

Art and Design | A Curriculum Overview



“Every artist was first an amateur.”

Ralph Waldo Emerson

Curriculum Aims

What is art? This is a central theme to the delivery of our primary art and design curriculum. By teaching children the practical and theoretical knowledge that they need in order to produce and discuss artwork, over time, they are able to develop their schema of 'art' as a discipline. We believe that every child should see themselves as a confident artist. As such, we aim for our children to be able to discern, respond and appreciate art in a range of forms – and have the confidence and knowledge in order to create their own pieces in response to a range of stimuli.

Art is important, because, “The world always seems brighter when you've just made something that wasn't there before.” Neil Gaiman.

Curriculum Organisation

Our art and Design curriculum considers three separate strands

Substantive Knowledge		Disciplinary knowledge
Practical Knowledge <ul style="list-style-type: none"> - Taught techniques (shading, printing, collage) - Media Used (clay, paint, pencil, papier-mâché etc) - The formal elements of art (line, tone, shape, colour, form, pattern, texture etc) 	Theoretical Knowledge <ul style="list-style-type: none"> - The history of art - Meanings and interpretations - Themes and styles 	What is art? What counts as art? KS1: Recognising a variety of art can have the same subject matter – difference and similarity KS2: Recognising how has art changed over time (e.g. change in representation of the human body)

Our curriculum is designed, with three formal taught units per year group: Drawing, Painting and Sculpture. Each of these include components which extend beyond the requirements of the national curriculum. These units build progressively, year on year, by carefully considering the deepening of understanding of the formal elements of art and design. These are:

Line	Shape	Form	Tone	Colour	Texture	Pattern
------	-------	------	------	--------	---------	---------

In our curriculum, to make good progress in art means that children get better at all three strands over time, through developing a mastery of the formal elements and media of art - because they are taught progressively and deliberately. Pupils then can then:

- Become fluent in techniques and with media
- Can experiment making informed choices
- Can create authentic art – not just copying a product

The progressive curriculum is developed in the strands – showing what it means to get better at drawing, sculpture, and painting using a range of media. Our curriculum starts in early years, because children begin their art and design journey from the day that they join our school. Our ambition extends beyond the EYFS Early Learning Goals, but does ensure that children are well placed to meet their demands.

The curriculum affords children the opportunity for repeated practice of techniques over time – by using different media – and vice versa. This develops pupils' fluency and automaticity in art. Children are also expected to apply their learning from earlier units, such as using their learning about colour during a painting unit, to confidently make colour choices when creating a sculpture, or using their drawing skills when sketching for a painting unit. This is a deliberate aspect of our planned curriculum.

Artist Choices

We have thought carefully about the artists which we chose, and the points at which the various paradigms of art are introduced to our children. In Early Years and Key Stage 1, our children are exposed to modern and contemporary art, whilst in Key Stage 2, this range is expanded to include traditional forms. This is because by Key Stage 2, children have stronger understanding of chronology and sense of time and place. Introducing traditional art also supports the curriculum aim of children in Key Stage 2 being able to recognise how art has changed over time.

We classify our artists using the following criteria:

Contemporary Art

In its most basic sense, the term *contemporary art* refers to art—namely, painting, sculpture, photography, installation, performance, and video art—produced today. The exact starting point of the genre is still debated; however, many art historians consider the late 1960s or early 1970s (the end of modern art, or modernism) to be an adequate estimate.

Modern Art

Modern art includes artistic work produced during the period extending roughly from the 1860s to the 1970s, and denotes the styles and philosophies of the art produced during that era. The term is usually associated with art in which the traditions of the past have been thrown aside in a spirit of experimentation. Modern artists experimented with new ways of seeing and with fresh ideas about the nature of materials and functions of art

Traditional Art

Traditional art is art that is part of a culture of a certain group of people, with skills and knowledge passed down through generations from masters to apprentices. But often, when we speak of Traditional Art, we are often referring to what we call Classical Art: the ideas that emerged from the Renaissance and Illuminism about what art should represent to society. These ideas emerged on the Renaissance, but lasted long after, until the 19th century.

