

## 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 curriculum leader.
- 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.
- 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.

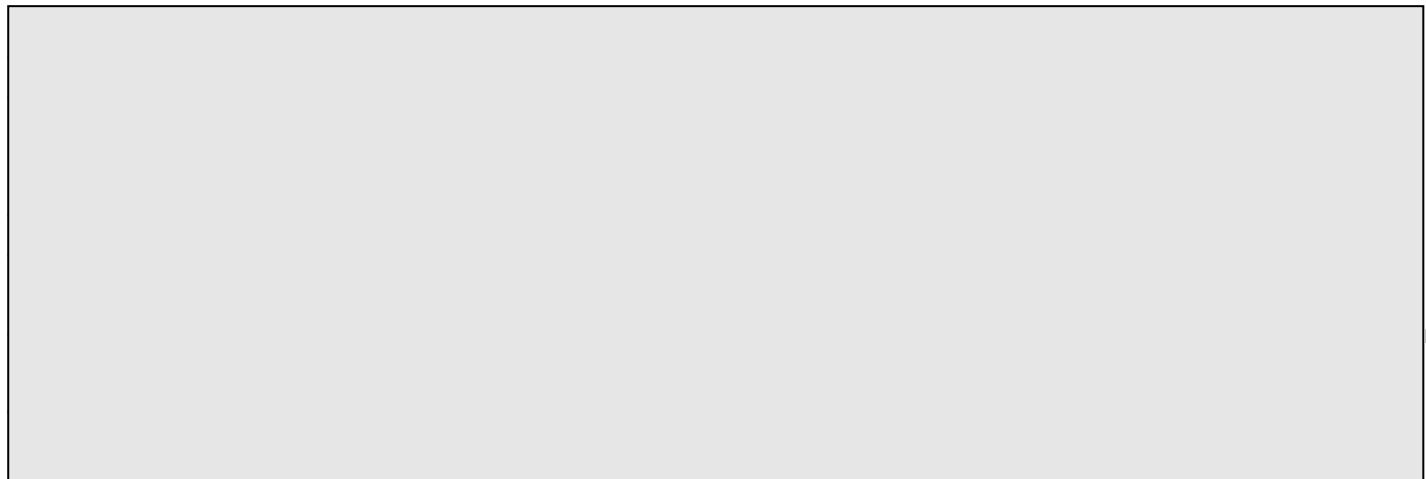
- Sketch books are used across Key Stage 2 for children to develop ideas and skills; these provide evidence of children's progress alongside finished pieces and records in class art portfolios. Sketch books are also used to record children's artist studies – independence in creating an artist study is 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.



### Last year's standards (three-year trend):



## **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. See our Autumn 2023 Art and Design curriculum report for a summary and our response to the report.

An **Ofsted subject report** has not been published to date.

## **Last year's key developments and successes in 2024/25**

### **1. To continue to embed and build on the range of gallery visits from previous years to support theoretical and disciplinary learning across the school as well as opportunities to create art outside school**

*Intended outcome: Every class visits a gallery and has an experience of creating art outside of school.*

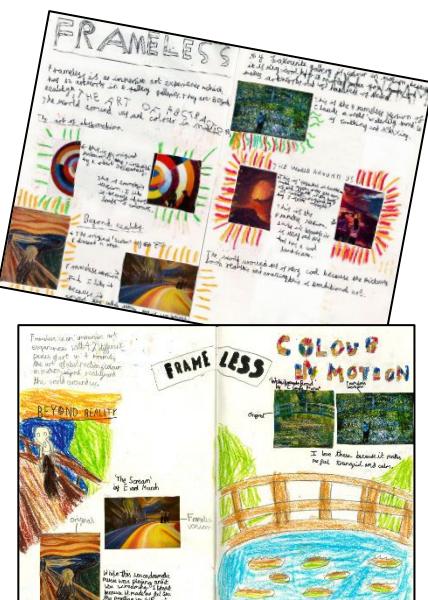
**24/25 target achieved:** In 2024/25, classes across the school went on a range of gallery visits, offering both traditional and more unique art experiences.

KS1 enjoyed a visit to the National Portrait Gallery to learn about portraiture and develop their understanding of how to engage with artwork in a gallery setting. After exploring the gallery, pupils participated in a portrait-making workshop led by the gallery staff. This experience deepened their understanding of artistic processes and helped them make meaningful connections between observation and creation.



As part of Try Something New Week, KS2 classes attended The Frameless Immersive Art Experience. By placing the pupils *inside* the art, the Frameless exhibition allowed them to experience the masterpieces in a new and immersive way. The themed galleries enabled pupils to clearly recognise and appreciate the key hallmarks of different art movements, as works were grouped

to highlight distinctive styles and techniques. This supported pupils in comparing traditional and contemporary modes of artistic expression, deepening their understanding of how artists communicate ideas. The visit prompted rich disciplinary discussions, with pupils exploring questions such as: *What makes something an artwork?*



*Does its value change when it becomes a projection? Is it still art if it's not the original piece?* Back at school, pupils completed sketchbook studies in response to the visit (see pictures), consolidating their understanding of the different art movements they had explored.

UKS2 classes visited the British Museum to inspire art projects back in school. Year 5 studied the patterns, motifs and craftsmanship of the Anglo-Saxon brooches from the Sutton Hoo ship burial, while Year 6 explored



Ancient Greek pottery, taking part in a workshop focused on identifying figures on the vases and understanding the stories depicted. Both classes considered the original functions of these artefacts, questioning whether they were created as artworks and reflecting on why such objects have survived for centuries and millennia. These experiences deepened pupils' understanding of art as a form of historical



storytelling and cultural preservation. Opportunities to create art outside school continue to include the Year 4's mosaic workshop at St Alban's Cathedral and the Year 5's drawing session at Buckingham Palace focusing on perspective, proportion and vanishing points.

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

- continue to 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

*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.*



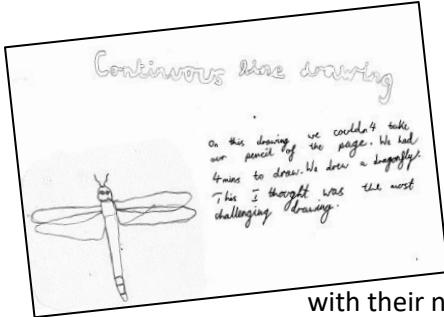
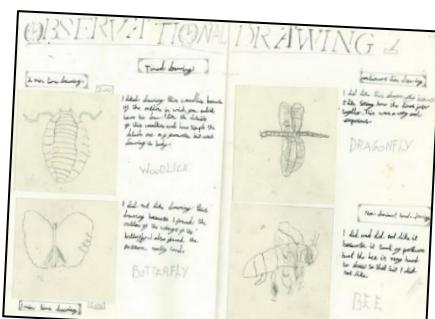
**Remains a focus for 25/26:** Staff continue to work hard to provide a range of activities to engage and inspire boys as well as girls with notable success. Our UNCRC Art Project featured artists such as Banksy, Yinka Shonibare, Howard Arkley and Damien Hirst, while Try Something New Week offered activities including comic drawing and marbling. Together, these provided a diverse range of styles and themes that successfully engaged both boys and girls.

Despite increased staff awareness of the gender split for assessment outcomes and strong curriculum provision that successfully engages both boys and girls, the gap in attainment at greater depth remains. In fact, a higher proportion of girls were judged to be working at greater depth than expected. Therefore, this target will continue into 25/26 with greater focus on supporting staff to ensure accurate assessment and that projects and assessment criteria prioritise originality, creativity and technical skill rather than 'neatness'.

