

# Art and Design



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# Scope of the art curriculum

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# National Curriculum Purpose of Study

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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 Aims

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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.
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# Key Stage 1

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## **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
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# Key Stage 2

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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
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# Key Stage 3

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Pupils should be taught to develop their creativity and ideas, and increase proficiency in their execution. They should develop a critical understanding of artists, architects and designers, expressing reasoned judgements that can inform their own work.

**Pupils should be taught:**

- to use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas
  - to use a range of techniques and media, including painting
  - to increase their proficiency in the handling of different materials
  - to analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work
  - about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day.
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# EYFS

## Expressive Arts and Design

- How effectively does the EYFS curriculum prepare children for their learning in key stage 1 and into key stage 2?
- How is the knowledge that children have learnt in the early years built on as they move through KS1 and KS2?
- How have you adapted the expressive arts curriculum and teaching in the early years, to reflect your school's context and address any gaps that have been identified in key stage 1 and 2?
- How do you help children to sustain periods of concentration when making?
- How do you help them to handle tools and materials?

## Expressive arts and design

- The development of **children's artistic and cultural awareness supports their imagination and creativity.**
- It is important that children have regular opportunities to engage with the arts, enabling them to **explore and play with a wide range of media and materials.**
- The quality and variety of what children see, hear and participate in is crucial for developing their understanding, **self-expression, vocabulary and ability to communicate through the arts.**
- The frequency, repetition and depth of their experiences are fundamental to their progress in **interpreting and appreciating what they hear, respond to and observe.**

## The EYFS curriculum: what we want children to learn

- The curriculum is a top-level plan of everything the early years setting wants the children to learn.
- Planning to help every child to develop their language is vital.
- The curriculum needs to be ambitious. Careful sequencing will help children to build their learning over time.
- Young children's learning is often driven by their interests. Plans need to be flexible.
- Babies and young children do not develop in a fixed way. Their development is like a spider's web with many strands, not a straight line.
- **Depth in early learning is much more important than covering lots of things in a superficial way.**

## Pedagogy: helping children to learn

- Children are powerful learners. Every child can make progress in their learning, with the right help.
- Effective pedagogy is a mix of different approaches. Children learn through play, by adults modelling, by observing each other, and through guided learning and direct teaching.
- Practitioners carefully organise enabling environments for high-quality play. Sometimes, they make time and **space available for children to invent their own play. Sometimes, they join in to sensitively support and extend children's learning.**
- Children in the early years also learn through group work, when practitioners guide their learning.
- Older children need more of this guided learning.
- A well-planned learning environment, indoors and outside, is an important aspect of pedagogy.

# The characteristics of effective teaching and learning

In planning and guiding what children learn, practitioners must reflect on the different rates at which children are developing and adjust their practice appropriately. Three characteristics of effective teaching and learning are:

- playing and exploring - children **investigate and experience things, and 'have a go'**
- active learning - children **concentrate and keep on trying if they encounter difficulties, and enjoy achievements**
- creating and thinking critically - children have and **develop their own ideas, make links between ideas, and develop strategies for doing things**

# Example of painting

## Development matters

### 3 to 4 year olds:

- **Explore colour and colour mixing.**
- Show **different emotions in their drawings** – happiness, sadness, fear, etc.
- Introduce children to the **work of artists from across times and cultures**. Help them to notice where **features of artists' work overlap with the children's**, for example in colour

### Children in reception will be learning to:

- Explore, use and refine a variety of artistic effects to express their ideas and feelings.
- Teach children to develop their **colour-mixing techniques** to enable them **to match the colours** they see and want to represent, with step-by-step guidance when appropriate.

# Example of painting

- Name colours
- Explore colour
- Mixing prime colours to make secondary colours
- Knowledge of a range of paints as a media
- Match colours to moods
- Look at a range of artists work linked to use of colour
- Handling paint brushes and other tools to paint with
- Painting for sustained periods

Allows readiness for Key Stage 1



# Disciplinary knowledge

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# What is art?



# Categories of knowledge

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**Practical** – methods, techniques, media

**Theoretical** – history of art, including meanings and interpretations, materials and processes

**Disciplinary knowledge** – different paradigms of art – traditional, modern, contemporary. What is art?

# Disciplinary Knowledge

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The knowledge pupils acquire to help them understand the disciplines of art.

