

Our curriculum guide: Art

Date: September 2023 and reviewed on an on-going basis

Introduction

This Curriculum Guide focuses on one aspect of Art and Design: skills. It sits alongside similar documents for Early Years, Reading, Writing, Maths, Science and others. It supplements what is set out in our Curriculum Statement for foundation subjects.

We want Sphere Federation schools to be happy and healthy places to learn. This core aim permeates our schools and their ethos, whether in the classroom or around and about school. *(At St James' CE Primary, this is expressed with one additional element: 'happy and healthy place to achieve and believe'.)*

The knowledge and skills we are required to teach are set out in the Art and Design section of The National Curriculum (Department for Education, 2014). We set these out in a sequence of age-related expectations for each phase in school. Alongside these statutory curriculum requirements, there is additional or explicit learning, too.



'Learning through and about the arts enriches the experience of studying while at school as well as preparing students for life after school. Arts subjects encourage self-expression and creativity and can build confidence as well as a sense of individual identity. Creativity can also help with wellbeing and improving health and happiness... Studying arts subjects also help to develop critical thinking and the ability to interpret the world around us.'

Why study art ([Tate website](#), 2023)

Curriculum structure

Art and Design is a National Curriculum foundation subject. In Sphere Federation schools, teachers work in different phases to deliver the curriculum: Years 1 and 2; Years 3 and 4; Years 5 and 6. As a result, we operate a two-year rolling programme for the topics, including the Art topics: Cycle A and Cycle B. The age-related expectations are the same for both year groups in the phase. Teachers adapt to meet the needs of all pupils so that by the time they leave a phase, the vast majority have met the expectations. This means that the learning for a Year 3 pupil might appear similar to that of a Year 4 pupil, but it is delivered and supported in a different way.

We teach Art and Design in two ways:

- as a topic in Autumn 2
- weekly Art Skills sessions

Topics

The Art topics are an opportunity to develop a sequence of practical activity over time in order to produce a final piece. The topics also feature some artists and designers, selected to create over time a wide awareness, understanding and appreciation of their work. More information can be found in our Topic Curriculum Guide.

Art Skills sessions

Art Skills sessions are an opportunity for pupils to explore and refine their artistic skills in a creative way. The sessions are more frequent, meaning children have lots of opportunities to develop their creativity. Like lots of creative activity, children's mental health is also benefitted.

The sessions are based around the belief that all children are artists with the potential to be creative without there being a 'one best way'. Often, the sessions are planned around similar learning across the year groups. This allows children to return to particular visual and tactile elements or skills, exploring and refining in different ways.

Key elements of the Art Skills sessions

The following are some of the key features of our Art Skills sessions.

Learning

| | Year 1 and 2 | Year 3 and 4 | Year 5 and 6 |
|------------------------------------|---|---|--|
| knowledge | <p>I know the difference between drawing pencils (eg 2H, HB, 2B).</p> <p>I know the primary and secondary colours.</p> <p>I know some artists and can comment on their work (eg Paul Klee contrasting with Leonardo da Vinci; Bridget Riley contrasting with Georges Seurat).</p> <p>I can talk about what I see in art referring to visual and tactile elements, such as line, colour, texture, pattern, shape, form, space and composition.</p> | <p>I know the difference between drawing pencils (eg 2H, HB, 2B), paints (eg poster and watercolour) and pastels (eg chalk and oil).</p> <p>I know and understand the colour wheel (specifically, primary/secondary colours, complementary colours and hot/cold colours).</p> <p>I know a growing number of artists (including designers and architects) and can comment on their work, including similarities and differences (eg as previous, plus Martha McDonald Napaltjarri contrasting with Wassily Kandinsky; Sir Christopher Wren contrasting with Zaha Hadid).</p> <p>I can make comparisons and express opinions about pieces of art, referring to visual and tactile elements, such as line, colour, texture, pattern, shape, form, space and composition.</p> | <p>I know the difference between drawing pencils (eg 2H, HB, 2B), paints (eg poster and watercolour) and pastels (chalk and oil); and know their effect including when talking about famous art.</p> <p>I can mix paint effectively to achieve a desired colour.</p> <p>I have an understanding of how art has changed over time.</p> <p>I know a wide range of artists (including designers and architects) and can talk about their work and my thoughts and feelings towards it (eg as previous, plus Barbara Hepworth and Henry Moore contrasting with Thomas J Price, William Morris contrasting with Orla Kiely).</p> <p>I can critique different pieces of art, referring to visual and tactile elements, such as line, colour, texture, pattern, shape, form, space and composition.</p> |
| processes | I can use some processes to create drawings, paintings and other art. | I can use a range of processes to create art (eg drawings, paintings, sculpture, collage, printing, e-art and textiles). | I can use a range of processes with success to create art (eg drawings, paintings, sculpture, collage, printing, e-art and textiles). |
| media | I can use different media (eg pencil, paint). | I can use a range of media with some control (eg pencil, paint, pastel, charcoal). | I can select and use a range of media with control (eg pencil, watercolours, poster paint, chalk pastel, oil pastel). |
| visual and tactile elements | I can explore visual and tactile elements, such as line, colour, texture, pattern, shape, form, space and composition. | I can use visual and tactile elements such as line, colour, texture, pattern, shape, form, space and composition. | I can use visual and tactile elements to achieve my intentions such as line, colour, texture, pattern, shape, form, space and composition. |
| drawing | I can draw an object from direct observation with some accuracy. | I can draw an object from direct observation with growing accuracy. | I can draw an object accurately from direct observation. |