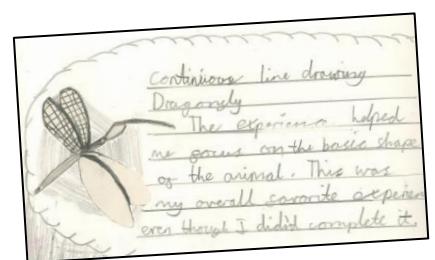
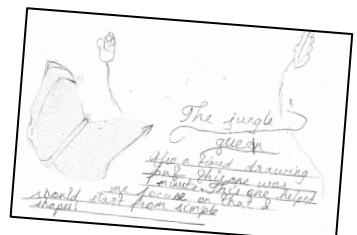


## 3. To develop staff skills and children's experience of drawing through warm-up activities.

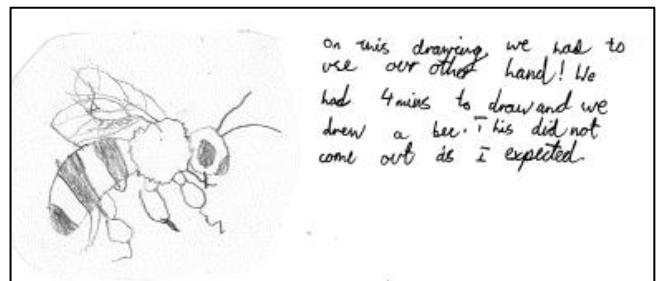
*Intended outcome: Children experience a wider range of drawing activities, demonstrating fewer perfectionist tendencies, greater willingness to draw what they see and recognition that drawing requires consistent practice.*



**24/25 target achieved:** Following a staff meeting exploring a range of drawing warm-up activities — including timed drawing, continuous line drawing and drawing with the non-dominant hand — teachers introduced these exercises in their classes with positive results. Pupils who were less confident in drawing reported that the structured nature of the tasks helped them focus on the process rather than the outcome, while those typically less engaged enjoyed the challenge each activity presented. Teachers removed rubbers during sessions to encourage pupils to embrace imperfections in their work, particularly during continuous line drawing. This approach proved especially effective in reducing perfectionist tendencies and increasing pupils' confidence and enjoyment. Many pupils commented that drawing



with their non-dominant hand felt liberating, as they had no fixed expectations of success and were surprised by the quality and character of the outcomes they produced. Teachers also noted that the activities prompted valuable discussion about drawing habits, observation and the relationship between what we see and what we record.



## Additional successful development activities which have taken place in 24/25:

### Creative activities from 'Try Something New' week:

The school's autumn 'Try Something New' week included a variety of 'new' artistic activities aimed at building children's resilience and curiosity to explore unfamiliar skills, two vital elements of developing creativity.



Reception and Year 1 learnt how to use marbling inks to create beautiful marbling cards to send to their friends and family. This activity introduced pupils to a new painting process and supported early development of colour knowledge, including exploring how colours move, mix and interact on the surface (**painting, including use of colour – practical knowledge**). The activity encouraged curiosity and an initial understanding of how exploration can lead to unique and effective artworks. Creating cards with a family member in mind gave the activity clear purpose and encouraged pupils to take care with their work, helping them to value both the process and the final outcome (**disciplinary knowledge**)

Pupils from across the school tried comic drawing, led by a professional comic book illustrator. This activity introduced pupils to a new drawing style, while building on key drawing skills from the art curriculum, including mark making, line, proportion, expression and the use of detail to convey character and narrative (**drawing – practical knowledge**). The workshop reinforced the message that drawing is a process requiring experimentation and practice (linking to 24/25 development priority 3).



Key Stage 2 visited The Frameless Immersive Art Experience (see 24/25 development priority 1) where they engaged with large-scale digital projections of well-known artworks. This experience supported pupils in developing their understanding of how art can be presented and experienced in different ways, beyond traditional gallery settings (**disciplinary knowledge**). Children responded to the immersive environment by making observations about colour, line and scale and making links to artists and techniques studied in the curriculum (**theoretical knowledge**). The visit encouraged pupils to share personal responses to art and consider on how context and presentation can influence interpretation.



As part of our well-being work, classes from across the school created **friendship bracelets** to swap at a whole school-sharing event. Each class created friendship bracelets in a different style. During the creation process, it was made very clear to the children that they would not keep their bracelet. Instead, they were encouraged to craft something they were proud of, with the intention of giving it to someone else. This activity provided children an early insight into the experience of letting go of their artwork, much like professional artists must do regularly when their work is sold (**disciplinary knowledge**).

### Children's Rights Art Exhibition:



Our Autumn 2025 Christ Church Arts Project focused on creating artwork to promote selected articles from the United Nations Convention on the Rights of the Child (UNCRC), culminating in a whole-school exhibition. Each class explored a different right and drew inspiration from the work of a different artist. The project intentionally showcased a broad and diverse range of artists working across different periods, styles and media, including Damien Hirst, Howard Arkley, Giuseppe Arcimboldo, Yinka Shonibare, John Constable, Mark Rothko and Banksy (**theoretical knowledge**).



Throughout the project, pupils used a range of techniques, skills and media from the art curriculum, demonstrating progression in practical knowledge while also making personal and creative choices. The project provided opportunities to revisit prior learning, combine techniques from different areas of making (for example, painting and collage or painting and printmaking), and develop and refine ideas over time.

This resulted in high-quality artworks that reflected both technical skill and individual interpretation and which were shared in a whole school exhibition for families.

As in previous years, the Arts Project had a positive impact on pupils' engagement and enthusiasm for art, as well as their understanding of how art can be used to communicate powerful messages and make a difference (**disciplinary knowledge**).

Classes used a range of starting points to develop their ideas, including responding creatively to their local environment. Year 3 visited Hampstead Heath to sketch directly from observation, while Year 1 based their artwork on photographs of their own homes. These approaches supported sustained engagement and helped pupils make meaningful personal connections to their artwork (**disciplinary knowledge**).



The artwork created for the project was revisited and celebrated throughout the year in class and whole-school settings, reinforcing learning about the artists (**theoretical knowledge**), valuing pupils' work (**practical knowledge**) and helping pupils to make connections between art, rights and their own experiences (**disciplinary knowledge**).

#### Vision and Values Films:

For our Spring 2025 Christ Church Arts Project, every child and adult contributed to the creation of seven short films showcasing how our Christian vision and values are lived out in school. Creativity was central to the process, with pupils from across the school learning different ways to represent each value. Artistic activities included origami, clay modelling, and fingerprint painting, which pupils animated using stop-motion techniques. Some pupils also created artwork that was captured using time-lapse recording. Our artist study—one of the curriculum successes from 2023/24—was featured in the Year 6 film and reflects how effective modelling and teaching have enabled pupils to curate their sketchbook pages and thoughtfully respond to an artist's style. The project significantly broadened pupils' experience of different artistic process and staff

members noted that the creative element was one of the aspects of the project that pupils were most about. Through the filmmaking process, pupils also developed a deeper understanding of how art can be used to communicate meaning and bring ideas to life



(**disciplinary knowledge**).



#### Painting of the School:

In June, artist and former pupil Matt Philips was commissioned to paint the school to celebrate the school's 170<sup>th</sup> anniversary. As part of this process, Matt led an assembly in which he explained his artistic process and introduced pupils to key approaches in landscape painting. Pupils across all year groups then had the opportunity to sketch the school under his guidance and watch his final painting develop. This experience provided valuable insight into the working methods of a practising artist (**disciplinary knowledge**), strengthened pupils' observational drawing skills (**practical knowledge**), and fostered greater enthusiasm for landscape painting through working from a place they recognised and valued.



