

Art and Design in the OCL Primary Curriculum

Intent

The OCL Curriculum Statement of Intent has been carefully considered for each curriculum area to ensure the content designed meets this at every opportunity.

The context that our children and young people live in:

- Our children live in a world where they require the skills and qualifications, flexibility, emotional intelligence and expertise to be leaders and to thrive as human beings.
- Our children live in world where accepting themselves as individuals and celebrating who they are is key in navigating a complex and ever-changing environment.
- Our children live in a world where they need to feel a sense of ability to change things for the better and have self efficacy.
- Our children live in a world where they need a network of relationships and a network of support to thrive and excel.
- Our children live in a world where early development of vocabulary skills is the single most important factor to get right as early as possible.

We want our children and young people to:

- Be inspired to improve the world around them.
- Have the ambition, skills and expertise to thrive in a fast changing, interconnected and communication rich world, with the confidence and technical expertise to thrive.
- Have a network that supports them.
- Be comfortable in who they are and able to continuously explore who they are becoming.
- Be rich in language with a passion for learning.
- Seek to include others, be other-centred and celebrate difference.
- Have a values approach to life and a sense of what is right and wrong through the lived experience of the 9 habits.

Therefore, we focus on developing character, competence and community. The SUBJECT curriculum specifically meets the OCL statement of intent by focussing on character, competence and community in the following areas:

	<p>Character: Art allows our children to develop our moral compass: Where we fit in the world; understand our responsibilities to our communities and planet, value spirituality in others and ourselves, develop respect and social skills, and engage in the culture we live in and understand the cultures of others through art.</p>
	<p>Competence: Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education should engage, inspire and challenge children, equipping them with the knowledge and skills to experiment invent and create their own works of art, craft and design. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation.</p>
	<p>Community: Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education should engage, inspire and challenge children, equipping them with the knowledge and skills to experiment invent and create their own works of art, craft and design. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation.</p>

Implementation

To ensure our intent transfers into everyday classroom practice, we use current research in cognitive science to develop pedagogy and specific CPD to ensure subject content is expertly delivered. This is alongside individualised coaching in constantly striving to continually improve practice. Responsive feedback approaches, delivered through out highly effective one-to-one horizons approach, ensure each adult knows the relevant next steps to maximise learning opportunities.

Using research from Dan Williamson's Models of Memory, Sweller's Cognitive Load Theory, Rosenshine's Principles of Instruction and the thinking behind Ebbinghaus' Forgetting Curve, the curriculum is implemented effectively through a set of core concepts, developed for each curriculum area. This enables children to assimilate new information into growing schema as they move through the academy. By presenting new information to students as another example of these core concepts it allows them to process information in relation to previously learned knowledge and make connections.

The core concepts for Art:

Core Concepts in Religious Education				
Understanding	Generating	Making	Evaluating	Knowledge
Know the formal elements of art and recognise these in their own work and the work of others.	Exploring their ideas and recording their experiences	Become proficient in drawing, painting, sculpture, textiles, collage and print making	Evaluate and analyse creative works using the language of art, craft and design	Know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.

The curriculum is mapped using these core concepts. We plan for progression using the key points outlined in the impact section below. Lesson content is planned towards these progression points and follows the model of direct instruction, shared and modelled practice before culminating in independent practice and mastery. Specific knowledge is acquired through the knowledge organisers in each curriculum area and unit of study to ensure broad and balanced coverage and as a tool for children to add to, revise and structure that knowledge.

Discrete Art Lesson Structure:

- Do Now: review a skill or concept from the formal elements of art giving the pupils opportunity to revisit knowledge and key skills regularly. (5 minutes)
- I Do/We Do: Discrete teaching of the learning objective skill or knowledge. Teacher led modelling and guided practise mainly done in sketch books. (10 Minutes)
- You Do: independent practise of the skill taught in context linked to theme or artist study. (25 minutes)
- Exit Ticket: self or peer assessment opportunity against lesson objective. Opportunity to use the language of art to describe and evaluate work. (5 minutes)

Subject Delivery

Lesson Timings	Type of delivery
Art and Design is taught fortnightly as a skills lesson. In addition to this, there are weekly Art foci in the Thematic lesson, linked to the theme being taught and culminating in a piece demonstrating the skills developed in that half term.	The Art and Design lessons are a mixture of discrete to enable focus on the specific subject skills, although vocabulary is continually developed using sentence stems and tiers universally across the subject areas. In thematic lessons, Art is woven into the fabric of the themed weeks allowing children to practise and experiment with the language, knowledge and skills taught discreetly in the discrete timetable.

