

# Art, Craft and Design Secondary School Syllabus and Guidance

South Sudan



# Teacher Guide for teaching and learning in Secondary Art, Craft and Design

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## Art, Craft and Design

Art contributes to the development of young people as:

- Good Citizens
- Successful life-long learners
- Creative and productive individuals
- Environmentally aware members of society

# Teacher Guide for teaching and learning in Secondary Art, Craft and Design

## 1. Introduction

There is a new curriculum for schools and the syllabuses for all subjects from S1 to S4 have been revised. The new syllabuses for all subjects are based on an active approach to learning which focuses on understanding, skills and the application of knowledge in practical situations. It is therefore important that teachers involve children and young people in their own learning, providing practical learning activities in which learners can develop skills and a deeper understanding of the subject.

Art, Craft and Design may not always have been seen as a priority. The new curriculum, however, emphasises their importance, both as a means of self-expression and enjoyment, and also as the first step to a career in the creative arts. The Arts, in general, have always been essentially practical with a need to involve learners actively.

The new syllabuses set out this approach in some detail, and help teachers plan and ensure progression. However, the syllabuses are only words on a page.

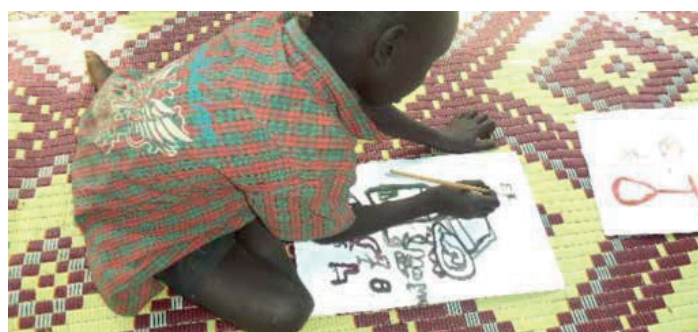
This Teacher Guidance Booklet is designed to help teachers turn those words into exciting, practical learning experiences.

Art is a central element of South Sudan's history and heritage. The new curriculum celebrates the variety of cultural traditions that learners will naturally experience within their communities outside of school but also aims to introduce them to styles, structures, methods and approaches they might not ordinarily encounter. The work of artists across all art forms and a range of cultures should be experienced, examined and celebrated as widely as possible.

When teaching art, we should aim:

- To enable learners to explore, clarify and express ideas, feelings and experiences through a range of art activities.

- To provide aesthetic experiences and to develop aesthetic awareness across a range of art forms, such as painting, sculpture, textiles and printing-making.
- To develop learners' sensitivity to, and enjoyment of, visual, aural, tactile and spatial qualities in the environment.
- To enable learners to develop natural abilities and potential, to acquire techniques, and to practice the skills necessary for creative expression and for joyful participation in different art, craft and design forms.
- To enable learners to see and to solve problems creatively through imaginative thinking and so encourage individuality and enterprise.
- To value the learner's confidence and self-esteem through valuing self-expression.
- To foster a sense of excellence in, and appreciation of, the arts in local, regional, national and global contexts, both past and present.
- To foster a critical appreciation of the arts for personal fulfilment and enjoyment.
- To promote and celebrate multi-cultural co-existence to build a foundation for future generations.



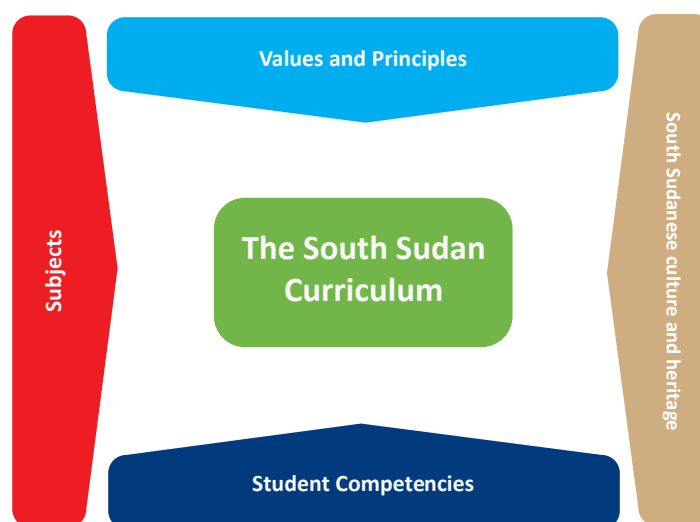
**Enabling learners to explore, clarify and express ideas, feelings and experiences through a range of arts activities.**

## 2. The Curriculum Framework

The new Curriculum puts Art into a wider context within the new Curriculum Framework. This Framework sets overall aims for education along with a set of values and principles. It also introduces a

set of 'student competencies' that apply to and are developed within all subjects. All of this takes place within the context of the South Sudan heritage and culture. This is illustrated in the diagram to the right.

This booklet will help with this process. It should help make learning within art, craft and design exciting, engaging and enjoyable. It should help make teaching the subject of art exciting, engaging and enjoyable too!



## 3. Rationale

Art is a source of inspiration for all. It provides contexts in which learners can learn to express their thoughts and emotions, use their imaginations, and develop creativity. It therefore makes a key contribution to learners' personal and emotional development, and to their growth as confident individuals.

Participating in a range of art forms helps young people become responsive, reflective, critical and appreciative. They discover the value of discipline and practice to improve, and, in responding to the work of others, they gain insights into different viewpoints, identities, traditions and cultures.



**Using Art to develop an appreciation of South Sudanese Heritage and Culture.**

## 4. Implications of the New Framework

### 4.1 Three approaches to arts education

The new Curriculum Framework facilitates three approaches to art education:

- Learning about art allows us to celebrate art history and contemporary artists. Examples of historical and contemporary work can be used to develop learners' understanding of how styles and techniques have been used to communicate ideas and concepts and how they might be incorporated into the work they produce during their time at school and in their adult lives.
- Learning through art allows teachers to use it as a powerful learning tool. The subject draws on the rich wealth of culture, knowledge and skills of societies to promote a connected approach to learning in a range of different art media.
- Learning in art, craft and design allows for an examination of cultural perspectives. It makes a vital contribution to the education of the whole child, both as subjects to be learned and enjoyed in their own right, and because they encourage and enrich learning in other subjects, contextualizing many subjects such as history, literature and languages. Arts have traditionally been a powerful vehicle for education. The process of creating art teaches children to become creative, innovative thinkers. There is a natural emphasis on learning by doing, stimulating imagination and developing critical, creative thinking skills and inter-personal skills and values. Introducing art into learning environments facilitates balanced intellectual, emotional and psychological development of individuals and societies.

### 4.2 Promoting a lifelong enjoyment of art, craft and design

Learners should understand how they may progress their interests beyond the classroom to independently develop skills and interests and, potentially, become artists or designers in their own right. Where possible, learners should experience visits to museums and galleries as well as theatre, dance and music performances, to enhance their work. The work of artists within communities and villages should be celebrated and their skills shared.

### 4.3 Ensuring inclusion

Participation in art should be inclusive and not only the domain of the gifted or talented. Units of work should incorporate a range of genres and styles that are grounded in exhibition opportunities. There should be an emphasis on independent enquiry and the promotion of each learner's creative talents. For some, this will be in the planning and development of work which may be in sketchbook form, for others the exhibiting of final pieces of work whilst some will excel in responding and evaluating work they may have seen. Recognition should be given to the associated skills in each of these areas.

The units of work do not place ceilings on aspirations for progress and development. Through them, all learners, including those with particular skills, talents and interests and those with additional support needs, will have opportunities to nurture and develop their interests and skills.

Whilst room should be given to the development of skills and knowledge, due regard should also be given to the opportunity for learners to play with their own ideas and to interpret these through their work.

The units of work for each year group set out this approach in some detail, and will help teachers plan and ensure progression. However, the units are just words on a page. This Teacher Guidance Booklet is designed to help teachers turn those words into exciting, practical learning experiences within art, craft and design.



## 4.4 Student Competences

Art provides many opportunities for learners to develop skills and attitudes that lead to a set of competences that can apply in all subjects and throughout life. The development of the four competences in art enhances learning and enables young people to continue to learn, to adapt to change, and to cope with the challenges of life in the 21st Century.

