

Art Curriculum

National curriculum

Pupils learn the component knowledge in the practical, theoretical and disciplinary categories.

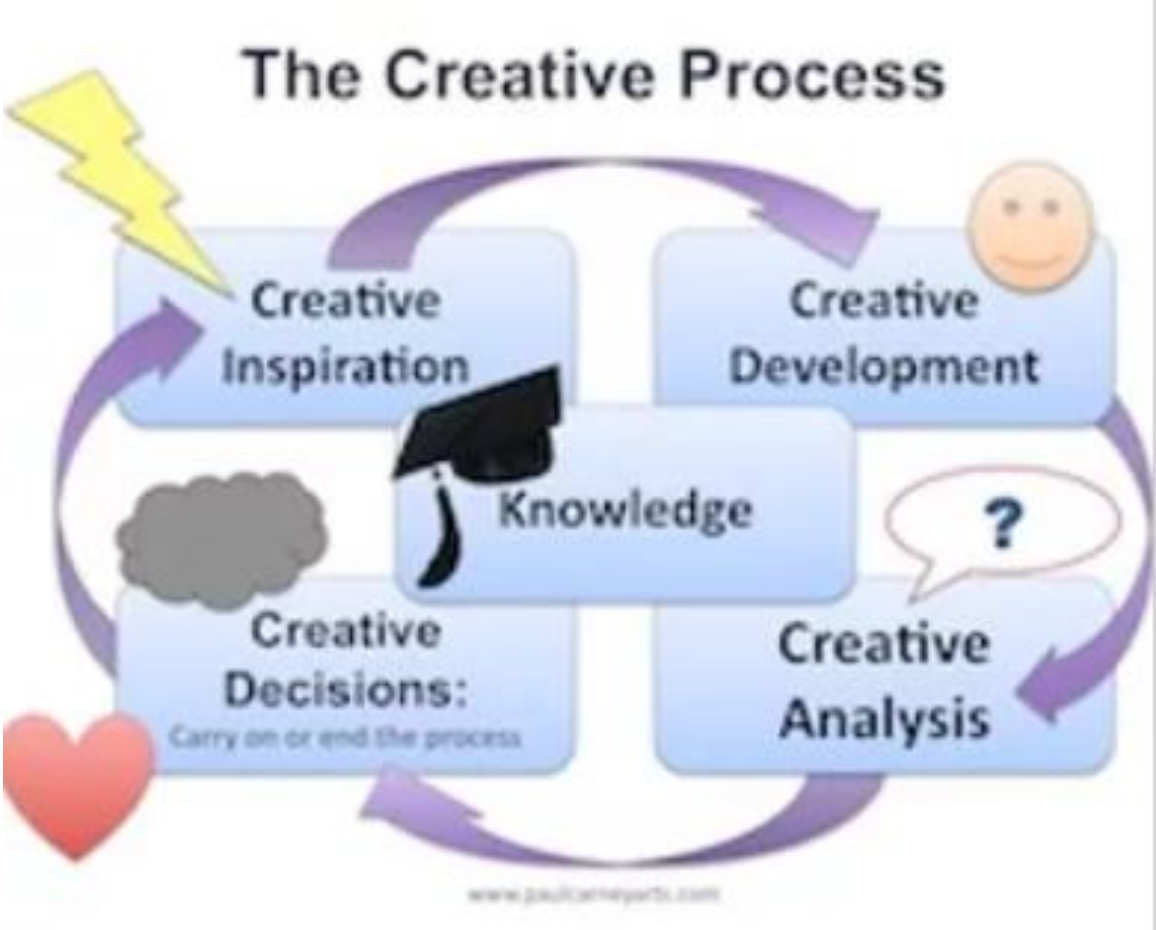
Substantive knowledge

In the arts, substantive knowledge sets out the content to be learned. This can be separated into practical knowledge (the knowledge of how we make art) and theoretical knowledge (the knowledge of art and its history).

Disciplinary knowledge

Disciplinary knowledge considers how artistic knowledge originates and is revised. It is through disciplinary knowledge that pupils learn the different practices of a variety of artists. This can Pupils learn about how experts have expressed quality and value through the different paradigms of art allowing the pupils to consider, discuss and debate the question ‘What is Art?’ looking at Traditional, Modern and Contemporary disciplines.

