

# Askwith Primary School

## Art and Design rationale

'Art to the child is more than a matter of painting pictures or making objects. It is a means by which he/she expresses his/her individuality and communicates his/her ideas about him/herself about his/her world.'

Jane Cooper Bland

'Since every child is born with the power to create, that power should be released early and developed wisely. It may become the key to joy and wisdom and possibly self-realisation. Whether the child becomes an artist is immaterial.'

Florence Case

Our planning, teaching and assessment of the curriculum is informed by the nine principles of cognitive science (Daniel Willingham). This includes the 'must haves' or the end states in the child's mind and the 'could dos' or the teacher behaviours that alter the states in the child's mind. In art and design, we recognise the 'must haves' as the alteration to long-term memory that allows children to retrieve substantive and disciplinary knowledge fluently, and to have a positive self-image as a learner. We recognise the 'could dos' as sequenced lessons in art of the essential knowledge, the explicit teaching of vocabulary and abstract concepts, retrieval practice for knowledge and interleaving. Our intent is that the children know more, remember more and therefore do more. To this end, it is vital that building our pupil's characters so that they are responsible, respectful, resilient and robust is an embedded part of our ethos which permeates all aspects of our school and wider curriculum.

Intent	Implementation
<p>All knowledge from 2021-2022 is embedded for all year groups</p> <p>The art and design curriculum starts in Early Years</p> <p>Monitoring and evaluation continues to be robust and role of TAs developed in this process</p> <p>The planning, teaching and assessment of the art curriculum is informed by the nine principles of cognitive science (Daniel Willingham)</p>	<ul style="list-style-type: none"><li>• All knowledge checks for all pupils include connected knowledge from the previous units of learning in order to ensure there are no gaps or forgotten knowledge</li><li>• All gaps or forgotten knowledge to be addressed prior to teaching new knowledge</li><li>• Planning demonstrates the sequential steps of essential knowledge acquired from Reception to Year 6</li><li>• The art and design curriculum is aligned to Expressive Arts and Design the Early Years framework</li><li>• No more marking approach to art</li><li>• Sketch book scrutiny</li><li>• Drop-ins planned</li><li>• Timetabled lesson studies for TAs</li><li>• Planning and learning journeys consider the essential knowledge and how to guide the pupil's thinking</li><li>• Planning demonstrates an obvious progression of skills and knowledge throughout the school</li></ul>

All staff have an up-to-date knowledge of dialogic/cognitive science principles throughout the school

Art is taught through deliberate practice in a supportive environment which enables pupils to improve their fluency leading to mastery and an alteration to their LTM

Art and design vocabulary is built systematically across all year groups

Writing is valued/prioritised in art and design

Oracy is taught deliberately, explicitly and systematically across the school and throughout

- Working memory capacity is considered when planning and teaching
  - Blocking allows pupils sufficient time to become fluent in their knowledge
  - Curriculum meets the needs of all pupils; pupils are provided with the appropriate level of challenge
  - Pupils have the opportunity to deliberately practise newly acquired knowledge
  - Mini knowledge checks and full knowledge checks will ensure that this knowledge is embedded in their LTM and that all pupils meet their endpoints
  - Pupils articulate how they know more, remember more and therefore do more
  - Instil growth mindset ethos which talks about successes and failures in terms of effort rather than ability (4Rs)
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- Training programme for all staff
  - Series of lesson studies for TAs
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- A balanced art curriculum is planned and sequenced appropriately in order to develop the skills required to create final pieces of work that demonstrate knowledge of a particular technique or style (See planning ladders)
  - Rolling programmes are carefully planned to show progression in knowledge for each class, and to build knowledge from one class to another
  - Pupils given opportunities to deliberately ~~practise~~[practise](#) newly acquired knowledge
  - Connected knowledge to be re-visited before new ideas are introduced. Misconceptions are diagnosed and discussed
  - Art and design is taught through deliberate practice to ensure the recall of essential knowledge is fluent and there is an alteration to LTM
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- The acquisition of vocabulary is planned into each unit of essential knowledge, prior vocabulary and current vocabulary is identified
  - Staff refresher training to ensure up-to-date knowledge
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- Transcription opportunities are planned into each unit
  - Expectations of composition are the same across all curriculum areas (writing checklists)