Across all year groups, the syllabus incorporates the opportunity to develop student competencies. These are listed at the bottom of each Syllabus Unit in a box entitled: Contributions to the Competences.

Examples are shown below:

Art, Craft and Design – Secondary 2	Unit 4: 3D Design and Sculpture; Human Figure
<b>Contribution to the competencies:</b> Critical and Creative thinking: Identifying and understanding different sculptors and their work from different parts of the world, learning how to build descriptions of their relevant styles. Selecting work which resonates with learners to inspire their own work. Communication: Sharing ideas of portraits, inspired by cultural heritage, through artwork studied. Discussing 3D ideas in the wider global context, studying artists from different parts of the world who work with the human figure. Explaining ideas behind the learner's own work. Co-operation: Discussing the different styles of sculptures, their place in history, and wherever artists are from in the world. Peer assessing each other's work and giving constructive criticism. Culture: Taking pride in the sculptures that are traditional in South Sudan and integral to culture and heritage, as well as studying sculptures from around the world, and recognizing their similarities and differences.	
Art, Craft and Design – Secondary 2	Unit 5: South Sudanese Crafts; Beadwork
<b>Contribution to the competencies:</b> Critical and Creative thinking: Choosing appropriate materials and tools to be used for beadwork and consider the different uses of beadwork in South Sudanese crafts. Communication: Sharing with others ideas about the quality of a product and sharing ideas for patterns and designs of beadwork. Peer assessing each other's work and giving constructive feedback. Culture: Learning about traditional crafts and contributing to South Sudan culture through the production of their own art pieces.	

## 4.5 Links between Art and the cross-cutting issues

Peace Education, Environmental Awareness and Sustainability and Life Skills are considered so important that they are incorporated into all subjects in all years. It is important that learners should understand these issues through different subjects, and art provides many opportunities for this to happen, as projects often provide a context for learning, especially within such issues as environmental awareness, gender equality and human rights.

## Peace Education

In all units, learners are encouraged to discuss ideas and feelings in discussions, taking turns to share ideas in a safe, respectful space. It is hoped that by engaging in these discussions together, learners will develop their ability to tolerate and respect difference and diversity. In many of the units, learners will consider the art, culture and history of different countries from around the world, as well as those of their own country, and embrace the differences and similarities in them. Some units specifically focus on using art as a peaceful means of highlighting issues and promoting change. In S3, Unit 4, for example, learners gain experience of illustrating a children's story with a moral message.

Another example is here from S1:

Art, Craft and Design – Secondary 1	Unit 3: Printmaking – African Culture
<b>Links to other subjects:</b> Geography: Understand where each African country is on the map, and how their terrain influences their work. English: Understand and apply subject specific vocabulary to annotation and evaluations. Peace Education: Considering and researching different African cultures from across the continent, discussing connections, similarities and differences.	

## Life Skills

Some aspects of Life Skills are already integrated into the art curriculum, but other aspects are described separately in Syllabus units in the box: Links to other subjects. Art, craft and design provide many life skills opportunities for learners to talk about different emotions and feelings and to examine their political, moral and social opinions. It also gives pupils the experience of project management, working through the creative process from concept to realization of a final outcome. Communication skills and developing independence are part of every area of the art curriculum.

In S1 Learners are provided with many opportunities to talk about what art forms they like and dislike.

They should gradually build on this so that by S4 they are able to analyse, modify and evaluate their own work and describe strategies for improving their own artistic abilities and those of others.

Learners continually build on their skills of project managing to a time frame and presenting their final visual outcomes.

An example of life skills are woven into a project is provided here from S4:

Arts – Secondary 4	Unit 5: South Sudanese Craftsperson
<b>Links to other subjects:</b> History: Considering the history of South Sudan and how the traditions of local craftspeople have evolved. Social Studies: Respecting cultural traditions of South Sudan and learning about their importance. Life Skills: Communicate with different crafts-person, talk to them about their work and invite them to evaluate the learner's final craft piece.	

## Environment and Sustainability

Elements of Environment and Sustainability can link well with art, craft and design. They provide an engaging context for learning in some cases, especially when the environment is considered as a stimulus for art forms as well as the fact that many materials in the environment can be used to create new artwork.

In S1, Unit 4, for example, learners are asked to create a logo for a new clothing brand. The importance of the brand being centred around recycled materials is clear throughout the unit. It allows learners to consider how brands create clothing and shoes from recycled materials.

Other units suggest natural resources can be used to further build creations in art and craft, as well as using natural objects as tools when applying art media such as paint or ink.

Another specific example is here in S4:

Art, Craft and Design - Secondary 4	Unit 4: 3D Sculpture- Found Objects
<b>Links to other subjects:</b> English: Give a presentation that describes their art work responding readily to questions Social Studies: Appreciate the need to respect the views of others Environment and Sustainability: Use recycled objects and 'rubbish' to create an art sculpture	

## 4.6 Key elements of teaching and learning

Learners' art experiences should be varied with teachers providing children with the opportunity to engage in a range of challenging, exciting and stimulating experiences which enable them to understand and manipulate art forms and to use them to develop an understanding of themselves within the world and to comment on their experience of it.

Our task as teachers is to create opportunities which will enable learners to interact with that world and to understand it more fully through their interaction so they may function more successfully within it. To maximise the potential of art, teachers should:

- have a clear grasp of the educational role of art and an understanding of how children learn through art.
- be personally interested in and familiar with both the creating of art and contextual studies in art, craft and design.
- be confident in encouraging creative work across the whole range of art mediums.
- be able to recognise and evaluate the artistic quality in children's work.

Within a rich, supportive environment teachers will draw upon a skilful mix of approaches to promote a climate of creativity and innovation, including:

- active involvement in creative activities, developing a culture of risk taking and experimentation.
- tasks and opportunities which require a creative response.
- opportunities to present their work to an audience by exhibiting their work and developing crucial oral skills.
- creating partnerships with professional performers or artists and other creative adults.

- raising awareness of contemporary culture and connecting with young people's experiences.
- ensuring both collaborative and independent learning.
- establishing links within the arts subjects and with the wider curriculum.
- creating opportunities to analyse, explore and reflect on their own and other's work, therefore developing it further.



**Appreciating art work promotes understanding of the inherent qualities in art works and aesthetic enjoyment.**



## 5. A Creative Process

The framework provides children and young people with opportunities to be creative and imaginative, to experience inspiration and enjoyment and to develop skills in each of the strands.

The experiences and outcomes at each stage of the process are complementary and interrelated and should be considered together when planning for learning. They are all part of the journey when creating art.

The framework promotes a balance between expression and the child's need to experience and respond to the visual arts.

### Research and analyse

The units of work provide a foundation for analysing and responding to artist's work, both historical and contemporary. This is often the starting point for a unit of work.

Teaching art should provide opportunities to see and to make a personal response to visual art forms of different styles, periods and cultures. Regional craft traditions and their modern developments, as part of the national heritage, are among those art forms.

Appreciating artwork promotes understanding of the inherent qualities in artworks and aesthetic enjoyment.

### Experiment

Learners are introduced to a wide variety of different materials, techniques and processes. Experimenting is an essential part of the creative process. Not only does it hone formal technical skills, it encourages a climate of risk-taking. Art can be made from anything, not just traditional art materials.

Through experimentation, the learner makes decisions on which materials are best fit for purpose within a particular unit of work.

### Design and Create

Art is essentially a hands-on, practical, creating subject. The framework endorses the process of designing both 2D and 3D pieces of work before creating, considering critical studies and research, experimentation with materials and regular evaluation as the work progresses.

The art framework gives pupils experience of a broad and diverse art curriculum, with the intention of pupils creating personal, meaningful works of art.

### Evaluate and Modify

The majority of art activities involve creating and presenting and are practical and experiential.

However, evaluating and modifying work throughout the journey is an integral part of the creative process and linked to developing creative skills, knowledge and understanding. It is important that secondary school learners regularly evaluate their work in order to improve and modify their ideas and skills throughout the creative process.

## 6. Progression and Assessment

Assessment in art should take account of all aspects of learning and achievement. This includes, not only what learners make and create, but also how they make it, what skills they acquire and what they know about the tools, techniques and materials they use. Assessment should also take account of what they know about the world of art which places their own work in the wider cultural context and their ability to respond to the work of others and reflect upon the work they produce themselves.