Progression

We have the same (or similar) learning objectives and activities across the different phases as part of a spiral curriculum for Art skills. This enables children to explore – an essential aspect of creativity – and to explore again, bringing with them new ideas, new experiences and developed skills. This helps children to review and reflect on their art over time, which in turn helps them to develop a ‘rigorous understanding of art and design’, as referred to in the National Curriculum:

‘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.’

National Curriculum (2014)

We monitor children’s progression. Although children engage in the same art activity across different years, our monitoring shows progression.


Spiritual, moral, social and cultural development (SMSC)

The National Curriculum states: ‘Every state-funded school must offer a curriculum which is balanced and broadly based and which: promotes the spiritual, moral, cultural, mental and physical development of pupils at the school and of society’ (2.1, p5). Art promotes this development:

- spiritual: developing a sense of awe and wonder when engaging with art
- moral: exploring how artists might use art to highlight issues and advocate for change
- social: the ability of art in bringing people together
- cultural: exploring art from a range of cultural backgrounds

Age-related expectations: Art

These words and phrases relate to learning during Art Topics and Art Skills sessions.

| Years 1 and 2 (expectations for the end of Year 2) | Years 3 and 4 (expectations for the end of Year 4) | Years 5 and 6 (expectations for the end of Year 6) |
|--|--|--|
| Knowledge and other learning <ul style="list-style-type: none"> I know the difference between drawing pencils (eg 2H, HB, 2B). I know the primary and secondary colours. I know some artists and can comment on their work (eg Paul Klee contrasting with Leonardo da Vinci; Bridget Riley contrasting with Georges Seurat). I can talk about what I see in art referring to visual and tactile elements, such as line, colour, texture, pattern, shape, form, space and composition.  | Knowledge and other learning <ul style="list-style-type: none"> I know the difference between drawing pencils (eg 2H, HB, 2B), paints (eg poster and watercolour) and pastels (eg chalk and oil). I know and understand the colour wheel (specifically, primary/secondary colours, complementary colours and hot/cold colours). I know a growing number of artists (including designers and architects) and can comment on their work, including similarities and differences (eg as previous, plus Martha McDonald Napaltjarri contrasting with Wassily Kandinsky; Sir Christopher Wren contrasting with Zaha Hadid). I can make comparisons and express opinions about pieces of art, referring to visual and tactile elements, such as line, colour, texture, pattern, shape, form, space and composition. | Knowledge and other learning <ul style="list-style-type: none"> I know the difference between drawing pencils (eg 2H, HB, 2B), paints (eg poster and watercolour) and pastels (chalk and oil); and know their effect including when talking about famous art. I know a wide range of artists (including designers and architects) and can talk about their work and my thoughts and feelings towards it (eg as previous, plus Barbara Hepworth and Henry Moore contrasting with Thomas J Price, William Morris contrasting with Orla Kiely). I can critique different pieces of art, referring to visual and tactile elements, such as line, colour, texture, pattern, shape, form, space and composition. I have an understanding of how art has changed over time (making reference to historical skills and concepts such as chronology, change and continuity, and cause and effect to help with this understanding). |
| Skills <ul style="list-style-type: none"> I can use some processes to create drawings, paintings and other art. I can draw an object from direct observation with some accuracy. I can use different media (eg pencil, paint). I can explore visual and tactile elements, such as line, colour, texture, pattern, shape, form, space and composition. | Skills <ul style="list-style-type: none"> I can use a range of processes to create art (eg drawings, paintings, sculpture, collage, printing, e-art and textiles). I can draw an object from direct observation with growing accuracy. I can use a range of media with some control (eg pencil, paint, pastel, charcoal). I can use visual and tactile elements such as line, colour, texture, pattern, shape, form, space and composition. | Skills <ul style="list-style-type: none"> I can use a range of processes with success to create art (eg drawings, paintings, sculpture, collage, printing, e-art and textiles). I can draw an object accurately from direct observation. I can select and use a range of media with control (eg pencil, watercolours, poster paint, chalk pastel, oil pastel). I can use visual and tactile elements to achieve my intentions such as line, colour, texture, pattern, shape, form, space and composition. I can mix paint effectively to achieve a desired colour. |