Further develop pupils' understanding of how feedback contributes to knowledge build up and positive attitudes to learning

Pupils will develop a love of art and design, articulating their opinions where appropriate. Thus building character

Artists studied reflect a balance of gender, ethnicity, culture and religion across all year groups

Artsmark award will be achieved in 2023

Reading is prioritised in art and design

Enhancements/leadership opportunities reflect needs 2022-2023 including living in modern Britain

Art rationale is updated where relevant

- Family group focus - children to discuss learning in art
- Work scrutiny focuses on examples of high quality feedback
- Pupil discussions re: how is the feedback helping them?
- Pupils present the impact of feedback to Parents/LGB
- CEO/governors question pupils on the impact of feedback
- Pupils given opportunities to become critical thinkers and have sufficient cultural capital to transition to year 7 and beyond successfully
- Pupils will undertake studies of artists and designers and critically appraise known artists/designers work, offering their opinions where appropriate
- Knowledge of styles and techniques will be used to appraise their own and others' work
- The curriculum offer at Askwith will be enhanced by further developing the range of artists from different cultures
- Art and Design to promote diversity and be used to express individual pupil's personal and cultural identity
- Pupils given the opportunity to gain the necessary knowledge and understanding to appreciate a range of art forms and artists/ designers from a wide range of cultures
- An arts week to align the arts (art and design, music and drama) in order to embrace the traditions of a chosen culture
- Opportunities are given across all year groups for reading (see table). For example, age appropriate artist studies
- Increase leadership opportunities in art and design across the school for all pupils
- Rolling programme of arts visits and visitors (see table)
- Arts week planned to reflect multi-cultural Britain
- Evidence informed practice continues to inform effectiveness of art rationale

\*Each year all previous artists and styles (where appropriate) should be ordered on a time line in order to help with recall.

At Askwith Primary School, we believe that **all** children's education begins in Early Years (this includes SEND, EAL, PP and vulnerable children).

'Children develop quickly in the early years and a child's experiences between birth and age five have a major impact on their future life chances.' *EYFS Statutory Framework, 2021*

Our curriculum is aligned to the Early Years Framework and shows the sequential steps of essential knowledge acquired from Reception to Year 6. We have a determined approach that drives us to ensure that all children meet the expected standard in art and have the knowledge required for secondary school. Our intent is that all children know more, remember more and do more. As our art and design curriculum is broad and balanced, it provides a wealth of opportunity to embrace artists, designers and their work from both our locality and a wider range of cultures and religions. **Fundamental British Values, SMSC and global themes** are an integral part of this and are threaded through whenever relevant. We strongly believe that our art and design curriculum will facilitate the development of our children's cultural capital in order for them to become good UK and global citizens. Art and Design should promote diversity and be used to express the children's personal and cultural identity.

### **SMSC in art and design**

Spiritual, moral, social and cultural attributes are developed in our pupils throughout the art and design curriculum:

**Spiritual** education in art and design is encouraged through experiencing and responding emotionally to pieces of artwork as well as the creative process. Pupils are given the opportunity to reflect on the beauty and wonder of artistic expression.

**Moral** education art and design involves pupils expressing their own response and emotions. Critical discussion in response to a wide variety of art forms enables pupils to discuss moral and social dilemmas such as whether graffiti is a form of art or vandalism.

**Social** education in art and design involves group collaboration enabling pupils to develop social skills such as co-operation and mutual agreement. Art provides the opportunity to explore and express ideas and feelings. Pupils will develop their ability to discussing their beliefs, feelings, values and responses to personal experiences in a mutually respectful environment.

**Cultural** education in art and design involves students developing an aesthetic appreciation of the arts drawn from a wide variety of cultures, traditions and diversity of genres. Pupils are given the opportunity to explore a range of cultures, including their own, and are able to

recognise and embrace differences. Pupils are encouraged to make connections between different cultures.

