

# THE BLUEPRINT

Our Curriculum

Shevington Vale Primary School





# OUR CULTURE

- Respect for everyone and everything
- Responsibility for myself and care for others
- Working together to achieve our goals



# CURRICULUM INTENT

- Our Curriculum provides pupils with memorable experiences, in addition to diverse and rich opportunities from which children can learn and develop a range of transferable skills and a strong personal voice. A primary focus of our curriculum is to raise aspirations and engender a sense of personal and team pride in achievement. We deliver a purposeful and relevant curriculum that helps every student become the very best version of themselves.

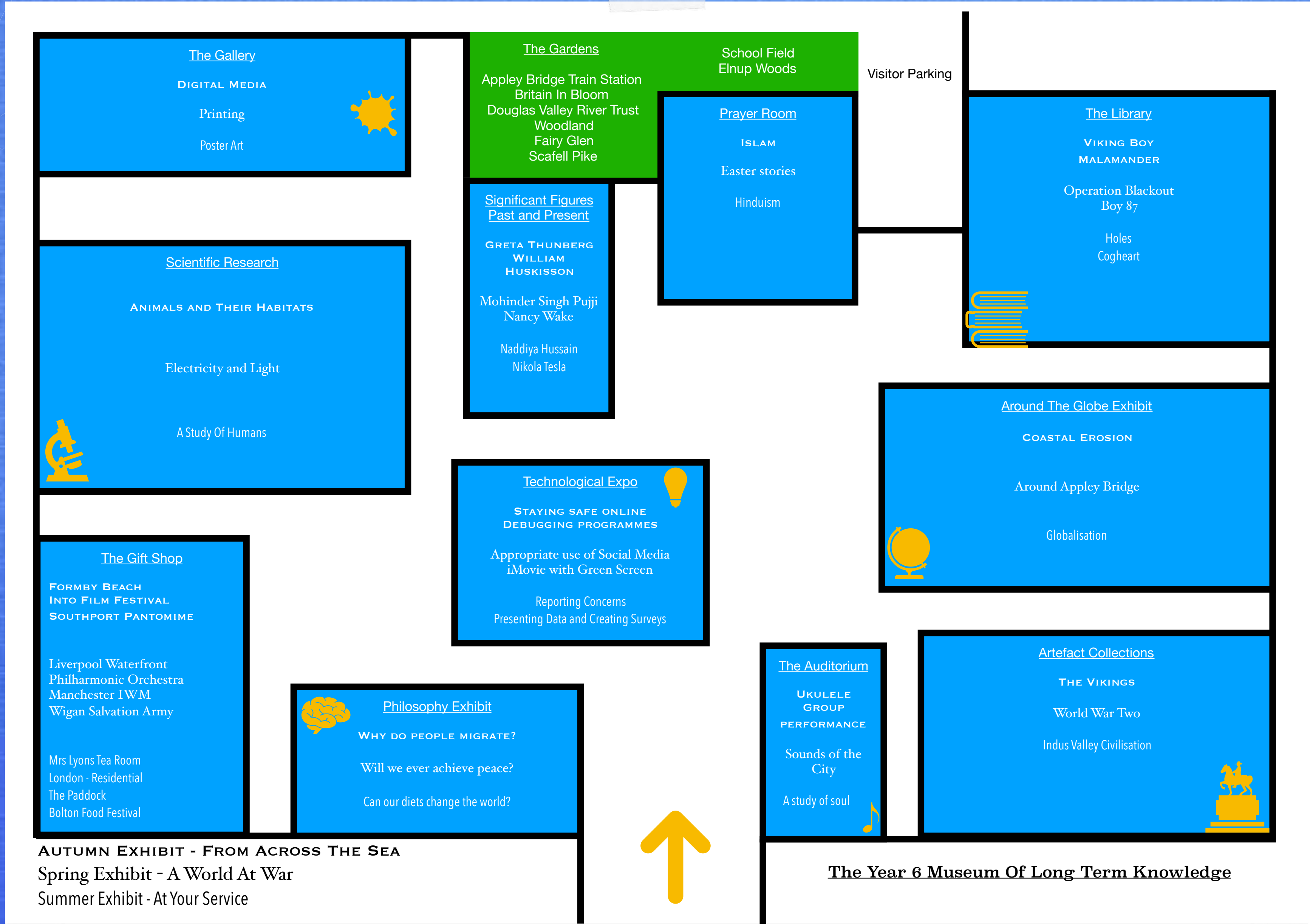


# LONG TERM PLAN

- The Big Question. Each term is dedicated to answering an over-arching question. This is answered and evidenced in the form of an essay at the end of each term. These essays are shared with the whole school so pupils and subject leaders get to see the final results.
- The skills and knowledge needed to answer the big question are taught through the non-core subjects. Each trip, visitor and class read are carefully planned to help pupils attain all they need to provide a suitable answer.
- Each subject has been sequenced through the knowledge and skills to build upon what has been previously taught. Every subject taught provides pupils ample opportunity to develop their schemas and cement their learning in their long term memory.



# LONG TERM PLAN EXAMPLE





# KEY CONCEPTS

- We looked at all our pupils and decided what was missing from their education - the reasons behind this, and what we could do to improve their outcomes
- These were developed through various team meetings. The question answered was: What do we want our children to know?
- Our children need to be literate and numerate to ensure they can access the next level of academic achievement - minimum