Assessment and progression should build a profile of achievement across four key areas:

1. The learner's ability to generate ideas: complexity, research- including the study of work by different artists and designers, observation, originality, perception, aspiration and creativity.
2. The learner's ability to make: technique, skill, control, complexity, mastery, quality, judgement and creativity.
3. The learner's ability to evaluate: judgement, autonomy, independence, perception and subtlety.
4. The learner's experiences of art and design forms: breadth, contextual understanding, explanation and judgement.



**"Assessment is the process of gathering and discussing information from multiple and diverse sources in order to develop a deep understanding of what students know, understand, and can do with their knowledge as a result of their educational experiences; the process culminates when assessment results are used to improve subsequent learning."**

**Assessing Student Learning: Huba and Freed  
2000**

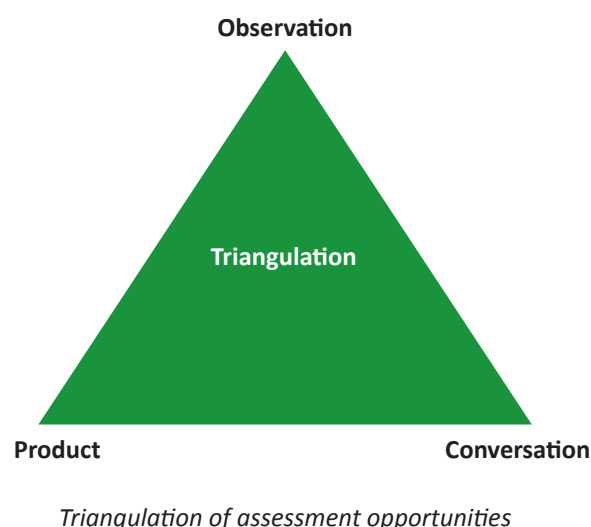
## How do we find the opportunity to make formative assessments?

School-based formative assessment is a part of the normal teaching and learning process, and so the assessment opportunities will also occur during this normal process. It is not something that needs to be added on after learning; it is an integral part of it. In fact it is essential in effectively teaching art and the creative process, and there should be an ongoing dialogue between teacher, student and peers.

These opportunities occur in three forms. These are usually called:

- **Observation** – watching students working (good for assessing skills), checking for understanding with use of ‘red, amber, green’ type instant survey of the classroom.
- **Conversation** – asking questions and talking to students (good for assessing knowledge and understanding)
- **Product** – appraising the student’s work, setting targets for improvement and giving time to allow students to respond to those targets. This product could be a drawing, painting, sculpture etc.

In this context, a “product” is seen as something physical and permanent that the teacher can keep and look at, not something that the student says.



When all three are used, the information can be checked against the other two forms of assessment opportunity. This is often referred to as “triangulation”.

To find these opportunities, look at the ‘Learn About’ sections of the syllabus units. These describe the learning that is expected and in doing so they set out a range of opportunities for the three forms of opportunity.

Here is an example of how we could set out the Assessment Opportunities and the Assessment Criteria in a table:

Art Secondary 2		Unit 2: Painting; Portraiture	
Assessment Opportunity (from the Learn About section)			
<p>Teachers should observe learners discussing and researching different artists who create portraits primarily using paint and note how successfully they are able to identify key features of style, perspective and composition. (Observation)</p> <p>Teachers should ask learners about how they could use different aspects of artist’s styles in their own painting compositions and why these elements have been selected. (Conversation)</p> <p>Teachers should assess the range of experimentation, in different painting materials and techniques which learners have completed before creating their own painted portrait inspired by their chosen artist(s). (Product)</p>			
Learning Outcome		Assessment Criteria (what the teacher needs to look for)	
<ul style="list-style-type: none"><li>• Know how to use explore and experiment with different painting materials, techniques and process.</li><li>• Produce portrait drawings, with annotation, when planning for the final portrait painting.</li><li>• Know how to explore and create a portrait composition, using inspired by research into different artists, using selected materials from their experiments.</li></ul>		<p><i>The learner is able to describe and explain the key features in at least 2 different portrait artist’s work. This could be through oral discussion or annotation in their planning.</i></p> <p><i>The learner can draw the features of a portrait composition, inspired by different artist styles.</i></p> <p><i>The learner is able to demonstrate experimentation skills using different techniques and materials, and select the most successful.</i></p> <p><i>The student can demonstrate skill on their selected painting techniques/ material, clearly inspired by their chosen artist(s) in own painting composition.</i></p>	

## 7. Why Study Art, Craft and Design?

### If you choose to study Art, Craft and Design...you can:

- Enrich the artistic life and culture of South Sudan
- Enrich your own life immeasurably by understanding and creating your own individual artwork
- Understand and increase your- and others- spiritual, mental and emotional well-being
- Pursue rewarding and exciting careers which may include international travel
- Develop your leadership and social skills
- Promote peaceful co-existence through art, using art work as a peaceful vehicle for change
- Be part of globally united and unifying activities that promote harmony
- Gain confidence through acquiring technical skills
- Learn how to become a creative learner and thinker, a skill which is sought after in many different careers
- Pursue opportunities to represent South Sudan at international events

### What careers could you go into after studying Art, Craft and Design?

- Professional painter
- Graphic designer
- Teacher of Art in school or university
- Architect
- Cartoonist
- Interior designer
- Ceramicist
- Textile or fashion designer
- Art director in advertising
- Animator
- Art gallery manager/curator
- Community arts worker
- Illustrator
- Printmaker
- Art administrator
- Game designer
- Jewellery designer
- Museum curator
- It is important to remember that everything we see and use and wear has been designed and created!

## 8. Resources for Art teachers:

Whilst acknowledging that the available resources will differ by school and by region, it is hoped that the following will be helpful in providing either concrete ideas or as a launchpad for imaginative, creative resourcing. Art can be made from anything, and looking outside traditional materials and techniques, broadening boundaries, is what artists do best.

It is possible to teach the syllabus without some of these resources, but time spent in researching and acquiring resources exponentially enriches and deepens the learning experience for learners and teachers alike. Art is above all a practical, joyful and expressive subject. The syllabus is based on the idea that practical activities form the majority of learning.

### Art resources from the natural surroundings:

Many art materials can be made from using natural resources. Coloured inks can be created using tea, coffee, different vegetables and spices, such as turmeric powder, which are particularly successful.

Charcoal can be created from burnt sticks, twigs and sticks can be sharpened into drawing implements dipped into ink or paint, animal skins can be used as canvases for painting or mixed media work. Art brushes can be made of feathers, furs and bamboo.

Throughout the syllabus, there are units which focus on South Sudanese Arts and Crafts. These resources will be readily available for learners to gain inspiration from. Natural resources can be used to create learner's own pieces. Palm leaves, wood slime, white ash, red ash and tree black ash (matuna), used to decorate different crafts, can be made from natural sources. The earth can be used to create megah – a red colour used for decorating pots.

Pulses such as split peas or lentils can be used as embellishments to decorate masks or sculptures.

Walls of buildings can be used as canvases, as can flattened card board boxes, which can be built up to create layers in more mixed media projects. The earth can be used to paint with, sculpt with and create texture on surfaces.

The possibilities are endless. After all, Chris Ofili famously used elephant dung as one of his art materials.

In S2, Unit 3: Found Objects and S4, Unit 4: 3D Sculpture, learners will create sculpture and artwork using found objects, reimagining the use and meaning of items thrown away. This creates a helpful alignment with one of the cross-cutting issues; Environmental Awareness and Sustainability. Fabrics and clothing can also be reimagined into different art pieces.

The following resources will be of help for creative teaching across all Secondary year groups:

- Internet...a never ending resource
- YouTube videos
- Pinterest is a wonderful resource to search for related creative images
- Mobile phones for recording ideas and creating primary resources to work from and for editing using filters.
- Phone apps such as IbisPaint X allow you to draw on your phone without a tablet or computer
- Procreate is a creative application for the iPad
- Local professional artists and craftspeople for expertise and inspiration

Throughout the syllabus, there are units which focus on South Sudanese Arts and Crafts. These resources will be readily available for learners to gain inspiration from. Palm leaves, wood slime, white ash, red ash and tree black ash

Tate teaching (<https://www.tate.org.uk/art/teaching-resource>), The Arty teacher (<https://theartyteacher.com/>) and BBC Bitesize (<https://www.bbc.co.uk/bitesize/subjects>) have a wealth of excellent free resources to support teaching and learning in Art, Craft and Design.