To be able to talk and debate, build cultural capital and enjoy the subject.

Knowledge that helps them to answer the questions –  
*What is art? What counts as art? What makes an artist?*

## Disciplinary knowledge is the heart of the subject, shaping the curriculum and pedagogical choices

### Paradigms of Art

- Traditional—Convention and imitation.
- Modern—Originality, experimentation.
- Contemporary—Collaborative and deconstructs norms.

### Insight

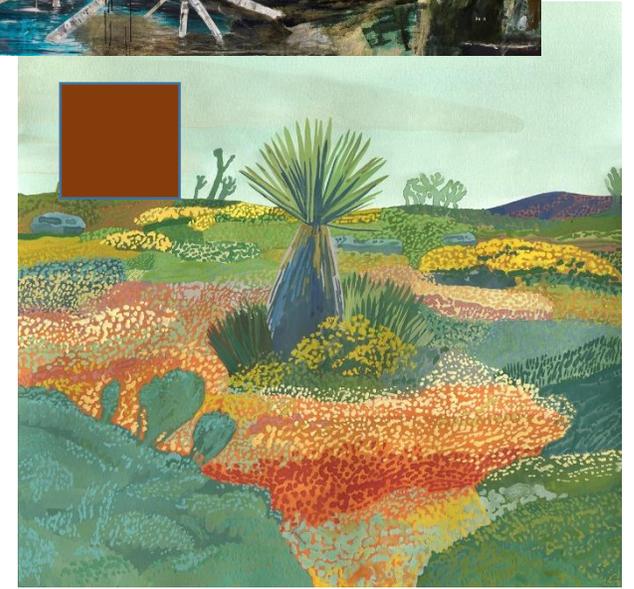
- Disciplinary knowledge teaches pupils how quality and value have been expressed throughout history - What is Art?
- Pupils learn disciplinary knowledge to be able to engage in dialogue and debate, acquire cultural capital and be affected by art.



# Disciplinary Knowledge

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**For example, in Key Stage 1,** pupils are shown examples of art using a variety of practices and disciplines that have the same theme or subject matter, encouraging pupils to describe the difference and similarities.





**Klimt**



**Robin Pievell**



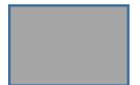
**Gordon Harrison**



**Monet**



**Amy Provonchee**



**Hernan Bus**



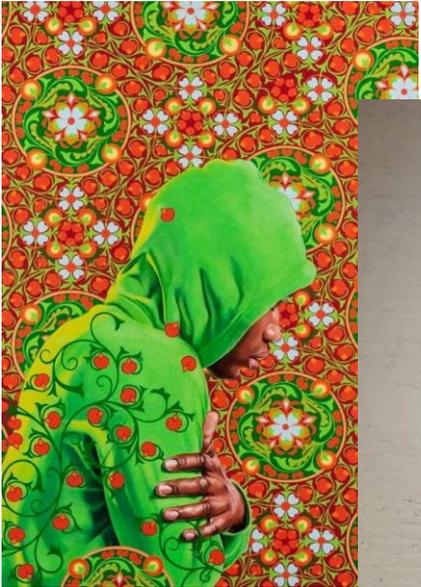
**Ariel Lee**

# Disciplinary Knowledge

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**For example, in Key Stage 2,** pupils are taught how themes or genres have changed over time. For example, how artists used materials and media in human form

Kehinde Wiley



Daisy Patton



Picasso



Lucien Freud



Jacques Lipchitz



# Practical: areas of making

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- **Drawing**
- **Painting**
- **Sculpture**
- Creative craft
  - Collage
  - Ceramics
  - Textiles
- Photography
  - Collage
- Installations/Site specific
  - Design/Graphic
  - Mixed media

# Component knowledge

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## **Specialisms – areas of making**

- Media and materials
  - Methods and techniques
  - Processes
  - Formal elements and Principles of art
  - Technical language
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# Examples of components

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## **Drawing**

Media – graphite, pen, ink, charcoal, oil, pastel, soft pastel

Methods and techniques – mark making, hatching, cross hatching, scribble, scribble, stippling, blending, shading, enlarging, reducing, gridding, sighting