### Vocabulary in art and design

Our dialogic approach is integral to our practice. All classrooms are language-rich and support children to develop their bank of vocabulary and language. All teachers know that there are different tiers of vocabulary and that vocabulary can be vertical and horizontal in meaning. Alongside our dialogic approach, each classroom consistently displays tier two vocabulary that comes from classroom dialogue on 'What Do Words Mean?' displays and each topic display board includes key words. This tends to be subject-specific, tier three vocabulary. The vocabulary for each unit of knowledge is identified and pre-planned including previously taught vocabulary and current vocabulary (see essential knowledge overviews). This vocabulary is discussed as it arises within the context of the lesson in all years and the vocabulary is also taught/reinforced during weekly vocabulary sessions in years 1-6. All classrooms are literature-rich and high-quality topic books/texts are chosen to provide reading opportunities within each unit of knowledge.

### Substantive and disciplinary knowledge in art and design

**Substantive knowledge** in art is based on the knowledge of the 7 elements of art. Although not directly taught at primary level, the children will also develop an awareness of the 7 principles of art. These are:

7 elements of art	7 principles of art
<ul style="list-style-type: none"><li>• line</li><li>• shape</li><li>• colour</li><li>• form</li><li>• value</li><li>• texture</li><li>• space</li></ul>	<ul style="list-style-type: none"><li>• balance</li><li>• contrast</li><li>• emphasis</li><li>• pattern</li><li>• rhythm</li><li>• variety</li><li>• unity</li></ul>

The children will work through a range of disciplines: drawing, painting, printing, texture, collage, 3D work and digital art in order to explore the 7 elements. Substantive knowledge can be categorised as declarative knowledge - the 'know what' and procedural knowledge - the 'know how'. In art and design, declarative knowledge is the facts associated with styles and techniques, for example: knowing that mixing red and blue will create purple. Procedural knowledge is the practical application of knowledge, for example: creating a specific colour to match a given criteria or using a particular style of painting effectively. The substantive knowledge within these elements is progressive from Reception to year 6. Vocabulary is taught explicitly and deliberately practised and applied to different units of knowledge

within and across year groups. Substantive knowledge is also the knowledge of known artists/designers, their style and period of art. Purposeful and natural links to other elements of art and design/artists and designers as well as other subject areas are identified in order to connect essential knowledge. Such links will help to mitigate any learning loss due to COVID closure/non-attendance.

**Disciplinary knowledge** in art and design is the interpretation of the elements, how they can be used and combined in order to create a specific and desired effect. It is also the critical evaluation of artists work; evaluating style and technique and having the ability to appraise a piece of work. It requires a meta-cognitive approach.

For example, when children have an understanding of basic colour theory, they can build their own reasoned choices when deciding on a colour palette for a specific outcome based on their knowledge of the visual effects of how colours mix, match or contrast with each other.

Disciplinary knowledge is taught in lower and upper KS2 when children have secure knowledge of the relevant substantive concepts.

### **Why this, why now?**

The rolling programme of units of knowledge allows for mixed year classes to acquire essential knowledge over two years (year A and year B). Images encourage children to think about and understand the world in a visual way. The ability to observe the world around them more closely as they work allows them to see shapes, shadows, and different shades of colour. As a result, this helps them to pay more attention to the details that surround them and facilitates the visual sensitivity of children towards the world.

### **Why this, why now? Drawing:**

Drawing plays a fundamental part of the art and design curriculum. As a result, units of knowledge are taught in the autumn term in both year A and B and alternate between mark making/ lines and composition. Each year, the children use viewfinders and create quick studies or more detailed observational drawings in order to practise their skills.

#### ➤ Mark making/line (Year B)

Reception children begin their journey through drawing by experimenting with mark making in a creative and expressive way using a range of materials such as pencils, pens and chalks.

Year 1 and 2 children then use different grades of pencils and experiment with different types of line.

Year 3 and 4 children build on this by using a wider range of pencil grades and lines in order to create dark and light tones.