## 9. Syllabus Overview

### Art, Craft and Design Secondary Syllabus Overview

There are seven strands to the subject:

	S1	S2	S3	S4
Drawing	✓	✓	✓	✓
Painting	✓	✓	✓	✓
Printing	✓		✓	
Mixed Media		✓		✓
Graphic design & Illustration	✓		✓	
3D Design/ Sculpture		✓		✓
Traditional Crafts	✓	✓	✓	✓

As is evident in the table, each strand is studied at least twice across the four years with greater emphasis placed on drawing, painting and Traditional Crafts (which are studied each year). Drawing and painting are given preference and additional time because proficiency in these areas will increase standards in the other ACD strands.

The four years are planned as a broad course of study which balances formal technical skills with active engagement in the creative process. Whenever and wherever possible, classroom work should be supported by opportunities to see artworks first-hand.

Learners will be equipped with the skills to enjoy, produce and engage with the visual arts in its many forms.

The study of Art, Craft and Design will lead to entry to Art Colleges or to Arts Degrees in Universities. It will lead to a wide range of employment in jobs from advertising to design, entertainment and tourism.

	S1	S2
<b>Drawing</b>	<ul style="list-style-type: none"> <li>• Use observational skills in their drawing</li> <li>• Create effective compositions</li> </ul>	<ul style="list-style-type: none"> <li>• Use light and dark to create the illusion of depth</li> <li>• Understand what is meant by 'tone'</li> </ul>
<b>Painting</b>	<ul style="list-style-type: none"> <li>• Understand how to use colour effectively in their paintings</li> <li>• Create a sense of light using techniques learned from the impressionist artists</li> </ul>	<ul style="list-style-type: none"> <li>• Understand how portrait painters communicate their ideas and the personality of the sitter</li> <li>• Use observational skills in their painting to create a likeness</li> </ul>
<b>Printing</b>	<ul style="list-style-type: none"> <li>• Understand how to use composition, colour and design effectively in printmaking</li> <li>• Make a block or tile suitable for printing</li> </ul>	
<b>Mixed Media</b>		<ul style="list-style-type: none"> <li>• Understand how mixed-media artists communicate their ideas through their choices</li> <li>• Use existing skills combined with new techniques to develop ideas creatively</li> </ul>
<b>Graphic design &amp; Illustration</b>	<ul style="list-style-type: none"> <li>• Understand how to use simplified images to create impact</li> <li>• Simplify drawing to create symbols and icons</li> </ul>	
<b>3D Design/ Sculpture</b>		<ul style="list-style-type: none"> <li>• Use sketches and preparatory drawings to design a three dimensional figure</li> <li>• Use techniques studied to produce a sculptural figure based on the human form</li> </ul>
<b>Traditional Crafts</b>	<ul style="list-style-type: none"> <li>• Understand the properties of clay and how pots are made, fired and decorated</li> <li>• Make a simple pot using a traditional technique</li> <li>• Create and apply original decoration based on those studied</li> </ul>	<ul style="list-style-type: none"> <li>• Understand how traditional beadwork is made</li> <li>• Design and make a beaded sample using traditional techniques</li> </ul>

	S3	S4
<b>Drawing</b>	<ul style="list-style-type: none"> <li>Understand how to use perspective effectively in their drawing</li> <li>Use observational skills in combination with perspective drawing</li> </ul>	<ul style="list-style-type: none"> <li>Draw accurately by measuring and observing</li> <li>Measure and compose a drawing well, fitting it to the page</li> </ul>
<b>Painting</b>	<ul style="list-style-type: none"> <li>Understand how artists use colour, shape and texture to communicate ideas</li> <li>Use a variety of painting techniques in their own work</li> </ul>	<ul style="list-style-type: none"> <li>Select appropriate media to create a desired effect</li> <li>Create effective compositions and designs based on their own environment</li> </ul>
<b>Printing</b>	<ul style="list-style-type: none"> <li>Make blocks, plates or tiles suitable for multiple-colour printing from their own design</li> <li>Use a method of registration to align print layers accurately</li> </ul>	
<b>Mixed Media</b>		<ul style="list-style-type: none"> <li>Understand how artists from different times and cultures communicate their ideas through mixed-media</li> <li>Use a variety of techniques and media in their work</li> </ul>
<b>Graphic design &amp; Illustration</b>	<ul style="list-style-type: none"> <li>Select the most suitable parts of a story to illustrate</li> <li>Select and develop a style of illustration appropriate to their chosen story</li> <li>Create compositions which illustrate their chosen story effectively</li> </ul>	
<b>3D Design/ Sculpture</b>		<ul style="list-style-type: none"> <li>Use techniques studied to produce a sculptural work</li> <li>Choose appropriate techniques to express their ideas</li> </ul>
<b>Traditional Crafts</b>	<ul style="list-style-type: none"> <li>Understand how traditional patterns may be more than decoration</li> <li>Use culturally significant colours and patterns in design</li> </ul>	<ul style="list-style-type: none"> <li>Apply techniques investigated in their own work</li> <li>Use the appropriate tools correctly</li> <li>Create effective compositions and designs</li> </ul>

# How to use Syllabus Units

The Syllabus Units, drawn from the Syllabus and Subject Overviews, provide a more detailed description of learning.

In Art, Craft and Design there are between 4 and 6 Syllabus Units for each year which should then be divided into a series of lessons and activities as illustrated in this diagram. Over a school year of 36 weeks, each unit should provide learning for between 7 and 12 weeks therefore.

Subject Overviews – The Arts Syllabus																							
Syllabus Unit						Syllabus Unit						Syllabus Unit						Syllabus Unit					
L		L		L		L		L		L		L		L		L		L		L		L	
A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A

*Each Syllabus Unit should be split into a series of lessons (L).*

*Each lesson should then be divided into a range of learning activities. (A).*



The teacher will need to plan an outline of learning for each Syllabus Unit over a series of weeks in order to ensure all the learning necessary is covered. Here is an example of a Unit Breakdown:

Arts, Craft and Design: Secondary 1		Unit 3: Print-making
Week 1	Learners are introduced to printmakers from different African cultures. They will discuss the inspiration for different prints and key characteristics. Learners will further research the work of different printmakers.	
Week 2	Learners will consider their own culture and visual symbols. They will focus on pattern. These might be from textiles, crafts, religious artifacts, or the landscape of South Sudan. Learners will draw images from their research, using various tools. Where possible they will take photos of different objects, textiles, jewellery and pots which show different patterns to inspire their own future designs.	
Week 3	Learners will be introduced to the process of collagraph printing and lino printing. They will learn to experiment with the tools, materials and skills needed to create a collagraph print and a lino print, on a small scale, as experiments.	
Week 4	Learners will create a design for their prints which uses a combination of the patterns and landscapes that are used in their own culture and other African countries.	
Week 5	Learners will consider what backgrounds they will print onto, experimenting with inks, fabric and collaged papers. They may want to use maps of different countries in Africa. They will create 4 different backgrounds onto which they will print, using a variety of materials.	
Week 6	Learners will create a collagraph tile based on their design. Learners will create a lino block based on their design. Formative assessment will take place during the lesson, both self /peer assessment and teacher assessment.	
Week 7	Learners will print their collagraph tile and lino block onto their backgrounds, taking into account the targets set.	
Week 8	Learners will complete printing, present their work carefully and evaluate their final monoprints, alongside their designs and research.	

In order to prepare this summary of learning, the teacher needs to consider all aspects of the Syllabus Unit: The 'story' of the unit in the Learn About Section, The Learning Outcomes, Links to other subjects, Contributions to Student Competences.

The Key Inquiry questions provide a useful starting point for shaping learning and teachers should plan for these questions to be explored and answered during the course of the unit.

During a school week, there are between 3 and 4 lessons in Art lasting 35-40 minutes each according to the year. Where possible, in Art, Craft and Design, these should be double lessons to allow for practical activities to take place. The table to the right is taken from the Curriculum Framework and describes this.

