

### Intent

Art and design supports our school vision of inspiring *life in all its fullness* through the provision of the widest possible breadth of curriculum and through developing and using creativity in all we do.

The intent of our art curriculum is to discover, develop and nurture children's artistic skills as they move throughout the school so that they become confident and creative in the work they produce using a range of different media. Our art curriculum is designed both to teach in a progressive way the key artistic skills as set out within the National Curriculum and to provide the opportunity for creativity in using those skills in a range of projects and activities, recording from experience and from imagination. All children's art work will be valued and we endeavour for all children to experience success, as well as develop resilience and their own style, through the high-quality art experiences we provide.

Our art curriculum also aims to build all children's cultural capital through teaching, learning, talking about and evaluating different artists' work and artistic styles and through visits to galleries, including the world-class galleries our context in London provides. Our art curriculum aims to inspire our children to consider creative careers in the future, as well as to understand and use the benefits of art and creativity in general as part of maintaining a healthy and happy lifestyle.

Our expectations in art and design are high for all pupils and our curriculum and its associated enrichment activities provide very high-quality art experiences.

### Implementation

- Taught by class teachers, with support from part-time specialist TA.
- Specialist TA provides CPD to all other staff through their shared work on projects and tasks and in specific training sessions.
- Our curriculum sets out our planned progression in practical, theoretical and disciplinary knowledge, and how these elements of learning are linked together.
- Practical knowledge is taught progressively through the school in four areas of making: drawing; painting/use of colour; sculpture and collage; printmaking.
- Theoretical knowledge set out in our curriculum helps children put into context and make connections with and between the practical knowledge they learn by teaching children about artists, art works and wider contextual features (e.g. materials, techniques).
- Children learn about and from a diverse range of artists (their lives, work, context, techniques and inspiration) and use these to inspire their own creative work. The art curriculum sets out artists to be studied but there is also capacity for creativity for teachers to adapt or add to this set range, in consultation with the art curriculum leader.
- Disciplinary knowledge topics – 'big ideas and questions in art' e.g. about the value and purpose of art – are planned throughout the curriculum and are introduced, discussed and returned to in art lessons throughout the year and in wider discussions across the curriculum (e.g. in other lessons and in assemblies).
- Key practical knowledge (in particular in drawing and use of colour) is returned to and built on throughout several projects over the year (and year-on-year) to consolidate and reinforce this key learning. Disciplinary and theoretical knowledge is also revisited to provide spaced retrieval opportunities and the opportunity to make connections.
- Ongoing assessments are made by class teachers, with end of year assessments against key learning and skills reported to parents in annual reports. (See below for more detail on assessment.)
- Recent enrichment activities include after school art clubs, opportunities to sketch from life (e.g. on the Heath, on visits), visit from artists and visits to galleries (e.g. Wallace Collection, Tate Modern, National Gallery). Opportunities to share/celebrate work include in class assemblies, display in school (including in classroom gallery areas) and in school art exhibitions.

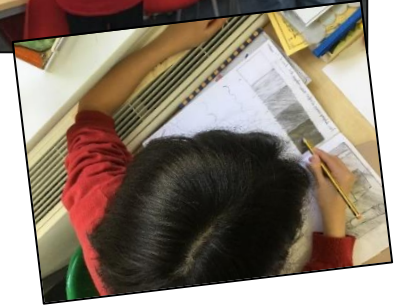


• Art learning within our curriculum is sometimes linked to other areas of the curriculum (e.g. Egyptian-themed art work in Y3, linked to History learning) and to our Christ Church Arts Project or other themed weeks (e.g. Try Something New graffiti art and tie dye workshops).

- Adaptive teaching means that all children access our full art curriculum; on occasion adaptations to resources or support are made to ensure children with individual needs can participate fully. (See case studies below.)
- Sketch books are used across Key Stage 2 for children to develop ideas and skills; these provide evidence of children's progress alongside finished pieces and records in class art portfolios. Sketch books are also used to record children's artist studies – independence in creating an artist study is developed throughout the school.
- CPD for the art curriculum leader and other staff members is provided through the Camden art leaders' network, including opportunities to contribute and share best practice more widely (e.g. with Camden ECTs).
- School has a good supply of art resources for different projects and for using different media; these resources have grown considerably over recent years and are regularly replenished.

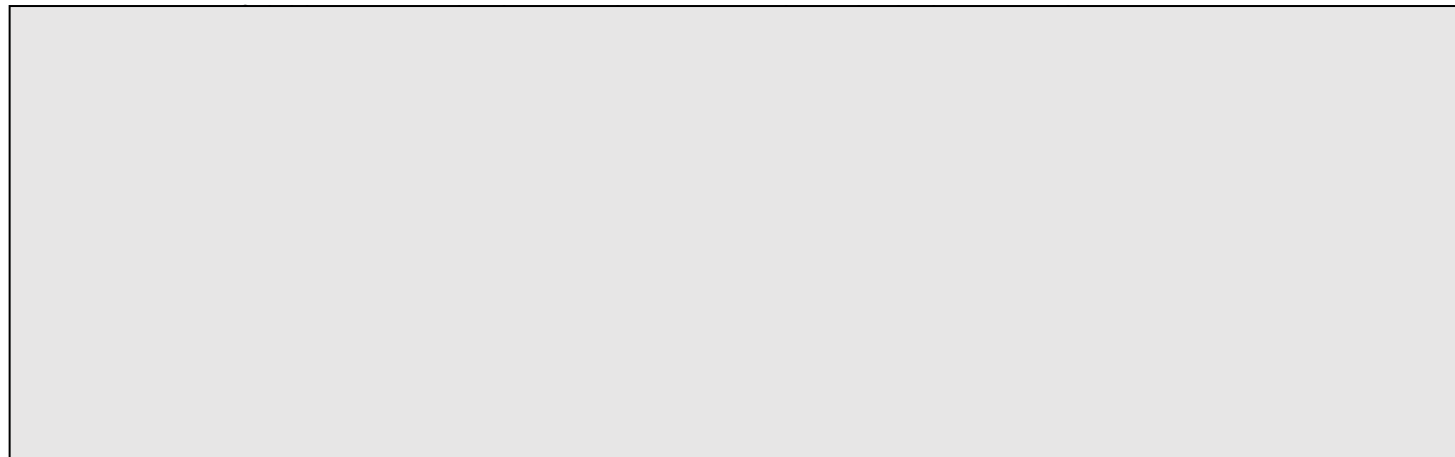
Impact

- All children have many opportunities over each year to be creative and to produce work which is valued and which they are proud of. Children very much enjoy art experiences at school, both within the curriculum and across our range of enrichment activities.
- All children develop their practical skills using a range of techniques and media, becoming more proficient from their varying starting points.
- Children develop their theoretical and disciplinary knowledge, including their understanding of artists, artistic styles and how art work is displayed, viewed and appreciated. Children are able to make connections and comparisons between artists, art works and art styles.
- Art lessons and activities also have a positive impact on the development of children's wider skills in resilience, collaboration, critical evaluation and self-reflection and a sense of pride and value for their own and others' work.