- Alongside this we want our children to develop their wider understanding of the world. Their resilience and self worth. To be able to face difficulties independently and work as part of a team to achieve future goals
- These Key Concepts are the ones chosen to deepen knowledge and develop the skills we believe our children need to become the best versions of themselves



# KEY CONCEPTS



## Creative Expression

*Be able to express your ideas, thoughts and feelings through a variety of artistic disciplines.*

## Debate

*Defend your ideas through debate, listening to others' arguments and responding with rebuttals*

## Making Connections

*Explore how this example or concept is similar to others either across time or elsewhere in the world*

## Multiple Perspectives

*Explicitly consider how different people may understand the same information differently and why.*

## Cause and Consequence

*Identify which actions led to which events, either directly or indirectly (including multiple causes)*

## Wider World

*Develop your knowledge of the 7 protected characteristics and expand your cultural and global awareness*

## Justify

*Consider and select evidence to justify your own conclusions*

## Share a Story

*Listen, tell or simply read a story which shares the narrative of real people and events. Immerse yourself in language.*

## Economise

*Consider the financial elements. Look at trade, development and the impact of economic decisions.*



# KNOWLEDGE AND SKILLS

- Each subject is broken down into knowledge and skills. These are taught progressively through each year group.
- This is done so that children can make links within their learning in order to develop their schema.
- Each subject leader is responsible for managing and evidencing them across the school. They were written by Subject Leaders and they monitor the impact through book reviews, planning shares and lesson drop ins.