Secondary School (Number of periods each week)			
	S1-2	S3	S4
National Language	5	5	3
English	7	7	5
Maths	6	6	5
Science	4	5	5
Social Studies	4	5	5
The Arts	3	4	4
RE	3	4	3
PE	3	4	3
Arabic			5
School Programmes			2
<b>Total</b>	<b>35</b>	<b>40</b>	<b>40</b>
<b>Time per lesson</b>	<b>35</b>	<b>40</b>	<b>40</b>

**So in S1, each week there will be 3-4 lessons in Art, each lasting 35 minutes.**  
**Using the Unit Breakdown for Unit 3 in S1 above for example, learning in Week One could consist of:**

**Lesson One: Discuss as a whole class and then in groups, different styles of printmaking in different African countries. Consider artists such as Picasso whose own prints were heavily influenced by African printmaking. Consider their main characteristics.**

**Lesson Two: Learners recap on Lesson One and then draw examples of print designs they have researched in Lesson One.**

**Lessons Three and Four: Learners create research pages on the two artists who will inspire their own designs, working in the style of each artist to gain experience of techniques/skills.**



Here is the full S1 Unit 3. It provides the context for the Unit Breakdown above.

ART Secondary 1		Unit 3: Print-making; African Culture
Learn about		Key inquiry questions
<p>Learners should find out about a range of different techniques used by printmakers from different African cultures and work together in groups to discuss style, colour, uses of print and different printmaking processes, including on fabric. Learners should discuss connections with more contemporary artists whose prints have been influenced by African printing styles.</p> <p>Learners should explore:</p> <ul style="list-style-type: none"> <li>• The use of expressive design to communicate ideas.</li> <li>• The use of a range of tools and techniques to create effective prints.</li> <li>• Printing onto a range of surfaces, including onto fabric.</li> </ul> <p>Printmaking artists may include: Tribambuka, Cyril Power, Claude Flight, Anglie Lewin, Leopoldo Mendez, Elizabeth Catlett and Pablo Picasso. These are a mix of contemporary and historical printmakers from different areas of the world.</p>		<ul style="list-style-type: none"> <li>• What are some of the key techniques used by African printmakers?</li> <li>• How do printmakers communicate their ideas and emotions?</li> <li>• How can we use these techniques to communicate our own ideas and emotions?</li> <li>• What are the advantages of printing techniques over drawing or painting techniques and skills?</li> </ul>
LEARNING OUTCOMES		
Knowledge and understanding	Skills	Attitudes
<ul style="list-style-type: none"> <li>• Understand how printmakers from different African cultures communicate their ideas through printmaking techniques.</li> <li>• Understand how to use composition, colour and design effectively in printmaking.</li> <li>• Understand how printing can create uniform pattern effectively.</li> </ul>	<ul style="list-style-type: none"> <li>• Make a lino block and collagraph tile suitable for printing.</li> <li>• Create mixed media backgrounds onto paper and fabric onto which they will print.</li> <li>• Create effective compositions and designs into print form.</li> <li>• Select and present their best prints to exhibit.</li> </ul>	<ul style="list-style-type: none"> <li>• Appreciate printed artworks from a range of African cultures and other printmakers from around the world.</li> <li>• Consider their differences and similarities.</li> <li>• Work collaboratively with other learners, giving constructive feedback and inspiration to others.</li> </ul>
<p><b>Contribution to the competencies:</b></p> <p>Critical and Creative thinking: Compare and contrast printmaking from different African countries and from other countries around the world.</p> <p>Communication: Using Art to communicate ideas about culture and heritage from different countries coherently.</p> <p>Co-operation: Working with others to produce successful prints and help others by giving constructive feedback.</p> <p>Culture: Appreciating the role that artistic works have in considering culture and heritage.</p>		
<p><b>Links to other subjects:</b></p> <p>History: Understanding the cultural, social and political history of different countries in the world and how this is shown through art forms.</p> <p>Geography: Considering where different printmakers are from, their environment, and how this has affected/inspired their work.</p> <p>Social Studies: Describing the ways African people use printmaking as an art form.</p> <p>RE: Considering how religion has shaped the subject matter of printmaking.</p>		

Further examples of Unit Breakdowns are at the end of this section within the Teacher Guidance for The Arts.

## Lesson Formats

It is recommended that each lesson in art includes a starter activity and discussion relating to the lesson, in order for learners to critically appreciate a variety of art forms. This would then be followed by a practical demonstration of the lesson activity. This is an important aspect of the way art contributes to the overall aims of the curriculum. It could be done in a number of ways:

Questions and answers at the beginning and/or end of the lesson about a particular aspect of the art form explored in the lesson;

Frequent references and questions about the quality of a particular art form as the lesson progresses;

Critical Appreciation as the focus for a lesson – perhaps by studying and comparing a variety of art forms or a range of art forms in one area.

Each lesson should involve a degree of the following elements of development in order to enhance progression and promote the value of student competences:

- Investigate- find out about how similar artistic works were done, and if applicable, learn about the context in which the work was created.
- Design- develop their own ideas and try them out.
- Experiment – experimenting with different materials and techniques.
- Create- produce their own artistic work.
- Evaluate- think critically about the effectiveness of their work and the work of others.

Progression comes from the increasingly complex context to which the process is applied within each aspect of Art Education.

As described in the table at the top of this section, each Art lesson should incorporate a variety of activities. These will vary according to the content and focus of the lesson but should include:

A variety of activities covering a broad set of different art media, to develop an appreciation of Art, Craft and Design;

A mix of individual, paired, group and whole class work as appropriate;

A variety of opportunities to experiment with a range of media and create new /own art forms;

A variety of opportunities to explore and compare existing art forms from local, regional, national and international artists that vary in significance and dates of composition.

A variety of activities that link Art into other areas of the curriculum are described in the Study Unit.

## Syllabus Units across a year

It is recommended that some of the Syllabus Units are split and spread across a year in order to provide a balanced experience of The Arts.

Within a year, some units may be merged and taught in tandem. For example; S2, Unit 2 could be merged with S2, Unit 4 and taught alongside each other in a longer project.

It is up to the teacher to decide how the Syllabus should be organised. They should take into account school facilities, numbers of learners in year groups and other significant contributing factors to the school year including national and community events.

The tables below list the Units in each year group. Links to cross cutting Issues are included as these

Secondary 1		
Unit	Title	Links
1	Drawing: Mark-making	Life skills
2	Painting: Impressionism	Peace Education; Life Skills
3	Printmaking: African collagraphs	Peace Education
4	Graphic Design: Logo for a Clothing Brand	Peace Education; Life Skills, The Environment and Sustainability
5	South Sudanese Crafts: Pottery	Peace Education; Life Skills, The Environment and Sustainability

Secondary 2		
Unit	Title	Links
1	Drawing: Depth and Space	Life Skills
2	Painting: Portraiture	Peace Education
3	Mixed Media: Found Objects	Peace Education, Life Skills, The Environment and Sustainability
4	3D Sculpture: The Human Figure	Peace Education,
5	South Sudanese Crafts: Beadwork	Life Skills, Peace Foundation

Secondary 3		
Unit	Title	Links
1	Drawing: Perspective	Peace Studies
2	Painting: Abstract art	Peace Studies
3	Printing: Layering Colour – Birds and Reptiles	Life Skills
4	Graphic Design: Illustration	Peace Studies, Life Skills
5	South Sudanese Crafts: Pattern and Colour	Peace Studies, Life Skills

Secondary 4		
Unit	Title	Links
1	Drawing: The Human Form	Life Skills
2	Painting: Landscape	Life Skills, The Environment and Sustainability
3	Mixed Media: Culture	Peace Education, The Environment and Sustainability
4	3D Sculpture: Site-Specific Land Art	Peace Skills, Life Skills, The Environment and Sustainability
5	South Sudanese Crafts: The Importance of Traditional Crafts	Life Skills, Peace Skills, The Environment and Sustainability