Each year group is expected to develop a specific understanding of three allocated artists, using examples from each when looking at specific themes or subject matter – as well as drawing on examples from previous learning.

Artists have been chosen to represent the wide variety of artists, architects and designers - including a range of nationalities, genders, sexual orientations and time periods. We are determined that children see that anyone can be an artist.

EY	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Eric Carle (C) Kandinsky (M) Van Gogh (beginning of M)	Mackenzie Thorpe (C) Frida Kahlo (M) Picasso (M)	Anthony Gormley (C) James Brunt (C) Max Ernst (M)	Christopher Wrenn (remember Y2 – Great Fire) (T / A) Henry Moore (M) Jackson Pollock (M)	Michelangelo (T) Da Vinci (T) Monet (pre-cursor to modernism)	Georgia O’Keeffe (M) Andy Warhol (M) Turner (T)	Charles Darwin (T) Banksy (C) Grayson Perry (C)

C – Contemporary Artist / M – Modern Artist / T – Traditional Artist

For some artists, the periods of their work blur the boundaries – and it must be remembered that there are no agreed definitions of these.

When children are immersed in the work of an artist, they should be taught to ask and investigate:

- Who produced it and when?
- What is the meaning of this art – what is it showing?
- Could it have another meaning?
- Why was it produced?
- What tools, techniques and media have they used?
- Can we make any connections to other art that we have seen or know?
- What is similar / different about this piece compared to...
- What do I think of it? Why?

Sequences of Learning

Children cannot produce expert outcomes without being taught the component knowledge first. Units of work build children's knowledge carefully, so that they have the techniques, media confidence and understanding of the art form and style to create authentic art. Being exposed to several examples, from a range of artists is key, so children become immersed in the subject matter and begin to form their own responses using the techniques and media taught - and develop their growing understanding of the range of art, and art forms. This helps to build pupils growing understanding and 'schema' of art history and their ability to value and recognise difference in art. Throughout their study, children should learn to evaluate, compare and express reasoned preferences about different art.

Teachers should plan learning to repeat and build – e.g. drawing out previous learning, applying previous techniques to new media, applying drawing and painting skills during the planning stages of a new project.

Throughout our children's journey through our art curriculum, teaching should include (but not all in every unit):

- Direct instruction towards specific outcomes - do this, like me, to produce this
- Directed experiences – e.g. use these media to produce a sea scape
- Pupil led – selecting their own theme, artist or outcome – this can only happen when children have the fluency to apply earlier learning in a unit / year / key stage

In our school, we also value how art teaching can be bolstered by enriching links and activities, such as trips to galleries and places of 'art', working with artists and opportunities to showcase their own art through school art galleries and exhibitions. Units of work should culminate in a 'gallery piece'. Pupils should develop the skills to articulate reasoned evaluations of their work and others, making links to their planned intention.

In this school, art is taught discretely – it is not the same as DT, or a way to deliver other areas of the curriculum (e.g. making a history display). It is a valued and discrete discipline which to master.

Pupils' sketch books should capture this rich artistic experience across a unit of work.

Assessing Art

Assessing art is no different to other curriculum areas. We assess as we teach to intervene and improve outcomes, assess to 'keep the kettle boiling' with previous learning through low stakes tasks, and assess summative outcomes – including the sketch book work and products. Gaining a holistic view of pupil outcomes each term affords teacher the opportunity to assess whether a child is working at the expected standard each term – in essence, are they learning the planned curriculum?

We use simple informal recall opportunities regularly to assess what children know, can do and remember of taught content. We use a 'show me, tell me' approach to this important aspect of the curriculum: E.g. show me a crass hatch, tell me how to draw a proportioned face. Both approaches can be seen in our retention sessions and within the identified key knowledge from each unit of work.

Keeping Up & Going Deeper

Ensuring all children achieve and succeed in our art and design curriculum is vital. As such, we carefully consider all children's needs and barriers, be those SEND needs which require addressing or particular talents and strengths the require nurturing.