Annual Organisation per year group
Discrete teaching

Term	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Autumn 1	Drawing Formal elements – line, shape, colour. exploring dry materials	Drawing Formal elements – texture tone, space. Exploring dry materials	Drawing Still Life and Plants	Drawing 3D Shape and Architecture	Drawing Perspective/landscapes and cityscapes	Drawing Movement/events/animals
Autumn 2	Painting Texture, Colour and Space	Painting Seascapes Watercolour techniques	Painting George’s Marvellous Medicine – Quentin Blake illustrator study	Painting Volcanoes and landscapes with textures.	Painting Japanese Sumi-e Ink painting	Painting Painting from an initial sketch
Spring 1	Collage Combining materials to create images – Henri Matisse drawing with scissors.	Collage Collage Techniques Crumpling, tearing overlapping	Collage Natural materials – Andy Goldsworthy’s artist study	Collage Tessellation and Montage	Collage Textured Collages – painted paper – animal faces	Collage 3D Collage
Spring 2	Print Making Mono printing and found objects Fish	Print Making Press print Food	Print Making Relief printing blocks	Print Making Colour overlays	Print Making Lithograph and Collagraph	Printmaking Lino Print - Pop Art – Andy Warhol.
Summer 1	Sculpture Tinfoil figure sculptures Giacometti	Sculpture Collage sculptures and cardboard name sculptures – Joan Miro	Sculpture Modelling clay trees Klimt and leaf bowls	Sculpture 3D pinch pot monsters and coil pots	Sculpture Chihuly Plastic sculptures and Georgia O’Keefe Plastic Flowers	Sculpture Papier Mache lighthouses
Summer 2	Textiles Dip Dying Fabrics	Textiles Plaiting and Weaving Dream Catchers	Textiles 3D projects, cross stitch, and applique	Textiles Ed Johnetta Miller artists study quilting	Textiles Paste resist – pillow making	Textiles Indonesian Batik

Thematic Teaching

Term	Theme	Subject Focus	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Autumn 1	Who am I and who am I becoming?	Portraiture	Self Portrait Drawing	Self Portrait Picasso – oil pastels	Self Portrait Munch – Soft Pastels on cardboard	Self Portrait Rembrandt – colouring pencils	Self Portrait Frida Kahlo – drawing	Self Portrait -Di Vinci– Graded pencils
Autumn 2	Citizenship and the World	My physical environment	Landscape Painting Artist Study George Seurat	Landscape Painting Artist’s study JMW Turner	Landscape Painting Artist Study Monet	Landscape Painting Artist Study Hokusai	Landscape Painting Artist Study Henri Rousseau	Landscape Painting Artist Study Derain
Spring 1	Heritage and Culture	Craft Makers through History	Royal Portraits	Victorian Toys	Prehistoric Art	Roman Architecture	Viking Sculpture	Industrial Britain Through Art
Spring 2	Building a Sustainable World	Sustainable Goals	Textiles reusing t shirts	DT Focus	Sculpture Single Use Plastic Project	DT Focus	DT Focus	DT Focus
Summer 1	Building an Inclusive World		Keith Haring Artists Study Playground exhibition and performance art	Sculpture Olympic torch and medals	DT Focus	Black Artists that changed the world- Artists Study Alma Thomas, Romare Bearden and Chris Ofili	DT Focus	DT Focus

Impact

The ultimate test of the impact of the curriculum is in whether the students know what you want them to know, and what you think they should know. This has been carefully mapped against the core concepts for Art in the tables on the following pages.