## Further Examples of Unit Breakdowns:

Art, Craft and Design: Secondary 1		Unit 5: Pottery Vessels
Week 1	Learners are introduced to a range of different pot designs created by other artists and encouraged to consider the compositional and stylistic choices made by the artist. Learners complete drawings of a variety of pots, considering shape, pattern and colours used.	
Week 2	Learners consider the history and practice of South Sudanese pottery, looking at different techniques and styles over time. Learners discuss what vessels are used for and made from in their own homes. Learners study a variety of other ceramic artists from around the world and make comparisons regarding the styles, shapes and patterns.	
Week 3	Learners experiment with achieving different textures into a clay tile, such as sgraffito and relief pattern, inspired by the vessels they have previously studied. Learners gain skills in coil pot building, slab building and joining techniques. They produce small experimental maquettes, adding surface decoration by pressing tools into the clay.	
Week 4	Learners consider aspects of their surroundings and environment that might inspire them when create their pot designs. They will also consider other artist's work. Learners will think about formal elements, such as shape, form, colour, pattern etc. They produce a series of small drawn designs, annotating their ideas.	
Week 5	Learners select their most successful design to create in clay. This process will take 3 weeks to complete dependent on scale. Learners will either produce one large pot or a series of three smaller pots, using either the slab or coiling technique.	
Week 6	Learners complete their pot building using clay. They add surface decoration, using relevant tools, sgraffito and relief techniques. Once completed the pot is fired. Learners are given the opportunity to talk about their work and choices so far. They respond to formative feedback.	
Week 7	Learners experiment with mixing colours using either glazes, coloured slips or paints/inks. This depends on the facilities of individual centres. Learners try out colours, using different implements such as brushes, sponges etc., on clay tiles before applying them to their pot(s).	
Week 8	Learners complete glazing/painting their pots and sealing them. They display their work as part of a 3D exhibition, along with designs and research. Learners evaluate their completed work, setting targets for future work.	

Art: Secondary 2		Unit 2: Painting; Portraiture
Week 1	Learners work in small group to study different portraiture artists to inspire their studies. They consider a range of different styles and cultural backgrounds. Learners produce research pages on different artists.	
Week 2	Learners investigate different ways of working, and work in the style of the artists they have studied, experimenting with different relevant materials.	
Week 3	Learners build on prior knowledge of drawing portraits by developing their skills in proportion and facial measurements. They consider how artists have manipulated proportion in their work and how colour is used by artists to convey emotion.	
Week 4	Learners work from direct observation or from photographs to draw up the composition of their portrait painting.	
Week 5	Learners experiment with different ways of applying paint onto surfaces, and experiment with using a variety of tools, from paint brush to sticks , palette knife to fingers. Learners are encouraged to annotate their work using appropriate vocabulary.	
Week 6	Learners begin adding paint to their drawn composition, using appropriate paints (this could also be colours made from the natural world or from spices), tools and techniques. Learners respond to formative targets in their work.	
Week 7	Learners discuss each other's compositions and compare their own work to the other ideas developed, giving opinions and constructive feedback. Learners complete their portrait painting.	
Week 8	Learners refine their work, adding any finer details. They present their work, alongside their experimentation and research for exhibition. Learners evaluate their work, setting targets for future painting projects.	

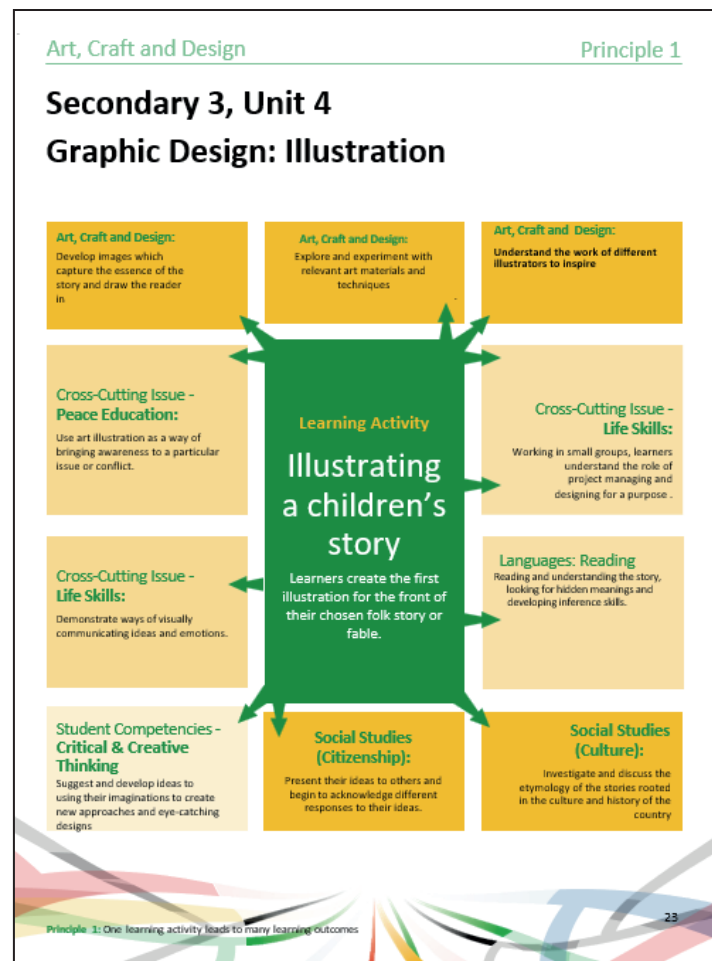
# Teacher Guide for Art - Planning Principles

## Principle One

One learning activity leads to many learning outcomes

The examples in this section for Principle 1 illustrate the fact that one learning activity can be designed in such a way that it can lead to many learning outcomes within and beyond the subject that they are designed for. So an activity designed to help learners achieve one key Art learning outcome, will also provide opportunities for learners to make progress towards many other learning outcomes in Art, Craft and Design as well as other related subjects according to the context of the activity.

In the example here, we can see an Art activity that is designed to stimulate learners to develop the front illustration for a children's folk tale or fable. But because the activity is 'rich' in context and uses a sufficient variety of experiences, the activity can lead to valuable learning in many areas of the curriculum. The activity also makes a valuable contribution to the development of the competencies of Communication and Creative thinking.





# Teacher Guide for The Arts - Planning Principles

## Principle Two

Learning outcomes need more than one learning activity

Principle Two reminds us that it is not usually sufficient for learners to explore learning around a single learning outcome only once. In order for learners to develop a deep understanding of a particular aspect of learning and therefore be able to apply this learning in a range of situations, they need a variety of activities to ensure that this deep learning takes places.

Principle two requires that teachers think creatively about how a particular learning outcome can be explored. Many examples and ideas are provided in the Syllabus units itself, but there are opportunities for further activities to be developed, particularly if these can be linked to other areas of learning in the curriculum.

In this example, learning about how to create a sculpture for the landscape is developed through a range of activities. This varies from researching and designing to making.

