Our Art and Design Vision – St Nicholas CE Primary

At St Nics we believe every child is an artist. We aim for all children to explore and develop their skills and creativity using a wide range of media, realising that art isn't about getting the right answer, or creating the perfect piece. We value the use of sketchbooks and encourage the use of experimentation, innovation and exploration.

Using the Cornerstones curriculum, art and design is planned to ensure the progression of skills and to build upon the children's previous knowledge through a project-based approach. We think it is important that children study a wide range of artists, designers, architects and sculptors, both past and present, and that in particular we think it is essential they should learn about a range of diverse creatives who reflect the society and world in which we live.

As our children progress through the school, they revisit media and techniques to help them to explore their own style and allow the freedom to experiment. We also strive to ensure the children get an opportunity to be involved in wider artistic experiences, both in and out of school, using opportunities within the local academy trust to do this.

We want our children to leave us as confident, capable and respectful artists who understand that art is created for many purposes and is accessible to all.

Implementation

The curriculum incorporates the statutory requirements of the National Curriculum 2014 and other experiences and opportunities which best meet the learning and developmental needs of the children in our school.

In our school:

- All children follow a program of progressive skills in art and design. These take place in discrete art and design lessons and also as a means of communication in other wider curriculum subjects.

- Wherever possible, first hand experiences and real things are used to stimulate art and design activities, such as our own Forest School. Teaching is done in whole class groups followed by group and individual work. New techniques and skills are modelled, and examples of work are shown to the children.

- In group and individual work, pupils have the opportunity to investigate, explore and develop ideas and techniques. They are also involved in evaluating their work, celebrating success and identifying areas for improvement.

- Art activities are scaffolded or extended where needed, to ensure that all pupils can access the tasks and have an appropriate level of challenge. Opportunities for using and extending art skills are built into lessons in other subjects.

- At St Nics we ensure that children also have access to contemporary (20th and 21st century) artists as well as more traditional ones, that are perhaps more relevant to children today. We have worked hard to include a wide range of diverse artists within our art and design curriculum, to help challenge stereotypes and celebrate the diverse world in which we live.

- Cross curricular opportunities for further learning and development in the arts are built into planning of all subjects as a means of enhancing the children's learning opportunities. These may be in the form of visiting performing arts groups, museums, galleries, such as the Oxford MOMA and other venues. We regularly take children to King Alfred's Academy yearly art exhibition to help inspire them and see their own work displayed within a gallery setting, as we submit a selection of the children's work to the exhibition. In addition, we have taken whole school and class opportunities to create our own art gallery exhibitions, where we have invited member of the school and wider community, such as the whole school art exhibition focussed around Traveller heritage.

- In the early years there is continuous provision of art and design opportunities: these activities make important contributions to children's development in the areas of Expressive Arts and Design and Communication and Language. They are also important in children's Personal, Social and Emotional development. Art is covered in art lessons, continuous provision and as a means of communication and learning in other curriculum areas. Focus artists have been introduced to the early years curriculum, to encourage exploration and expose the children to the work of diverse artists.

Impact

Each pupil will:

Experience a broad, balanced arts curriculum, with an emphasis on the development of understanding and skills in art and design.

- From KS1, build up a sketchbook with original examples and photographs of work undertaken and creative artists studied, in order to allow children to look back and build on what they have worked on and to show progression of skills and knowledge.

- Experience the arts through other areas of the curriculum.

- Be given a wide range of opportunities to express themselves creatively.

- Begin to develop awareness of the emotional impact the arts have on themselves and on an audience.

- Have their progress assessed through the Cornerstones assessment programme, with reviews to assess gaps and to build in revisiting opportunities and skill progression.