## Key Stage 1 Art Club:

A Key Stage 1 art club provided pupils with the opportunity to focus on a different artist each week, including Alma Thomas, Henri Matisse, Yayoi Kusama and Paul Klee. Through looking closely at artists' work, discussing key features and creating their own responses, pupils strengthened the foundations of their theoretical understanding of art. The club also supported early disciplinary knowledge by encouraging pupils to talk about artists' choices and recognise that artworks can be created in different styles and for different purposes.



## Key actions moving forward - development priorities for 2025/26:

Target and intended outcome	Planned actions (including dates where applicable)
<b>1. Review and refine Christ Church curriculum where needed in light of the government's Curriculum and Assessment Review</b>  <i>Intended outcome: Christ Church curriculum aligns with national curriculum and other statutory guidance.</i>	<ul style="list-style-type: none"><li>- Review the government's Curriculum and Assessment review, when published, and identify any areas for update or refinement in the Christ Church curriculum</li><li>- Update planning and related documentation, including 'curriculum pack' and 'curriculum statement' for the subject, to reflect any updates</li><li>- Ensure appropriate professional development and resources are in place for any changes or updates</li></ul>
<b>2. To build on the successful range of gallery visits from previous years with an increased focus on making purposeful use of local galleries to strengthen pupils' theoretical and disciplinary knowledge and provide opportunities to create art beyond the classroom.</b>  <i>Intended outcome: Every class continues to visit a gallery and uses this experience meaningfully within the art curriculum. Increased use of local galleries will make these visits sustainable and will support pupils to develop confidence and enthusiasm for art in their local area.</i>	<ul style="list-style-type: none"><li>- Build on the strong foundation of gallery visits established in previous years by continuing to ensure that every class plans at least one gallery visit across the academic year, explicitly linked to curriculum content and identified artists or themes</li><li>- Develop a greater focus on local galleries to support regular, accessible and curriculum-linked visits, including identifying local venues that align well with specific units of work (e.g. Burgh House and Kenwood House)</li><li>- Support staff in planning high-quality pre-visit and post-visit learning, so pupils are well prepared for the experience and are able to reflect on and respond to artworks through discussion, sketchbook work and finished pieces</li><li>- Create regular opportunities for classes to share learning from gallery visits with the wider school community, for example through assemblies, displays and sketchbooks</li><li>- Use gallery visits as a stimulus for developing pupils' disciplinary understanding of art through comparison of artistic movements and reflection on key questions such as interpretation, artistic intent and why certain artworks are valued, collected or displayed</li></ul>
<b>3. To continue to address gap between percentage of boys and girls achieving at above expected standard:</b> <ul style="list-style-type: none"><li>- review assessment criteria to ensure there is scope for pupils to be judged on originality, creativity and technical skill</li><li>- discuss data with teaching staff and ensure secure understanding of revised assessment criteria</li><li>- continue to ensure art provision includes activities, media, visits and artists to inspire both boys and girls</li><li>- continue to promote the concept that art doesn't have to look perfect, neat or like anyone else's to be successful</li></ul>	<ul style="list-style-type: none"><li>- Review report statements and assessment guidance to ensure there is clear scope for pupils to be judged on originality, creative decision-making and technical skill, rather than presentation or neatness</li><li>- Lead a staff meeting targeted to strengthen understanding of revised art assessment criteria, with particular focus on identifying greater depth</li><li>- Conduct a whole-school art work review ("book look") in the Summer term to support accurate, consistent end-of-year judgements and moderation across classes</li><li>- Use the art subject leader network to share assessment data and explore effective strategies for</li></ul>

<p><i>Intended outcome: All children (and staff) understand that success in art does not equate with perfection or neatness. Assessment practices recognise originality, creativity and technical skill, leading to a more accurate proportion of pupils – including girls – being judged at greater depth and a closing gap between girls' and boys' attainment at this level.</i></p>	<p>recognising, inspiring and assessing boys' work at greater depth</p> <ul style="list-style-type: none"> <li>- Continue to reinforce the message that art does not need to look perfect or neat to be successful through assemblies, artist studies and celebration of a wide range of artistic outcomes, actively encouraging boys to see themselves as artists</li> <li>- Continue to ensure that art provision includes activities, media, visits and artists chosen to engage and inspire both boys and girls</li> </ul>
<p><b>4. To make the most of the Camden Schools Art Biennale 2026.</b></p> <p><i>Intended outcome: For the school to participate as fully as possible in the Camden Schools Art Biennale, with pupils across the school feeling represented and valued through seeing their work displayed and celebrated within a professionally curated exhibition.</i></p>	<ul style="list-style-type: none"> <li>- The co-art subject leader will attend all relevant Biennale meetings and share key information, expectations and timelines with staff to support effective whole-school engagement</li> <li>- Arrange for a visiting artist to work with selected classes, supporting pupils to develop high-quality artwork for potential submission to the Biennale</li> <li>- Ensure that the selection process for submitted artwork is as inclusive as possible, enabling pupils from a range of year groups and abilities to be represented</li> <li>- Attend the Art Leads Evening ahead of the exhibition to gain insight into approaches used by other schools and artists, sharing relevant learning and examples with staff where appropriate</li> <li>- Plan opportunities for as many classes as possible to visit the Biennale exhibition, enabling pupils to engage with professionally curated artwork and see their work valued within a wider artistic community</li> </ul>

### **Professional development and links outside the school**

The Art curriculum leader continues to engage in professional development and collaboration through attendance at Camden Art Leads meetings, ensuring the school remains aligned with borough-wide best practice. Key CPD and insights gained from these sessions are shared with staff during subject-specific meetings to further strengthen the consistency and quality of teaching. To enhance both staff expertise and pupil experience, the school works with practising artists to deliver in-school workshops—for example, plaster casting in KS1 and wire sculpting in KS2—providing valuable enrichment as well as embedded CPD for teachers. In addition, participation in the Camden Schools Art Biennale 2026 offers an opportunity to showcase pupils' work while drawing inspiration from high-quality art produced across the borough.

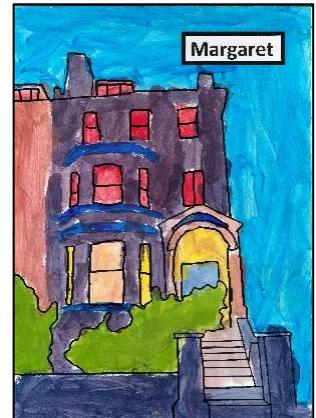
#### **Pupil voice:**

Pupil voice discussions in Autumn 2024 demonstrated that:

**Pupils from across the school 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):**

Pupils in Year 1 mentioned Howard Arkley and how his colourful images of ordinary houses inspired their work – 'We painted colourful houses, like him!' (Y1 pupil)

'We have been learning about Giuseppe (Arcimboldo) who makes faces out of fruit. He was around a long time ago.' (Y2 pupil)





*'Our CAP was on Yinka Shonibare, who is still an artist now!' (Y3 pupil)*

*'Our project was about the artist John Constable, who lived in Hampstead. One of our Houses is even named after him!' (Y4 pupil)*

*'We learnt about Mark Rothko, an abstract artist who used colour to express his emotions. This type of painting is called 'Colour-Field' painting. He inspired the background of our CAP project.' (Y5 pupil)*

*'We studied the street artist known as Banksy.' (Y6 pupil)*

Pupils from across the year groups discussed and showed the artist studies they had created.

These included studies on Matisse, Alma Thomas, Yellena James and Banksy. During this discussion, pupils demonstrated their understanding of the different periods in which these

artists were working and showed that they could put them into chronological order. All pupils felt that Banksy is a *'very different'* type of artist because he is a street artist. This initiated a discussion about why graffiti is *'art'* (**disciplinary knowledge**).