Age-related vocabulary: Art

These words and phrases relate to learning during Art Topics.

| Years 1 and 2 | Years 3 and 4 | Years 5 and 6 |
|--|--|---|
| Cycle A and B | Cycle A and B | Cycle A and B |
| <ul style="list-style-type: none"> • graphite: mixed with clay, graphite forms the 'lead' in a pencil • HB: referring to pencils, HB stands for 'hard black' – a medium hard pencil • H: stands for 'hard' • B: stands for 'black'; these pencils are soft • primary colours: three colours (red, yellow, blue) that can't be made by mixing other colours, but can make other colours • secondary colours: three colours (orange, green, purple) that are made when two primary colours are mixed using paint • pattern: arrangements of things such as colour, shapes and lines that repeat in a particular way • texture: how something feels, like smooth or rough | <ul style="list-style-type: none"> • complementary colours: colours that are opposite on the colour wheel • warm colours: roughly one half of the colour wheel, warm colours (like red, orange, yellow) usually represent heat and emotions like anger and excitement • cool colours: roughly one half of the colour wheel, cool colours (like blue, green, purple) usually represent cold things and emotions like calm and sadness • form: a three-dimensional shape (sculpture is about creating forms); in paintings and drawings, form can be shown using tone • space: usually used to describe areas or parts of an artwork where there are large blocks of colour or 'gaps' • medium: the type of art (eg painting, sculpture, printmaking), or the materials an artwork is made from (plural: media) • composition: the way that something has been deliberately 'put together' | <ul style="list-style-type: none"> • pastel: a coloured drawing medium, usually stick-shaped, produced in soft, hard and pencil form produced in soft, hard and pencil form • art: the expression of creativity or imagination, or both • art movement: a style in art followed by a group of artists, often linked to a time and place or to particular artists (sometimes called an 'ism') |
| Cycle A | Cycle A | Cycle A |
| <ul style="list-style-type: none"> • shape: a two-dimensional area which may be created using lines or colour • line: a continuous mark made on a surface by a moving point • printing: transferring ink (or some other medium) from one surface to another | <ul style="list-style-type: none"> • sculpture: a piece of three-dimensional art • wax resist: a technique where wax is used to create a pattern which is then covered in water-based paint to create a desired effect • abstract art: a type of modern art that is not an accurate depiction but instead use shapes, colours, forms and marks to achieve its effect • figurative art: art that has strong references to the real world and in particular, the human figure | <ul style="list-style-type: none"> • sculpture: three-dimensional art made by one of four basic processes: carving, modelling, casting, constructing • negative space: the space around and between the subject • patina: a green or brown layer on the surface of bronze and similar metals formed over a long period • maquette: a sculptor's initial model or sketch • modern art: art that is often experimental and not traditional (1900s onwards approximately) • classical art: used to describe art that makes reference to ancient Greek or Roman style |
| Cycle B | Cycle B | Cycle B |
| <ul style="list-style-type: none"> • op art: short for 'optical art', op art is a style of art that uses visual illusions • pointillism: a form of painting where very small dots are used to form colours and images • forgery: copying another artist's work and making money from it | <ul style="list-style-type: none"> • digital art: art that is made or presented using digital technology • architecture: a specific form of design: buildings and other structures • architect: a person who designs buildings and other structures • commission: an instruction, command or role given to a person or group to produce something, eg a portrait, a building | <ul style="list-style-type: none"> • printing: transferring ink (or some other medium) from one surface to another • Arts and Crafts Movement: a design movement started by William Morris in 1861 which aimed to improve the quality of design and make it available to the widest possible audience • graphic design: covers a range of design activities including logo creation, advertising and typography (fonts) • industrialisation: the process of using machines to work that was previously done by people |

Appendix: Visual and tactile elements

We can look at different things in pieces of art – each thing is called a visual element (something we can see) or a tactile element (something we can touch).