Year 5 and 6 children make more sophisticated choices when deciding on lines to demonstrate texture, shading and detail. They create more realistic images with more defined tonal qualities and use shading to demonstrate the direction of light and shadow.

### ➤ Composition (Year A)

Year 1 and 2 children start by looking at the placement and size of an object on the page in order to begin to develop their spatial awareness. They use the local environment and landscape drawings.

Year 3 and 4 children focus on developing their knowledge of scale and proportion to make still life images look more realistic and use the 3 elements of composition in landscape drawings.

This knowledge is built on during years 5 and 6 in which the children look at different ways that drawings can be composed (e.g. balanced and steelyard) and use one point perspective to give their work more depth.

Each term, all children respond artistically to the music from our chosen great composer which enables them to deliberately practise mark making and line.

### **Why this, why now? Painting:**

Painting not only improves neurological and motor skills, it also has many positive effects on children's character and personality. When children paint, they express themselves through colours and open their imaginations to a world of possibilities. Children can gather their experiences of the world and transform them as they create with colours. At the same time, they form new connections and relationships through their creative minds.

Units of knowledge are taught in both year A and B and alternate between paint techniques (year A) and colour theory (year B). Colour and colour theory form the foundation of art as well as design. Colour theory is both the science and art of using colour. It explains how humans perceive colour; and the visual effects of how colours mix, match or contrast with each other. Colour theory also involves the messages colours communicate. Children should be tuned in to the aesthetic nature of things at an early age in order to appreciate the nuances of colour, as well as the way colours are blended, tinted and shaded.

In Reception, the children begin to match colour to purpose and experiment with basic colour mixing.

Year 1 and 2 children then focus on the vocabulary associated with colour theory, looking at colour wheels and mixing secondary colours, tints and shades.

Year 3 and 4 build on this to create complementary colours and develop an understanding of warm and cool colours, mixing colours to match a specific colour palette.

Year 5 and 6 children then refine their colour mixing skills using watercolour paint to create a specific mood or atmosphere.

### **Why this, why now? Sculpture:**

Sculpting helps children to develop their observational skills, how to see the world in full detail. They will be more considerate in looking at each part of an object, picturing the world in a more realistic manner. Sculpture can be made out of every material imaginable. Sculpture can be made through an additive process (construction) or through taking away (carving). Sculpture can be conceptual (about ideas). Making sculpture is about working with materials and processes, in space, to communicate intention. Sculpture = Making. Not designing on paper first.

Throughout Reception, the children are given the opportunity for sculpting in both provision and focus sessions. They manipulate a range of malleable material in order to develop their fine motor skills. Alongside this, there are lots of opportunities to use recycled materials. This links to the idea of sustainability.

During year 1 and 2, the children focus on natural materials found in the locality, this links to their work in science on Materials (year A autumn term) and their work on the locality in geography throughout the year. They make more recognisable objects rolling and pinching clay and enhance the surface by impressing objects.

In year 3 and 4, the children continue to develop their knowledge of clay techniques, coiling and using slip. They begin to pinch out sections in order to create a more interesting design. This unit is taught in the spring term of year A, after the Roman unit of essential knowledge in history (autumn term year A). In year B, the children develop their knowledge of solid armatures to create a base for their sculpture.

In the spring term of year A, children in year 5 and 6 build on their knowledge of slip when using clay to enhance a flat surface. This links to the Mayan unit of essential knowledge in history (autumn term year A). In year B, the children develop their knowledge of armatures by creating malleable armatures as a base for a sculpture. They also apply their knowledge of scale in order to create more proportioned representations.

### **Why this, why now? Printing:**

Printmaking offers the opportunity to explore cause and effect, for example, changing the amount of pressure applied while making the same print more than once. Printmaking also enables children to deliberately practise their knowledge of colour theory and colour mixing.

Reception children focus on free form patterns created by making marks using natural and man-made objects (including body parts).

As the children move into year 1 and 2, they use given printing blocks to create more regular patterns, often repeating an image. This links to geometry in maths. They continue the idea of free form pattern using marbling inks to create a background that can be built upon.

During year 3 and 4, the children develop their knowledge of more regular patterns using the overprinting technique.