A R T C O N C E P T S		
TRADITIONAL	MODERN	CONTEMPORARY
CONVENTION Artists use forms genres, themes and meanings that are passed on from generation to generation	ORIGINALITY An artist is an individual who creates something new and personal without relying on previous work	COLLABORATION Art is a social process in which people work together, sharing ideas and allowing new forms to emerge
CRAFT Art uses skilful techniques that can be taught and which produce reliable, predictable outcomes	MEDIUM Art works through particular mediums like painting, drawing and sculpture. Mediums combine materials and conventions	PRACTICE Art can't be confined to established forms, mediums and materials. Anything can become art. Art and life are blurred
IMITATION Artists copy the work of their predecessors. They copy nature too. The tension here is interesting	EXPERIMENTATION Artists try out unexpected moves and test them directly against experience, finding new standards of success	DECONSTRUCTION Art breaks down familiar boundaries. It raises questions and challenges all established ideas and conventions



In contrast with substantive knowledge, experiential knowledge is implicit (rather than explicit). It includes:

- Knowledge gained through experience.
- Tacit knowledge - knowledge that arrives through personal wisdom, experience, insight, and intuition. The child might "know how" to do something but they can't easily explain the knowledge. (Would you ask artists to explain, segment and sequence the knowledge that enabled them to make a certain work of art? Would they create art through such sequences?).
- Embodied knowledge - "The body knows" - "I just know how tightly to wind this wire around this wood to hold it in place." "I just sense how much pressure to apply to get that mark."

Experiential knowledge in art leads to learning through art, as well as learning about art. And learning through art develops all kinds of traits within us which are desirable (desirable not just for us as individuals, but for society too)

Let's remember that the nature of art, making or consuming, is never fixed or static. By nature, art is about growth and evolution, about unexpected discovery.

Working artistically
Elements of art -

- The curriculum has 3 key domains (practical, theoretical and disciplinary knowledge) which can be split into either practical or productive knowledge.
- Pupils develop their **practical knowledge** of how to create art by learning the methods and techniques used by artists, craft-makers, and designers.
 - Pupils learn the **theoretical knowledge** of the tools, materials, and history of the subject.
 - Pupils learn the **disciplinary knowledge** of art, such as the ways in which it is judged, valued, and evaluated.
 - Receptive practical knowledge** includes learning the vocabulary and content about the materials and techniques involved in areas of making.
 - Productive practical knowledge** includes putting those techniques into practice.
 - There is a tradition in art education that describes ‘tacit knowledge’ which is ‘unspoken’ and developed through forming habits over years of practice.
 - We should focus on the many ‘spoken’ components of art education which should be identified for teaching.
- These domains are based on the 7 core elements of art:

Line	A line is an element of art. It is a mark made upon a surface. In order to be a line, the mark's length must be longer than its width. There are many different types of lines, including horizontal, vertical, wavy, diagonal, and more.
Shape	Shapes are areas of enclosed space that are two-dimensional. Shapes are flat, and can only have height and width. The two different categories of shapes are: geometric and organic. Geometric shapes are mathematical, like circles and squares. Organic shapes come from nature, like clouds and leaves. This collage by Henri Matisse uses a collection of organic shapes.
Colour	Colours have three main characteristics— hue (blue, red, green, etc.), value (spectrum of light and dark) and intensity (spectrum of bright and dark) — all contributing to what the colour communicates and how it is used. Artists vary the value and intensity of colour to create contrast within a composition.
Form	A form is a shape in three dimensions, and, like shapes, can be geometric or organic. Geometric forms are forms that are mathematical, precise, and can be named, as in the basic geometric forms: sphere, cube, pyramid, cone, and cylinder. A circle becomes a sphere in three dimensions, a square becomes a cube, a triangle becomes a pyramid or cone. Geometric forms are most often found in architecture and the built environment, although you can also find them in the spheres of planets and bubbles, and in the crystalline pattern of snowflakes, for example. Organic forms are those that are free-flowing, curvy, sinewy, and are not symmetrical or easily measurable or named. They most often occur in nature, as in the shapes of flowers, branches, leaves, puddles, clouds, animals,

	the human figure, etc., but can also be found in the bold and fanciful buildings of the Spanish architect Antoni Gaudi (1852 to 1926) as well as in many sculptures.
Value	Value refers to the visible lightness or darkness of a colour. Value is relevant to the lightness or darkness of any colour, but its importance is easiest to visualize in a work with no colours other than black, white, and a grayscale.
Texture	There are many ways to categorize texture, but the main two forms are actual and visual. Actual, or physical texture, refers to the real tactical properties of a design. Think about this type of texture in terms of designing a wedding invitation – the thickness, weight (heavy or light), and feeling of the paper (smooth, rough, etc.), along with additional embellishments (glitter, flowers, etc.), all contribute to the overall feeling or mood about the invitations design. Visual texture is the illusion of texture, created by other design elements. Examples of this can be seen in photographs, paintings, and drawings
Space	In art, space refers to how a piece of artwork is organized – the area above, below, and within components of a piece. The relationship between these areas — foreground, background, and middle ground — is strategically utilized by artists to give the illusion of depth to a flat surface.