In order to support children with SEND in meeting the ambitious curricular goals, we apply a range of specific support, adaptation and modification methods, specific to the child and their needs. These could include:					
Ambition for ALL Special Educational	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="background-color: #e0f0e0; padding: 5px; text-align: center; width: 20%;"> Cognition & Learning Needs </td> <td style="padding: 5px;"> <ul style="list-style-type: none"> Pre-teaching of pertinent vocabulary will support learning, as well as having clear displays and/or points of reference for the children to remember and use vocabulary correctly. Use of additional adult when possible Task targets/clear success criteria Visual stimuli/hooks- turn abstract in to concrete Use modified artistic resources (bigger paint brush, thicker pencils or pencil grips) An appreciation that this might be the area where the child excels </td> </tr> <tr> <td style="background-color: #e0f0e0; padding: 5px; text-align: center;"> Communication & Interaction Needs </td> <td style="padding: 5px;"> <ul style="list-style-type: none"> Pre-teaching of pertinent vocabulary will support learning, as well as having clear displays and/or points of reference for the children to remember and use vocabulary correctly. Pre-teaching vocabulary, vocabulary maps/word banks Use of visuals to support understanding of key concepts Use of own communication methods / aids – such as PECS, Makaton, writing, drawing </td> </tr> </table>	Cognition & Learning Needs	<ul style="list-style-type: none"> Pre-teaching of pertinent vocabulary will support learning, as well as having clear displays and/or points of reference for the children to remember and use vocabulary correctly. Use of additional adult when possible Task targets/clear success criteria Visual stimuli/hooks- turn abstract in to concrete Use modified artistic resources (bigger paint brush, thicker pencils or pencil grips) An appreciation that this might be the area where the child excels 	Communication & Interaction Needs	<ul style="list-style-type: none"> Pre-teaching of pertinent vocabulary will support learning, as well as having clear displays and/or points of reference for the children to remember and use vocabulary correctly. Pre-teaching vocabulary, vocabulary maps/word banks Use of visuals to support understanding of key concepts Use of own communication methods / aids – such as PECS, Makaton, writing, drawing
Cognition & Learning Needs	<ul style="list-style-type: none"> Pre-teaching of pertinent vocabulary will support learning, as well as having clear displays and/or points of reference for the children to remember and use vocabulary correctly. Use of additional adult when possible Task targets/clear success criteria Visual stimuli/hooks- turn abstract in to concrete Use modified artistic resources (bigger paint brush, thicker pencils or pencil grips) An appreciation that this might be the area where the child excels 				
Communication & Interaction Needs	<ul style="list-style-type: none"> Pre-teaching of pertinent vocabulary will support learning, as well as having clear displays and/or points of reference for the children to remember and use vocabulary correctly. Pre-teaching vocabulary, vocabulary maps/word banks Use of visuals to support understanding of key concepts Use of own communication methods / aids – such as PECS, Makaton, writing, drawing 				

Sensory / Physical Needs	<ul style="list-style-type: none"> Awareness of sensory needs, modification of learning environment (light, sound, seating) Modifying visual resources e.g. pictures, text Use modified artistic resources (bigger paint brush, thicker pencils or pencil grips)
SEMH	<ul style="list-style-type: none"> Dynamic risk assessment implemented for the use of specific art resources

Some children show skill, knowledge or aptitude above that which is typically expected for their subject, for their age. It is important that these children are afforded the opportunity to shine.	
Ambition for ALL The Most Able	<p style="background-color: #e0f0e0; padding: 5px;">Indicators that children may be working above their age related expectations</p> <ul style="list-style-type: none"> Pupils use their knowledge and understanding of art to show greater complexity, research, observation, originality, perception or creativity Pupils display a higher level of technical skill with a broad range of tools and media and think of innovative ways to use this knowledge to enhance creativity and develop a style of their own Pupils are more analytical when evaluating their work and work independently to assess and improve their art Pupils are inspired by art through a greater a knowledge of artists and designers, offering personal opinions and preferences