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

*'When we were in Year 2, we painted paper and layered this to make it look like underwater. This helped us with our collage for our Shonibare artwork.' (Y3 pupil)*

*'Last year, we learnt how to use view finders. This helped us to pay attention to details and has really helped us to include detail in our Constable artwork.' (Y4 pupil)*

*'My sketchbook work on colour from last year have helped me to decide which colours I wanted to use to show different emotions in my CAP.' (Y5 pupil)*

*'In Year 5, when we did our piece of Helen Zugaib, we had to think carefully about where we positioned our shoes in our artwork. In our Year 6 piece, we had to also think carefully about which part of our background we would spray paint.'* (Y6 pupil)

#### **Pupils were able to identify the skills which they thought made them good artists.**

Their responses showed a progression in understanding: *'practice'* (Y1), *'effort'* (Y2), *'building on mistakes'* (Y3), *'creativity'* (Y4), *'resilience'* (Y5) and *'imperfection'* (Y6).

They also unanimously agreed that neatness is not a measure of success in art, with one explaining that *'sometimes messy is part of the style'* (Y5) and another concluding that *'neatness doesn't mean bad or good'* (Y6).

#### **Pupils could consider whether boys and girls at Christ Church are equally interested in art and explained their views.**



Both boys and girls in the group were enthusiastic about the projects they had been studying and did not suggest any significant changes, aside from one pupil recommending the use of *'more 'boyish' colours'* (Y3).

*'It depends what art we're creating. I'm a boy and I like more simple art. Maybe girls like more detail? But maybe this is just what I think?' (Y5)*

*'It depends on if you like art, which lots of people in our class do. It's not about gender.'* (Y6)

#### **Pupils could reflect on the impact of art lessons on their happiness and well-being.**

*'Painting makes me happy.'* (Y1 pupil)

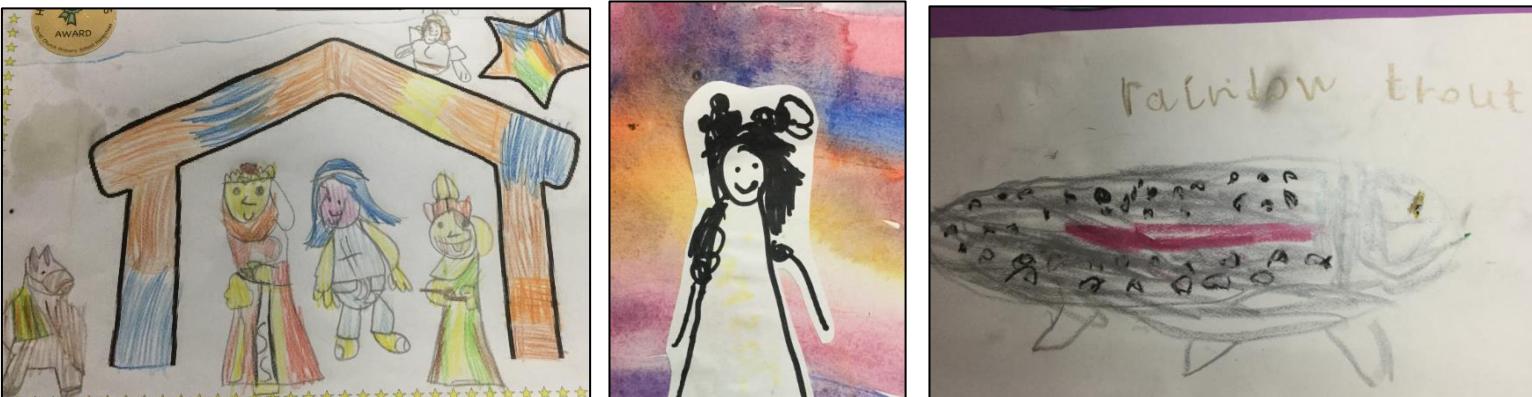
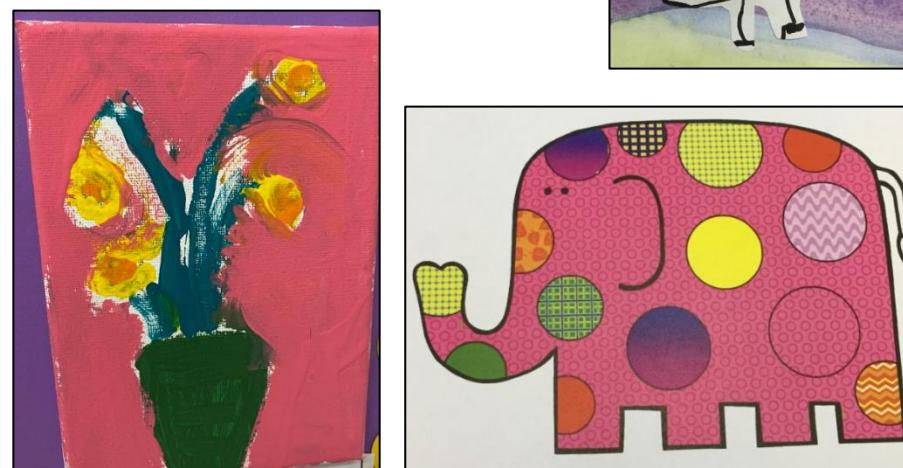
*'Art sometimes makes me feel stressed because it's hard at first and I want it to look right. But that's why it's important to practise. When I finish, I feel proud.'* (Y3 pupil)

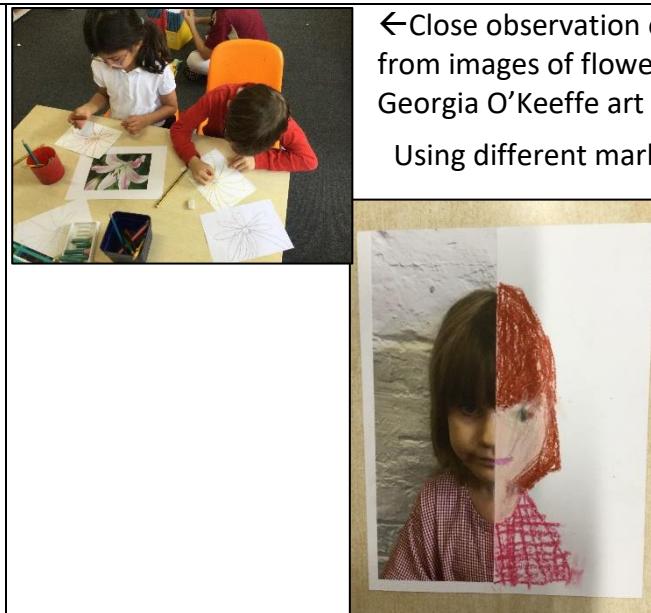
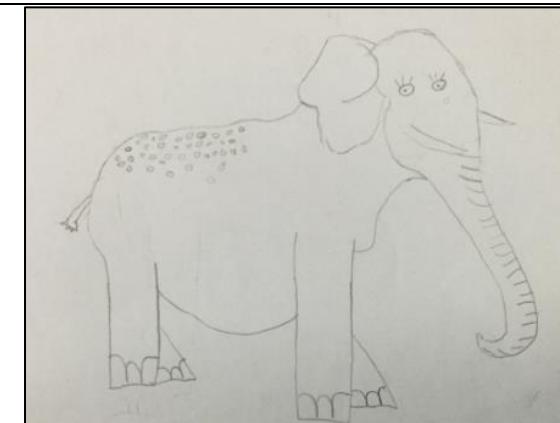
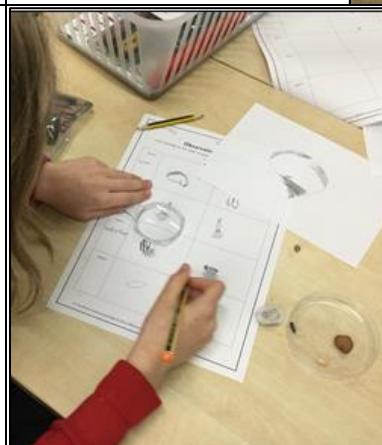
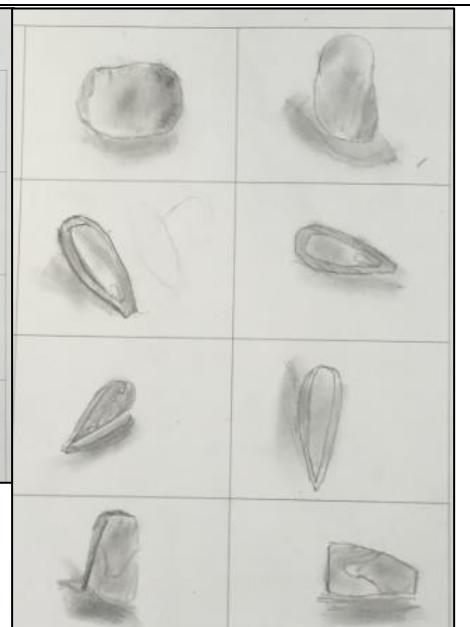
*'Sometimes you can get tired of academic subjects. Art is so different, so it does have a positive impact, even when it's not perfect.'* (Y5 pupil)

