Progression in Art and Design

Intent:

At St. Elizabeth's Primary School, the intent of the art and design curriculum is to provide children with the knowledge and understanding that creativity is everywhere in their lives and that it reflects our own, and others, past and present heritage and culture. We recognize and value all children's perspective of the world around them.

We aim for children to have acquired the essential characteristics of artists:

• The ability to use visual language skillfully and convincingly (for example, line, shape, pattern, colour, texture, form) to express emotions, interpret observations, convey insights and accentuate their individuality.

• The ability to communicate fluently in visual and tactile form.

• The ability to draw confidently and adventurously from observation, memory and imagination.

• The ability to explore and invent marks, develop and deconstruct ideas and communicate perceptively and powerfully through purposeful drawing in 2D, 3D or digital media.

• An impressive knowledge and understanding of other artists, craftmakers and designers.

• The ability to think and act like creative practitioners by using their knowledge and understanding to inform, inspire and interpret ideas, observations and feelings.

• Independence, initiative and originality which they can use to develop their creativity.

• The ability to select and use materials, processes and techniques skillfully and inventively to realise intentions and capitalise on the unexpected.

• The ability to reflect on, analyse and critically evaluate their own work and that of others.

• A passion for and a commitment to the subject.

Implementation:

1. Curriculum drivers shape our curriculum breadth in art and design. They are derived from an exploration of the backgrounds of our students, our beliefs about high quality education and our Franciscan values. They are used to ensure we give our students appropriate and ambitious curriculum opportunities. **Our curriculum drivers are community, spirituality, culture, democracy and possibilities.**

2. Cultural capital gives our students the vital background knowledge required to be informed and thoughtful members of our community who understand and believe in British values.

3. Curriculum breadth is shaped by our curriculum drivers, cultural capital, subject topics and our ambition for students to study the best of what has been thought, created, designed and said by many generations of artists, designers, craftmakers, academics and scholars.

4. Our curriculum distinguishes between subject topics and 'curriculum themes'. Subject topics are the specific aspects of subjects that are studied.

5. **Curriculum themes** tie together the subject topics into meaningful schema. The same themes are explored in a wide breadth of topics. Through this 'forwards-and-backwards engineering' of the curriculum, students return to the same themes over and over and gradually build understanding of them. In art and design, these curriculum themes are: **Develop ideas** (Understanding how ideas develop through an artistic process); **Master Techniques** (Developing a skill set so that ideas may be communicated); **Take inspiration from the greats** (Learning from both the artistic process and techniques of great artists and artisans throughout history).

6. **Golden threads:** These golden threads help students to relate each topic to previously studied topics and to form strong, meaningful schema. In art and design these golden threads include: ***Media and Materials; Colour Theory; Effects; Techniques; Emotions; Visual Language; Process; Artists and Artisans; Styles and Periods.***

7. Cognitive science tells us that working memory is limited and that cognitive load is too high if students are rushed through content. This limits the acquisition of long-term memory. Cognitive science also tells us that in order for students to become creative thinkers, or have a greater depth of understanding they must first master the basics, which takes time.

8. **Milestones:** For each of the curriculum themes, there are three Milestones, each of which includes the procedural knowledge and golden threads in each subject to give students a way of expressing their understanding of the curriculum themes. Milestone 1 is to taught across Years 1 and 2, milestone 2 is taught across Year 3 and 4 and milestone 3 is taught across Year 5 and Year 6

9. **Cognitive Domains:** Within each Milestone, students gradually progress in their procedural fluency and semantic strength through three cognitive domains: Remembering, Knowing and Understanding. The goal for students is to display sustained mastery at the 'Knowing' stage of understanding by the end of each milestone and for the most able to have a greater depth of understanding at the 'Reasoning' stage.