Art and Design Progression Map St Nics 2020- 2024 – Based Around Cornerstones

Big idea	Aspect	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Humankind	Human form	Represent the human face, using drawing, painting or sculpture, from observation, imagination or memory with some attention to facial features. A human face includes features, such as eyes, nose, mouth, forehead, eyebrows and cheeks. **covered x 3** optional	Represent the human form, including face and features, from observation, imagination or memory. A drawing, painting or sculpture of a human face is called a portrait. **covered**	Draw, paint or sculpt a human figure in a variety of poses, using a range of materials, such as pencil, charcoal, paint and clay. Artists draw, paint or sculpt human forms in active poses. **covered x 2** optional	Explore and develop art that uses the human form to create a narrative, using ideas from contemporary or historical starting points. Art can be developed that depicts the human form to create a narrative. **covered x 4**	Explore and create expression in portraiture. A portrait is a picture of a person that can be created through drawing, painting and photography. Artistic movements or artists that communicate feelings through portraiture include the Expressionists. **covered x 2**	Use distortion, abstraction and exaggeration to create interesting effects in portraiture or figure drawing. In art, distortion is an alteration to an original shape, abstraction refers to art that doesn't depict the world realistically and exaggeration is the depiction of something that is larger than in real life. **covered x 2**
Creativity	Creation	Design and make art to express ideas. Ideas can be created through observation (looking closely), imagination (creating pictures in the mind) and memory (remembering experiences from the past). **covered x 2** optional x 7	Select the best materials and techniques to develop an idea. Materials and techniques that are well suited to different tasks include ink; smooth paper and polystyrene blocks for printing; hard and black pencils and cartridge paper for drawing lines and shading; poster paints, large brushes and thicker paper for large, vibrant paintings and clay, clay tools and slip for sculpting. **covered x 10** optional x 4	Use and combine a range of visual elements in artwork. Visual elements include colour, line, shape, form, pattern and tone. **covered x 9** optional x 4	Develop techniques through experimentation to create different types of art. Materials, techniques and visual elements, such as line, tone, shape, pattern, colour and form, can be combined to create a range of effects. **covered x 12** optional x 10	Produce creative work on a theme, developing ideas through a range of preliminary sketches or models. Preliminary sketches and models are usually simple line drawings or trial pieces of sculpture that are created to explore ideas and techniques and plan what a final piece of art will look like. **covered x 13** optional x 7	Create innovative art that has personal, historic or conceptual meaning. In conceptual art, the idea or concept behind a piece of art is more important than the look of the final piece. **covered x 3** optional x 5

Generation of ideas	Communicate their ideas simply before creating artwork. Discussion and initial sketches can be used to communicate ideas and are part of the artistic process. covered x 2 / optional x 2	Make simple sketches to explore and develop ideas. A sketch is a quickly-produced or unfinished drawing, which helps artists develop their ideas. covered x 2 / optional x 2	Use preliminary sketches in a sketchbook to communicate an idea or experiment with a technique. Preliminary sketches are quick drawings that can be used to inspire a final piece of artwork. They are often line drawings that are done in pencil. covered x 5 / optional x 4	Create a series of sketches over time to develop ideas on a theme or mastery of a technique. Artists use sketching to develop an idea over time. covered x 2 / optional	Review and revisit ideas and sketches to improve and develop ideas. Ways to review and revisit ideas include annotating sketches and sketchbook pages, practising and refining techniques and making models or prototypes of the finished piece. covered x 3 / optional	Gather, record and develop information from a range of sources to create a mood board or montage to inform their thinking about a piece of art. A mood board is an arrangement of images, materials, text and pictures that can show ideas or concepts. A montage is a set of separate images that are related to each other and placed together to create a single image. covered / optional x 6
Evaluation	Say what they like about their own or others' work using simple artistic vocabulary. Aspects of artwork that can be discussed include subject matter, use of colour and shape, the techniques used and the feelings the artwork creates. covered x 3 / optional x 3	Analyse and evaluate their own and others' work using artistic vocabulary. Aspects of artwork to analyse and evaluate include subject matter, colour, shape, form and texture. covered	Make suggestions for ways to adapt and improve a piece of artwork. Suggestions for improving or adapting artwork could include aspects of the subject matter, structure and composition; the execution of specific techniques or the uses of colour, line, texture, tone, shadow and shading. covered x 4 / optional x 2	Give constructive feedback to others about ways to improve a piece of artwork. Constructive feedback highlights strengths and weaknesses and provides information and instructions aimed at improving one or two aspects of the artwork, which will improve the overall piece. covered / optional	Compare and comment on the ideas, methods and approaches in their own and others' work. Ideas are the new thoughts and messages that artists have put into their work. Methods and approaches are the techniques used to create art. covered x 2 / optional	Adapt and refine artwork in light of constructive feedback and reflection. Strategies used to provide constructive feedback and reflection in art include using positive statements relating to how the learning intentions have been achieved; asking questions about intent, concepts and techniques used and providing points for improvement relating to the learning intention. covered x 4