<u>Colour</u> colour is used to convey atmosphere and mood.	<u>Form</u> Artists use form when they create sculptures. These are 3D shapes.	<u>Line</u> Lines are used to show movement and mood.	<u>Shape</u> Shape is a flat (2D) area surrounded by an outline or edge.	<u>Space</u> Space in artwork makes a flat image look like it has form.	<u>Texture</u> Texture is the look and feel of a surface.	<u>Value</u> Value is the intensity of colour and depends on the amount of white added.
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	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Nursery EYFS	Line Colour Shape Form Texture					
Year 1	Drawing	Sculpture	Collage	Painting	Printing	Textiles
	Line Texture	Line Form Texture	Line Texture Colour Shape	Colour Shape	Line Colour Shape	Line Texture Colour
Year 2	Painting and Colour	Sculpture	Drawing	Textiles and Collage	Printmaking	Drawing and Collage
	Line Shape Colour	Line Colour Form Texture	Line Texture	Line Texture Colour	Shape Line	Texture Shape
Year 3	Painting and Colour	Sculpture	Drawing and Painting	Printmaking	Textiles and Collage	Painting and Printmaking
	Colour Space	Form Texture	Form Colour Value Texture Space	Texture Shape Line	Line Colour Texture	Texture Shape Line
Year 4	Drawing	Painting	Printmaking and Textiles	Sculpture and Collage	Painting	Drawing and Textiles
	Line Form	Shape Colour Value	Line Colour Texture	Line Form Texture	Colour Value	Line Texture
Year 5	Painting and Drawing	Sculpture	Painting	Textiles and Collage	Printmaking	Printmaking and textiles
	Colour Value Texture Space	Line Colour Form Texture	Colour Value Texture Space	Line Colour Texture	Shape Line Colour	Shape Texture
Year 6	Drawing	Painting and Collage	Printmaking and Textiles	Sculpture	Painting	Drawing and Textiles
	Shape Line Colour Value Form Texture Space	Shape Line Colour Texture	Line Colour Space	Line Colour Form Texture Space	Shape Line Colour Texture Space	Shape Line Colour Texture Space

Oakmeadow Art Curriculum

The National Curriculum

Purpose of study

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 pupils, 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.

Aims

The national curriculum for art and design aims to ensure that all pupils:

- ☐ produce creative work, exploring their ideas and recording their experiences
- ☐ become proficient in drawing, painting, sculpture and other art, craft and design techniques
- ☐ 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.

Subject content

Key stage 1

Pupils should be taught:

- ☐ to use a range of materials creatively to design and make products
- ☐ to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination
- ☐ to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space
- ☐ about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.

Key stage 2

Pupils should be taught to develop their techniques, including their control and their use of

materials, with creativity, experimentation and an increasing awareness of different kinds

of art, craft and design.

Pupils should be taught:

- ☐ to create sketch books to record their observations and use them to review and revisit ideas
- ☐ to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]
- ☐ about great artists, architects and designers in history.

Key Stage 1 progression

Writing will be limited at this stage so it might be that stickers or stamps are used each time a progression competency has been demonstrated.



Learn new skills

Indicate how the pupil has become more proficient in drawing, painting, sculpture and other art, craft and design techniques. Pupils might list the skills they have learned and simply write whether they were exceeding, developing, meeting next to them and the date; Drawing - Meeting 12th Jan for example.



Gain new knowledge

Learn about artists, craft makers and designers or techniques they have studied.



Discuss

Be able to describe the differences and similarities between different practices and disciplines, making links to their own work. This can be a verbal or written progression target, so it might be that the teacher awards marks or points for this (according to your system) based on observations they have made.



Investigate

How artists use and apply the formal elements of art & design, find out things about art and artists at home, in groups or on their own.



Imagine

What level of skills have they gained in designing, developing ideas, producing creative work or exploring their ideas and imagination? How often do they get the opportunity to create imaginatively?



Look

Indicate how well they have observed, studied and looked at new things. Show that they have recorded their experiences.