Progression through the Cognitive Domains		
Remembering	**Knowing**	**Reasoning**
Acquiring knowledge.	Applying knowledge.	Reasoning with knowledge.
Knowledge is explicit and unconnected.	Knowledge is explicit and connected.	Knowledge is connected and tacit.
Relying on working memory.	Drawing on long-term memory, freeing working memory to consider application.	Relies on long-term memory, freeing working memory to be inventive.
Procedures processed one at a time with conscious effort.	Procedures being automatic.	Automatic recall of procedures.
Understands only in the context in which the materials are presented.	Sees underlying concepts between familiar contexts.	Uses conceptual understanding in unfamiliar situations.
New information does not readily stick. Schemes are limited.	New information is linked to prior knowledge. Schemas are strong.	Readily assimilates new information into rapidly expanding schemas.
Struggles to search for problem solutions. Relies on means-end analysis.	Combines searching for problem solutions with means-end analysis.	Draws on a vast store of problem solutions.
Requires explicit instructions and models.	Uses models effectively.	Prefers discovery approaches to learning.

In Art and Design, the cognitive domain driver words are as follows:

Cognitive Domains in Art and Design		
Remembering	**Knowing**	**Reasoning**
Name	Find out	Recommend
Who/What/Which/When	Compare and contrast	Discuss with a friend…
Why	Suggest reasons why	Investigate
How	Experiment with	Always, sometimes, never?
Copy	Explain	Do you agree?
Describe	Replicate	Explore how
Give examples of	Consider how	True or false…?
	Summarise	Prove…
	Give examples of	Justify…
	Examine	

| | Suggest reasons how
What are the similarities and difference between
Investigate other…
Find other examples…
Create a list of questions…
Create a piece inspired by…
Do you think that… | Imagine…
In which ways do….
Explore…
Explain how…
What connections can you make…?
Discover whether…
Compile a summary of how…
Could it be true…
Create 2 pieces of… and compare | |

10. **Pedagogical Content Knowledge and Strategies:** As part of our progression model, we use a different pedagogical style in each of the cognitive domains of Remembering, Knowing and Understanding. This is based on the research of Sweller, Kirschner and Rosenshine who argue to direct instruction in the early stages of learning and discovery-based approaches later. We use direct instruction in the Remembering domain and problem-based discovery in the Reasoning domain. This is called the reversal effect.
11. Our curriculum design is based on evidence from cognitive science; three main principles underpin it:
    - Learning is most effective with spaced repetition.
    - Interleaving helps pupils to discriminate between topics and aids long-term retention.
    - Retrieval of previously learned content is frequent and regular, which increases both storage and retrieval strength.
12. In addition to the three principles we also understand that learning is invisible in the short-term and that sustained mastery takes time.
13. Our content is subject specific. We make intra-curricular links to strengthen schema.
14. Continuous provision, in the form of daily routines, replaces the teaching of some aspects of the curriculum and, in other cases, provides retrieval practice for previously learned content.
15.

Milestone 1 Key Stage 1	Milestone 2 Lower Key Stage 2	Milestone 3 Upper Key Stage 2
Develop ideas		
• Respond to ideas and starting points. • Explore ideas and collect visual information. • Explore different methods and materials as ideas develop.	• Develop ideas from starting points throughout the curriculum. • Collect information, sketches and resources. • Adapt and refine ideas as they progress. • Explore ideas in a variety of ways. • Comment on artworks using visual language.	• Develop and imaginatively extend ideas from starting points throughout the curriculum. • Collect information, sketches and resources and present ideas imaginatively in a sketch book. • Use the qualities of materials to enhance ideas. • Spot the potential in unexpected results as work progresses. • Comment on artworks with a fluent grasp of visual language.