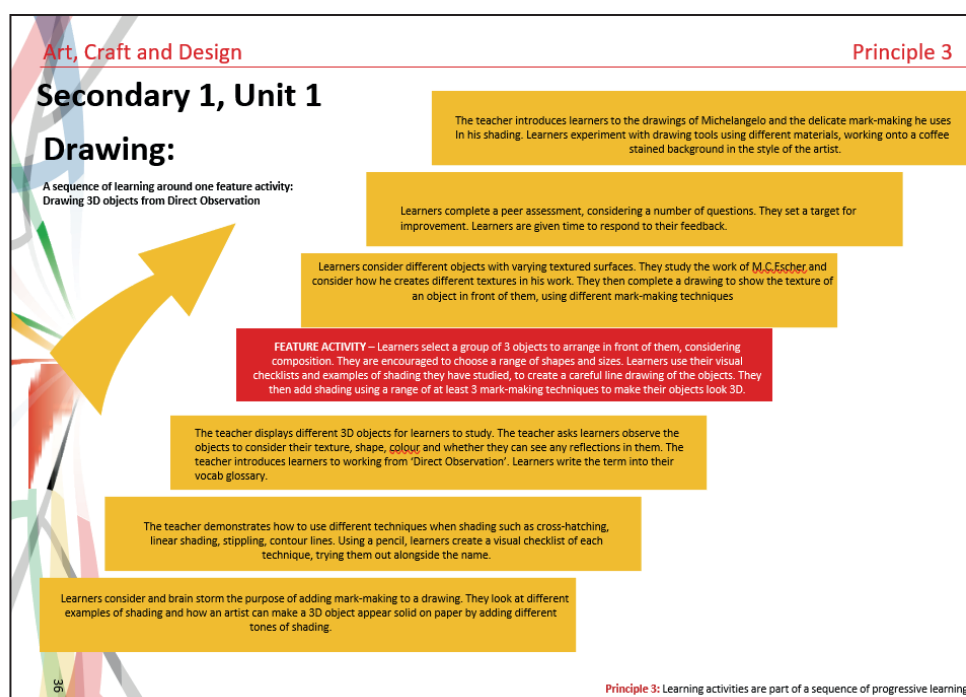


# Teacher Guide for The Arts - Planning Principles

## Principle Three

Learning activities are part of a sequence of progressive learning

It is important to remember that learning is never in isolation. It continually builds on prior knowledge and makes progress towards higher levels of thinking, deeper understandings and richer banks of knowledge. Attitudes, developed as these sequences, move forward and so we have learners reaching towards the intended aims of the curriculum. The Unit Breakdowns explored previously in this Guide, provide a description of progress through a unit to some extent, but steps in learning are usually smaller and more particular than a large step forward at the end of each lesson. Formative assessment strategies (discussed in more detail in the related Assessment Guide) should ensure that learning is monitored and supported at frequent intervals throughout a lesson as well as throughout a unit to ensure that misconceptions and uncertainties are corrected at timely intervals.



This example for S1 illustrates how a feature activity, learning how to draw and shade 3D objects, can encourage progress in learning to that point. The feature activity can also inspire further learning that builds on the success of the related learning outcome to that point.

## Secondary 4, Unit 2

### Painting: Our Landscape



**Principle 1:** One learning activity leads to many learning outcomes

# Secondary 3, Unit 4

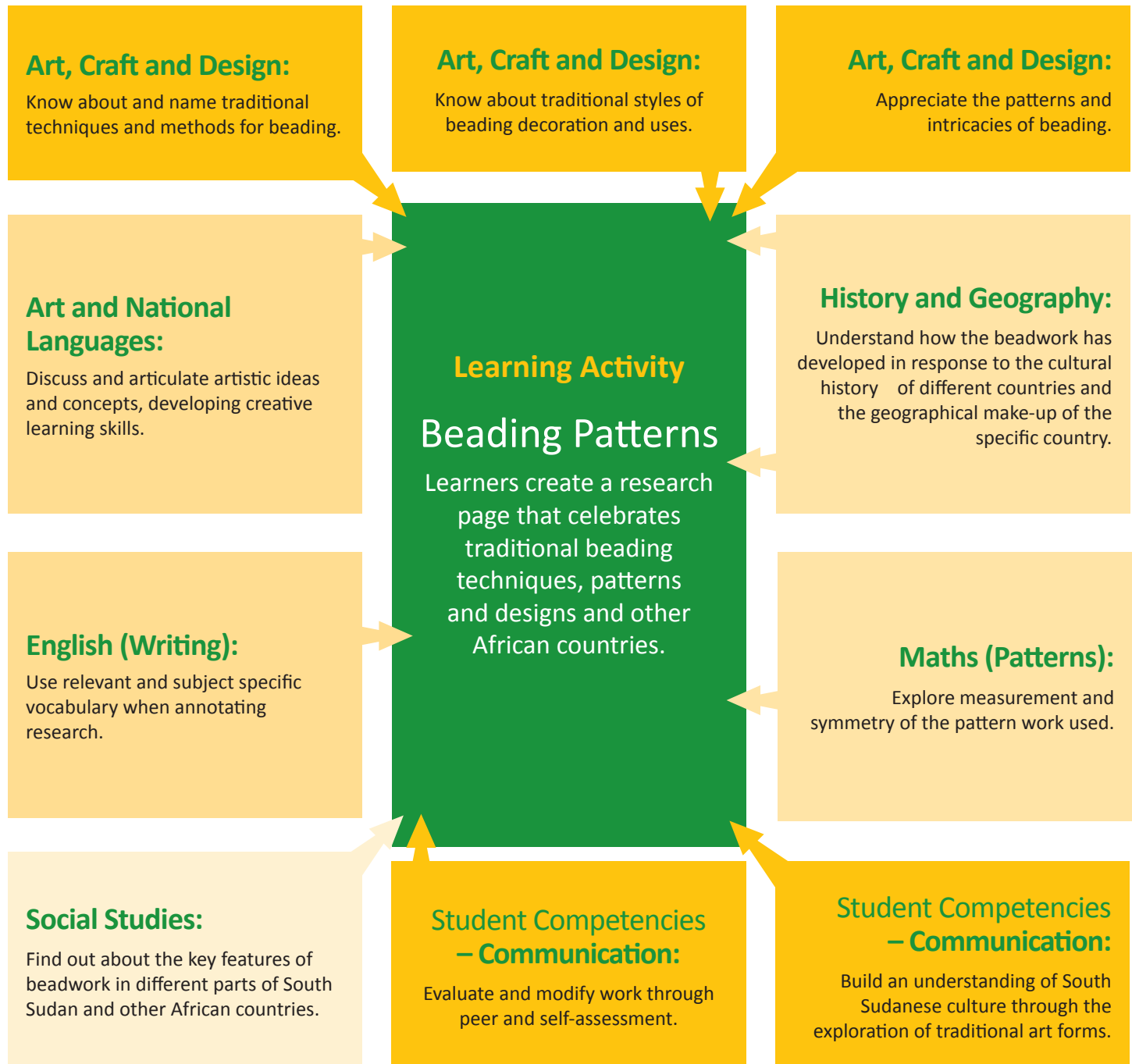
## Graphic Design: Illustration



**Principle 1:** One learning activity leads to many learning outcomes

## Secondary 2, Unit 5

# South Sudanese Crafts: Beadwork



**Principle 1:** One learning activity leads to many learning outcomes



# Secondary 2, Unit 4

## Sculpture: The Human Figure



**Principle 1:** One learning activity leads to many learning outcomes

# Secondary 4, Unit 4

## Sculpture: Site Specific Land Art



**Principle 2:** One learning outcome can be achieved through many possible activities

## Secondary 4, Unit 5

### South Sudanese Craftsperson



**Principle 2:** One learning outcome can be achieved through many possible activities

## Secondary 3, Unit 3

# Multi-layered Prints - Birds and Reptiles



**Principle 2:** One learning outcome can be achieved through many possible activities

## Secondary 1, Unit 4

# Graphic Design: Logo for a clothing brand



**Principle 2:** One learning outcome can be achieved through many possible activities

# Secondary 3, Unit 5 South Sudanese Crafts: Pattern and Colour

A sequence of learning around one feature activity:  
 Textiles using pattern and colour

Learners explore the use silk paintings and their history in Japanese art. They consider the difference in texture to weavings. They experiment with transferring their design of pattern and colour from South Sudanese and other African cultures onto silk with inks.

Learners present their design work and hang their wall hangings.  
 They evaluate their piece of textile work, using specialist textile and art vocabulary.

Learners work on a larger scale adding to their wall hanging. They work other objects into their wall hanging, such as beads and finer threads to add more intricate patterns.

**FEATURE ACTIVITY** - Learners use varied materials to create a wall-hanging inspired by a particular African culture. Learners take into account patterns and colours used in both South Sudanese crafts and elsewhere in Africa. They use different materials such as threads and wools, natural objects, split peas and beads to add details and decoration.

Learners design a wall-hanging based on the patterns and colours of a particular African culture.  
 Learners add colour to their designs and annotate their ideas about their choice of culture and the materials they will use.

Learners experiment with weaving different materials on a small scale. They use dyed paper, plastic bags, natural objects such as reeds, different fabrics.  
 They investigate how you can create symmetrical patterns when weaving.

Learners consider how colour and pattern is used in traditional South Sudanese crafts, such as fabrics, beadwork, pottery and baskets. Learners study the make-up of different patterns and compare them with other African cultures.

**Principle 3:** Learning activities are part of a sequence of progressive



# Secondary 1, Unit 1

## Drawing

A sequence of learning around one feature activity:  
Drawing 3D objects from Direct Observation.