Whole school standards (three-year trend)

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## Approach to assessment in Art and Design

### **Ongoing assessment:**

Teachers provide wide-ranging, engaging and accessible art lessons for all pupils. Ongoing, on-the-spot assessments within the lesson or a sequence of lessons may identify children who would benefit from additional or different adult support, groupings, time or resources in order to achieve the key learning or outcome in the lesson. These adaptations are made flexibly and as soon as possible in the lesson/sequence of lessons. Teachers' ongoing assessments in art are made through observations, questioning and discussion with children, as well as using information from other adults in the classroom, including the specialist art TA. Ongoing assessments are made of children's learning across the planned curriculum in practical, theoretical and disciplinary knowledge, including in the way children are able to discuss and draw inspiration from the work of other artists.

### **Summative assessment:**

Key learning for each year group is identified in our progression documents. Many of the identified key statements are focused in the drawing and painting/use of colour ways of making (practical knowledge) as well as the wider disciplinary and theoretical skills (e.g. evaluative and appreciation skills) as these areas support progress in the other, more specific strands as well. Teachers, with support where needed from the art leader, specialist art TA and our work sample documents, make summative end of year assessments against these key standards for all pupils. These assessments are reported to parents in our end of year reports and used in the whole school standards analysis above, which in turn is used to support improvement planning in art.



### Adaptive teaching case studies

Most pupils with SEND or additional individual needs can fully access our Art curriculum without specific adaptations to teaching. These are two case studies where small but specific adaptations have supported pupil progress.

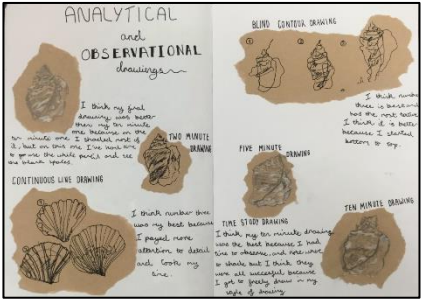
- Pupil with DCD diagnosis and fine motor/coordination challenges has been supported throughout the school to access art activities with subtle adaptations. These have included different resources for some activities as well as sensitive adult support (e.g. seating plan, additional instruction and encouragement where needed). The pupil has fully accessed the art curriculum and is working at the expected standard. Careful support with challenges in the art curriculum has also built this pupil's resilience in other areas of learning which they find challenging.
- Pupil on SEN register with Cognition and Learning + SEMH needs is skilled at art and enjoys and finds considerable success in this area of the curriculum (assessed at greater depth standard). Teacher recognition of this area of success in the curriculum (e.g. through additional praise, encouragement, sharing work with peers, taking part in demonstrations) has supported the building of positive relationships (e.g. opportunity to share art work with senior staff) and a feeling of success and development of self-esteem for the pupil. This has been translated into positive learning behaviours in other subject areas and behaviour in general.





## Response to the Ofsted Research Review

The Ofsted curriculum research review for Art and Design (February 2023) reviews a wide range of relevant educational research into both primary and secondary art and design teaching and highlights features which may be present in high-quality languages education.

<p><b>Summary points from the research review</b> Based on the research, high quality art and design education may have the following features:</p>	<p><b>Our response:</b> <i>How is this reflected in art and design education at Christ Church?</i> (Actions taken in response to research review are set out in 22/23 developments review section below)</p>
<p><b>Curriculum</b></p> <ul style="list-style-type: none"> <li>Curriculum content is chosen specifically to enable pupils to build practical, theoretical and disciplinary subject-specific knowledge</li> <li>Curriculum content includes <u>different ways of making</u> and together these choices are cumulatively sufficient and provide pupils with a coherent understanding of art</li> <li>The curriculum concentrates in <u>enough depth</u> on chosen areas of making for pupils to gain proficiency in those areas</li> <li>Curriculum content includes <u>practical knowledge</u> about the methods, techniques, and styles related to these ways of making</li> <li>Curriculum content enables pupils to understand the journey of art throughout history and culture, including established, contested and neglected stories of art (<u>theoretical knowledge</u>)</li> <li>Curriculum content is grounded in the kinds of questions that artists, critics and scholars ask (<u>disciplinary knowledge</u>)</li> <li>The curriculum sequences knowledge components to help pupils work towards more complex, subject-specific end goals</li> <li>There are identified points in the curriculum where it is clear whether pupils are working towards ‘convergent’ or ‘divergent’ goals</li> <li>Practice is built in throughout the curriculum and is sufficient to ensure pupils learn a curriculum that will build receptive and productive expertise as intended</li> </ul>	<p>The Christ Church art and design curriculum sets out progression in practical, theoretical and disciplinary knowledge to be taught and learnt across four selected ways of making (drawing; painting/use of colour; sculpture and collage; printmaking).</p> <p>The curriculum is carefully sequence to build on prior learning, connections between practical, theoretical and disciplinary knowledge are made explicit and the curriculum returns to key areas of learning to ensure consolidation and depth of learning.</p> <p>Specific information about practical skills and knowledge to be taught are set out in curriculum documents, with a focus on foundational skills at primary level.</p> <p>A diverse range of artists, art works and art movements are focused on for theoretical knowledge and comparisons and connections made.</p> <p>Big questions or big ideas about art (disciplinary knowledge) are suggested and woven in to art lessons and wider discussions.</p> <p>Most work is aiming towards a convergent goal at this level, with opportunities for more divergent outcomes built in as children progress through KS2.</p> 
<p><b>Pedagogy</b></p> <ul style="list-style-type: none"> <li>pedagogical choices are designed to develop the particular practical, theoretical and disciplinary knowledge intended in each lesson</li> <li>classroom activities are clear about what is to be learned (the curriculum object) and enable pupils to practise it</li> <li>teaching approaches take account of pupils’ level of expertise</li> <li>when pupils learn techniques for the first time, teachers make sure they have <u>enough opportunities to practise</u> crucial components of these techniques</li> <li>as pupils become more proficient in areas of practical knowledge, classroom activities become increasingly varied and open ended</li> <li>teachers direct pupils’ attention to the main concepts, themes and ideas that they are exploring</li> <li>when learning in other locations, such as galleries, pupils have enough prior knowledge to make these experiences meaningful</li> </ul>	<p>Monitoring shows that teachers make clear and subject-specific choices about knowledge to be taught and make this clear to children. There is an appropriate balance between practical, theoretical and disciplinary knowledge and connections made between them.</p> <p>Generally, at primary level, pupils are at the early stages of developing proficiency and teachers use a range of teaching strategies to support progress (e.g. breaking tasks down, opportunities for repeated practice, modelling at different stages, limited choice of resources, reviewing and building on previous learning). Towards the end of KS2, pupils build proficiency and pedagogy adapts to their greater level of skills and knowledge (e.g. widening the range of materials or techniques for the same goal, increasing levels of independence – see observational drawing above)</p> <p>Children’s experience of learning in other locations is supported by pre- and post- visit teaching and the opportunities to make links to progressive learning in the classroom – e.g. Wallace Collection trip to see self-portraits as part of self-portraits project. Landscape drawing at</p>