Master Techniques		
Painting • Use thick and thin brushes. • Mix primary colours to make secondary. • Add white to colours to make tints and black to colours to make tones. • Create colour wheels.	Painting • Use a number of brush techniques using thick and thin brushes to produce shapes, textures, patterns and lines. • Mix colours effectively. • Use watercolour paint to produce washes for backgrounds then add detail. • Experiment with creating mood with colour.	Painting • Sketch (lightly) before painting to combine line and colour. • Create a colour palette based upon colours observed in the natural or built world. • Use the qualities of watercolour and acrylic paints to create visually interesting pieces. • Combine colours, tones and tints to enhance the mood of a piece. • Use brush techniques and the qualities of paint to create texture. • Develop a personal style of painting, drawing upon ideas from other artists.
Collage • Use a combination of materials that are cut, torn and glued. • Sort and arrange materials. • Mix materials to create texture.	Collage • Select and arrange materials for a striking effect. • Ensure work is precise. • Use coiling, overlapping, tessellation, mosaic and montage.	Collage • Mix textures (rough and smooth, plain and patterned). • Combine visual and tactile qualities. • Use ceramic mosaic materials and techniques.
Sculpture • Use a combination of shapes. • Include lines and texture. • Use rolled up paper, straws, paper, card and clay as materials. • Use techniques such as rolling, cutting, moulding and carving.	Sculpture • Create and combine shapes to create recognisable forms (e.g. shapes made from nets or solid materials). • Include texture that conveys feelings, expression or movement. • Use clay and other mouldable materials. • Add materials to provide interesting detail.	Sculpture • Show life-like qualities and real-life proportions or, if more abstract, provoke different interpretations. • Use tools to carve and add shapes, texture and pattern. • Combine visual and tactile qualities. • Use frameworks (such as wire or moulds) to provide stability and form.
Drawing • Draw lines of different sizes and thickness. • Colour (own work) neatly following the lines. • Show pattern and texture by adding dots and lines. • Show different tones by using coloured pencils.	Drawing • Use different hardnesses of pencils to show line, tone and texture. • Annotate sketches to explain and elaborate ideas. • Sketch lightly (no need to use a rubber to correct mistakes). • Use shading to show light and shadow.	Drawing • Use a variety of techniques to add interesting effects (e.g. reflections, shadows, direction of sunlight). • Use a choice of techniques to depict movement, perspective, shadows and reflection.

	• Use hatching and cross hatching to show tone and texture.	• Choose a style of drawing suitable for the work (e.g. realistic or impressionistic). • Use lines to represent movement.
Print • Use repeating or overlapping shapes. • Mimic print from the environment (e.g. wallpapers). • Use objects to create prints (e.g. fruit, vegetables or sponges). • Press, roll, rub and stamp to make prints.	Print • Use layers of two or more colours. • Replicate patterns observed in natural or built environments. • Make printing blocks (e.g. from coiled string glued to a block). • Make precise repeating patterns.	Print • Build up layers of colours. • Create an accurate pattern, showing fine detail. • Use a range of visual elements to reflect the purpose of the work.
Textiles • Use weaving to create a pattern. • Join materials using glue and/or a stitch. • Use plaiting. • Use dip dye techniques.	Textiles • Shape and stitch materials. • Use basic cross stitch and back stitch. • Colour fabric. • Create weavings. • Quilt, pad and gather fabric.	Textiles • Show precision in techniques. • Choose from a range of stitching techniques. • Combine previously learned techniques to create pieces.
Digital Media • Use a wide range of tools to create different textures, lines, tones, colours and shapes.	Digital Media • Create images, video and sound recordings and explain why they were created.	Digital Media • Enhance digital media by editing (including sound, video, animation, still images and installations).
Take Inspiration from the Greats		
• Describe the work of notable artists, artisans and designers. • Use some of the ideas of artists studied to create pieces.	• Replicate some of the techniques used by notable artists, artisans and designers. • Create original pieces that are influenced by studies of others.	• Give details (including own sketches) about the style of some notable artists, artisans and designers. • Show how the work of those studied was influential in both society and to other artists. • Create original pieces that show a range of influences and styles.

Breadth of Study – Key Stage 1 (Milestone 1)
- Use experiences and ideas as the inspiration for artwork.
- Share ideas using drawing, painting and sculpture.
- Explore a variety of techniques.
- Learn about the work of a range of artists, artisans and designers.