Art Sequence Plan Example

Year 3 Art and Design			
Overall Theme: Shang Dynasty	Term: Summer		Key Driver: Sculpture
Gallery Piece (Unit end goal): Animal Sculpture in clay			
Theoretical Exposure (Artists and Artworks): Henry Moore (Reclining Figure) / Jackson Pollock (Head)			
Practical Knowledge Isolation – What will be taught and when to achieve the goal?			
Practical Skill / Knowledge	Task	Resources	Vocabulary
Sculpture Investigation – the Big Idea	Review a selection of Shang animal sculpture art – using the theoretical prompts. Compare with the sculptures of Henry Moore – e.g. 'Animal Head'	Shang Artefacts / Images	Modern art Abstract Sculpture

	 <p>Generate questions about 'Animal Head' artwork, and form opinions of how an artwork was produced based on knowledge of previously studied artists.</p> <p>Record observations / questions in sketch book</p>	<p>Henry Moore 'Animal Head' – sketch book image</p> <p>Internet – Henry Moore research</p>	<p>Large and small scale</p> <p>Formal elements</p> <p>model,</p> <p>impression,</p> <p>viewpoint,</p> <p>natural,</p>
<p>Working with clay – familiarisation of previous learning</p>	<p>Revisit previous skills from Y2 - Use rolling pins and clay tools to roll, mould, shape, cut, coil, twist, scratch and press clay into a desired object.</p> <p>Children to be directly taught each skill. Create a shared object – my turn, your turn – e.g. simple pot with leaves (encompassing all skills)</p>	<p>Clay</p> <p>Clay tools</p>	<p>Mould</p> <p>Pinch / Press</p> <p>Slip / cross hatch</p> <p>Decoration / detail</p>
<p>Creating 3D shapes</p>	<p>Roll out 3D shapes and form them into an object with more accuracy and sense of scale – practicing creating simple objects considering scale.</p> <p>Teach how to join simple parts through cross hatching / use of slip</p> <p>Mirror the work of Henry Moore (theoretical prompts) - can children recreate a simple parts of a sculpture – Reclining figure</p>	<p>Clay</p> <p>Clay tools</p>	<p>Slip / cross hatch</p> <p>Scale</p> <p>Modern art</p> <p>Abstract</p> <p>Represent</p>



Imprinting in clay

Investigate Shang artefacts – looking at how pattern and texture have been added and used. Use a magnifying glass to observe details on focus objects, and replicate these patterns and details onto their clay sculptures. Look at Jackson Pollock's 'Untitled' (head) (theoretical prompts. What are the



differences in the creation of features?

Teaching imprinting a wider range of lines onto clay (hatching, cross hatching, zig-zag, straight, curved, wavy, dotted, diagonal, vertical and horizontal lines).

Pupils create a simple face using pinching (e.g. nose) and imprinting.

Clay
Clay tools
Magnifying glass / zoom feature online

Pinch
Imprinting
hatching, cross hatching, zig-zag, straight, curved, wavy, dotted, diagonal, vertical and horizontal lines
Modern artist

Colour changing

Review a selection of Shang sculptures – colours used.
Add colour to their clay sculpture by mixing primary and secondary colours to produce tertiary colours.
Add colour tones to clay sculpture by adding black and white to primary, secondary and tertiary colours (link to painting unit).

Clay
Tints

Primary / Secondary / Tertiary colours

Planning	Using previous learning across the unit, children to plan in sketch book their final gallery piece. Note information about formal elements where appropriate. Provide formal elements prompts.		Formal elements												
Create	Children create their sculpture	Clay / Clay Tools													
Evaluate and Present	<p>Suggest improvements to their own work through self-evaluation in the form of written annotations – photograph in sketch book.</p> <p>Make connections between an artwork and their own work (subject, colour, style, process or theme). Children select an image from the unit to make comparisons – using prompt table. Children to choose 3 formal elements to compare:</p> <p>Line Shape Form Tone Colour Texture Pattern</p> <table border="1"> <thead> <tr> <th></th> <th>Similar</th> <th>Different</th> </tr> </thead> <tbody> <tr> <td>Colour</td> <td></td> <td></td> </tr> <tr> <td>Form</td> <td></td> <td></td> </tr> <tr> <td>Pattern</td> <td></td> <td></td> </tr> </tbody> </table> <p>Create class arty gallery of pieces – make gallery card.</p>		Similar	Different	Colour			Form			Pattern			<p>Comparison tables</p> <p>Access to images of artwork studied</p>	<p>Formal elements</p> <p>hypothesise</p> <p>assess</p> <p>judge</p> <p>argue</p> <p>examine</p> <p>relate</p> <p>summarise</p> <p>express</p>
	Similar	Different													
Colour															
Form															
Pattern															
Key of Knowledge Statements (Linked to Key Driver)															
<ul style="list-style-type: none"> Know some ways to imprint clay - hatching, cross hatching, zig-zag, straight, curved, wavy, dotted, diagonal, vertical and horizontal lines (LINE) Know how to change the form of clay – roll, mould, shape, cut, coil, twist, scratch and press (FORM) Know that the colour of clay can be changed by adding a coloured tint, which can be lightened or darkened with black and white (COLOUR) 															