This continues into year 5 and 6 where a mixture of overprinting and the impressed method is used to create a specific effect. They also begin to enhance a print using other mediums.

### **Why this, why now? Collage:**

Collage involves understanding the pliability of different materials and how objects/shapes fit together in a given space. Collage allows the children to explore a range of mediums and experiment with how they complement one another and understand how different materials change when glue, paint or other composites are added to them. Because of the mixed-media nature of collage, they are created as part of other units of essential knowledge.

In Reception, the children create free form collages using a range of natural and man-made materials which can be glued onto a background. They create collages based on themes such as colour.

The children in year 1 and 2 practise and develop their knowledge of collage techniques in order to create more realistic images, they cut, fold, crumple, tear and overlap.

In year 3 and 4, the children focus on overlapping and layer a range of materials to represent specific objects or different textures.

Throughout year 5 and 6, the children continue to develop their knowledge of the overlap technique, and learn different techniques to enhance painted, printed or drawn backgrounds to create a specific effect.

### **Why this, why now? Digital art:**

Studies suggest (waste.orgpublications) that the use of digital tools in art education increases artistic development and creativity, it is not limited by the physical features of the material world. In an ever-changing world, we need to prepare children for future careers that do not yet exist. A study conducted by the Institute for the Future (IFTF) and Dell Technologies, concludes that 85% of the jobs that will exist in 2030 have not even been created yet. All of these careers will exist because of the ever-changing nature of technology. The foundations of this begin in primary school.

In year 1 and 2, children deliberately practise their knowledge of line in drawing to create freeform patterns. They create lines of different thickness, insert and fill shapes and use eraser to create negative space.

This develops further in year 3 and 4 where the focus shifts to creating a more recognisable image based on a 2D representation.

In year 5 and 6, children use special effects, filters and layer images to create specific outcomes.

An artist is chosen each half term and is displayed in the hall in order to expose the children to a range of artists and designers from different time periods, genders and cultures. They are added to a large timeline display each half term. The children mirror this in the front of their sketch books.

### Stretch and Challenge

Dame Alison Peacock tells us in her book *Assessment for Learning without Limits*, we can get it very wrong when “false, limiting assumptions are made about children’s capacity to learn.”

There is no national definition of 'most able'. Abilities are not fixed and the situation is always fluid. In every primary classroom, there will always be a wide range of abilities that change over time. We believe, therefore, that when 'stretching and challenging' our pupils, it is vital to do so within an ethos of high expectation and knowing our pupils well. This enables our planning to be focused and therefore effective in meeting the needs of all pupils.

### Reading opportunities in art

Reading underpins our entire curriculum. Key texts and pieces of information are carefully selected ensuring that the content and reading age are appropriate. Key texts are on display and made available for the children to access during daily 'reading for pleasure' time. The table below demonstrates the range of reading opportunities in art:

Class/year group	Area of essential knowledge	Examples of reading
4: Y5/6	Artists studies re: Great Artists  Drawing  Painting  Printing  Sculpture	<ul style="list-style-type: none"> <li>Adapted information from: <a href="https://kids.britannica.com">https://kids.britannica.com</a> and <a href="https://kids.kiddle.co">https://kids.kiddle.co</a></li> <li>Fact File re: Albrecht Dürer and Marcello Barenghi <a href="https://kids.kiddle.co/Albrecht_D%C3%BCrer">https://kids.kiddle.co/Albrecht_D%C3%BCrer</a></li> <li>adapted information re: shadow</li> <li>adapted information re: lines</li> <li>Adapted information from Kids Encyclopaedia re: Seurat and Signac</li> <li>Adapted information re: impasto</li> <li>Adapted information re: Ruth Ensley and William Morris</li> <li>Adapted information re: Alberto Giacometti and Austin Wright</li> </ul>
3: Y3/4	Drawing  Painting	<ul style="list-style-type: none"> <li>Adapted information re: pencil grades and sketching techniques</li> <li>Jackson Pollock: Artists in their world (Franklin Wallis)</li> </ul>