Materials	Malleable materials	Manipulate malleable materials by squeezing, pinching, pulling, pressing, rolling, modelling, flattening, poking, squashing and smoothing. Malleable materials include rigid and soft materials, such as clay, plasticine and salt dough. covered x 4 optional x 2	Press objects into a malleable material to make textures, patterns and imprints. Malleable materials, such as clay, plasticine or salt dough, are easy to shape. Interesting materials that can make textures, patterns and imprints include tree bark, leaves, nuts and bolts and bubble wrap. covered optional	Create a 3-D form using malleable or rigid materials, or a combination of materials. Malleable materials, such as clay, papier-mâché and Modroc, are easy to change into a new shape. Rigid materials, such as cardboard, wood or plastic, are more difficult to change into a new shape and may need to be cut and joined together using a variety of techniques. covered x 7 optional x 4	Use clay to create a detailed 3-D form. Techniques used to create a 3-D form from clay include coiling, pinching, slab construction and sculpting. Carving, slip and scoring can be used to attach extra pieces of clay. Mark making can be used to add detail to 3-D forms. covered x 3 optional x 3	Create a relief form using a range of tools, techniques and materials. Relief sculpture projects from a flat surface, such as stone. High relief sculpture clearly projects out of the surface and can resemble a freestanding sculpture. Low relief, or bas-relief sculptures do not project far out of the surface and are visibly attached to the background. covered x 3	Create a 3-D form using malleable materials in the style of a significant artist, architect or designer. A 3-D form is a sculpture made by carving, modelling, casting or constructing. covered x 5
	Paper and fabric	Use textural materials, including paper and fabric, to create a simple collage. Collage is an art technique where different materials are layered and stuck down to create artwork. covered x 5 optional x 2	Create a range of textures using the properties of different types of paper. Art papers have different weights and textures. For example, watercolour paper is heavy and has a rough surface, drawing paper is of a medium weight and has a fairly smooth surface and handmade paper usually has a rough, uneven surface with visible fibres. Different media, such as pastels, or watercolour paint, can be added to papers to reveal texture and the rubbing technique, frottage, can be	Weave natural or man-made materials on cardboard looms, making woven pictures or patterns. Warp and weft are terms for the two basic components used in loom weaving. The lengthwise warp yarns are fixed onto a frame or loom, while the weft yarns are woven horizontally over and under the warp yarns. covered / used to create a range of effects on different papers. covered	Use a range of stitches to add detail and texture to fabric or mixed-media collages. Stitches include running stitch, cross stitch and blanket stitch. covered	Make and use paper to explore traditional crafting techniques. A traditional technique for making paper is soaking paper and blending it to make pulp, straining the pulp through wire mesh, tapping the paper onto absorbent cloth to remove moisture and pressing the paper between weighted wooden boards for at least two days. covered x 2	Combine the qualities of different materials including paper, fabric and print techniques to create textural effects. Materials have different qualities, such as rough or smooth, hard or soft, heavy or light, opaque or transparent and fragile or robust. These different qualities can be used to add texture to a piece of artwork. covered x 4 optional