To determine this, we check and monitor children's learning, providing teachers and students with information about progress and analysis of deliberate retrieval practice. We need to be able to fluidly use 'checking for understanding' techniques in the moment as well as being able to know what has been learnt and retained over time and the depth of that learning:

- We use checking for understanding techniques through **Socratic** quizzes and hinge questions to ensure we are aware of all students learning during the lesson and adapt the pace as necessary.
- Retrieval practice is built in where most impactful to interrupt the forgetting curve and secure constructs in long term memory.
- Depth of knowledge is then assessed through spaced quizzing, **end of unit assessment pieces** and Student Portfolios in Showbie.

Art Specific Impact Measures

In Art quizzing is used as a method of assessing pupils understanding at the end of a core concept to analyse the extent to which knowledge has been consolidated into long-term memory. Retrieval practice tasks throughout the lessons also interrupt the forgetting curve to enable faster access to prior learning. Pop tasks at the end of the theme pull together the learning for the subject under the core concept areas to consolidate learning and to prepare children to make links to the future learning in subsequent years.

Progression Points against the Core Concepts

Core Concepts	Progression Point 1 (KS1)	Progression Point 2 (LKS2)	Progression Point 3 (UKS2)
Understanding	<ul style="list-style-type: none"> ▪ Name all seven formal elements of art as line, shape, space, tone, texture, colour and form. 	<ul style="list-style-type: none"> ▪ Combining elements of art in their own works and recognising them in the work of their peers. 	<ul style="list-style-type: none"> ▪ Evaluating the elements of art in the work of others including craftsman and masters.
Generating	<ul style="list-style-type: none"> • Respond to ideas and starting points. • Explore ideas and collect visual information. • Explore different methods and materials as ideas develop. 	<ul style="list-style-type: none"> ▪ Develop ideas from starting points throughout the curriculum. ▪ Collect information, sketches and resources. ▪ Adapt and refine ideas as they progress. ▪ Explore ideas in a variety of ways. ▪ Draw for a sustained period of time at an appropriate level. 	<ul style="list-style-type: none"> ▪ Develop and imaginatively extend ideas from starting points throughout the curriculum. ▪ Collect information, sketches and resources and present ideas imaginatively in a sketchbook. ▪ Use the qualities of materials to enhance ideas. ▪ Spot the potential in unexpected results as work progresses. ▪ Work from a variety of sources including observation, photographs and digital images. ▪ Work in a sustained and independent way to create a detailed piece of work.