<ul style="list-style-type: none"> <li>teachers make <u>subject-specific adaptations</u> to activities for pupils with SEND, where appropriate, instead of excessive adaptations to the curriculum or lowering expectations</li> </ul>	<p>Buckingham Palace using view finders following introduction to use of view finders in the classroom</p> <p>Adaptive teaching – see case studies above</p>
<p><b>Assessment</b></p> <ul style="list-style-type: none"> <li>Formative assessment approaches help teachers to check and accurately identify gaps in pupils’ knowledge of specific content</li> <li>Summative assessment is used judiciously and is clear about the forms of knowledge being assessed</li> </ul>	<p>See assessment information section above – formative and summative assessment</p>
<p><b>Systems, culture and policies</b></p> <ul style="list-style-type: none"> <li>School leaders understand how pupils make progress in art and design. This enables them to offer art teachers appropriate challenge and support</li> <li>School policies are not unnecessarily generic. They enable leaders to match the curriculum, pedagogical practice, and assessment to the subject. This makes sure pupils can learn the subject-specific forms of knowledge in art and design</li> <li>Teachers have enough professional development opportunities to acquire a wide range of knowledge about art education that will inform ongoing curriculum development. They also have opportunities to improve their pedagogical content knowledge about ways of making and teaching art and design</li> <li>There is enough time in the timetable for teachers to teach an ambitious curriculum that empowers pupils to build broad, rich and detailed knowledge in art and design</li> </ul>	<p>CPD for art leader and teachers takes place and is wide-ranging, including with specialist input such as Camden art leaders session with Ofsted art lead. Practice is shared and developed amongst staff team and with wider LA network. CPD focuses on art knowledge/content knowledge (e.g. development of practical skills through working alongside specialist TA) as well as pedagogical content knowledge about specific teaching practices in art.</p> <p>Art lessons are supplemented by significant additional time given to whole school Arts Projects (complementing the planned art curriculum), which give pupils further opportunities to develop art skills and be creative. Time in assemblies and other whole school activities is also linked to art learning.</p>

Last year’s key developments and successes in 2022/23:

**1. Build on successful gallery visits in 21/22 to ensure that for all classes the choice of gallery/workshop complements work in school and allows children to create their own art work in response**

*All children to have experience of appreciating art outside school over the academic year, with opportunities to be inspired to create their own work in response*

**22/23 target achieved:** Visits to galleries continued to form part of wider enrichment activities in art, with visit destinations expanded to include the Wallace Collection. Children continued to have opportunities to view, appreciate and learn about the art works on display, take part in workshops led by experts and create their own art work in the galleries as a response. Teachers noted how children continued to develop behaviours about how to behave in a gallery. Information about the visits was shared in assemblies with other classes and on the school website. Children in several classes also had opportunities to draw from life (e.g. Tower Bridge, Y5). Continue and build on this level of enrichment provision in 23/24, including through Buckingham Palace landscape drawing visits in September 2023.



**2. To address gap between percentage of boys and girls achieving at above expected standard:**

- ensure art provision includes activities, media, visits and artists to inspire both boys and girls
- discuss data with teaching staff and ensure secure understanding of assessment criteria
- continue to promote the concept that art doesn’t have to look perfect, neat or like anyone else’s to be successful

*All children (and staff) understand that success in art does not equate with perfection or neatness. Gap between girls’ and boys’ achievement at greater depth begins to close.*

**22/23 target partially achieved and to be continued in 23/24:** Staff and pupil understanding of ‘success’ in art has been developed through staff meeting discussions (including sharing of assessment data), assemblies focused on wide range of artists, art works and materials used for art. Deliberate choices, for example of artists to focus on for Self Portraits Arts Project (including Kehinde Wiley, Derrick Adams, Julian Opie, Keith Haring) and art activities for Try Something New week (including Graffiti art and Tie Dye), were made to provide range of activities to engage and inspire boys as well as girls. Data gap between girls and boys at greater depth



standard has not yet narrowed, so this target will continue in 23/24, with further work on identifying and assessing greater depth work from boys across the school.

### 3. Build opportunities for CPD in art for subject leader and for other teaching staff (with a view to another staff member taking over the subject leadership) – e.g. participation in Camden art subject leader network to learn from other schools’ good practice or experts

Subject leader/teachers have experience of other schools’ good practice and of expert teaching to support refinements to curriculum and provision.

**22/23 target achieved:** Art subject leader and another member of teaching staff have regularly attended the Camden Art network and subsequently shared learning with other staff, including following session with Ofsted Art Lead following publication of Ofsted research review. Learning from these sessions has led to significant development in children’s work on artist studies (see below). As an extension of this network, a staff member also shared areas of school curriculum at a best practice Teach Meet event for Camden ECTs.



#### Additional successful development activities which have taken place in 22/23:

##### Artist studies

As a result of shared learning from a Camden Art network session, there has been significant development in the teaching of artist studies. This has also incorporated learning about best practice in breadth of theoretical knowledge from the Ofsted research review. Pupils are now being taught to create increasingly independent artist studies in their sketch books throughout KS2, starting from class shared studies in Year 3 to independent artist studies by the end of Year 6. Continue to embed this work in 23/24. This developing aspect of our art curriculum was shared with Governors at the Teaching, Learning and Standards committee in Spring 2023.

#### Theoretical and disciplinary art learning incorporated into whole school activities (assemblies, debating week)

A series of whole school assemblies have included learning about a range of artists and art works (across traditional, modern and contemporary paradigms), making connections and comparisons between them, sharing opinions and making connections to practical knowledge gained in art lessons. Children are encouraged to look at and think about an art work as they enter assembly and connections are made with art works and artists studied in class art lessons. Debating week provided an additional opportunity for children to consider and discuss big ideas and questions in art (disciplinary knowledge), as well as a spaced retrieval opportunity for earlier learning in art. Lunch time debate topics included: ‘You cannot measure how much an artwork is worth simply by its value in money’, ‘Artists always build on the work of previous artists’ ‘Art can never be separated from the artist’ ‘All art can be hung on the wall’ and promoted successful thinking and debate.

#### Curriculum refinements and CPD in response to Ofsted research review

See section above for more detailed response to February 2023 Ofsted Research Review for Art and Design

Key actions in response:

- CPD for teaching staff and specialist art TA led by art subject leader, including pedagogical content knowledge on successful teaching strategies from research review
- Refinements of curriculum progression documents, to ensure clear outline in progression in practical, theoretical and disciplinary knowledge and connections between the three strands – see end of report for refined curriculum progression do



#### Key targets and actions moving forward (development priorities for 2023/24):

Target and intended outcome	Planned actions (including dates where applicable)
<b>1. Embed refinements to art curriculum in response to research review. In particular:</b> - ensure all new staff (and staff in new groups) are confident in use of school curriculum documents and have secure knowledge of previous and future learning	Induction in to curriculum documentation as part of induction, starting July 23 Ongoing refreshers, training and one-to-one support throughout the year