Theoretical Knowledge

When children are immersed in the work of an artist, they should be taught to ask and investigate:

- Who produced it and when?
- What is the meaning of this art – what is it showing?
- Could it have another meaning?
- Why was it produced?
- What tools, techniques and media have they used?
- Can we make any connections to other art that we have seen or know?
- What is similar / different about this piece compared to...
- What do I think of it? Why?

Disciplinary Knowledge

Throughout the unit, children should always consider:

- What is art?

- What counts as art?
- KS1: Recognising a variety of art can have the same subject matter – what is different? What is the same?
- KS2: Recognising how has art changed over time (e.g. change in representation of the human body). How is this different? What is the same? How has the type of image changed?

Editable Art Sequence Plan

Year X Art and Design			
Overall Theme:		Term:	Key Driver: Drawing / Painting / Sculpture
Gallery Piece (Unit end goal):			
Theoretical Exposure (Artists and Artworks):			
Practical Knowledge Isolation – What will be taught and when to achieve the goal?			
Practical Skill / Knowledge	Task	Resources	Vocabulary
Key of Knowledge Statements (Linked to Key Driver)			
•			

Theoretical Knowledge

When children are immersed in the work of an artist, they should be taught to ask and investigate:

- Who produced it and when?

- What is the meaning of this art – what is it showing?
- Could it have another meaning?
- Why was it produced?
- What tools, techniques and media have they used?
- Can we make any connections to other art that we have seen or know?
- What is similar / different about this piece compared to...
- What do I think of it? Why?

Disciplinary Knowledge

Throughout the unit, children should always consider:

- What is art?
- What counts as art?
- KS1: Recognising a variety of art can have the same subject matter – what is different? What is the same?
- KS2: Recognising how has art changed over time (e.g. change in representation of the human body). How is this different? What is the same? How has the type of image changed?

Core 'Sticky' Knowledge to Revisit and Assess

Pupils know that..

	Drawing	Painting	Sculpture
Reception	<p>There are three 'primary colours'.</p> <p>Colours have names. Able to name common colours.</p> <p>The more pressure used with a pencil, the darker the tones will be.</p> <p>Mixing colours creates new colours.</p> <p>We hold a pencil using the 'froggy grip'.</p> <p>We can create with lots of materials, pencils, pens, paints, pastels, crayons.</p> <p>We can create different forms and shapes in clay and these are called sculptures.</p>		
Year 1	The three primary colours are red, yellow and blue.	A shape is created by closing a line.	(A decorated pot) The texture of clay can be made smooth by rubbing it with water.