<p>Drawing</p> <ul style="list-style-type: none"> ▪ Draw lines of different sizes and thickness. ▪ Colour (own work) neatly following the lines. ▪ Show pattern and texture by adding dots and lines. ▪ Show different tones by using coloured pencils. ▪ Experiment with a range of dry materials ▪ Name, match and draw lines/marks from observations. ▪ Draw on different surfaces with a range of media. ▪ Observe and draw shapes from observations. ▪ Investigate tone by drawing light/dark lines, ▪ Investigate textures by describing, naming, rubbing ▪ range of media. Use differently textured and sized media. ▪ Draw 2D shapes accurately and in between objects. ▪ Invent new shapes. ▪ Investigate tone by drawing light/dark lines, light/dark patterns, light dark shapes etc. ▪ Begin to draw different lines and marks to represent textures. 	<p>Drawing</p> <ul style="list-style-type: none"> ▪ Sketch lightly (no need to use a rubber to correct mistakes). ▪ Use shading to show light and shadow. ▪ Use hatching and cross hatching to show tone and textures. ▪ Make marks and lines with a wide range of drawing implements e.g. charcoal, pencil, crayon, chalk pastels, pens etc. ▪ Create textures with a wide range of drawing implements. ▪ Experiment with ways in which surface detail can be added to drawings. ▪ Draw for a sustained period of time at an appropriate level. ▪ Begin to understand foundation lines as the start of a sketch. ▪ Begin to show an awareness of objects having a third dimension. ▪ Experiment with pencil and other implements to achieve variations in tone. ▪ Apply tone in a drawing in a simple way. 	<p>Drawing</p> <ul style="list-style-type: none"> ▪ Use different harnesses of pencils to show line, tone and texture. ▪ Begin to use simple perspective in their work using a single focal point and horizon. ▪ Begin to use a foreground, middle ground and background. ▪ Use a variety of techniques to add interesting effects (e.g. reflections, shadows, direction of sunlight). ▪ Use lines to represent movement. ▪ Begin to use ellipses to start sketches. ▪ Develop close observation skills using a variety of view finders. ▪ Use pastels to make a sgraffito. ▪ Further develop blending, scumbling and stippling techniques with dry media. ▪ Use dry media to make different marks, lines, patterns and shapes within a drawing. ▪ Use tone and value in sketches to create 3D form
<p>Painting</p> <ul style="list-style-type: none"> ▪ Use thick and thin brushes. ▪ Mix primary colours to make secondary. ▪ Add white to colours to make tints and black to colours to make tones. ▪ Create colour wheels. ▪ Use a variety of tools, found objects and techniques including different brush sizes and types ▪ Work on different scales ▪ Experiment with tools and techniques e.g. layering, mixing media, scraping through ▪ Create textured paint by adding sand, plaster. 	<p>Painting</p> <ul style="list-style-type: none"> ▪ Use a number of brush techniques using thick and thin brushes to produce shapes, textures, patterns and lines. ▪ Use watercolour paint to produce washes for backgrounds then add detail. ▪ Experiment with creating mood with colour. ▪ Experiment with different effects and textures inc. blocking in colour, washes, ▪ Use more specific colour language have knowledge of the colour wheel and tertiary colours. ▪ Select and move between brush sizes when needed. ▪ Mix tones, tints and shades 	<p>Painting</p> <ul style="list-style-type: none"> ▪ Sketch (lightly) before painting to combine line and colour. ▪ Create a colour palette based upon colours observed in the natural or built world. ▪ Use the qualities of watercolour and acrylic paints to create visually interesting pieces. ▪ Combine colours, tones and tints to enhance the mood of a piece. ▪ Use brush techniques and the qualities of paint to create texture.
<p>Collage</p> <ul style="list-style-type: none"> ▪ Create images from a variety of media e.g. photocopies material, fabric, crepe paper, magazines etc ▪ Arrange and glue materials to different backgrounds ▪ Collect, sort, name match colours appropriate for an image ▪ Fold, crumple, tear and overlap papers ▪ Work on different scales ▪ Draw and cut shapes for a collage 	<p>Collage</p> <ul style="list-style-type: none"> ▪ Select and arrange materials for a striking effect. ▪ Ensure work is precise. ▪ Create images with natural and man-made materials. ▪ Begin to sculpt media to create 3D collages ▪ Experiment with a range of collage techniques such as tearing, overlapping and layering to create images and represent textures. ▪ Use cool/warm colours as a way to group materials and select colours for a purpose. ▪ Tessellation and Mosaic 	<p>Collage</p> <ul style="list-style-type: none"> ▪ Mix textures (rough and smooth, plain and patterned). ▪ Combine visual and tactile qualities. ▪ Use coiling, overlapping, ▪ Add collage to a painted, printed or drawn background ▪ Work into a collage with a range of dry media. ▪ Begin to have an awareness of space in a collage. ▪ Use a range of different paper moulding techniques to create collage with a 3D aspect.