## **Painting**

Media – poster paint, powder paint, paint blocks, watercolours

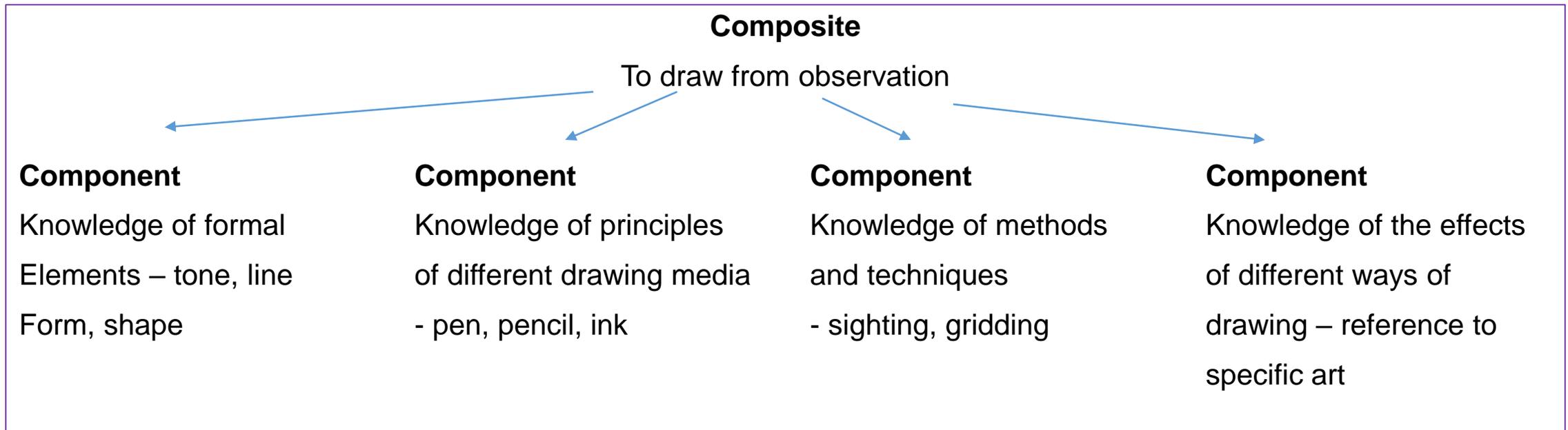
Methods and techniques – blocking in, wet on wet, building up, dry brushing

## **Sculpture**

Media – clay, cardboard, card, found objects

Methods and techniques – modelling, carving, fixing or joining materials such as card, soldering, gluing

# Model



# Curriculum

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- Areas of making: includes, as referenced in the NC, drawing, painting, sculpture
  - **There is no prescribed content. Teachers select the content**
  - Teachers must make **strategic decisions about what knowledge is most important**
  - Skills are broken down into tangible components
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**Fluency:** pupils demonstrate automaticity and proficiency in the traditions of their chosen specialisms.

**Experimentation:** pupils try out ideas, methods and convention to find original solutions.



# Organisation and sequence

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**Components are organised and sequenced to help pupils acquire knowledge and make meaning.**

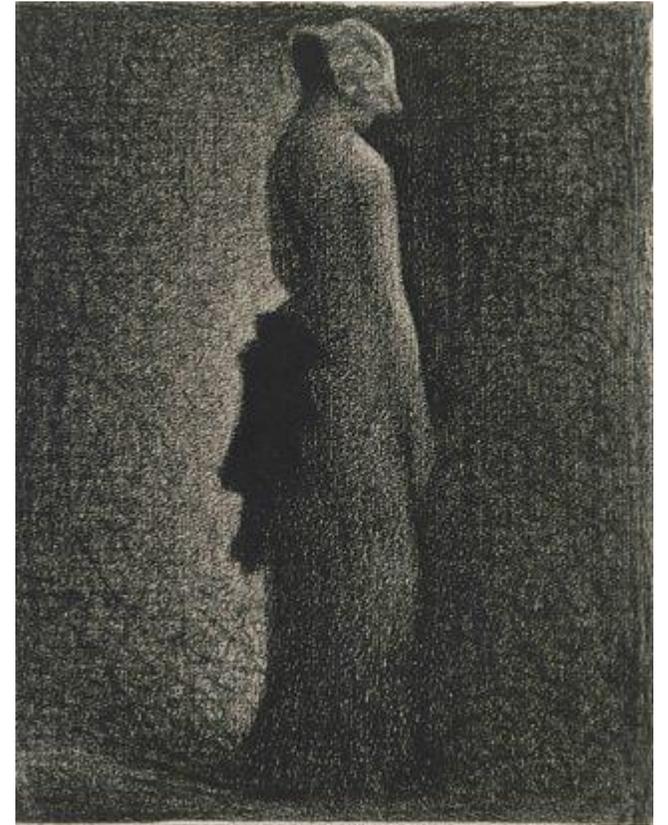
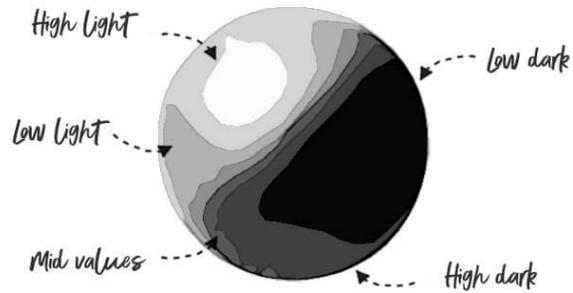
**Broken down and isolates components** to help pupils practice before adding further components (novice to expert).