Breadth of Study – Key Stage 2 (Milestones 2 and 3)
• Use experiences, other subjects across the curriculum and ideas as inspiration for artwork.
• Develop and share ideas in a sketchbook and in finished products.
• Improve mastery of techniques.
• Learn about the great artists, architects and designers in history.
Media and Materials; Colour theory; Effects; Techniques; Emotions; Visual Language; Process; Artists and Artisans; Styles and Periods.

Topics Across School and Progression of Vocabulary					
Milestone 1 (Remembering and Knowing) Year 1	**Milestone 1 (Knowing and Reasoning) Year 2**	**Milestone 2 (Remembering and Knowing) Year 3**	**Milestone 2 (Remembering, Knowing and Reasoning) Year 4**	**Milestone 3 (Remembering, Knowing) Year 5**	**Milestone 3 (Knowing and Reasoning) Year 6**
Advent Term - Common Golden Thread – Techniques					
'Portraits' Investigating Thomas Gainsborough's 'The Blue Boy' + children's self- portrait using pencil **Techniques** **Media and Materials** **Emotions**	'Hey, Fruit Face!' Artist Study: Giuseppe Arcimboldo and Picasso + children's self- portrait using pencil **Media and Materials** **Effects** **Artists and Artisans** **Techniques**	'Joseph Wright of Derby' Portraits **Media and Materials** **Effects** **Artists and Artisans** **Techniques** **Visual language**	'Ancient Egyptians' Creating an Egyptian self portrait + children's self- portrait using pencil **Media and Materials** **Effects** **Colour Theory** **Styles and Periods** **Techniques**	'The Art of Anatomy' A study of the human body in art inspired by the Ancient Greek Civilisation – Albrecht Durer **Artists and Artisans** **Styles and Periods** **Techniques** **Visual Language**	'Capturing Conflict' (Artist spotlight –Paul Nash) **Media and Materials** **Process** **Effects** **Visual language** **Artists and Artisans** **Techniques**

Tier 2	Tier 3	Tier 2	Tier 3	Tier 2	Tier 3	Tier 2	Tier 3	Tier 2	Tier 3	Tier 2	Tier 3
expression feature front side perfect improve position	self-portrait thick, thin bold, heavy, light edgy, smooth horizontal, vertical,	layers, natural, pitted, rough, , shiny, smooth, soft, uneven represent likeness portray	abstract foreground background	back lit, front lit, side lit, top lit having indirect light, reflected light,	graduated, contrasting	create hierarchy flourish precise gesture bold outline	trunk silhouette pigment hieroglyphics	master meticulous volume contours mechanics proportions acquired	foreshortening typography gouges chisels brayer printing press dissection	macabre iconic brooding disillusionment enchanting remnants atrocities	union jack home front

perfect improve	precise, refined, regular, straight, systematic quick, sketchy, uneven, irregular, vigorous regular, patterned crosshatching, smudging, shading, scribble, rubbed			no directional light source contrasting highlight luminous perspective background		symbols/symbolism profile		poise	anatomist physician wire frame	glorified documenting harsh deeds office

Lent Term - Common Golden Thread – Artists and Artisans (Sculpture)

'Ancient Art' (Artist Spotlight – The Mesopotamians)		'Let's Sculpt'		'Who Is Antoni Gaudi?'		'Romans'		Futurism - Artist Spotlight – Umberto Boccioni (Sculpture)		'Amazed by Architecture' - Dame Zaha Hadid'
Sculpture – created a clay relief panel		Dragons' Eyes Clay sculpture dragon eyes and large collages using natural materials, inspired by the work of Andy Goldsworthy		Exploring the art and architecture of Antoni Gaudi then designing and modelling a park bench inspired by Gaudi's work in the Parc Guell (Barcelona).		Roman mosaic images (collage) + Roman busts (Sculpture)				
Artists and Artisans **Media and Materials** **Visual language** **Emotions** **Styles and periods**		**Artists and Artisans** **Media and Materials** **Process**		**Colour Theory** **Artists and Artisans** **Media and Materials** **Process**		**Artists and Artisans** **Styles and Periods** **Media and Materials**		**Techniques** **Process** **Effects** **Visuals Language** **Artists and Artisans** **Emotion**		**Techniques** **Emotional** **Visual Language** **Styles and Periods**