#### **Pupils 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 exceptional and beyond the expected?**

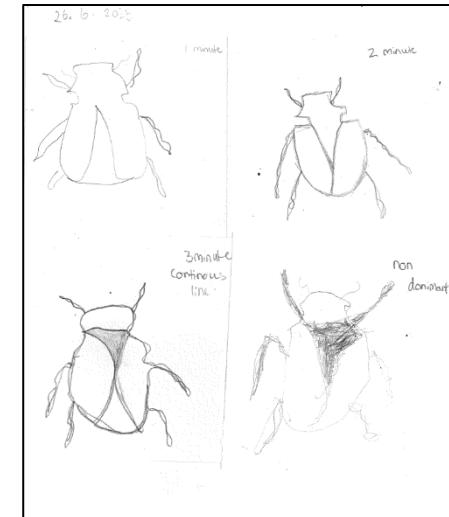
- The extra enrichment and value which the whole school Arts Projects add to our planned Art curriculum
- Art is given a high and academic status in the school
- The way our curriculum is constantly evolving and the way it invites teachers to be creative and introduce new artists and projects
- Art is a part of our wider school life, outside art lessons, e.g. in assemblies and around our school building

Full skills progression for this strand	Examples of skills development and finished pieces in <b>drawing</b>
<p><b>Reception</b></p> <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>	<p>Drawing activities throughout the year (adult-led, adult-supported, child-initiated) with a range of different tools and mark makers: pens, pencils, chalks, crayons, paint pens, paint brushes, pastels, digital tools, pastels</p> <p>Examples include:</p>   

<p><b>Year 1</b></p> <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>	<p>←Close observation of an object: drawings from images of flowers in preparation for Georgia O'Keeffe art work</p> <p>Using different marks to represent texture on animal drawings→</p>   <p>←Developing accurate drawings of people: self-portraits using a photograph as a model</p>												
<p><b>Year 2</b></p> <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>	 <p>Looking closely at individual and groups of objects, observe and record from different viewpoints: seeds</p> <p>Focus on tone (lightness and darkness)</p> <p><b>Observational drawing</b> Look carefully at the seeds on your table. Draw 4 of them from two different viewpoints.</p> <table border="1" data-bbox="1336 706 1695 1198"> <tr> <td>Seed 1</td> <td></td> <td></td> </tr> <tr> <td>Seed 2 pea seed</td> <td></td> <td></td> </tr> <tr> <td>Seed 3 oat seed</td> <td></td> <td></td> </tr> <tr> <td>Seed 4 lentil seed</td> <td></td> <td></td> </tr> </table> 	Seed 1			Seed 2 pea seed			Seed 3 oat seed			Seed 4 lentil seed		
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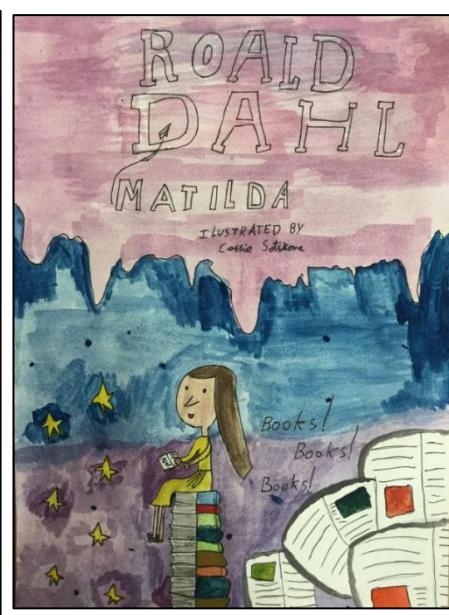
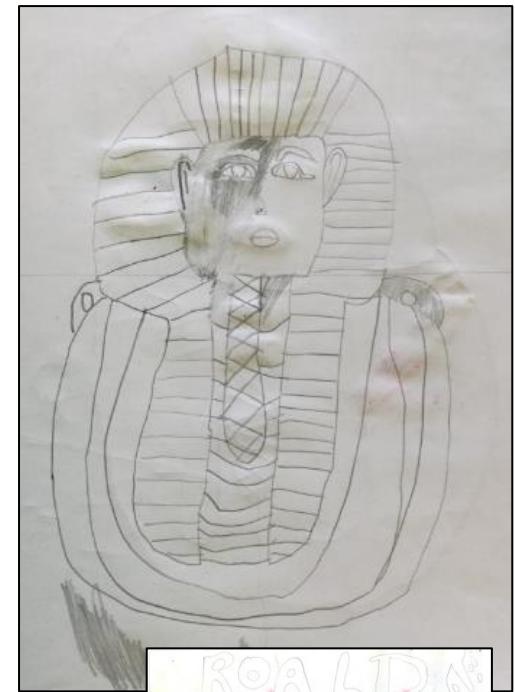
### Year 3

- \* explore different shading techniques and talk about and investigate light/medium/dark tone
- \* begin to use techniques such as hatching, cross-hatching
- \* explore drawing with different lines



←Observational drawing warm-ups to explore drawing with different lines

Shading (tone) used in preparation drawing for Egyptian 3D relief masks→



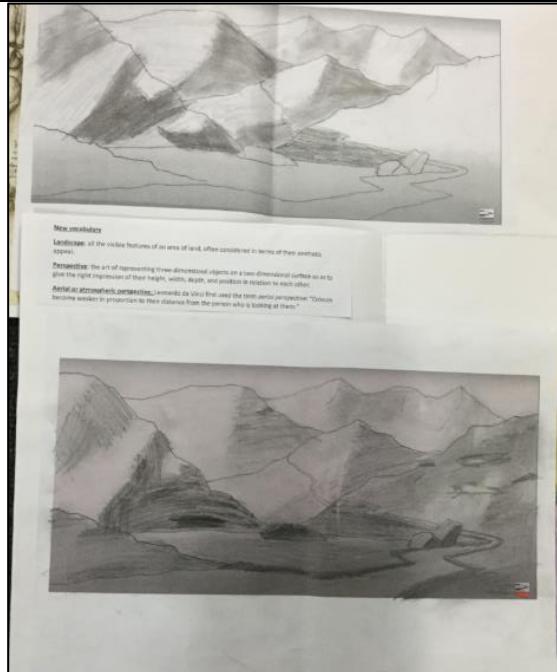
←Sketching-style line - drawing inspired by Quentin Blake