	Printing Sculpture	<ul style="list-style-type: none"> <li>Adapted fact file about Henri Matisse</li> <li>Adapted fact file about Easter Island heads</li> </ul>
2: Y1/2	Drawing  Painting Sculpture	<ul style="list-style-type: none"> <li>Decodable captions/sentences aligned to need for example, 'it is a thick/thin line'</li> <li>Colour names as key words to sight read</li> <li>Key vocabulary from progression documents</li> </ul>
1: N/R	Drawing Painting Collage Sculpture	Luna loves art (Hoseph Coelho) Matisse's magical trail (Tim Hopgood) Starting painting (Usborne first skills)

### Assessment in art

An integral part of our art and design curriculum is fostering the children's ability to annotate their own work and make decisions about techniques and materials. An element of this will include the children self-assessing their own work where appropriate, highlighting successes and areas to develop. This will be part of usual sketchbook learning.

As a school, we have decided that sketchbooks should not follow the school's marking policy; it belongs to the child. It's not just a book - it is a space where children can freely express, create, develop and learn, often with limited guidance from the teacher. The artwork that children create is theirs and theirs alone, it holds special value for them and does not require the judgment of others to be correct or incorrect. As a result, children learn that they possess the authority to say what the image is about and what it communicates. This increases their self-confidence and self-esteem. Where necessary, post-it notes can be used to add any relevant feedback, from either the teacher or peers, without it being written directly onto the pages or artwork.

Each unit will begin by ascertaining the children's prior knowledge and any connected knowledge held in their long term memory. This connectivity provides the children with an opportunity to remember; it is important that any new knowledge is connected to existing knowledge. Any misconceptions that arise throughout the unit are identified and addressed appropriately. Children continue to recall their knowledge throughout a unit (through mini knowledge checks) in order to ensure an alteration in long term memory and to ensure that all children reach their endpoint so that they know more, remember more and do more.

The end of unit assessment (knowledge check 2) takes place approximately two weeks after the end of the unit of essential knowledge. Two further knowledge checks take place approximately six weeks and then twelve weeks later in order to ensure that the knowledge is embedded in the children's long term memory.

Termly, the children's work will be moderated by the staff in order to substantiate the class teacher's assessment. Pieces of artwork will be compared and ranked following the same

process as the 'No More Marking' system in English. The 'process' undertaken to arrive at the finished piece of artwork will also be taken into account.

## Enhancements

Each year, a programme of extra-curricular clubs is created. Alongside this, a series of visits and visitors are planned to enhance the children's knowledge and cultural capital.

	2020-2021	2021-2022	2022-2023
<b>Clubs</b>	Art club (KS2)	Sculpture club (KS1/2) Art club (KS2)	Sculpture club (KS1/2) Art club (KS2)
<b>Visits and visitors</b>	<b>Early Years:</b> Bolton Abbey - mark making and natural sculptures <b>Y3/4:</b> Stone age visit to the Chevin including art and sculpture	<b>Early years:</b> Grass Woods, Grassington - woodland animal sculptures <b>Y1/2:</b> Leeds Art Gallery - bespoke painting workshops focusing on texture	<b>Y5:</b> Leeds Art Gallery: take one picture
<b>Arts Week</b>		Multi-cultural Arts Week (female artists)	Arts week (theme TBC)
<b>Community</b>	Art Exhibition (virtual) Askwith phone box Washburn Valley magazine Easter cards/illustrated poems for local care homes	Art Exhibition Askwith phone box Washburn Valley magazine Easter cards/illustrated poems for local care homes	Art Exhibition Askwith phone box Washburn Valley magazine Easter cards/illustrated poems for local care homes
<b>Competitions</b>	Royal Mail Stamp competition	Otley Carnival programme	Otley Carnival programme

'Pupils should be encouraged through research, investigation and experimentation to explore all aspects of society and their place within it. Contextual studies should allow pupils to understand cultural differences and the diversity of belief. Individuality and personal responses should be valued ... and pupils should be encouraged to discuss and present, through their work, opinions, values, beliefs and experiences.'

Croner 182 CCH

**Reviewed: September 2022**