Visual and tactile elements are the building blocks of art. When we analyse any drawing, painting, sculpture or design, we examine these component parts to see how they combine to create the overall effect of the artwork.

In Sphere Federation, we refer to nine elements:

| line | colour | texture | pattern | shape | form | space | composition |
|------|-------------|---------------|---------|-------|------|-------|-------------|
| | hue tone | tint shade | | | | | |

The elements have a relationship to one another. For example:

- most images begin their life as line drawings
- when lines cross over one another, they form shapes
- shapes can be filled with colour and tone, or repeated to create pattern
- a shape may be rendered with a rough surface to create a texture
- a shape may be projected into three dimensions to create form

Each of the elements may also be used individually to stress their own particular character in an artwork.

There are lots of elements, and the meanings can be quite complicated and confusing. In this appendix, we have tried to simplify their meanings.

Orange text matches the definitions for pupils in AREs.

Grey text shows hyperlinks to short tutorials, all taken from [Art Bites \(You Tube\)](#).

Line

a continuous mark made on a surface by a moving point

Line can be used to show different qualities eg

- horizontal lines suggest distance and calm and vertical lines suggest height and strength;
- jagged lines suggest turmoil and anxiety whereas curved lines suggest comfort and ease;
- freehand lines can express the personal energy and mood of the artist and mechanical lines can express a rigid control;
- thick lines can express strength whereas thin lines can express delicacy

In this picture, the artist (Jeffery) has used different lines which might show different qualities.

<https://www.youtube.com/watch?v=MlGrxICqVaA&t=216s>



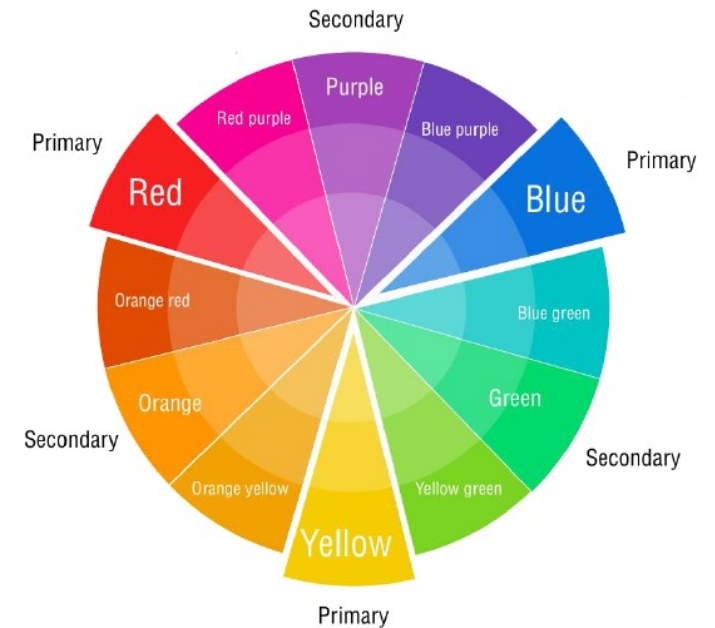
Colour

Primary colours: three colours (red, yellow, blue) that can't be made by mixing other colours, but can make other colours

Secondary colours: three colours (orange, green, purple) that are made when two primary colours are mixed using paint

(Tertiary colours are created by mixing a primary colour and the secondary colour next to it on the colour wheel.)

<https://www.youtube.com/@ArtBites/videos>



Each colour has its own...

hues

Hue is any colour on the colour wheel. So blue, green, blue green, etc. are all hues. It also refers to the dominant colour in a colour family, so Indigo, Cobalt, Navy, Cerulean are all blue hues.

Black, white and grey are not hues (you won't see them on a colour wheel).