# KNOWLEDGE AND SKILLS EXAMPLE

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Can I collect ideas in a sketchbook?	Can I use a sketchbook to explore ideas?	Can I use a sketchbook to refine ideas before beginning a main piece of work?	Can I record observations, experiences and imagination when developing my work?	Can I use a viewfinder to capture images of interest?	Can I describe a particular style that I am trying to use?
Can I use the terms: artist, designer and craft-maker?	Can I explore artists, designers and craft-makers and compare the skills they use?	Can I learn about the role of an architect?	Can I explore creative roles across history and cultures and how their work reflects point of view?	Can I use a sketchbook to reflect on the purpose and intention of a piece of art in creation?	Can I identify an artist, craft maker or designer that inspires me and say how they influence my work?
PAINTING					
Can I identify the 3 primary colours?	Can I use white paint to create tints of primary and secondary colours?	Can I mix in black paint to make shades of colours?	Can I explore and compare the properties of watercolor and acrylic paint?	Can I demonstrate my learning of primary, secondary, warm and cold and complimentary colours?	Can I use colour to create atmosphere and mood?
Can I mix primary colours to create secondary colours?	Can I mix and match colours to objects?	Can I select and use different brushes for a range of purposes?	Can I mix my own new colours and name them?	Can I explain the use of tone in work belonging to themselves and others?	Can I explore and mix a range of skin tones?
Can I practise a range of brush strokes?	Can I design light and dark patterns and lines?	Can I use the vocabulary foreground, background and mid-ground when looking at paintings?	Can I create a layered painting composed of a foreground, background and mid-ground?	Can I paint a layered picture demonstrating patience between each stage?	Can I use colour to create light and shadow areas on a painting?
DRAWING					
Can I investigate line and shape?	Can I layer different drawing materials?	Can I investigate tone using different grades of pencils, pastels and chalk?	Can I use a number of annotated sketches on which to base a piece of work?	Can I explore the use of sketching pencils to create different lines, tones and textures?	Can I add dimension using shade and tone?
Can I use lines to form shapes and create spaces?	Can I identify tone through discussion?	Can I investigate the use of line and marks to show texture?	Can I explore shading for different effects when investigating shape and depth?	Can I study photographs and pictures that contain perspective and identify the vanishing point?	Can I develop understanding of perspective?
Can I draw from observation?	Can I experiment with line, shape and tone inspired by artists work?	Can I explore shadows using shading?	Can I explore a range of drawing mediums?	Can I understand the effect of light on objects from different directions?	Can I investigate proportion using the human body?



# MEDIUM TERM PLAN

- Each Key Concept is embedded into the curriculum within the medium term plans. The plan focuses upon the skills covered and what knowledge children will learn over the term. The medium term plan highlights the big question, the trip, the class read and any visitors to school. Not all Key Concepts can be taught in each subject area but teachers will aim to cover as many as possible to provide pupils regular opportunities to develop. National Curriculum Objectives are achieved termly and assessed using Target Tracker.



# MEDIUM TERM PLAN EXAMPLE

**Topic Name:** Castles and Dragons  
**Trip:** Clitheroe Castle  
**Class Reader:** Norman the Naughty

Creative	<b>Maths</b>  Children will recognise and use symbols of pounds (£) and pence (p); combine amounts to make a particular value. Find different combinations of coins that equal the same amounts of money and solve problems including giving change.  Children will Identify and describe the properties of 2D and 3d shapes, including the number of sides and line symmetry, vertices as faces. Can children make connections between 2d and 3d shapes?  Recognise, find, name and write fraction. Find halves or quarters of a length, shape, set of objects or quantity. Make links between equivalence fractions.
Multiple perspectives	
Justify	
Debate	
Cause + Consequence	
Share a Story	
Make Conne	
Wider World	
Economise	

Creative	<b>RE</b>  Special places Why do some people think churches are special? Debate which building is more important a castle or a church? Justify reasons.  Share a story 'Easter story' Make connections of the traditions and symbols with the Easter festival compared to others. Children to compare and research special places around the world.
Multiple perspectives	
Justify	
Debate	
Cause + Consequence	
Share a Story	
Make Conne	
Wider World	
Economise	

English	
Creative	
Multiple perspectives	
Justify	
Debate	
Cause + Consequence	
Share a Story	
Make Conne	
Wider World	
Economise	



PSHE	
Creative	
Multiple perspectives	
Justify	
Debate	
Cause + Consequence	
Share a Story	
Make Conne	
Wider World	
Economise	

History	
Creative	
Multiple perspectives	
Justify	
Debate	
Cause + Consequence	
Share a Story	
Make Conne	
Wider World	
Economise	

Geography	
Creative	
Multiple perspectives	
Justify	
Debate	
Cause + Consequence	
Share a Story	
Make Conne	
Wider World	
Economise	









# KNOWLEDGE ORGANISERS

- These are created for each unit of work. They are sent home with pupils to help further develop knowledge and understanding.
- The pupils are taught to self-quiz and are tested on their ability to remember key information.
- Knowledge organisers help teachers to narrow their focus to what they actually want pupils to know by the end of each unit and can assess appropriately.