Lower Key Stage 2 progression

Pupils should continue to build on the skills they have been developing in Key Stage 1, but now there are two new targets: enjoying art and making mistakes. As pupils age, they begin to become more anxious and self-conscious about their work and these targets help to overcome that. Artists are always anxious about the work they are making; this is part of the creative process. How can we help each other to overcome this?

Note that these two icons do not feature in the teacher planning progression guide. This is because these are holistic qualities that will emerge at random times of the programme. The teacher might highlight when these have occurred, but it is hoped that, in time children will take ownership of where these have occurred themselves.



Enjoy Art

Enjoying art is more important than the quality of outcome because we will improve more if we are motivated than if we constantly strive for perfection. Learn to be kind to yourself about the art you do.



Learn from Mistakes

Remind pupils that we all make mistakes and we need to learn from them. This is not an excuse to deliberately be careless, but rather not to let mistakes defeat us.

Upper Key Stage 2 progression

Pupils should continue to build on the skills they have been developing in Key Stage 1 and Lower Key Stage 2, but now there are three new targets; designed to make children confident, successful artists who can think for themselves and develop their own ideas for work.

Note that these three icons do not feature in the teacher planning progression guide. This is because these are holistic qualities that will emerge at random times of the programme. The teacher might highlight when these have occurred, but it is hoped that in time children will take ownership of where these have occurred themselves.



Take Risks

All children gravitate to doing the things they are best at, but they will become better artists by trying new things, being adventurous, exploring new ideas and materials and taking risks with their work even though it may fail.

Be Independent

Artists must be independent and develop resilience, yet at the same time learn how to work with others respectfully. This means producing work without asking for help all the time and developing good communication skills.



Make decisions

Give pupils opportunities to make their own choices about the work they do. Allow them to decide what materials to use for example or on what scale.

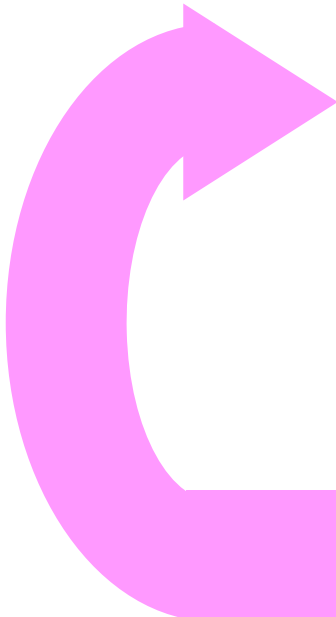


	Factual what you need to know to do the task	Conceptual Ideas, principles, theories, behaviours	Procedural the skills and techniques of doing things	Metacognitive Self-awareness, using experiences, cognition
Remembering (Recognise, remember, recall)	Recite key terminology, names of materials, processes, artists & movements	Recognise what you already know and understand what might be helpful for the task	Recall your existing experiences, skills & techniques	Identify your tastes & preferences, answer tasks to show own thoughts, opinions
Understanding (Illustrate, explain, translate, compare)	Explain the meanings, content, process, mood & context of artists work	Show you understand how to answer complex questions, problems, tasks	Demonstrate knowledge, skill, control and understanding of materials, techniques	Understand that there are different ways of responding to the task
Applying (Carry out, execute, use, implement)	Apply knowledge of artists techniques/concepts to inform your own work	Design a range of ideas & approaches, alone and in collaboration	Carry out making processes and/or experiments in new skills and techniques	Use your abilities and skills appropriately, take risks, overcome failure, learn new things
Analysing (Select, organise, deconstruct, discover, focus)	Deconstruct artists work to learn techniques/deeper meanings	Investigate information to find new approaches, innovative solutions	Discover new skills, materials, <u>techniques</u> and approaches	Separate and select information relevant for successful outcomes
Evaluating (Check, decide, test, make choices, <u>modeling</u> , critiquing)	Critique others work to develop personal, informed opinions and choices	Modify Ideas and solutions to improve them, acquiring new skills and knowledge when required	Check with self and others what is or is not working and make sound choices to go forward	Decide the most favoured action from your own preferences, tastes, experiences
Creating (Design, make, construct, generate, produce)	Produce personal work that demonstrates a knowledge & understanding of how artists work	Generate appropriate, original ideas, prototypes and/or Marquette's that clarify your thoughts and intentions	Develop original products, objects, artifacts to solve problems	Create And design original products objects, artifacts that reflect your own thoughts, ideas and opinions

Concrete thinking



Abstract thinking



Topic - Wonderful weather
Drawing

JMW Turner 1776 - 1851

Summer 2



- Imagination and creativity
- Self-expression
- Communicating through art

Topic - African Safari
Colour

Key question - How can I show different places around the world?

