


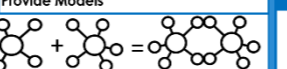








Swindon Academy Visual Arts Curriculum Map

Intent

At Swindon academy the art curriculum allows pupils to produce creative work, to explore ideas and develop the confidence to excel in a broad range of artistic techniques. All pupils will learn about artist and cultures from across history and across the world. The curriculum is sequenced from Early Years to Key Stage 2 so that pupils gradually develop and build their practical knowledge, including the formal elements, the use of a range of materials in two and three dimensions, and the techniques required to produce artwork. Theoretical and disciplinary knowledge is sequenced so that pupils build a deeper understanding across key stages. All pupils will be explicitly taught about the formal elements – colour, form, line, pattern, shape, texture and tone – and other aspects of art knowledge in small steps. Pupils will revisit, develop and apply their skills with increasing technical proficiency. The Art curriculum provides children with the opportunity to explore historical and contemporary artists and artworks, who represent their own and others’ cultures, values and beliefs. We aim to build and maintain pupils’ confidence in their ability as artists to create.

Implementation – Rosenshine principles of instruction

Daily Review	New Material in Small Steps	Ask Questions	Provide Models	Guide Student Practice	Check Student Understanding	Obtain High Success Rate	Scaffolds for Difficult Tasks	Independent Practice	Weekly and Monthly Review
 <p>Daily review is an important component of instruction. It helps strengthen the connections of the material learned. Automatic recall frees working memory for problem solving and creativity.</p>	 <p>Our working memory is small, only handling a few bits of information at once. Avoid its overload—present new material in small steps and proceed only when first steps are mastered.</p>	 <p>The most successful teachers spend more than half the class time lecturing, demonstrating and asking questions. Questions allow the teacher to determine how well the material is learned.</p>	 <p>Students need cognitive support to help them learn how to solve problems. Modelling, worked examples and teacher thinking out loud, help to clarify the specific steps involved.</p>	 <p>Students need additional time to rephrase, elaborate and summarise new material in order to store it in their long-term memory. More successful teachers build in more time for this.</p>	 <p>Less successful teachers merely ask “Are there any questions?” no questions are taken to mean no problems. False. By contrast, more successful teachers check on all students.</p>	 <p>A success rate of around 80% has been found to be optimal, showing students are learning and also being challenged. Better teachers taught in small steps followed by practice.</p>	 <p>Scaffolds are temporary supports to assist learning. They can include modelling, teacher thinking aloud, cue cards and checklists. Scaffolds are part of cognitive apprenticeship.</p>	 <p>Independent practice produces “overlearning” - a necessary process for new material to be recalled automatically. This ensures no overloading of students’ working memory.</p>	 <p>The effort involved in recalling recently-learned material embeds it in long-term memory. And the more this happens, the easier it is to connect new material to such prior knowledge.</p>

Term	Autumn	Spring	Summer
Year 1	<p>I am an artist</p> <p>Introducing sketchbooks, experimenting with mark-making and learning about primary colours.</p> <p>Paul Klee Piet Mondrian</p>	<p>Paper Sculpture</p> <p>Further exploration of mark making. Creating a sculpture by folding and twisting paper and gluing onto a base. Photography of shadow and light.</p> <p>Charles McGee</p>	<p>The Natural World</p> <p>Drawing from observation, printmaking using leaves and introducing secondary colours.</p> <p>Frances Hatch Leonardo Da Vinci</p>
Year 2	<p>Our School</p> <p>Looking at architecture and urban landscapes through photography and recording surface textures. Producing a collaborative outcome with printmaking.</p> <p>Zaha Hadid The Boyle Family</p> <p>History, Geography, RW</p>	<p>Colour and Tone</p> <p>Colour and Tone [Spr2]</p> <p>Looking at tints, tones and shades in <i>The King Who Banned the Dark</i> and Picasso’s paintings from his Blue Period.</p> <p>Emily Haworth-Booth Pablo Picasso</p> <p>English; option of History</p>	<p>Water</p> <p>Using wax resist and watercolour to create water textures. Exploring collage to create an outcome using suspended fish paintings.</p> <p>Katsushika Hokusai David Hockney Claude Monet</p> <p>[Geography]</p>
Year 3	<p>Why do we make art?</p> <p>[Aut2]</p> <p>Exploring the purpose of art through the study of cave paintings from Lascaux. Using continuous line and considering the use of perspective.</p> <p>Pablo Picasso</p>	<p>Fairy Tale Crimes</p> <p>Using clay to produce a collaborative visual representation of a fairy tale crime.</p> <p>Anthony Browne Quentin Blake</p>	<p>Mythology</p> <p>Representations of myths by artists from different eras. Introduction of key terms: traditional, modern, contemporary.</p> <p>Paulo Uccello Edward Burne-Jones The Singh Twins</p>

	History	English	[History]
Year 4	<p>Pattern and Pumpkin</p> <p>Making 3D pumpkins from clay. Exploring texture and pattern by printmaking using bubble wrap.</p> <p>Yayoi Kusama</p>	<p>Tropical Rainforests</p> <p>Exploring use of watercolours to create a collaged response to the work of artists studied.</p> <p>Abel Rodriguez Henri Rousseau</p> <p>Geography</p>	<p>My Favourite Things</p> <p>Looking at objects from the British Museum using <i>This or That</i> by Pippa Goodhart. Drawing a still life based on personal possessions.</p> <p>Pippa Goodhart Joseph Cornell</p> <p>[English]</p>
Year 5	<p>Illustrations</p> <p>Developing a visual response to a text, looking at comic strips, children's book illustrations and graphic novels.</p> <p>Marjane Satrapi Mel Tregonning Paula Rego</p> <p>English</p>	<p>Journey</p> <p>Looking at <i>Shackleton's Journey</i> and how artists have portrayed journeys. Collage, printmaking and mixed-media outcomes.</p> <p>William Grill Mona Hatoum</p> <p>English</p>	<p>Sculpture</p> <p>Using origami to create bird sculptures out of printed designs exploring pattern and the natural world.</p> <p>Mark Hearld Jackie Morris</p>
Year 6	<p>Recycled Materials</p> <p>Using plastic waste to create an installation about the natural world.</p> <p>Ifeoma Anyaeji Serge Attukwei Clottey Veronika Richterová Katherine Harvey</p> <p>Geography, Science</p>	<p>Displacement</p> <p>Looking the work of artists who have been refugees. 'Challenges' is an alternate theme if 'Displacement' is not appropriate.</p> <p>Judith Kerr Frank Auerbach Kurt Schwitters</p> <p>Geography</p>	<p>Global Connections</p> <p>Considering the impact of the British Empire on art. Global influence on art. Collaborative outcome celebrating diversity.</p> <p>Yinka Shonibare Lubaina Himid Sonia Boyce</p> <p>[History]</p>