<p>- embed successful practice in developing independence in artist studies incorporating a range of theoretical (and disciplinary) learning</p> <p>- embed use of range of gallery visits to support theoretical and disciplinary learning across the school as well as opportunities to create art outside school</p> <p><i>Intended outcome: Curriculum is consistently and progressively taught ensuring all pupils learn and remember more of the planned curriculum</i></p>	<p>Share artists study successes from last year and draw attention to this strand of the progression</p> <p>Monitor and share practice on artist studies as part of art focus monitoring week in Aut term</p> <p>Share and promote ideas for gallery visits– linked to art curriculum, including to local galleries and London galleries</p> <p>Help staff to plan these visits, including any pre-visit work and ensure resources are in place so that children can create their own work in the galleries.</p> <p>Visits to take place over the academic year.</p> <p>Share learning from these visit with others – rest of school in assemblies, other staff</p>
<p><b>2. To continue to address gap between percentage of boys and girls achieving at above expected standard:</b></p> <p>- continue to ensure art provision includes activities, media, visits and artists to inspire both boys and girls</p> <p>- discuss data with teaching staff and ensure secure understanding of assessment criteria, with particular focus on new staff</p> <p>- continue to promote the concept that art doesn't have to look perfect, neat or like anyone else's to be successful</p> <p><i>Intended outcome: All children (and staff) understand that success in art does not equate with perfection or neatness. Gap between girls' and boys' achievement at greater depth begins to close.</i></p>	<p>Choice of additional artists and Try something new additional art activities which will inspire both boys and girls</p> <p>Staff meeting to share data from previous year and CPD on assessment in general, including importance and role of formative assessment and summative assessment criteria, with review of these end of year summative assessment statements where appropriate.</p> <p>Use art subject leader network to share girl/boy assessment data and ideas for inspiring and assessing boys' work in art.</p> <p>Continue to share message about art not equating to perfection or neatness at every opportunity: assemblies about range of art media and range of artists for example</p>
<p><b>3. Use art activities to support our planned well-being work and themes as well as to make links to ways to make a difference.</b></p> <p><i>Intended outcome: All children understand that taking part in art activities can be one potential support for positive mental well-being and that trying new skills requires resilience and several attempts. Children are able to make links between art and making a difference to others through campaigning, for example.</i></p>	<p>Happiness Project (Aut term, proactive strategies to promote positive mental well-being) – use opportunities such as Try Something new week to incorporate art enrichment activities and teach children about the value of creative activities for mental well-being.</p> <p>Autumn term arts project linked to UN Global Goals – art work to be created which links to a Global Goal and then shared as part of our UNICEF RRS work promoting the goals and children's rights in general. Art work to be linked to other campaigning/publicity activities linked to the goal as well.</p>

### Pupil voice

Pupil voice discussions in October 2022, June 2023 demonstrated that:

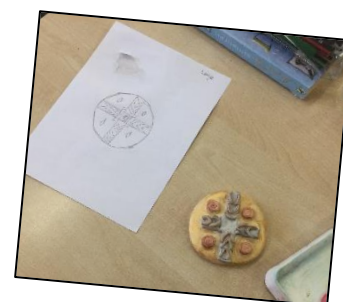
**Children could talk about the range of artists they had been learning about, the artists' lives and styles, including artists studied in the previous year's curriculum (theoretical knowledge):**

'We learnt about Henri Matisse in Year 2. We learnt how he talked about painting with scissors and made collages.' (Y3 pupil)

'We have been learning about Steve Brown. He is an artist who is famous for drawing McCoo's in acrylic paint. They are very colourful and represent all the emotions.' (Y5 pupil)

'We learnt about Modigliani and his life, we learnt he did not make any money or be famous from his painting when he was alive. We learnt about Modigliani's style of long necks and noses. We have been learning about to draw portraits in a similar way. (Y4 pupil)

'In Y5 we learnt about an Australian artist who drew perspective paintings of bridges and buildings which were very colourful (Ken Done)' (Y6 pupil)



**Children could talk about specific art skills they were learning and how this built on previous learning (practical knowledge):**

*'We have been using the colour wheel to learn about and mix secondary and tertiary colours using water colours'* (Y3 pupil)

*'We used Modroc bandages with PVA glue to make a bumpy surface and then we painted it to create our own cave paintings using what we knew about Stone Age cave paintings. We have also been using viewfinders to focus on a certain area of a drawing.'* (Y4 pupil)

*'In Year 3 we used tints and tones. Hue is the main colour and then for the tone add grey to the hue. Tints is when you add white to the colour. In Year 5 we used colour mixing when we made the self-portraits because we used bright colourful colours so it draws the eye. Also when we did our CAP project we had to create an ochre so we had to use colour mixing as well.'* (Y5 pupil)



**Children enjoy and value the art learning and opportunities at school. Children talked about art lessons and art enrichment activities when asked about what they were most proud of or had enjoyed the most:**

*I'm proud of my Egyptian mask because I worked really hard on it.* Y3 pupil

*I'm most proud of the pop art that we did because it was fun and I think it's better than other art work I have done.* Y5 pupil

*I'm proud of my self-portrait that we did at the beginning of the year because it was the best piece of art I have done all of the years I have been here.* Y3 pupil

*I was proud of my dot art in Year 2.* Y2 pupil

**Children could talk about what helped them to remember what they had learnt in art**, including use of their skills in the Christ Church Arts Project, the fact they get to look at their work displayed in school and take it home and see it over and over again, and that the lessons are fun and this makes them stick in their memories, that they keep the same sketch books and can look back at previous lessons, discussions about art in assemblies and art homework activities.

What makes our curriculum provision for Art and Design exceptional and beyond the expected?

- ❖ The skilled support and training provided by our specialist Art TA is beyond the expected
- ❖ The quality of the art work produced, especially group collaborative pieces and work linked to our whole school Arts Projects, is often exceptional and worthy of sharing (e.g. by UNICEF UK, in Camden's Governors' newsletter)
- ❖ The way in which art learning is planned to support, connect with and be consolidated by other areas of school life is also beyond the expected: for example, links to well-being and mental health work, art learning in assemblies, art big ideas/questions in debating week



Key points for discussion with governors about this report

- Share evidence in class art portfolios and display of high-quality art work around the school (classrooms and communal areas)
- Demonstrate use of sketch books – share progression in sketch books in KS2 and, in particular, ongoing development in artists studies
- The way in which Christ Church Arts Projects often provide considerable enrichment to our Art and Design curriculum, complementing the planned teaching that takes place in classes.
- Refined progression documents, with specific practical, theoretical and

disciplinary knowledge and connections between them.

Links to a flavour of some of our 2023/24 enrichment highlights for Art and Design

Autumn term Arts Project – self-portraits inspired by diverse range of artists:

<https://christchurchschool.co.uk/wp-content/uploads/2022/11/Reception-self-portraits-Kehinde-Wiley-November-2022.pdf>

<https://christchurchschool.co.uk/wp-content/uploads/2022/11/Y1-self-portraits-Pablo-Picasso-November-2022.pdf>

<https://christchurchschool.co.uk/wp-content/uploads/2022/11/Y2-self-portraits-Keith-Haring-November-2022.pdf>

<https://christchurchschool.co.uk/wp-content/uploads/2022/11/Y3-self-portraits-Heather-Galler-November-2022.pdf>

<https://christchurchschool.co.uk/wp-content/uploads/2022/11/Y4-self-portraits-Julian-Opie-November-2022.pdf>

<https://christchurchschool.co.uk/wp-content/uploads/2022/11/Y5-self-portraits-Derrick-Adams-November-2022.pdf>

<https://christchurchschool.co.uk/wp-content/uploads/2022/11/Y6-self-portraits-Frida-Kahlo-November-2022.pdf>



## Arts project Autumn 2022 – exhibition and exhibition leaflet

<https://christchurchschool.co.uk/wp-content/uploads/2022/11/Self-Portraits-Art-Exhibition-Leaflet.pdf>

<https://christchurchschool.co.uk/wp-content/uploads/2022/11/Art-exhibition-November-2022.pdf>

## Trips to galleries and other art-related trips:

<https://christchurchschool.co.uk/wp-content/uploads/2022/11/Y2-trip-to-the-Wallace-Collection-November-2022.pdf>

<https://christchurchschool.co.uk/wp-content/uploads/2023/02/Reception-Chinese-New-Year-February-2023-1.pdf>