Paint	Identify and use paints in the primary colours. The primary colours are red, yellow and blue. covered x 3 optional	Identify and mix secondary colours. The secondary colours are green, purple and orange. These colours can be made by mixing primary colours together. covered	Identify, mix and use contrasting coloured paints. Examples of contrasting colours include red and green, blue and orange, purple (violet) and yellow. They are obviously different to one another and are opposite each other on the colour wheel. covered x 2	Identify, mix and use warm and cool paint colours to evoke warmth or coolness in a painting. Warm colours include orange, yellow and red. They remind the viewer of heat, fire and sunlight. They can make people feel happy and they look like they are in the foreground of a picture. Cool colours include blue, green and magenta. Cool colours remind the viewer of water, ice, snow and the sky. They can make people feel calm or lonely and they recede into the background of a picture. covered x 3 optional	Mix and use tints and shades of colours using a range of different materials, including paint. A tint is a colour mixed with white, which increases lightness, and a shade is a colour mixed with black, which increases darkness. covered	Use colour palettes and characteristics of an artistic movement or artist in artwork. Different artistic movements often use colour in a distinctive way. Expressionist artists use intense, non-naturalistic colours. Impressionist artists use complementary colours. Fauvist artists use flat areas or patches of colour. Naturalist artists use realistic colours. covered x 2 optional x 6
Pencil, ink, charcoal and pen	Use soft and hard pencils to create different types of line. Soft pencils create darker lines and are marked with a B for black. Hard pencils create lighter lines and are marked with an H for hard. Different types of line include zigzag, wavy, curved, thick and thin. covered optional x 2	Use the properties of pencil, ink and charcoal to create different patterns, textures and lines, and explore shape, form and space. Textures include rough, smooth, ridged and bumpy. Tone is the lightness or darkness of a colour. Pencils can create lines of different thicknesses and tones and can also be smudged. Ink can be used with a pen or brush to make lines and marks of varying thicknesses, and can be mixed with water and brushed on paper as a wash. Charcoal can be used to create lines of different thicknesses and tones, and can be rubbed onto paper and smudged. covered	Add tone to a drawing by using linear and cross hatching, scumbling and stippling. Hatching, cross-hatching and shading are techniques artists use to add texture and form. covered x 5 optional	Use the properties of pen, ink and charcoal to create a range of effects in drawing. Pen and ink create dark lines that strongly contrast with white paper. Pen and ink techniques include hatching (drawing straight lines in the same direction to fill in an area), cross-hatching (layering lines of hatching in different directions), random lines (drawing lines of a variety of shapes and lengths) and stippling (using small dots). Light tones are created when lines or dots are drawn further apart and dark tones are created when lines or dots are drawn closer together. covered x 3 optional	Use pen and ink (ink wash) to add perspective, light and shade to a composition or model. Ink wash is a mixture of India ink and water, which is applied to paper using a brush. Adding different amounts of water changes the shade of the marks made. Ink wash can be used to create a tonal perspective, light and shade. covered x 4	Use line and tone to draw perspective. Line is the most basic element of drawing and can be used to create outlines, contour lines to make images three-dimensional and for shading in the form of cross-hatching. Tone is the relative lightness and darkness of a colour. Different types of perspective include one-point perspective (one vanishing point on the horizon line), two-point perspective (two vanishing points on the horizon line) and three-point perspective (two vanishing points on the horizon line and one below the ground, which is usually used for images of tall buildings seen from above). covered

	Printing	Make simple prints and patterns using a range of liquids including ink and paint. A print is a shape or image that has been made by transferring paint, fabric paint, ink or other media from one surface to another. **covered**	Use the properties of various materials, such as clay or polystyrene, to develop a block print. A block print is made when a pattern is carved or engraved onto a surface, such as clay or polystyrene, covered with ink, and then pressed onto paper or fabric to transfer the ink. The block can be repeatedly used, creating a repeating pattern. **covered x 2**	Make a two-colour print. A two-colour print can be made in different ways, such as by inking a roller with two different colours before transferring it onto a block, creating a full print then masking areas of the printing block before printing again with a different colour or creating a full print then cutting away areas of the printing block before printing again. **covered**	Combine a variety of printmaking techniques and materials to create a print on a theme. Different printmaking techniques include monoprinting, engraving, etching, screen printing and lithography. **covered**	Add text or photographic samples to a print. Some artists use text or photographic images to add interest or meaning to a print. **covered** optional	Use the work of a significant printmaker to influence artwork. Printmakers create artwork by transferring paint, ink or other art materials from one surface to another. **covered x 3** optional
Nature	Natural art	Make transient art and pattern work using a range of natural materials. Transient art is moveable, non-permanent and usually made of a variety of objects and materials. Natural materials, such as grass, pebbles, sand, leaves, pine cones, seeds and flowers, can be used to make transient art. **covered x 3**	Draw, paint and sculpt natural forms from observation, imagination and memory. Natural forms are objects found in nature and include flowers, pine cones, feathers, stones, insects, birds and crystals. **covered x 4** optional x 2	Use nature and natural forms as a starting point for artwork. Nature and natural forms can be used as a starting point for creating artwork. **covered x 2**	Represent the detailed patterns found in natural phenomena, such as water and weather. Natural patterns from weather and water are often used as a subject matter. **covered** optional	Record natural forms, animals and landscapes with clarity, using digital photography. Various techniques can help children to take clear, interesting photographs, such as using auto mode, pausing and focusing before taking a picture, using the rule of thirds (imagining the view is split into three equal, horizontal sections and positioning key elements in the thirds), avoiding taking pictures pointing towards a light source and experimenting with close-ups, unusual angles and a range of subjects. **covered x 6**	Create art inspired by or giving an environmental message. Environmental art addresses social and political issues relating to natural and urban environments. **covered** optional x 2