Initial sketch →



## Year 4

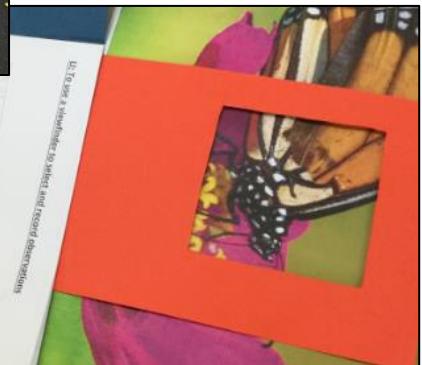
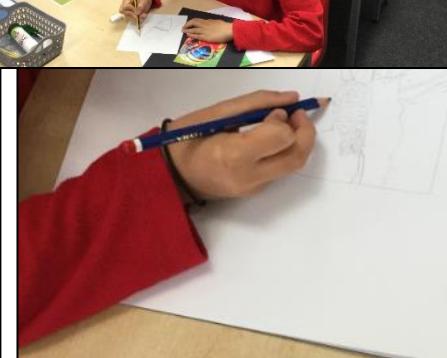
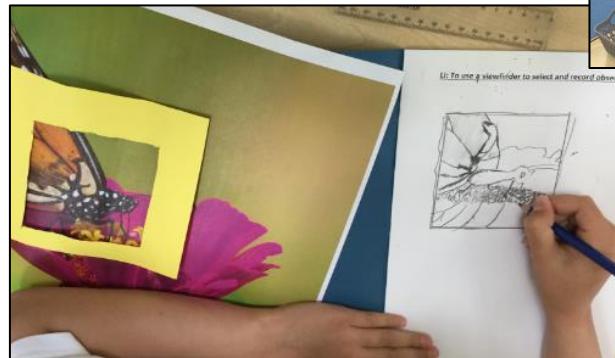
- \* use a view finder to select and record observations
- \* **use landscape as a starting point for drawing**
- \* **begin to understand and use perspective in drawings**
- \* begin to understand the effect of light on objects/people drawn from different directions

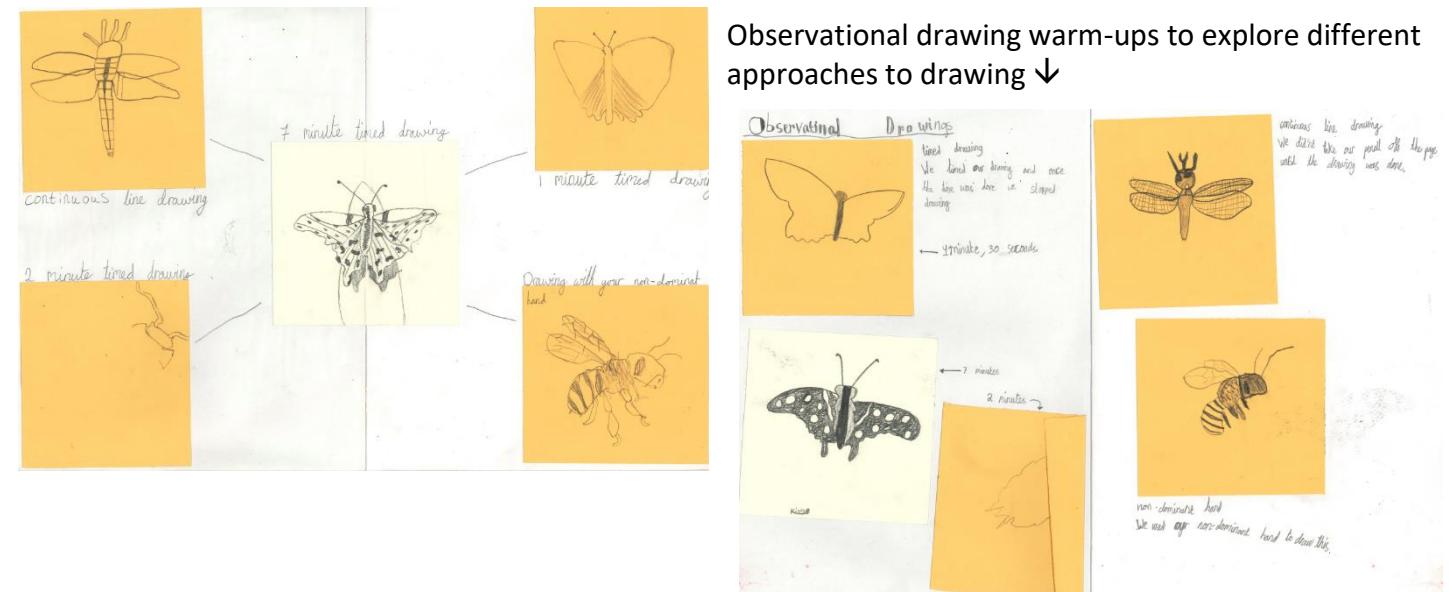


Learning about landscape drawing, perspective, vanishing points and atmospheric perspective (skills development in preparation for Constable paintings)



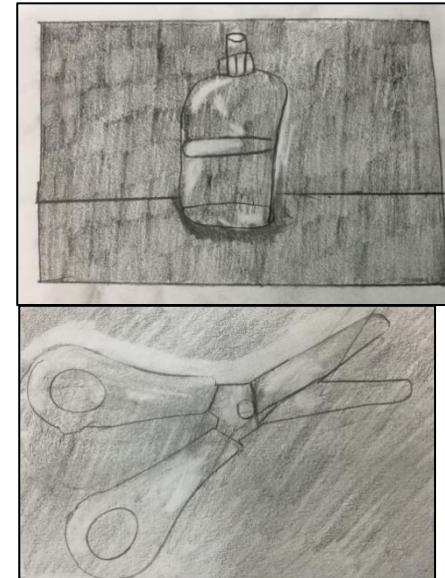
↓Using a view finder to select areas of landscape or of a larger art work





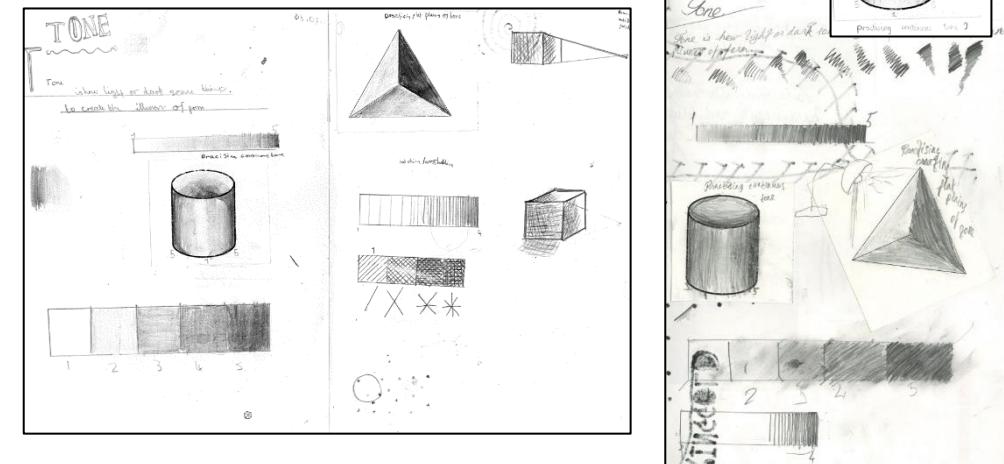
## Year 5

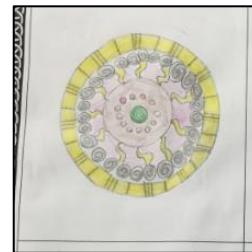
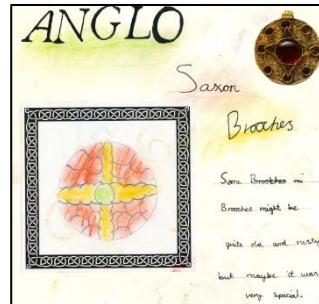
- \* work in the negative using rubbers to remove graphite work; use positive and negative drawing techniques
- \* develop use of perspective and proportion in drawings
- \* **develop understanding and representation of texture and the effect of light in drawings**
- \* expand range of shading techniques, including stippling and finger blending