<https://christchurchschool.co.uk/wp-content/uploads/2023/01/Y5-trip-to-Design-Museum-January-2023.pdf>

<https://christchurchschool.co.uk/wp-content/uploads/2023/06/Y1-trip-to-the-National-Gallery-June-2023.pdf>

<https://christchurchschool.co.uk/wp-content/uploads/2023/05/Y4-trip-to-St-Albans-Cathedral-May-2023.pdf>

## Try something new week art activities: graffiti art, weaving and tie dye

<https://christchurchschool.co.uk/wp-content/uploads/2022/10/Try-something-new-tie-dye-October-2022.pdf>

<https://christchurchschool.co.uk/wp-content/uploads/2022/10/Try-something-new-graffiti-art-October-2022.pdf>

<https://christchurchschool.co.uk/wp-content/uploads/2022/10/Try-something-new-weaving-October-2022.pdf>





**Christ Church School, Hampstead**  
A village school in London inspiring *life in all its fullness*

**Self Portraits**  
Art Exhibition  
November 2022

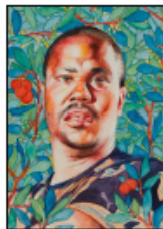
This term, our Christ Church Arts Project has focused on self-portraits. We have all taken the time to look carefully at ourselves and to recognise what makes each one of us unique and wonderful!

Each class has been inspired by the work of a different artist and they have used different techniques, skills and media to create the fabulous self-portraits which we are very proud to share with you in our exhibition today!



**Reception**

Reception looked at the work of American artist, Kehinde Wiley, (1977-). Children used poster paint to create their self-portraits, after looking closely at their features. They used a computer program to make a repeated pattern for their background and carefully colour-matched and mixed the colour for their jumpers to one of the colours in the background, just like Kehinde Wiley does in his portraits.



**Year 1**

Year 1 looked at the unusual shapes and features in the portraits and self-portraits of Spanish painter, Pablo Picasso (1881-1973). They also learnt about American illustrator Eric Carle (1929 – 2021) and how he paints papers and cuts and collages them to create his art works. Year 1 combined the painted papers of Eric Carle and the abstract features of Pablo Picasso to create their brilliant self-portraits.

**Year 2**



Year 2 learnt about the work of American pop artist, Keith Haring (1958-1990) and also looked at the ink drawings by Dutch artist Vincent van Gogh (1853-1890). They observed carefully and practised drawing their own facial features and then developed their skills with ink using both brushes and pens. They were inspired by Keith Haring's red dots to colour their school jumpers!



**Year 3**

Year 3 looked at the colourful portraits by American folk artist, Heather Galler (1970-). They used a photograph to trace the outline of their own faces and then selected and mixed a range of colours to paint different sections. The collaged decorations were cut from papers which Year 3 created by a printing technique using marbling inks.



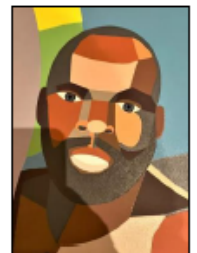
**Year 4**

Year 4 looked at the work of British artist, Julian Opie (1958-), studying his portraits which use block colours and limited facial features. They used their colour mixing skills and careful use of brush strokes to paint their own self-portraits in Opie's style, combining striking colour combinations and selecting the key facial features which make each one of us unique and recognisable!



**Year 5**

Year 5 looked at the work of American visual and performance artist, Derrick Adams (1970-), looking carefully at the way he represents skin tone and facial features with shapes and blocks of colour. Year 5 used their colour mixing skills to create tones in a range that represented their own skin colour and used taping and careful brush strokes to paint each area distinctly.



**Year 6**

Year 6 learnt about the life and work of Mexican artist, Frida Kahlo (1907-1954). First, they observed their faces closely and developed their watercolour pencil and blending skills to create life-like self-portraits.









Then, they selected a range of bright and colourful tropical birds, animals, insects and leaves to collage their backgrounds, taking inspiration from Frida Kahlo's striking self-portraits.




















Art and design  
Curriculum Progression

Note: our planned learning about specific artists and their artwork as set out below is complemented by our Arts Project learning about additional artists and their work which changes each year.

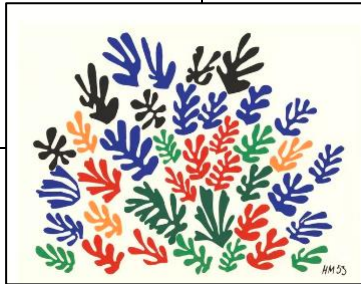
Area of making: <b>Drawing</b>	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	<b>Disciplinary knowledge:</b> examples to explore and build, including big questions about art
<b>Practical knowledge</b> (technical proficiency)	<ul style="list-style-type: none"> <li>* investigate possibilities for a range of different mark makers and begin to select which equipment to use</li> <li>* <b>develop fine motor control using a range of different mark makers</b></li> </ul>	<ul style="list-style-type: none"> <li>* investigate using a range of different surfaces for mark making</li> <li>* begin to represent texture by using different marks and different amounts of pressure</li> <li>* <b>make a controlled drawing after looking closely at a simple object beginning to develop the skill of 'drawing what you see'</b></li> <li>* begin to develop accurate drawings of people</li> </ul>	<ul style="list-style-type: none"> <li>* try out a range of marks on different surfaces using different media with the focus on tone (lightness/darkness)</li> <li>* look closely, draw and talk about a group of objects and how they are arranged</li> <li>* <b>observe and record objects from different viewpoints developing the skill of 'drawing what you see'</b></li> <li>* observe people and anatomy more closely when drawing</li> </ul>	<ul style="list-style-type: none"> <li>* <b>explore different shading techniques and talk about and investigate light/medium/dark tone</b></li> <li>* begin to use techniques such as hatching, cross-hatching</li> <li>* <b>explore drawing with different lines</b></li> </ul>	<ul style="list-style-type: none"> <li>* use a view finder to select and record observations</li> <li>* <b>use landscape as a starting point for drawing</b></li> <li>* <b>begin to understand and use perspective in drawings</b></li> <li>* begin to understand the effect of light on objects/people drawn from different directions</li> </ul>	<ul style="list-style-type: none"> <li>* work in the negative using rubbers to remove graphite work; use positive and negative drawing techniques</li> <li>* develop use of perspective and proportion in drawings</li> <li>* <b>develop understanding and representation of texture and the effect of light in drawings</b></li> <li>* expand range of shading techniques, including stippling and finger blending</li> </ul>	<ul style="list-style-type: none"> <li>* <b>make detailed, analytical observational drawings</b></li> <li>* enlarge and scale up drawings</li> </ul>	<p><b>How art is made?</b> Exploring that drawings can be made with a very wide range of tools and implements, including digitally.</p> <p><b>Linking art to personal experience</b> Drawing themselves, looking closely at themselves; drawing to create a record of a scene/ a memory</p> <p><b>Uses of art</b> Art to create botanical/ scientific drawings and make records – e.g. of seeds, of anatomy, of fossils</p> <p><b>Art movements</b> Differences and similarities between traditional and modern landscape artworks</p>
<p>Opportunities to develop <b>theoretical knowledge</b> (cultural and contextual content about artists and artworks)</p>	<p><b>Claude Monet</b> (French impressionist painter, 1840 -1926) Introduction to 'great artists' Drawing a bridge, after looking at 'Bridge over a pond of waterlilies'</p> 	<p>For both drawing and painting areas: <b>Georgia O'Keeffe</b> (1887-1986, US modern artist) Observing closely, close up of flowers, use of colour created with different materials</p> 		<p><b>John Constable</b> (British landscape artist, 1776-1837) Local link, Perspective in landscapes</p> <p><b>David Hockney</b> (British modern/ contemporary artist b 1937) Landscapes in paint and with digital media</p> 	<p><b>Ken Done</b> (Australian designer and artist, b. 1940) Perspective and proportion in drawings of landmarks</p> 	<p><b>Roy Lichtenstein</b> (US pop artist, 1923-1997) Pop art works used for scaling and enlarging using a grid method</p> 		