In essence, a hue is a pure colour without any black, white or grey added to it.

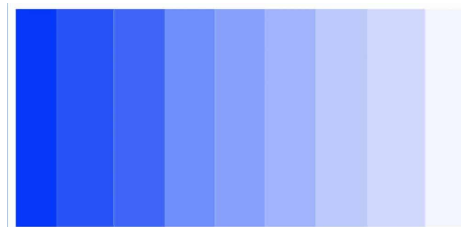


tints

Tints are achieved by adding white to a hue.

The white paint lightens the hue and gives it a soft, tranquil appearance.

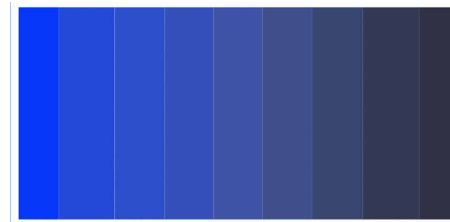
When you want to mix a tint, start with white and gradually add your pure color until you get the tint you want. Adding colour this way will prevent you from over-mixing and wasting paint.



tones

Tones are made by adding grey to a hue. A pure grey, which is a mixture of only black and white, will tone down the brightness of any hue.

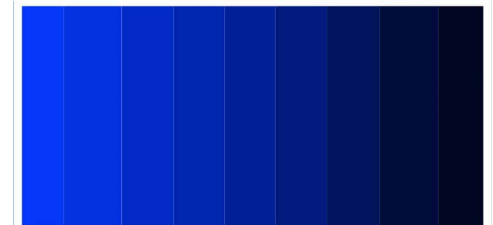
You can use different amounts of black and white to mix your grey:
-a larger portion of white will give you a paler grey and a lighter tone
-more black to get a darker grey gives you a darker tone when mixed with the hue.



shades

A shade is a hue with black (or another darker hue) added to it to darken it.

Black is a very intense pigment and can easily overpower the hue it is added to. It is best to add black paint in very small, gradual amounts.



These four terms are used for Art Skills sessions and when creating a piece of art. They do not necessarily need to be used when discussing the art of our featured artists.

Texture

how something feels, like smooth or rough

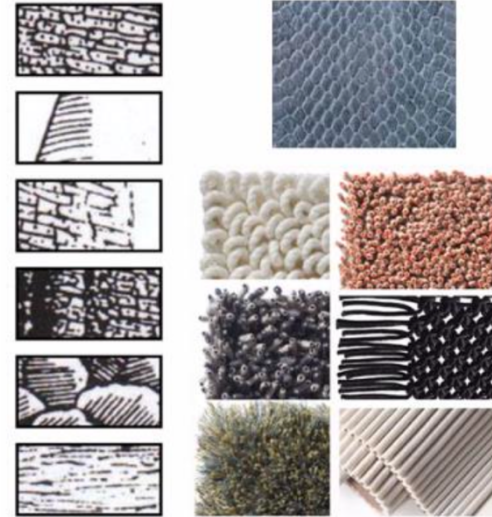
This is to do with the surface quality of something, the way something feels (actual texture) or looks like it feels (visual texture).

https://www.youtube.com/watch?v=ZC_jEVNQ6PU

Pattern

arrangement of things such as colour, shapes and lines that repeat in a particular way

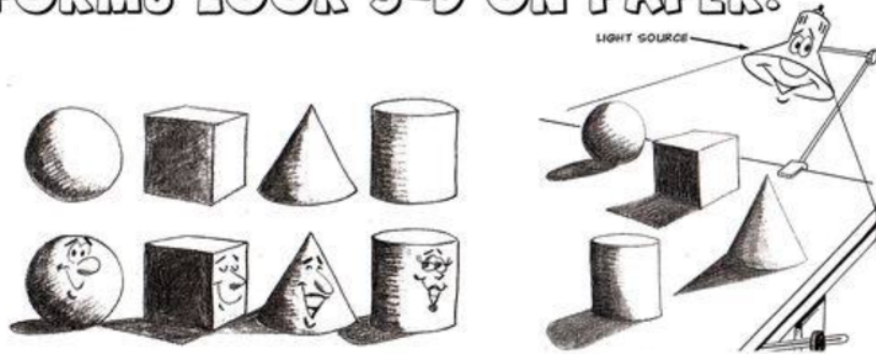
<https://www.youtube.com/watch?v=zmRSGRyl8Xg>



Shapes are Flat **FORMS ARE FAT**



**ARTISTS USE SHADING TO MAKE
FORMS LOOK 3-D ON PAPER.**



Shape

a two-dimensional area which may be created using lines or colour

Shapes can be either geometric, like a circle, square or triangle, or irregular.