The teacher introduces learners to the drawings of Michelangelo and the delicate mark-making he uses in his shading. Learners experiment with drawing tools using different materials, working onto a coffee stained background in the style of the artist.

Learners complete a peer assessment, considering a number of questions.  
They set a target for improvement. Learners are given time to respond to their feedback.

Learners consider different objects with varying textured surfaces. They study the work of Escher and consider how he creates different textures in his work. They then complete a drawing to show the texture of an object in front of them, using different mark-making techniques.

**FEATURE ACTIVITY** - Learners select a group of 3 objects to arrange in front of them, considering composition. They are encouraged to choose a range of shapes and sizes. Learners use their visual checklists and examples of shading they have studied, to create a careful line drawing of the objects. They then add shading using a range of at least 3 mark-making techniques to make their objects look 3D.

The teacher displays different 3D objects for learners to study. The teacher asks learners observe the objects to consider their texture, shape, colour and whether they can see any reflections in them.

The teacher introduces learners to working from 'Direct Observation'.  
Learners write the term into their vocabulary glossary.

The teacher demonstrates how to use different techniques when shading such as cross-hatching, linear shading, stippling, contour lines. Using a pencil, learners create a visual checklist of each technique, trying them out alongside the name.

Learners consider and brainstorm the purpose of adding mark-making to a drawing.  
They look at various examples of shading and how an artist can make a 3D object appear solid on paper by adding different tones of shading.

# Secondary 3, Unit 1

## Drawing: Perspective

A sequence of learning around one feature activity:  
Creating a street scene using One Point Perspective

Learners study the work of the Surrealist painters who use perspective, such as Magritte and Dali. They consider 2- and 3-point perspective in the artist's work and understand the key principles. Learners develop their drawing into 2- and 3-point perspective.

The teacher demonstrates how to add tone to give a sense of depth, when shading or adding colour to their street scene. Learners understand the ideas of space and depth within their composition.

The teacher gives formative feedback, with a target for improvement. Learners self-assess their work so far and ensure that they respond to the target set.

**FEATURE ACTIVITY** - Learners use their knowledge of perspective and the photos they have taken to draw their chosen scene which shows One Point Perspective. They include the key features such as horizon line and vanishing point. Learners include all finer details.

Learners take photos, if possible, of different street scenes or natural scenes where one-point perspective is evident. They mark on the image where the horizon line and the vanishing point sit.

Learners are introduced to the key features when using one point perspective such as the horizon line and the vanishing point. They complete a series of small drawings of a letter, a box and a corridor using one point perspective.

In groups, learners discuss what is perspective and how is it shown in various artworks? Learners feed back to the class on their observations and are asked to consider how shading and tone adds to the feeling of depth and perspective in a piece of artwork.

# Secondary 1, Unit 2

## Painting:

### The Impressionists

A sequence of learning around one feature activity:  
Element of poster design.

Learners create an in-depth research page into the life and work of a chosen Impressionist artist.  
This is an independent research task for learners. Learners may research African artists who have taken inspiration from the Impressionist Movement in their work.

Learners consider the invention of the camera and how this had a significant effect on the work of artists at the time. Learners understand that there was a need for painting to take on a different form and experiment with colour and light.

Learners pause their work and move around the room to look at other learner's paintings so far.  
Learners are encouraged to comment on what is successful and what needs attention.  
Learners share their work with their peers.

**FEATURE ACTIVITY** - Learners work directly from the natural landscape, or if this is not possible, from natural objects brought into the classroom. Learners draw their landscape or natural object before applying paint, using Pointillism technique.

Learners copy a small section of one of the Impressionist's paintings, to gain experience of how to create depth and tone when applying the pointillist technique to a landscape or natural form.

The teacher introduces learners to the technique of Pointillism used by the Impressionists.  
The teacher demonstrates how to add paint in short dashes of colour and how to use different tones of colour. Learners experiment with applying paint in the style of the Impressionists.

Learners are introduced to the work of the Impressionists, and in particular the work of Monet.  
They discuss the importance the movement and how the paintings and colour work differ from realistic landscapes. Learners create mind maps of their findings.

# Primary Subject Overview for The Arts

	P1	P2	P3	P4
Participation in the Visual Arts & Craft	<p>Make patterns, pictures and designs from a range of materials they have selected for themselves (paint, crayon, collage, found materials etc.) and be able to talk about their work</p> <p>Make models from found materials</p>	<p>Express their own ideas through drawings, paintings and designs taking account of colour, texture and form.</p> <p>Know about and make use of some tradition craft techniques in their own work</p>	<p>Select and use appropriate materials and tools for their own designs, pictures, using colour and texture imaginatively.</p> <p>Develop their skills in a range of traditional crafts</p>	<p>Begin to form their own compositions in a range of forms and using a variety of materials,</p> <p>Produce simple artifacts of their own designs, based on traditional crafts</p>
Participation in Music and Dance	<p>Sing songs and make music with some expression and control.</p> <p>Accompany singing with simple percussion instruments</p>	<p>Learn some traditional songs and the dances that go with them.</p> <p>Accompany singing and dancing with percussion and tune--percussion instruments.</p>	<p>Sing traditional songs and some from other cultures with accompaniment.</p> <p>Create short rhythmic/melodic phrases in response to pictorial, musical or literary ideas presented by the teacher.</p>	<p>Begin to accompany singing and dancing with simple tuned instruments,</p> <p>Represent sounds with symbols and recognize how musical elements can be used to create different moods and effects.</p>
Participation in Drama	<p>Engage in role--play in formal and informal situations. Express their own ideas and act out parts of familiar stories</p>	<p>Create events and characters through dialogue, movement and gesture, individually and with others</p>	<p>Use drama to explore stories and issues. Play the role of various characters from fiction and real life. Use tradition oral traditions to support their work.</p>	<p>Explore self--expression through creative movements. Use body for verbal and non-verbal communication</p>
Critical Appreciation of the Arts	<p>Express preferences about their own work and art, music or drama they have seen and experienced (including recorded or on film).</p>	<p>Make suggestions for the improvement of their own and others' work.</p>	<p>Compare and contrast different artistic works and performances and productions.</p>	<p>Enjoy and discuss artistic performances and productions from their own and other cultures, referring to different features</p>

# Primary Subject Overview for The Arts

	P5	P6	P7	P8
Participation in the Visual Arts & Craft	Refine their skills by experimenting with a wide range of materials and techniques to express their ideas in two and three dimensions. Produce designs for a specific purpose (eg posters and leaflets etc)	Refine techniques for drawing and painting from real life and imagination, incorporating traditional approaches. Use texture, form, line and colour in two and three dimensions to express ideas and create effects.	Combine different techniques and approaches to express their own ideas and create their own work. Use techniques associated with graphic design, and understand how to achieve visual impact (eg in such as logos, badges and emblems) using this in their own work.	Refine their ability to use design features in creating a range of 2 and 3-D products.
Participation in Music and Dance	Use features and techniques appropriate to traditional arts and crafts to make objects of their own design.	Design and make their own products based on traditional techniques and designs to meet specific needs.	Combine traditional craft approaches with new techniques to develop and make new products.	Design, make and modify a range of products in the light of their appropriateness for use.
Participation in Music and Dance	Sing in tune with expression, and perform simple accompaniments that use a limited range of tones.	Compose their own instrumental and vocal music, using improvisation and written notation where appropriate. Perform their own and others' compositions in ways that reflect their meaning and intentions.	Perform in concert with others, taking account of the overall effect of individual performances.	Perform, describe and compare different kinds of music using appropriate musical vocabulary
Participation in Drama	Improvise, using voice and body to express feelings verbally and non-verbally; understanding how dramatic narratives are constructed and adapt this to their own work	Improvise, explore techniques and develop roles in specific situations (eg interpersonal relationships)	Develop scenarios and actions for simple plays involving more than one character, writing scripts where appropriate.	Write scripts for simple plays taking account of dramatic conventions and forms.
Critical Appreciation of the Arts	Appreciate the similarities and differences between artistic works and performances from their own and other cultures	Discuss a range of artistic works and performances, summing up similarities and making generalisations about their features.	Use specialised artistic knowledge and terms to explain the quality of a range of artistic performances and productions	Explain differences between artistic performances and productions from their own and other cultures, referring to specific features.