	<p>A pencil grip and control can change how marks are applied on a surface (light marks, dark marks, thick marks, thin marks).</p> <p>Cut simple geometric shapes drawn on paper.</p>	<p>There are different ways of painting – brushes, fingers, sponges, natural materials)</p> <p>A collage is when different materials are stuck down to create a new image.</p>	<p>The texture of clay can be changed by adding patterns to it.</p> <p>A sculpture can be painted to make it attractive.</p>
Year 2	<p>A secondary colour is a colour made by mixing of two primary colours and they are orange, green, violet.</p> <p>Warm and cool colour families exist (with examples).</p> <p>There are a wide range of line types and directions (zig-zag, straight, curved, wavy, dotted, diagonal, vertical and horizontal lines).</p>	<p>Colour washes are used to form backgrounds to be painted upon when dry.</p> <p>A still life picture is of objects that aren't moving in the picture.</p> <p>A colour can be several tones of the same colour, from light to dark (not expected to mix these independently yet).</p>	<p>(A relief) We can create a flat clay slab by using a rolling pin and trimming it.</p> <p>We join pieces by scoring them and adding 'slip'.</p> <p>Slip is made by mixing water and clay in a pot.</p>
Year 3	<p>A tertiary colour is made by mixing equal amounts of a primary colour and a secondary colour together. There are six tertiary colours.</p> <p>When creating perspective drawings, a horizon line and vanishing points are used.</p> <p>The grid method can be used to correctly scale an object.</p>	<p>Larger strokes are needed for colour washes, working in one direction.</p> <p>Cross sectional paintings – show the middle of an object</p> <p>Light and dark tones of colour in paintings are created by adding black and white to primary, secondary and tertiary colours.</p>	<p>(Animal sculpture) We can imprint clay - hatching, cross hatching, zig-zag, straight, curved, wavy, dotted, diagonal, vertical and horizontal lines</p> <p>We can change the form of clay – roll, mould, shape, cut, coil, twist, scratch and press</p> <p>The colour of clay can be changed by adding a coloured tint, which can be lightened or darkened with black and white</p>
Year 4	<p>Complementary colours are opposite on the colour wheel.</p> <p>Tones are blended with little visual appearance of intervals (pencil, pastel)</p> <p>identify a wider range of different moods associated with colour (other than warm and cool) – e.g., vibrant, calm, love, relaxed, fiery, angry, powerful, moody and sad.</p> <p>Scale is a comparison of size between objects.</p>	<p>There is a difference between shades, tints and tones (shade: Shade is a hue or mixture of pure colours to which only black is added, Tint: mixture of pure colours to which white is added, Tone: mixture of pure colours to which only pure grey is added (equal amounts of black and white).</p> <p>Different paint types have different properties (e.g., the varying consistency and glossiness or watercolour and poster paint).</p> <p>Lines can be used expressively to portray mood (curvy - calm, straight – angry)</p>	<p>(A slab pot)</p> <p>Rolling out 3D shapes and form them into an object required flat slabs, created with a rolling pin, raised with two pieces of wood.</p> <p>The clay can be decorated by imprinting or through relief techniques.</p> <p>Joining should be seamless by using 'slip'.</p>
Year 5	<p>Know that analogous colours are those colours next to each other on the colour wheel.</p>	<p>The horizon line is a horizontal line that runs across the paper or canvas to represent the</p>	<p>(A still life slab)</p>

	<p>That temporary construction lines can be used to create a vanishing viewpoint</p> <p>3D objects have a tactile texture and when this is captured in a drawing, it is called implied texture.</p>	<p>viewer's eye level, or outline where the sky meets the ground</p> <p>To blend paints softly, they must use minimal pressure back and forth using an appropriate brush.</p> <p>A palette knife is used to create thick tactile texture.</p>	<p>Scaling is applied in art when something needs to be emphasised.</p> <p>Colour can be used to emphasise items and areas within a sculpture.</p> <p>Different levels of imprinting and patterning can detract from or add value to the overall sculpture.</p>
Year 6	<p>A loose grip and lines can suggest movement in an artwork.</p> <p>There are 4 types of perspective:</p> <ul style="list-style-type: none"> • 1-point perspective • 2-point perspective • 3-point perspective • multi-point perspective <p>An eraser for a range of effects and techniques, such as adding texture, lifting tone and creating negative space</p>	<p>Tone can affect the mood of an artwork. Dark = melancholy</p> <p>Mixing different variations of primary colours, different hues of black can be created</p> <p>Some surfaces need to be primed in order to be able to paint on them effectively.</p>	<p>(An adorned coil pot)</p> <p>Know that a clay gun, extruder or circular wire tool is used to create consistent coils.</p> <p>Coils are joined on the inside, by creating a smooth finish.</p> <p>Pots can be adorned using relief, imprinting and engraving techniques.</p>