<https://www.youtube.com/watch?v=cNIM1LmWjUI>

Form

a three-dimensional shape (sculpture is about creating forms; in paintings and drawings, form can be shown using tone)

<https://www.youtube.com/watch?v=0xVEEjZhZOw>

Space

distances or areas in a piece of art; usually used to describe areas or parts of an artwork where there are large blocks of colour or 'gaps'

Refer to space with sculpture more than 2D art eg negative space is the space around and between the subject.

Composition

the way that something has been deliberately 'put together'

In a 2D piece of Art, composition is where you choose to put things on your page, the layout.

Link composition to other areas: music, dance, writing...

In the first illustration, we can see that the artist (Delacroix) has created a triangle.

In the second, we can see the composition is in a classic arrangement of 'the rule of thirds' – three columns and three rows.



Appendix: When looking at a piece of art...

When looking at a piece of art, we should always consider the subject and our opinions and feelings about it.

In doing so, we should make references to the visual and tactile elements. When considering colour, refer to dark and light colours, warm and cool colours (more than the hue, tint, tone, shade).

The table below is a guide to which elements should be focused on; it should not be rigidly adhered to the expense of an appreciation of the art.

(NB: consider the **subject** of the art, too.)

| | line | colour | texture | pattern | shape | form | space | composition |
|-----------------------------|------|--------|---------|---------|-------|------|-------|-------------|
| Paul Klee | | ✓ | | | ✓ | | | ✓ |
| Leonardo da Vinci | | ✓ | | | | ✓ | | ✓ |
| Bridget Riley | ✓ | ✓ | | ✓ | | | | |
| Georges Seurat | | ✓ | | | | | ✓ | ✓ |
| Martha McDonald Napaltjarri | ✓ | ✓ | ✓ | ✓ | ✓ | | | |
| Wassily Kandinsky | ✓ | ✓ | | ✓ | ✓ | | ✓ | |
| Sir Christopher Wren | | | | | | | | |
| Zaha Hadid | | | | | | | | |
| Barbara Hepworth | | | ✓ | | | ✓ | ✓ | |
| Henry Moore | | | ✓ | | | ✓ | ✓ | |
| Thomas J Price | | | ✓ | | | ✓ | | |
| William Morris | | | | ✓ | | ✓ | | ✓ |
| Orla Kiely | | | | ✓ | | ✓ | | ✓ |

When looking at any piece of art, activities might include:

| Looking at one piece | Sketch the artwork | Comparing pieces |
|---|--|--|
| Before discussion, look at the art for a whole minute in silence. (Make the point: the artist has spent a lot longer than one minute creating it, so we should invest at least a minute in looking.) | Sketch the artwork. Consider setting a challenge eg: don't take pencil off the paper, or draw with a ball point pen. | Make connections between 2+ pieces of art: what's the same? (Connections might relate to the subject, the mood, visual and tactile elements...) |
| Find a drawing or painting and imagine you can step inside it. How would you feel being inside the artwork? What might you hear, smell and touch? | Sketch just a section of it, and make that section fill the paper. | Odd one out: Of three pieces, which is the odd one out and why? (Can we select each piece in turn as the odd one out?) |
| Does it look like things that you can see in real life (ie figurative artwork)? Or does it look like a collection of shapes, lines and colours? (ie abstract artwork)? If the artwork is abstract, what does it look like to you? | In pairs, one person describes what they see and the other person draw what is described. Compare the drawing to the original artwork – how are they similar or different? Swap roles and repeat. | Match the art works with key words eg three paintings and three words: calm, frantic, strong balance, warmth, solid |
| Select one part to look at (using a viewfinder or just by hiding the rest). Did you notice anything new? | Have a go at sketching it while constantly looking at the art and not looking at the pencil and paper. | If the artworks could talk to one another, what might they say? |
| Does it tell a story? Imagine your own story about the artwork. | Have a go at sketching a piece after looking at it for a minute and then not being able to look at it again. | Rank the art in different ways eg order of preference, most to least figurative / abstract, light to dark, chronology... |