**Sequenced** to activate **prior knowledge** and is **re-encountered** across the curriculum in different contexts.

**Organised** so pupils can make connections (meaning making).



# Organisation and sequence



# Pedagogy

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# SEND

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- Identification of the prior knowledge needed to understand new content – ensuring readiness to learn new knowledge
  - Carefully break down and chunk content – utilise scaffolds and aids to help pupils achieve complex tasks
  - Focus pupils' attention on the content they need to master
  - Minimilise additional distractions or considerations
  - Potentially give structured or direct prompts such as pre-selecting one of two artists or methods
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# SEND

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- For pupils with SEND, as with all pupils, personal experience and personal response might be a starting point for any activity.
  - Direct handling and manipulation of materials build on a pupil's natural interest in shape, colour, rhythm and movement and can lead naturally into developing skills and confidence.
  - For this to happen, though, careful planning must take place in order to ensure that there is success in all activities, commensurate with each pupil's level of development and ability.
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# SEND

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Important points for planning inclusive art and design lessons include:

- providing opportunities for learners to use all their senses
  - using a wide range of activities/materials
  - helping pupils to manage their behaviour by setting out clear expectations and engaging them in practical work which ensures success
  - nurturing a sense of achievement
  - acknowledging and celebrating even tiny steps of progress.
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# Assessment

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- Assessment should check that the curriculum content is remembered long term.
- It should build an understanding of pupils' prior knowledge and help to draw out common misconceptions or gaps which can be addressed in future curriculum plans.
- Written feedback should focus on specific actions pupils must take and on the subject content primarily.

# Assessment

- Low stake exercises to build up memory to automaticity through over-learning methods and techniques e.g. sighting methods, shading applying the tonal scale
- Timely, focused and precise feedback via questioning or examining pupils' outcomes
- Summative assessment should be infrequent and should holistically review a sketchbook of work produced by a pupil – these assessments require the application of a range of components and sub-skills in complex tasks and are therefore not so useful for diagnostic purposes

# Assessment

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Where issues arise they are about:

- Not focusing on the subject content in a meaningful way, consider the curricular goal or content that was taught and should have been learnt e.g. focusing on effort
- Not fit for purpose: does not identify what pupils know or gaps or misconceptions e.g. writing an essay about impressionist movement does not relate to the component knowledge pupils need to make and develop their ideas in response to impressionism
- Refers to generic skills and does not refer to the substantive knowledge and/or are subjective e.g. assessing how creative a piece of work is

\*skills ladders – great for planning but not secure assessment tools

# Progression

## **Pupils need to learn the intended curriculum**

To ensure they:

- have a secure knowledge
- are fluent
- are able to experiment
- can communicate authentic ideas

## **Not just focused on outcome**

**All pupils should be able to engage in process of invention,  
creation and experimentation**

# Theoretical component knowledge

- Art through history
- Cultures
- Contexts

## **Pupils should:**

- Learn about specific artists and art
- Consider meanings and interpretations
- Look at materials and processes
- Make connections between artists
- Influences on artists work