Area of making: <b>Painting, including use of colour</b>	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	<b>Disciplinary knowledge:</b> examples to explore and build, including big questions about art
<b>Practical knowledge</b> (technical proficiency)	<ul style="list-style-type: none"> <li>* name colours</li> <li>* explore the use of thick and thin paint</li> <li>* develop and explore early painting techniques using different brush strokes</li> </ul>	<ul style="list-style-type: none"> <li>* begin to investigate and use the visual elements of line and colour in a painting</li> <li>* apply paint using different tools</li> <li>* begin to understand and name primary and secondary colours</li> </ul>	<ul style="list-style-type: none"> <li>* <b>mix colours using primary colours (colour triangle)</b> and using primary/secondary colours and white, making many different tints</li> <li>* identify, recognise and use strips and blocks of colour</li> <li>* begin to apply paint using a range of different techniques such as dotting, scratching, splashing</li> </ul>	<ul style="list-style-type: none"> <li>* begin to understand tint and tone through practical experience; make colour wheels</li> <li>* <b>use direct observations as a starting point for work in colour</b></li> <li>* further explore applying different paints (e.g. poster, watercolour, acrylic) using a range of different techniques and begin to understand their properties</li> </ul>	<ul style="list-style-type: none"> <li>* mix colours and select appropriate brushes for a specific purpose or colour matching</li> <li>* experiment with tint and tone through practical experience (e.g. mixing tertiary colours and extending the colour wheel)</li> <li>* work with paint and colour on a multi-shaped and textured surface</li> </ul>	<ul style="list-style-type: none"> <li>* mix, match and extend colours and patterns</li> <li>* begin to use colour to represent mood</li> <li>* begin to apply their experience of materials and process developing their control of tools and techniques for painting</li> </ul>	<ul style="list-style-type: none"> <li>* independently apply their experience of materials and process further developing their control of tools and techniques for painting</li> <li>* <b>adapt and modify work as it progresses</b></li> </ul>	<b>How art is made?</b> Exploring that colour can be created using a range of materials, including digitally, that different paints (and other materials) have different qualities. Exploring that, over time, the development of different materials and media has enabled colour to be represented in different ways – e.g. bright colours of the modern art movement
Opportunities to develop <b>theoretical knowledge</b> (cultural and contextual content about artists and artworks)	<p><b>Vincent van Gogh</b> (1853-1890, Dutch) Introduction to 'great artists' Using oil based paints on canvas, after looking at 'Sunflowers'</p> 	  	<p><b>Paul Klee</b> Swiss German abstract artist, (1879-1940) Castle and Sun Blocks of colour to represent buildings/ other features</p> <p><b>Aboriginal dreamtime paintings</b> (ancient and contemporary) Paint techniques</p> <p>Compare to <b>Yayoi Kusama</b>, Japanese contemporary installation artist (b. 1929) and polka dot theme</p>	<p><b>Quentin Blake</b> British illustrator (b. 1932) Watercolour illustrations</p> 		<p><b>Steve Brown</b> (British artist, b. 1970) Use of colour to depict mood</p>  <p>or <b>Jim Dine</b> (US modern artist, b. 1937) Four hearts</p> 		<p><b>Art's importance for cultural identity</b> The importance of aboriginal art for the culture and identity of aboriginal people – from ancient examples to contemporary examples</p> <p><b>Uses of art as career</b> Art as illustration. The role and career of the illustrator.</p> <p><b>Art linked to personal experience</b> Art to convey emotions, personal choices as to how colour depicts mood</p>

Area of making: <b>Sculpture and collage (3D and texture)</b>	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	<b>Disciplinary knowledge</b> examples to explore and build, including big questions about art
<b>Practical knowledge (technical proficiency)</b>	* create shapes using natural objects in the local environment	* investigate the possibilities of working with clay. * manipulate clay to produce balls and coils. * make a clay slab and use different tools to make impressions in the surface	* use different tools for decorating surfaces. * make coils and small forms and apply these as surface decorations, beginning to learn how to join clay pieces * change the form of clay by pulling, pinching and smoothing.	* use paper forms to make a 3D relief surface * transfer 2D designs on to a 3D artefact	* begin to experiment with a range of materials to create relief and 3D forms (e.g. clay coils, glue and fabric over a mould, paper maché, modroc)	* begin to experiment with a further range of materials and equipment to create 3D forms, developing fluency in manipulation skills to create shapes, spaces and impressions	* select techniques and materials to make a 3D form * create a figure form using clay	<b>How art is made?</b> Exploring that 3D art forms can be made from a range of materials – including clay, layered material such as paper maché, natural materials Exploring that collage artworks can be made from wide ranging materials, including digital images and that different ways of making can be combined in a collage
	* identify, select, sort and stick colours * use positional language when sticking collage materials	* tear, overlap and stick materials * select and sort contrasting materials for collage.	* develop cutting and sticking skills * cut, tear and arrange primary and their complementary coloured papers * begin to investigate positive and negative images in collage	* begin to investigate and combine visual and tactile qualities of materials and processes to make collages.	* investigate techniques to design and create mosaics	* begin to explore how to create and adapt a photo montage, making selections based on visual and shape qualities	* select techniques and materials to make an effective collage (including digital techniques)	<b>Art's links to sustainability</b> Art used to highlight environmental issues. Does art need to be permanent? Does art need to be in a gallery?  <b>Uses of art as career</b> Art as illustration. The role and career of the illustrator.
<b>Opportunities to develop theoretical knowledge (cultural and contextual content about artists and artworks)</b>	<b>Andy Goldsworthy</b> (b. 1956, British contemporary land and environmental artist) Inspiration for art made from natural materials on Hampstead Heath 'Rowan leaves and hole' 	<b>Eric Carle</b> (US artist and illustrator, 1929-2021) Creation of painted and marked papers for collage work e.g. Hungry Caterpillar 	<b>Henri Matisse</b> (French modern artist and printer, 1869-1954) Cut outs, e.g. 'The parakeet and the mermaid', 1952) Using the negative in collage 	<b>Ancient Egyptian death masks</b> Used as inspiration for 2D design to 3D relief work 	<b>Roman mosaics</b> Used as inspiration for own mosaic designs 	<b>Anglo Saxon jewellery</b> Used as inspiration for own clay brooches  	<b>Ancient Greek ceramics</b> Used as inspiration for own clay pot designs  <b>African masks</b> Range of tribal masks – human 3D form	<b>What makes something an artwork?</b> Are the ancient Egyptian death masks, Anglo Saxon jewellery, Roman mosaics and Ancient Greek Pottery artworks? Were they created as artworks? What were their functions when made? Who made them and used them in society? Why have these objects survived over centuries and millennia?