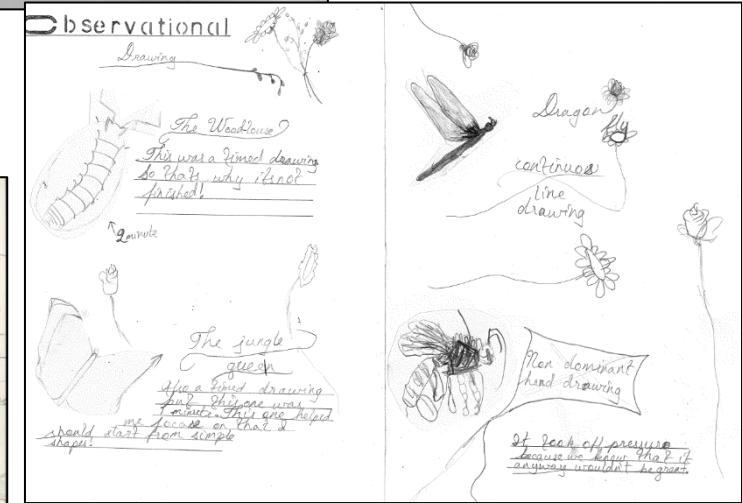
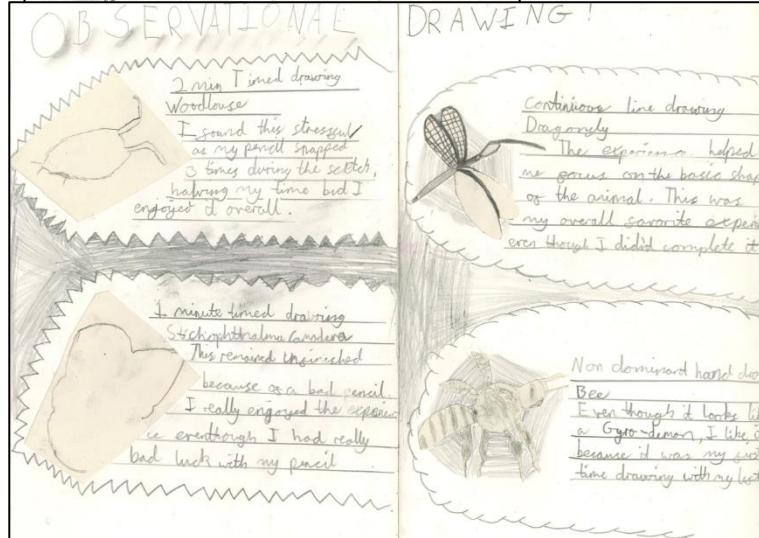
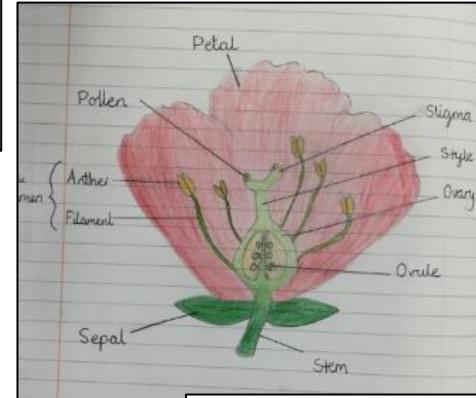
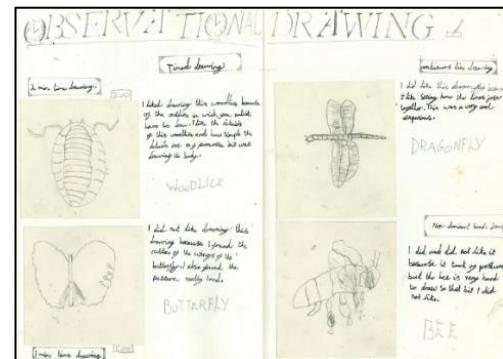
← Working in the negative with graphite and rubbers, representing texture and effect of light

Expanding the range of shading techniques, including finger blending ↓



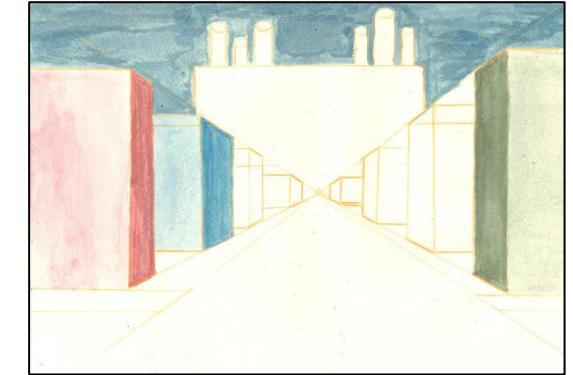
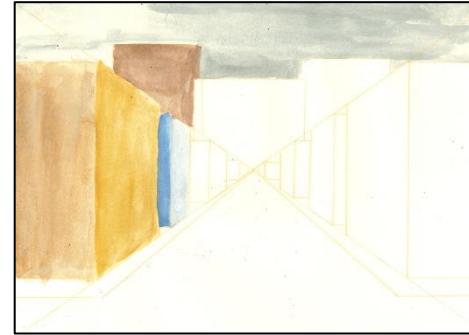


← Using observational and detailed drawing skills in other subjects (Anglo Saxon brooch designs, analytical diagrams in Science)



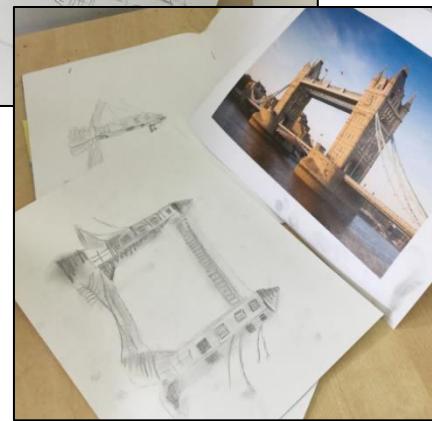
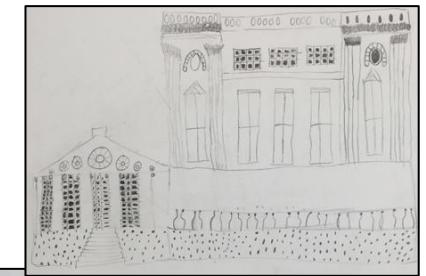
← Observational drawing warm-ups were used to explore a range of approaches to drawing, with pupils' comments demonstrating an increasing ability to reflect on the drawing process and recognise how artists make deliberate choices about how they draw

Building on Year 4 learning about vanishing points through Lowry-inspired street scenes →



← Developing use of proportion and perspective in drawings of London Bridge...