- **Not just about mimicking and artist's style**
- **Need to teach how the artists used materials**
- **What were their intentions? What does it mean?**
- **Cultural capital – experience, enjoy and appreciate art for themselves**
- **Making connections**
- **Focus on discussions and debates**

## Need to teach about the work of an artist – make connections with other artists who influence their work



*Femme Piquée par un Serpent*  
Kehinde Wiley 2008



*Femme Piquée par un Serpent* 1847  
Auguste Clésinger's

## Light and dark used by artists

### Pupils need to make connections between artists

### Focus on the curriculum knowledge being developed



*Caravaggio*  
*The Calling of Saint Matthew, 1600*



*Patrick Caulfield*  
*Lamp and Lung Ch'uan Ware 1990*



*Dame Barbara Hepworth*  
*Image II 1960*

# Timeline of art history

- Pupils need a sense of a timeline of art – but it is not linear over time
- What, and why, have you included the art you have?
- Do pupils have an understanding of what has gone before?
- Does it link with your area and context of your school?
- Does it reflect diversity and cultures?
- Does it include non-Western art?

# Artists and designers

## Pupils need to:

### Key Stage 1

- 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

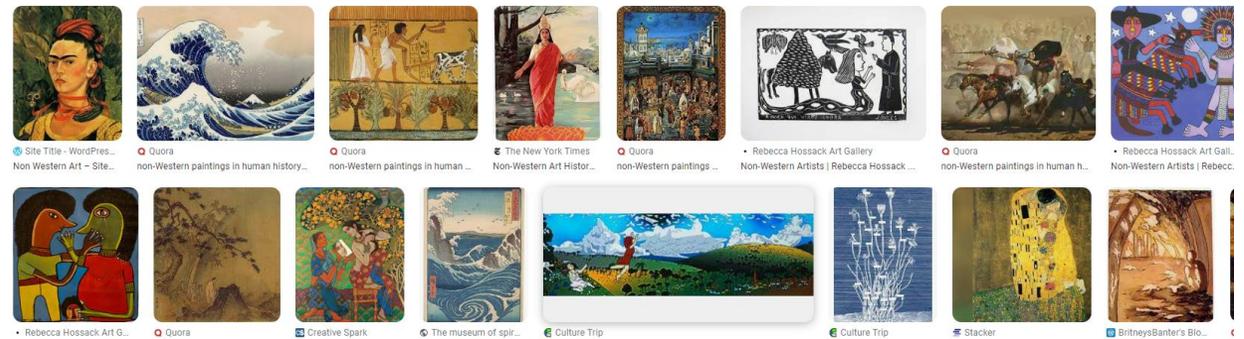
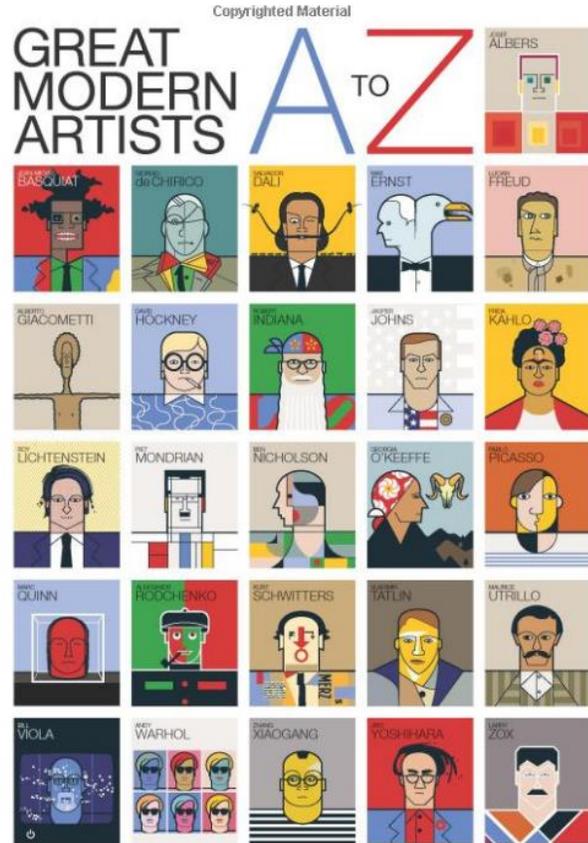
- about **great artists, architects and designers in history**