Place	Landscapes	Draw or paint a place from memory, imagination or observation. Drawings or paintings of locations can be inspired by observation (looking closely), imagination (creating pictures in the mind) and memory (remembering places from the past). **covered** optional	Draw or paint features of landscape from memory, imagination or observation, with some attention to detail. A landscape is a piece of artwork that shows a scenic view. **covered x 2**	Draw, paint or photograph an urban landscape. An urban landscape is a piece of artwork that shows a view of a town or city. **covered x 2** optional	Choose an interesting or unusual perspective or viewpoint for a landscape. Art can display interesting or unusual perspectives and viewpoints. **covered** optional	Use a range of materials to create imaginative and fantasy landscapes. Imaginative and fantasy landscapes are artworks that usually have traditional features of landscapes, such as plants, physical and human features, but they have been created from the artist's imagination and do not exist in the real world. **covered x 3**	Draw or paint detailed landscapes that include perspective. Perspective is the art of representing 3-D objects on a 2-D surface. **covered**
Comparison	Compare and contrast	Identify similarities and differences between two or more pieces of art. Similarities and differences between two pieces of art include the materials used, the subject matter and the use of colour, shape and line. **covered** optional x 4	Describe similarities and differences between artwork on a common theme. Common themes in art include landscapes, portraiture, animals, streets and buildings, gardens, the sea, myths, legends, stories and historical events. **covered x 2** optional x 4	Compare artists, architects and designers and identify significant characteristics of the same style of artwork, structures and products through time. Explorations of the similarities and differences between pieces of art, structures and products from the same genre could focus on the subject matter, the techniques and materials used or the ideas and concepts that have been explored or developed. **covered x 3** optional x 3	Compare and contrast artwork from different times and cultures. Artwork has been used at different times and in different cultures to express ideas about storytelling, religion and intellectual satisfaction. Similarities and differences between artwork can include the subject matter, style and use of colour, texture, line and tone. **covered x 2** optional	Describe and discuss how different artists and cultures have used a range of visual elements in their work. Visual elements include line, light, shape, colour, pattern, tone, space and form. **covered** optional x 5	Compare and contrast artists' use of perspective, abstraction, figurative and conceptual art. Perspective is the representation of 3-D objects on a 2-D surface. Abstraction refers to art that doesn't depict the world realistically. Figurative art is modern art that shows a strong connection to the real world, especially people. Conceptual art is art where the idea or concept behind the piece is more important than the look of the final piece. **covered x 4** optional x 3

Significance	Significant people, artwork and movements	Describe and explore the work of a significant artist. Words relating to colour, shape, materials and subject matter can be used to explore works by significant artists. covered x 5 optional x 3	Explain why a painting, piece of artwork, body of work or artist is important. Works of art are important for many reasons: they were created by famous or highly skilled artists; they influenced the artwork of others; they clearly show the features of a style or movement of art; the subject matter is interesting or important; they show the thoughts and ideas of the artist or the artist created a large body of work over a long period of time. covered	Work in the style of a significant artist, architect, culture or designer. The work of significant artists, architects, cultures and designers has distinctive features, including the subject matter that inspires them, the movement to which they belong and the techniques and materials they have used. covered optional	Explain the significance of art, architecture or design from history and create work inspired by it. Historical works of art are significant because they give the viewer clues about the past through the symbolism, colours and materials used. covered optional x 3	Investigate and develop artwork using the characteristics of an artistic movement. Artistic movements include Expressionism, Realism, Pop Art, Renaissance and Abstract. covered	Explain the significance of different artworks from a range of times and cultures and use elements of these to create their own artworks. Works of art can be significant for many reasons. For example, they are created by key artists of an artistic movement; have influenced other artists; have a new or unique concept or technique or have a famous or important subject. covered x 6 optional x 6