	<p>Sculpture</p> <ul style="list-style-type: none"> ▪ Use a combination of shapes. ▪ Use rolled up paper, straws, paper, card and clay as materials. ▪ Use techniques such as rolling, cutting, moulding and carving 	<p>Sculpture</p> <ul style="list-style-type: none"> ▪ Create and combine shapes to create recognisable forms (e.g. shapes made from nets or solid materials). ▪ Use clay and other mouldable materials. ▪ Add materials to provide interesting detail. ▪ Use frameworks (such as wire) to provide stability and form. ▪ Use coils to create pieces ▪ Use a joining technique to join piece of clay. 	<p>Sculpture</p> <ul style="list-style-type: none"> ▪ Show life-like qualities and real-life proportions or, if more abstract, provoke different interpretations. ▪ Use tools to carve and add shapes, texture and pattern. ▪ Include texture that conveys feelings, expression or movement. ▪ Combine visual and tactile qualities. ▪ Use frameworks (such as wire or moulds) to provide stability and form. ▪ Create sculpture using Papier Mache
	<p>Textiles</p> <ul style="list-style-type: none"> ▪ Join materials using glue and/or a stitch. ▪ Use plaiting. ▪ Use dip dye techniques. ▪ Tie knots ▪ Thread needles ▪ Use a basic running stitch ▪ Cut and shape fabric using scissors/snips ▪ Use a running stitch through pre-cut holes ▪ Apply decoration using beads, buttons, feathers etc 	<p>Textiles</p> <ul style="list-style-type: none"> ▪ Shape and stitch materials. ▪ Use basic cross stitch and back stitch. ▪ Colour fabric. ▪ Create weavings. ▪ Quilt, pad and gather fabric. ▪ Create and use dyes i.e. onion skins, tea, coffee. ▪ Select colours for a purpose. Use cool and warm colours in their work. ▪ Weave on a loom ▪ Thread a needle and use running, finishing and back stitch. ▪ Print on fabric 	<p>Textiles</p> <ul style="list-style-type: none"> ▪ Show precision in techniques. ▪ Choose from a range of stitching techniques. ▪ Combine previously learned techniques to create pieces. ▪ Use Batik techniques to dye and design fabric ▪ Use fabrics to create 3D structures ▪ Use a paste resists to design fabrics ▪ Build and weave on a loom ▪ Use different grades of threads and needles ▪ Rethread a needle when used up ▪ Use a whip stitch, back stitch and blanket stitch
	<p>Print Making</p> <ul style="list-style-type: none"> ▪ Use repeating or overlapping shapes. ▪ Mimic print from the environment ▪ Use objects to create prints (e.g. fruit, vegetables or sponges). ▪ Press, roll, rub and stamp to make prints. ▪ Print with a range of hard and soft materials e.g. corks, pen barrels, sponge ▪ Take simple prints i.e. mono - printing ▪ Design more repetitive patterns 	<p>Print Making</p> <ul style="list-style-type: none"> • Use layers of two or more colours. • Replicate patterns observed in natural or built environments. • Make printing blocks (e.g. from coiled string glued to a block). • Create simple printing blocks with press print • Experiment with overprinting motifs and colour • Print on fabrics • Create printing blocks using a relief or impressed method • Use lines and marks to create texture in a print. 	<p>Print Making</p> <ul style="list-style-type: none"> ▪ Build up layers of colours. ▪ Create an accurate pattern, showing fine detail. ▪ Use a range of visual elements to reflect the purpose of the work. ▪ Print with an understanding of lettering ▪ Explore the process of Collagraphy ▪ Explore the process of Lithography ▪ Explore the process of Lino printing ▪ Create printing blocks by simplifying an initial sketch book idea ▪ Work into prints with a range of media e.g. pens, colour pens and paints ▪ Use tessellation in prints. ▪ Use a range of materials to create impressed and relief printing blocks.
Evaluating	<ul style="list-style-type: none"> • Know that art has its own language and begin to use some of this vocabulary to describe their own work. 	<ul style="list-style-type: none"> • Comment on artworks using visual language. 	<ul style="list-style-type: none"> • Comment on artworks with a fluent grasp of visual language.
Knowledge	<ul style="list-style-type: none"> ▪ Describe the work of notable artists, artisans and designers. • Use some of the ideas of artists studied to create pieces. 	<ul style="list-style-type: none"> ▪ Replicate some of the techniques used by notable artists, artisans and designers. • Create original pieces that are influenced by studies of others. 	<ul style="list-style-type: none"> ▪ Give details (including own sketches) about the style of some notable artists, artisans and designers. ▪ Show how the work of those studied was influential in both society and to other artists. • Create original pieces that show a range of influences and styles.