush techniques using thick and thin brushes to produce shapes, textures, patterns and lines.</p> <p>Mix colours effectively. (skintone)</p> <p>Use paint to produce washes for backgrounds then add detail.</p> <p>Experiment with creating mood with colour</p>	<p><b>(Lead) Why are shadows important?</b> <i>Human form artwork</i> <i>Maud Lewis, Suren Manvelyan, Kumi Yamashita, Caravaggio, Vermeer, Goya, Rembrandt</i></p> <p><b>What does Earth look from the solar system?</b> <i>Rockets in style of Peter Thorpe</i></p> <p><b>How can you show what you believe in?</b> <i>Clay tiles – colour mixing</i> <i>Egyptian images/William Morris</i></p> <p><b>(Lead) What makes a good performance great?</b> <i>Paul Gauguin Mood board, masks, backdrops, colour mixing – primary/secondary and tertiary – colour mood</i></p>	<p>Sketch (lightly) before painting to combine line and colour.</p> <p>Create a colour palette based upon colours observed in the natural or built world.</p> <p>Use the qualities of acrylic paints to create visually interesting pieces.</p> <p>Combine colours, tones and tints to enhance the mood of a piece.</p> <p>Use brush techniques and the qualities of paint to create texture.</p> <p>Develop a personal style of painting, drawing upon ideas from other artists</p>
Sculpture	<p><b>(Lead) What is creativity?</b> Clay and mouldable materials themed around nature</p> <p><i>Art gallery visit – Watts Gallery Guildford</i></p> <p><i>The Sculpture Park, Farnham</i></p> <p><b>Who stood here before us?</b> <i>Clay head</i></p>	<p>Create and combine shapes to create recognisable forms</p> <p>Use clay and other mouldable materials.</p> <p>Begin to use simple tools to create patterns.</p> <p>Add materials to provide interesting detail.</p>	<p><b>(Lead) Why are shadows important?</b> <i>Human form artwork (wire and foil)</i></p> <p><i>Maud Lewis, Suren Manvelyan, Kumi Yamashita, Caravaggio, Vermeer, Goya, Rembrandt</i></p> <p><b>How can you show what you believe in?</b> <i>Clay tiles – texture/relief</i></p>	<p>Show life-like qualities and real-life proportions or, if more abstract, provoke different interpretations.</p> <p>Use tools to carve and add shapes, texture and pattern.</p> <p>Combine visual and tactile qualities.</p> <p>Use frameworks (such as wire or molds) to provide stability and form.</p>
Collage	<p><b>(Lead) What is the difference between surviving and being healthy?</b> <i>Itsuo Kobayashi</i></p>	<p>Select and arrange materials for a striking effect.</p> <p>Ensure work is precise.</p> <p>Use coiling, overlapping, tessellation, mosaic and montage</p>	<p><b>Where does our food really come from?</b> <i>Using food as a stimulus - Jason Mecier, Andy Warhol</i></p>	<p>Mix textures (rough and smooth, plain and patterned, dark and light).</p> <p>Combine visual and tactile qualities.</p> <p>Add collage to a painted, printed or drawn background.</p> <p>Develop work to convey contrast.</p>



			<b>(Lead) What makes a good performance great?</b> Mood board, collage of ideas	Explore photomontage. Explore veiling and layering to create depth.
Printing	<b>(Lead) What is the difference between surviving and being healthy?</b> <i>Printing - polystyrene</i> <i>Dennis Wojtkiewicz</i> <i>Andy Warhol</i>	Use layers of two or more colours. Replicate patterns observed in natural or built environments. Use printing blocks. Make precise repeating patterns.		Create an accurate pattern, showing fine detail. Use a range of visual elements to reflect the purpose of the work. Revisit ways of print making (relief or impressed method). Experiment with lino printing positive/negative images. Create printing blocks by simplifying an initial sketchbook idea. Revisit previous print making skills. Use relief or impressed methods of printing. Create prints with three overlays. Print on prepared surfaces.