# KNOWLEDGE ORGANISER EXAMPLE

Year 4 | Art | Local Study

Vocabulary	
<b>colour</b> 	Primary colours are red, blue and yellow. Secondary colours are created by mixing these - orange, green and purple. Other words to describe colours are tint, hue, shade and saturation.
<b>line</b> 	A mark used to show the shape, texture or pattern of an object. A line can be broken, expressive, continuous, curved, free and angular.
<b>pattern</b> 	A series of shapes or lines that appear more than once in a repeat or random way.
<b>shape</b> 	An area or form that has a definite outline. Most things we see have a definite shape to them.
<b>texture</b> 	How a surface looks or feels. These can be shown by using different lines/tones.
<b>tone</b> 	Tone is to shade areas of light and dark to make an object look more 3 dimensional. Tones might be referred to as harsh, dark, bright, contrasting, crisp, smooth, faded, intense and graduated.

Timeline	
1887	Laurence Stephen <b>Lowry</b> was born on 1st November in Stretford, Lancashire, England.
1905	<b>Lowry</b> secured a place at the Manchester School of Art.
1908	Theodore <b>Major</b> born in Wigan, Lancashire, England on 19 <sup>th</sup> February.
1915	<b>Lowry</b> moved on to the Royal Technical Institute, Salford.
1927-50	<b>Major</b> studied the taught at the Wigan Arts School.
1943	After the outbreak of war <b>Lowry</b> served as a volunteer fire watcher and became an official war artist.
1950	<b>Major</b> settled in Appley Bridge, near Wigan, with his wife and daughter, which remained their home for the rest of their lives.
1952	<b>Major</b> founded the Wigan Arts Club.
1953	<b>Lowry</b> was appointed Official Artist at the Coronation of Queen Elizabeth II.
1976	<b>Lowry</b> died 23 February (aged 88)
1984	Major had an important exhibition in Salford Art Gallery.

Significant people	
<b>Theodore Major</b> 	Considered a great individualist in the British art world. Born to a mill working family in Wigan he always insisted that he was essentially self-taught as an artist. However he studied at Wigan Art School and also taught there.  He didn't sell his paintings - mainly industrial scenes and vibrant flowers - to rich collectors and when he died he had 3000 pictures in his home.
<b>L.S. Lowry</b> 	LS Lowry is famously known for his paintings of the industrial landscapes of the north of England. His stylised pictures of coalmines, factories and terraced houses were mostly painted around Pendlebury and Salford, near Manchester.

Examples of Artwork	
<b>Theodore Major</b>	
	
<b>Works at Wigan</b>	<b>Industry</b>
	
<b>Street scene with terraced houses, a wooden fence in the foreground</b>	<b>Red Farm at Appley Bridge, 1970</b>
<b>L. S. Lowry</b>	
	
<b>Wet Earth Colliery, Dixon Fold 1924</b>	<b>Industrial Scene, 1955</b>
	
<b>Mill Scene</b>	<b>Industrial Scene, 1974</b>



# SUBJECT CONTINUUMS

- These have been created by subject leaders as a guide to the teaching of their subject.
- They show how pupils progress from prior knowledge to end of unit assessment and help provide appropriate questions.
- Each continuum is subject specific and contains the necessary vocabulary and expectations for all year groups. This provides a systematic approach to teaching to ensure the development of long-term memory.



# CONTINUUM EXAMPLE



## Art Weekly Continuum

### Stage 1

- Observe and explore – choose a piece of art from a great artist/craft maker/designer to explore. Discuss individual thoughts and opinions about the art and techniques used (prior knowledge).
- Understand the historical and cultural development of their art forms.
- Investigate a range of art produced by the chosen artist and imitate sections to develop techniques used.
- Use sketchbooks to record observations.

### Stage 2

- Focus on another great artist/craft maker/designer (both should link to the objective that you are trying to achieve). Here you could ensure a new set of skills/techniques are explored.
- Compare to previous artist.