### Key Stage 3

- about the history of art, craft, design and architecture, including **periods, styles and major movements from ancient times up to the present day**



# What is your rationale for the artists and designers pupils study?



# Diversity in the art curriculum



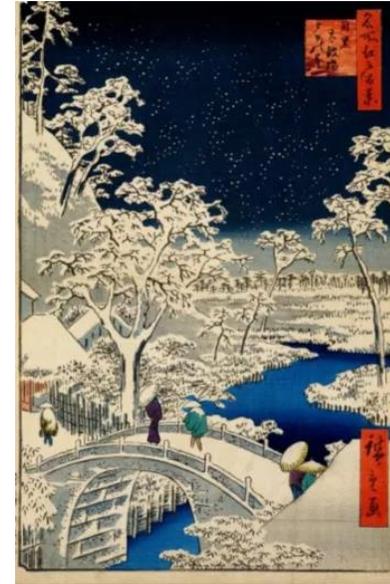
Cheeming Boey: Malaysian born artist



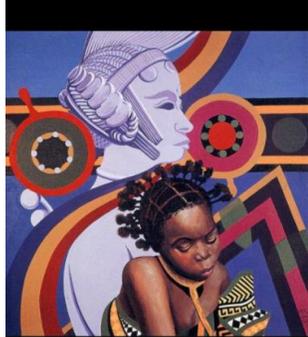
Elizabeth Catlett : An inspiring sculptor and artist that depicted the experience of African Americans



Shirin Neshat: A photographer and film maker famous for exploring the role of women and Islamic fundamentalism in her home country of Iran.



Utagawa Hiroshige: Japanese print maker



Lois Mailou Jones: An artist and educator that explored African tribal art



Georgia O'Keeffe: American art

# Art and design in the North East



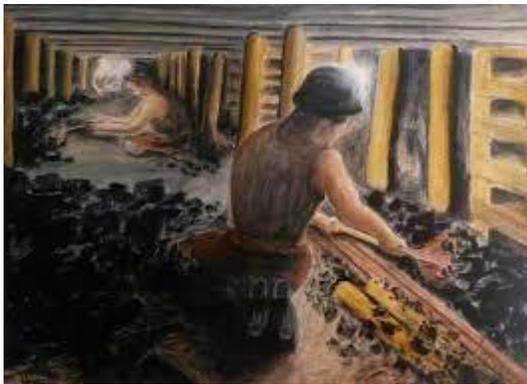
Pitman Painters



Thomas Bewick



Norman Cornish



Angel of the North



Cragside



Joanne Wishart



## Studying Portraits using a range of artists



Leonardi Da Vinci  
Hannah Hoch  
Pablo Picasso  
Frida Kahlo



# Culture

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- How is the subject enriched?
  - How do teachers demonstrate their love for the subject
  - Do you have high expectations?
  - How art is viewed in school?
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# Things to consider...

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**Knowledge not activities**  
**Learning not performance**  
**Subject knowledge of staff**  
**Monitoring and evaluation**



# Monitoring and evaluating

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## Things to think about:

- Work scrutiny evidences the impact of the curriculum on pupils' learning
- Lesson visits – focus on implementation
- It indicates whether pupils are learning and remembering long term what intend pupils to learn and remember
- Long term memory change is what is being looked for in impact
- Discussion with pupils evidences impact on knowledge retention

**Knowing more and remembering more**



# Resources

## Associations

National Society for Education in Art and Design

<https://www.nsead.org/>

The Association for Art History

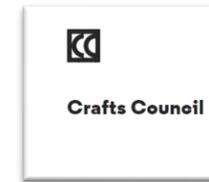
<https://forarthistory.org.uk/>

International Society for Education Through Art

<https://www.insea.org/>

The Crafts Council

<https://www.craftscouncil.org.uk/>



# Resources

## Websites

<https://www.tate.org.uk/>

<https://www.nationalgallery.org.uk/learning>

<https://www.npg.org.uk/learning/schools-and-colleges/>

<https://baltic.art/learn>

<https://hattongallery.org.uk/learning>

<https://www.museodelprado.es/en/learn/pradoeducacion/studeteachers>

<https://www.moma.org>

[A webinar from the East Midlands region - art and design curriculum - YouTube](#)



# Resources

## Books