Edward Saidi Tingatinga 1932 - 1972

Summer 1

Molly Mahon Contemporary

- Imagination and creativity
- Self-expression
- Communicating through art

Topic - Spring into life
Printing

Key question - How can I show the signs of Spring in the natural world?



Spring 2

Key question - How can I say thank you to the people that help me?

- Imagination and creativity
- Self-expression
- Communicating through art

Sir Antony Mark David Gormley OBE RA (born 30 August 1950)
Or Erzsébet Furmen (pebble artist)

Topic - People who help us
Sculpture

Spring 1



Katerina Apale

Key question - How is art used in stories?

Topic - Once upon a time
Drawing and Paint



Autumn 2

- Imagination and creativity
- Self-expression
- Communicating through art

Giuseppe Arcimboldo (1526 or 1527 -

Key question - How do I represent myself through my art?

Topic - All about me
Textiles and collage:

Autumn 1

Year 1 - Art Knowledge and skills Pathway



Unit 2 - Textiles

Anne Kelly



Summer
2



Untitled 30
by Karen Lederer (2014)

Summer 1

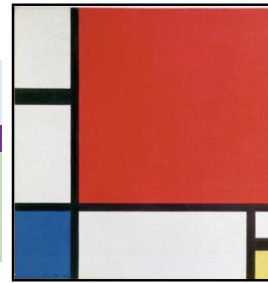
Topic - Under the Sea
(plants)

Unit 1 - Printing

Karen Lederer

Unit 2 - Painting

Piet Mondrian
(1930)



Spring
2



Castle and Sun (1928)
by Paul Klee

Unit 1 - Collage

Paul Klee (1879 –
1940)

Topic - Toy Story -
History

Spring
1

Unit 2 - Sculpture -

Andy Goldsworthy July
1956



Autumn
2

Unit 1 - Drawing -
Finding natural resources
around our local area -
link to found art too -

Albrecht Drurer
(1471 – 1528)



The Rhinoceros by Albrecht Durer (1515)

Topic - Our Local Area

Autumn
1



Year 2 - Art Knowledge and skills
Pathway



Unit 2 - Drawing and Collage- Bog baby - Gen Milward (English text)

Summer 2



Strawberry Thief by William Morris (1883)

William Morris
1834, Walthamstow
Died: 3 October 1896

Summer 1

Topic - Habitats and Living things

Unit 1 - Printmaking

While your building is drying, stick 3-D flames onto your background. Think carefully about the materials and the colours you are going to use.



Unit 2 - Textiles and Collage

Katie Vernon

Spring 2

Unit 1 - Drawing



Ch'ng Kiah Kiean,
born 1974

Topic -Norman Invasion (History)

Spring 1

Unit 2 -Sculpture - Journeys - What would you take on a journey with you? - link to measure

Danny Eastwood



Autumn 2

Unit 1 - Painting and Colour - Landscapes with modes of transport - Compare Christopher Columbus modes of transport to current day (The Sabrina, Shrewsbury)



Composition VII by Wassily Kandinsky (1913)

Wassily Kandinsky
(1866-1944)

Key Question -How are journeys represented in art?



Topic -Journeys - (Geography)

Autumn 1

Year 3 - Art Pathway



Painting and Printmaking

Unit 6 - Creative response: painting and printmaking



Summer
2

Topic - Egyptians
(Geography - Rivers)



Summer
I

Unit 5 - textiles & collage

Faith Ringgold (born 1930)



Tar Beach
by Faith Ringgold (1988)



Unit 4 Printmaking

Neil Bousfield is a contemporary artist and printmaker.



Spring
2

What can we learn about the Stone Age people and their art? How did prehistoric man make art?

Unit 3 - Drawing and painting

Vincent Van Gogh (1853 – 1890)



The Postman
by Vincent Van Gogh



Topic - Stone Age (Settlements)



Spring
1



Maman
by Louise Bourgeois (1999)

Louise Bourgeois (1911 - 2010)

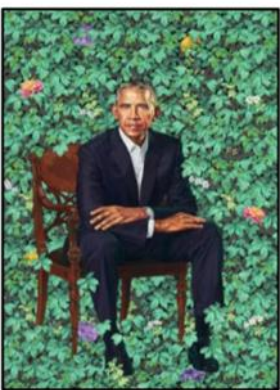
Unit 2 - Sculpture -



Autumn
2

Unit 1 - Colour and paint

Kehinde Wiley (born 1977)



Key Question - Why is showing light and dark important in our artwork?