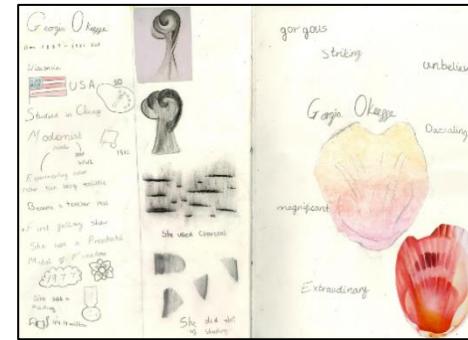
...and Buckingham Palace ↓





← Making detailed sketches for the 'Simplicity' logo for the school's vision and values film

Incorporating small sketches into artists studies as a means to respond to and explore an artist's work →

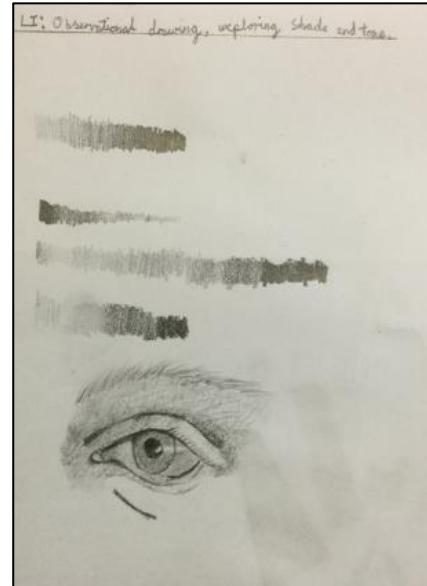


### Year 6

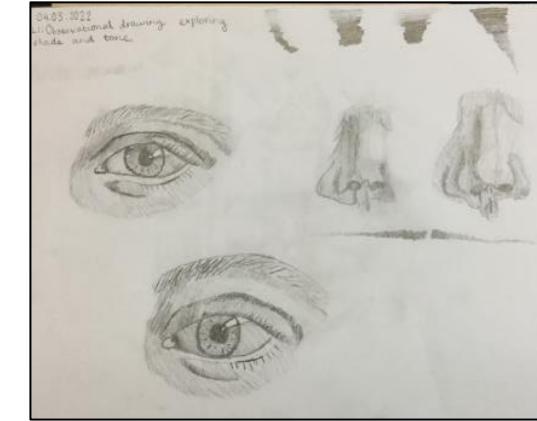
- \* make detailed, analytical observational drawings
- \* enlarge and scale up drawings



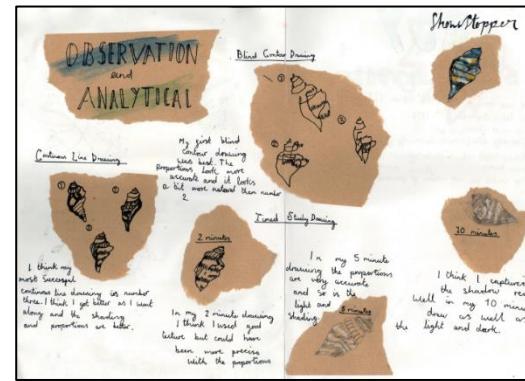
← Enlarging and scaling up drawings in an artist study



Detailed, analytical, observational drawings →



←Detailed observational drawings of facial features, using previous learning about tone and shading



## Pop art scaling and enlarging →





# Christ Church School, Hampstead

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



## Children's Rights



Art Exhibition  
November 2024



This term, our Arts Project has focused on the articles in the United Nations Convention on the Rights of the Child (CRC), which sets out 42 rights for all children. These rights are enshrined in law in almost every nation and all children around the world should receive these rights. As a longstanding Gold Rights Respecting School, everyone at Christ Church knows about children's rights and works to make sure children receive all their rights here in our school, as well as supporting children around the world to receive them too.

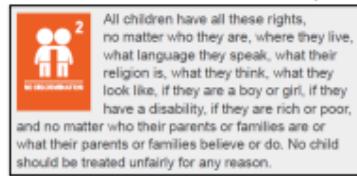
Each class has also been inspired by the work of a different artist and children have used different techniques, skills and media to create the fabulous art works which we are very proud to share with you in our exhibition today!





## Reception

Reception have been looking at some of the art works created by British artist Damien Hirst (b. 1959), especially his 'spin paintings' and the way he uses polka dots in his work. Each Reception pupil selected colours and stencils to create a dotty background and used a salad spinner to create their own unique spin painting to represent the Earth. Everyone in the class drew themselves around the Earth and then coloured in their own picture to complete the art work.



Reception have begun to learn about the CRC by focusing on Article 2 and the fact that these rights are for every single child around the world and that everyone is unique and special.



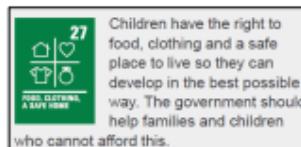
## Year 1

Year 1 learnt about Australian artist Howard Arkley (1951-1999) who is best known for his colourful images of ordinary houses in Melbourne. Year 1 pupils used carbon paper and photos of their own homes to create an outline to paint and practised their colour

mixing and brush skills to be able to fill their own house paintings with bright block colours. The black outlines complete their Arkley-style masterpieces!

Year 1 have been inspired by Article 27 and, in particular, by all children's right to have a safe place to live. They have learnt about different types of homes around the world and thought about what they can do to make a difference to those who have to leave their homes because of conflict or natural disaster.

Year 1 focused on Global Goal 3, which promotes action around the world to ensure that everyone is supported to have good health and well-being.



## Year 2

Year 2 looked in detail at the portraits created by Italian artist Giuseppe Arcimboldo (1526-1593), where he used fruit and vegetables to create faces and features. They used their observation and colour mixing skills to create their own detailed watercolour paintings of fruit and vegetables which they carefully arranged to make faces.

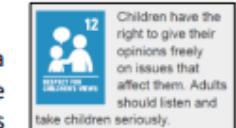


Year 2 were inspired by Article 24 of the CRC which gives all children the right to nutritious food. They thought about their own diets and how, sadly, many children don't have the same access to fresh fruit and vegetables.



## Year 3

Year 3 looked at the work of British artist Yinka Shonibare (b. 1962) who uses his works to share messages about equality and identity. He uses layering of bright colours and patterns on both his 2D and 3D pieces. Year 3 used collage, carefully selecting, cutting and layering papers, to create their striking pieces. Year 3 want to use their art works to promote Article 12 which ensures that every child has the right to 'have their say' on matters which affect them. Each Year 3 pupil has selected another article from the CRC which they think is important to promote through their art work.



## Year 4

Year 4 studied the work of British landscape painter John Constable (1776 - 1837) and, in particular, his paintings of Hampstead Heath. Just like Constable, Year 4 enjoyed spending time on the Heath sketching, with a focus on sky, clouds, foreground and background, and then created their own watercolour paintings. Year 4 have been inspired by Article 31, and the idea that spending time outdoors supports our well-being, too. They have also been thinking about the many children around the world who don't have this right met and actions they can take to support them.



## Year 5

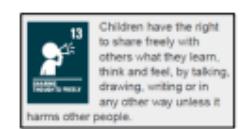
Year 5 were inspired by the work of American abstract artist Mark Rothko (1903-1970) and, in particular, by his well-known 'colour field' paintings. Year 5 explored the use of colour to represent mood and carefully considered the brusho colours to use in their own 'colour field' backgrounds. Each pupil then created a stencil from their own photo and worked with the idea of negative space to create an empty profile to represent lack of identity.

Year 5 have been focusing on Article 7 – children's right to an official identity – and learning how children who are denied this right often cannot access their other rights too.



## Year 6

Year 6 were inspired by the graffiti art of Banksy, the anonymous British street artist, and the way he uses his art works to promote a range of messages. First, they created realistic brick wall backgrounds with watercolour pencils and then used spray paint to stencil colourful patterns. Finally, they created their own individual printing block to print a black, Banksy-style motif, chosen and created to promote their own unique messages related to issues including peace, equality and sustainability.



Year 6 have been focusing on Article 13 - children's right to share thoughts freely - and have powerfully used their art works to share their own ideas and feelings with others.