Area of making: <b>Printmaking</b>	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	<b>Disciplinary knowledge:</b> examples to explore and build, including big questions about art
<b>Practical knowledge</b> (technical proficiency)	* explore direct print making with a variety of objects * investigate rubbings on various materials	* investigate the possibilities of direct and overprinting using primary colours. * make a collagraph block using a range of materials and use for printing	* develop the use of clay slab/foam tile relief blocks using colour overprinting process. * make and print with negative stencils *develop the process of direct printing using found objects, selected colours and surfaces	* investigate the possibilities of a range of materials and processes by experimenting with monoprinting	* transpose designs into prints. * produce and print on to a range of surfaces using collagraph blocks and monoprinting	* combine different print making processes in developing their work.	* select and combine different techniques, including printing, to create art work	<b>How art is made?</b> Concepts linked to printing – enables an artist to produce more than one image from the same block  <b>Value of art</b> How does the printing of artworks affect their value if there is more than one copy?
Opportunities to develop <b>theoretical knowledge</b> (cultural and contextual content about artists and artworks)	<b>Wassily Kandinsky</b> (Russian modern artist, 1866 – 1942) 'Squares with concentric circles' used as inspiration for direct printing activity	<b>Edward Tingatinga</b> (Tanzanian painter, 1932-1972) Animal images used as inspiration for printing	<b>Henri Matisse</b> (French modern artist and printer, 1869-1954) E.g. 'Spray of leaves' Printing using the negative with stencils (also over printing with found leaves)		<b>Katsushika Hokusai</b> (Japanese wood block printer, 1760-1849) 'The Great Wave' Use as design to transpose to create prints			<b>Art's links to activism</b> Printed material as propaganda (WW1, civil rights movement)





Ongoing wider skills to develop across all areas of making

	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p><b>Reviewing and evaluating</b></p> <p><b>Learning about and taking inspiration from other artists</b></p> <p>Beginning to make value judgements and share opinions about art (ongoing disciplinary knowledge)</p> <p><i>Linked to theoretical knowledge in each area of making above</i></p>	<p>* talk about own work and that of others, including peers and famous artists</p>	<p>* talk about own work and that of others (including peers and other artists), saying what they like and how they have created the art work</p>	<p>* review what they and others (including peers and famous artists) have done and say what they think and feel about it, beginning to use some appropriate technical vocabulary</p> <p>* use famous art works as inspiration for their own work and begin to explain how they have been inspired</p>	<p>* discuss and identify areas for development</p> <p>* say what they think about their own work and make improvements</p> <p>* use famous art works as inspiration for their own work, explaining how their own work is similar or different</p>	<p>*begin to compare ideas, methods and approaches in own and others' work, including that of famous artists</p>	<p>* compare ideas, methods and approaches in own and others' work, including that of famous artists, using accurate technical vocabulary</p>	<p>* discuss, review and modify work, including work created as a group</p> <p>* use knowledge of famous artists as inspiration for their own work and explain how they have done this</p>
<p><b>Developing the use of sketch books</b></p>				<p>*begin to use sketch books to develop designs</p> <p>*with support and scaffolding, record a basic artist study, including research about the artist and their work and giving own opinions</p>	<p>* transfer and adapt ideas from sketch books into finished pieces.</p> <p>* develop artist study to include comparisons and making links to other artists and artworks</p>	<p>* use sketch books to try different methods and techniques and transfer and adapt ideas from sketch books into finished pieces.</p> <p>* with support, develop artist study to include small-scale own artwork/swatches using artist as inspiration</p>	<p>* use sketch books with independence to try out and improve ideas and techniques</p> <p>* independently create an artist study, including research, opinion/comment and own small-scale works/swatches ***</p>
<p><b>Key vocabulary</b></p> <p>by end of year</p> <p>To select from:</p>	<p>colour, colour names pencil, paint brush detail paint, mix soft/hard thick/thin stick/attach shape, shape names sort, choose, select overlap, bumpy roll, rub, press artist, gallery canvas landscape, portrait</p>	<p>primary colour secondary colour clay slab texture ball, coil, tool tear, rip collage oil pastel print collagraph block printing plate overprint ink roller (brayer)</p>	<p>tone (lightness/darkness) tint block colour shade observe portrait, abstract twist, stretch, pull, pinch, smooth, squeeze background, foreground viewpoint dotting, scratching, splashing positive/negative image stencil inspiration</p>	<p>review of tone, tint, shade line colour wheel types of paints: poster, acrylic, oil, watercolour relief (3D relief) 2D two dimensional 3D three dimensional tactile, visual monoprint</p>	<p>tertiary colour perspective light direction viewfinder modroc paper maché multi-textured surface mosaic transpose</p>	<p>graphite review of positive and negative image proportion montage photo montage</p>	<p>analytical scale (up/down) enlarge, reduce technique digital collage modify, adapt</p>
				<p>*** Suggested examples for Y6 independent artist study: Yellena James (b. 1977, Bosnia and Herzegovina) mixed media artist and designer; Yinka Shonibare, (b.1972, British-Nigerian) sculptor; Jasmine Floyd, contemporary UK printmaker; Elizabeth Catlett (1915-2012) US/Mexican printmaker.</p>			










# Christ Church School, Hampstead

A village school in London inspiring *life in all its fullness*

## Art and design – skills progression Examples for **Sculpture and Collage** strand

Full skills progression for this strand	Examples of skills development/finished pieces for <b>sculpture (clay and other 3D work)</b>	Examples of skills development/finished pieces for <b>collage</b>
<p><b>Reception</b></p> <ul style="list-style-type: none"> <li>* create shapes using natural objects in the local environment</li> <li>* identify, select, sort and stick colours</li> </ul>	<p>Use natural materials to make pictures, shapes and patterns</p>  <p>Art work created with natural materials on Hampstead Heath</p> 	<p>Collages (gruffalo) – selecting, sorting and sticking materials to create a picture</p>   <p>Collages – selecting colours</p> 



**Year 1**

- \* investigate the possibilities of working with clay.
- \* manipulate clay to produce balls and coils.
- \* make a clay slab and use different tools to make impressions in the surface.

- \* tear, overlap and stick materials
- \* select and sort contrasting materials for collage.



Investigate working with clay, - make balls and coils to create Easter baskets



Investigate working with clay - make clay slab and use tools to make impression on the surface

Finished clay piece (gardens)



Tear, overlap and stick material to create a collage (creating background for fairy tale castle)



Tearing, selecting and sticking (collage backgrounds and logos for Jubilee art work)





**Year 2**

- \* use different tools for decorating surfaces.
- \* make coils and small forms and apply these as surface decorations, beginning to learn how to join clay pieces
- \* change the form of clay by pulling, pinching and smoothing.
- \* develop cutting and sticking skills
- \* cut, tear and arrange primary and their complementary coloured papers
- \* begin to investigate positive and negative images in collage



Change the form of clay by pulling, pinching and smoothing

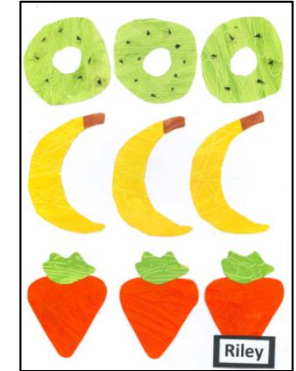


Finished clay rabbits



Develop cutting and sticking skills (and understanding of negative images in creating stencils)

Finished piece: Eric Carle-inspired collages



Rousseau- inspired mixed media collages

**Year 3**

- \* use paper forms to make a 3D relief surface
- \* transfer 2D designs on to a 3D artefact
- \* begin to investigate and combine visual and tactile qualities of materials and processes to make collages.