Science topic:
Light and dark

Year 4 - Art Pathway



Drawing and Textiles

Unit 6
creative response

Summer
2

Topic - The Maya
Rainforest

Summer
1

Unit 4 - Painting
Helen Frankenthaler
1928 2011



Mountains and Sea (1952)
by Helen Frankenthaler (1928 – 2011)



Man Pointing
by Alberto Giacometti (1947)

- Alberto Giacometti
(1901 -1966)

Unit 4 Sculpture and
collage-

Spring
2

Unit 3: Printmaking & textiles

Gilbert (Bobbo)
Ahiagble (Ah hee alig
blay) (1944 2012)



Traditional Kente cloth
by Gilbert (Bobbo) Ahiagble

Key question - What
does historical art tell us
about the Romans?

Topic -Romans

Spring
1



Jimson Weed / White Flower (1936)
by Georgia O'Keeffe



The Nightjar (2018)
by Matthew F Fisher

Georgia
O'Keeffe 1887 1986-

Unit 2 - Painting

Autumn
2



Still life – part of Lines of Poetry by Giorgio Morandi

- Giorgio Morandi
(1890 1964)

Unit 1 -Drawing

Autumn
1

Topic - Volts and
vibrations (movement)

Year 5 - Art Pathway



Printmaking and Textiles

Unit 6- creative response: printmaking & textiles

Summer 2

Topic -

Summer 1

Unit 5 - printmaking
Andy Warhol 1928 1987 and John Brunsdon 1933 2014



Grevy's Zebra and Campbell's Soup Can by Andy Warhol
Shingle Street and Orford by John Brunsdon



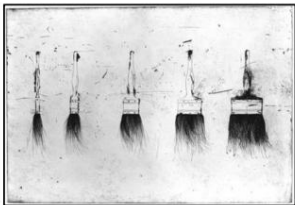
Leaf Cloth Series – Leaf Cloth Dance 1 and Woodland by Lesley Richmond

Unit 4 Textiles and collage
Lesley Richmond

Spring 2

Jim Dine (born 1935)

Unit 3- Painting



Five Paintbrushes by Jim Dine (1973)

Spring 1



Family of Man

Unit 2 -sculpture
Barbara Hepworth (1903 - 1975)-

Autumn 2

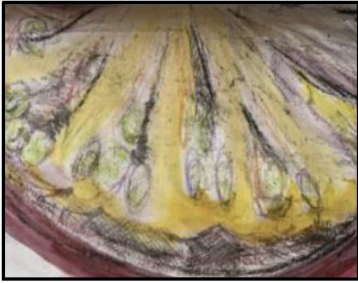
Friedensreich Hundertwasser (1928 - 2000).



Unit 1 -drawing and painting

Autumn 1

Year 6 - Art Pathway



Drawing and Textiles

Unit 6- creative response:
Drawing & textiles

Summer
2

Terry Gilecki (1954)



It's A Small World
by Terry Gilecki

Unit 5 -Painting

Summer 1

Topic – The Victorians

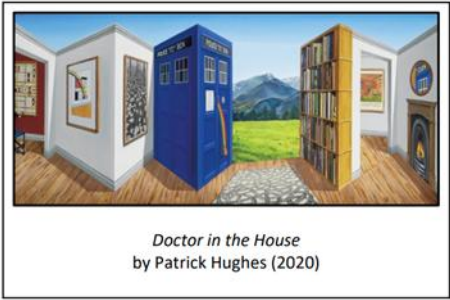


Cattails and Nijima Floats (2012) and
Nordic Blue Macchia (2016)
by Dale Chihuly

Unit 4 - sculpture

Dale Chihuly (born
1941)

Spring
2



Doctor in the House
by Patrick Hughes (2020)

Patrick Hughes (born
1939)

Unit 3: Printmaking &
textiles

Topic -Evolution and
inheritance

Spring
1



Still Life: Autumn Fashion
by Patrick Caulfield (1978)

La Cafetiere
by Pablo Picasso
(1943)



Pablo Picasso 1881 1973
PatrickCaulfield 1936 2005

Unit 2 - Painting & collage

Autumn
2



Frida Kahlo

Frida
Kahlo 1907 1954
Frida Kahlo was born
in Mexico

Unit 1 - Drawing

Autumn
1

Topic -South America