### Stage 3

- Explore their ideas and record their experiences.
- Experiment and develop the techniques/skills acquired.
- Start thinking about what they would like to create using these techniques.
- Create an outline of their ideas – teacher to mark this piece (use a post it or verbal feedback – do not mark in their sketch books). Use an open-ended question to help children explore their ideas further.

### Stage 4

- Plan and create a piece of art.
- Decide on which techniques they will use.
- Continue their final piece of artwork to a high standard.



# CLASS LIBRARIES

- This document shows which texts are being accessed in each year group.
- All novels are pitched at least one year above the classes reading age.
- There is a continued focus upon children being exposed to diverse characters, authors and stories.
- Non-Fiction, Picture, Speeches and Poems are also selected to further support reading across the curriculum and provide relative links for children.



# CLASS LIBRARY EXAMPLE



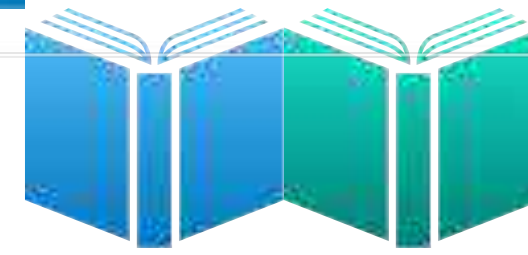
Y6 Library



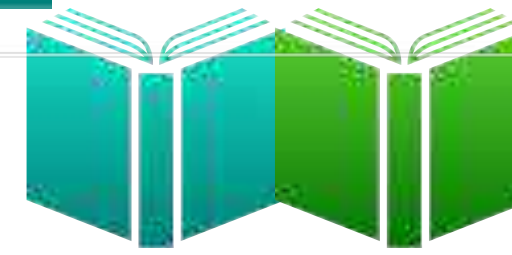
Autumn



Spring



Summer



Class Reader

**Oliver Twist**  
*Charles Dickens*

Class Reader

**Cogheart**  
*Peter Bunzl*

Class Reader

**The Emergency Zoo**  
*Miriam Halamy*

Class Reader

**Can You See Me?**  
*Libby Scott*

Class Reader

**Ruth and The Green Book**  
*Calvin Alexander*

Class Reader

**Skellig**  
*David Almond*

Non-Fiction  
**Moth**  
An Evolution Story

Non-Fiction  
**Spooked**  
Gail Jarrow

Non-Fiction  
**Resist**  
Veronica Chambers

Poem  
**The Chimney Sweeper**  
*William Blake*

Speech  
**The Man in The Arena**  
T.Roosevelt

Poem  
**Do not go gentle into that good night**

Speech  
**The perils of indifference**

Poem  
**Still I rise**  
Maya Angelou

Speech  
**I have a Dream**  
Martin Luther King

Picture Book  
**Varmints**  
Helen Ward

Picture Book  
**The Island**  
Armin Greder

Picture Book  
**What do you do with a voice like that?**

Hard Times -Dickens

When Hitler stole Pink Rabbit

Dunkirk Opening Scene

What to the slave is the 4th July

Bali Rai Now or Never

Diary of Ann Frank

Counting on Katherine

Did the Industrial Revolution have a positive or negative impact upon society?

Will we ever see world peace?

Do we live in a fair society?



# OVER AND ABOVE

- Outdoor learning. Lessons taking place on or away from the school grounds.
- Curriculum visits. Minimum of two each term. Purposeful learning opportunities away from the classroom.
- Diversity visits. Annual visit to a place of worship. Whole school rotation.
- Enterprise. A chance for contextual learning, for pupils to develop their understanding of economy and the working world. On-Site reading Cafe<sup>20</sup> and Radio Station.
- Individuals. Talks from people in the local and wider community. A chance to open our children's eyes to a world that they can experience.
- Every pupil in school attends at least one club led by all teachers. Pupils are rewarded for commitment to curricular opportunities.
- Inspiration Days. Whole school approach to subject immersion. Contextual focus where all children engage in creative and inspiring sessions.