Use paper forms to create a 3D relief surface, transferring ideas from a 2D design  
- Tutankhamen mask



Consider visual and tactile qualities of materials to create collage – surrounding collage for Faith Ringgold-inspired quilt art works



**Year 4**

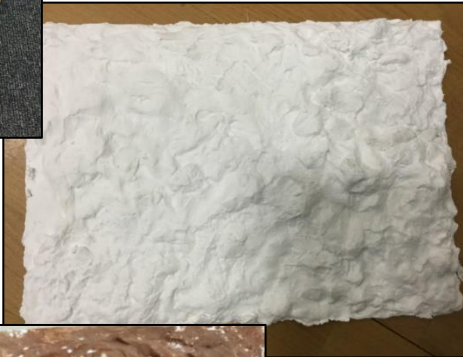
\* begin to experiment with a range of materials to create relief and 3D forms (e.g. clay coils, glue and fabric over a mould, paper mache, modroc)

\* investigate techniques to design and create mosaics



Creating a volcano using paper balls and paper mache to build up 3D shape

Creating 3D relief as background to cave painting using modroc



Roman mosaics – children look at Roman examples, create designs and then follow designs





**Year 5**

\* begin to experiment with a further range of materials to create 3D forms

\* begin to explore how to create and adapt a photo montage



Exploring a further range of 3D forms: Cardboard used to create Maya temples



Air-drying clay used to create Anglo Saxon brooches



Digital collages/photo montage (photoshop) using photos of the Queen for jubilee coasters →

Photo montage – mood boards linked to DT work on seasonal ←foods



**Year 6**

\* select techniques and materials to make a 3D form

\* create a figure form using clay

\* select techniques and materials to make an effective collage (including digital techniques)



Clay pots inspired by Ancient Greek pottery



African masks in clay – face forms



Selecting techniques and materials for collage, including using papers created digitally

Andy Warhol inspired portraits of the Queen – including mixed media collage ↓



←Group mixed media – including collage







# Christ Church School, Hampstead

A village school in London inspiring *life in all its fullness*

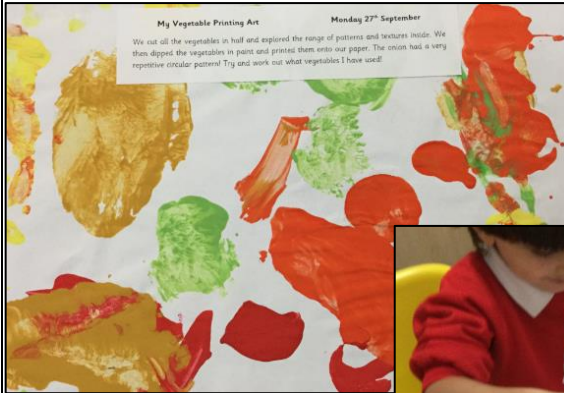
## Art and design – skills progression Examples for **Printmaking** strand

Full skills progression for this strand

### Reception

- \* explore direct print making with a variety of objects
- \* investigate rubbings on various materials

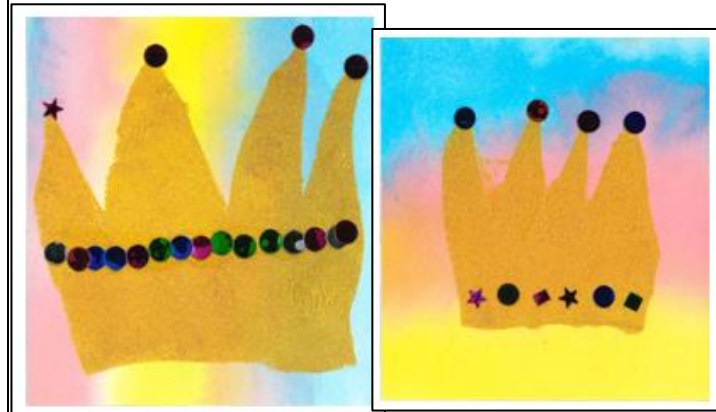
Examples of skills development in **printmaking**



Direct printing with vegetables, cups and sponges (using simple stencils)



Examples of finished pieces using **printmaking** skills



Jubilee crowns using stencilled sponge printing

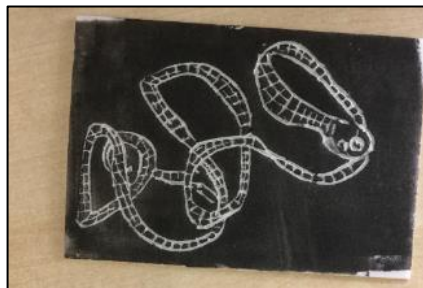


Kandinsky-inspired art work using printing with different-sized cups

**Year 1**

\* investigate the possibilities of direct and overprinting using primary colours.

\* make a collagraph block using a range of materials and use for printing



Polystyrene blocks created for direct printing

Collagraph block with range of materials for printing



Completed Tinga Tinga art works using printing skills



Completed Jubilee collagraph crown prints



**Year 2**

- \* develop the use of clay slab/foam tile relief blocks using colour overprinting process.
- \* make and print with negative stencils
- \*develop the process of direct printing using found objects, selected colours and surfaces

Overprinting with two colours, using print block made from foam tiles



Creating and printing with negative leaf stencils



↑Completed Great Fire of London pieces using foam tile printing skills to create the houses.

Completed Jubilee crown two colour over prints↓



Completed negative stencil leaf prints inspired by Matisse→





**Year 3**

\* investigate the possibilities of a range of materials and processes by experimenting with monoprinting/ monotyping



Using carbon paper to make one-of-a-kind prints of own designs



Completed Faith Ringgold quilt art work including carbon paper prints



Completed Jubilee coasters using stencilled silhouette prints



**Year 4**

\* transpose designs into prints.  
\* produce and print on to a range of surfaces using collagraph blocks and monoprinting/ monotyping.



Carbon paper used to transfer design



Completed 'Great Wave' painting using carbon paper printing to transfer design

**Year 5**  
 \* combine different print making processes in developing their work



Transfer outline using tracing paper to print

Completed Julian Opie-inspired self portrait using tracing paper printing →



Completed Jim Dine-inspired Four Hearts using shapes to stencil print (positive and negative) ↓



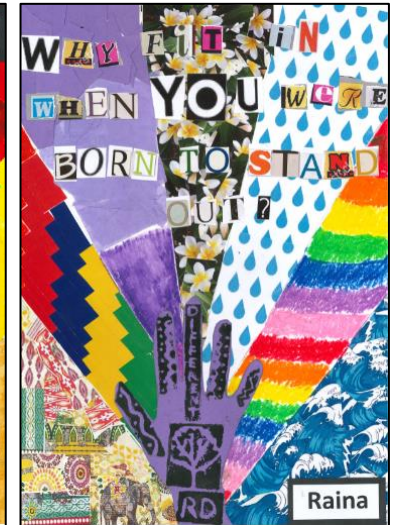
Using stencils to print shapes (positive and negative)



**Year 6**  
 \* select and combine different techniques, including printing, to create art work



Practice prints (using foam blocks)



Art work using prints as one element of finished price.