Tier 2	Tier 3	Tier 2	Tier 3	Tier 2	Tier 3	Tier 2	Tier 3	Tier 2	Tier 3	Tier 2	Tier 3
governments tablets murals elaborately trading honour advanced approximately architecture ornaments tragedy shards frayed	mosaics kiln styluses etched	cut, flat, natural manmade overlay overlap bumpy, corrugated, coarse, glossy, jagged, layers,		perspective vulgar artificial organize intense urban skyline fantasy distort inanimate formation	abstract structures	aristocratic prominent noticeable representation life-like pottery / ceramics, flexible, manipulation, molding, modelling, assemble, carving, panel, sculpt, shaping,	bust thumb pot incised sculpture hand building, slip and score, wedging slab, casting, glaze, kiln,	renowned individuality fine tuned composition insight perspectives captivates immortality enduring irritable unconditional purity	interplay craftsperson	posthumously futuristic compromised angular enhanced generation persistent venture specialize crisp	undulating skyscrapers memorial structural aesthetic under drawing

Pentecost Term - Common Golden Thread – Media and Materials

'The Beauty of Flowers'	**'Strawberry Thief'**	**'Who Is L.S. Lowry?'**	**'Art Deco'**	**'The Explosion of Pop Art'**	**'Islamic Tiles'**
Georgia O'Keeffe	Artist Study: William Morris Printing, pattern and textiles work linked to Belper River Gardens.	Linking the industrial landscapes by L.S. Lowry to our own Belper North Mill and the iconic East Mill	(Textiles)	Linked to USA topic – suggested artists (Warhol and Hockney)	(3D form) Using clay to make tiles with relief / incised designs.
Media and Materials **Effects** **Artists and Artisans** **Visual Language**	**Artists and Artisans** **Colour Theory** **Techniques** **Process** **Effects** **Media and Materials**	**Artists and Artisans** **Colour Theory** **Media and Materials** **Techniques** **Process** **Emotions** **Effects**	**Media and Materials** **Artists and Artisans** **Styles and Periods** **Techniques** **Effects** **Visual language**	Printing to be the focus **Techniques** **Artists and Artisans** **Media and Materials** **Effects** **Style and Periods**	**Styles and Periods** **Techniques** **Effects** **Colour Theory** **Media and Materials**

Tier 2	Tier 3	Tier 2	Tier 3	Tier 2	Tier 3	Tier 2	Tier 3	Tier 2	Tier 3	Tier 2	Tier 3
context symmetrical significance base sorrow themes wilting pioneer unique simplifying encourage striking vivid tactile	charcoal abstract	block, contact, impression, ink relief, resist, template, repeated composition tone complement	brayer (roller), edition, etching, lithography, monoprint, press, stamping, stencil,	industrial dark urban depth tone earthly smoggy bustling gesture movement matchstick	background foreground midground charcoal smear	distinctive biography exposed luminous independence empowered simplifying aluminium jade chrome sleek streamlined sophistication	geometric expressionism	commercial icons elite masses ridiculed distinguished mundane banal portfolio vivacious multiple intrigued juxtaposition adjacent	dadaism silk screen tertiary colours	flat, abstracted, simplified, stylized, incised, modelling, assemble, hand building, carving, panel, shallow	2-D relief sculpture geometric, planes, edges

Learning in EYFS - The information below demonstrates which statements from the 2020 Development Matters are prerequisite skills for art within the national curriculum and outlines the most relevant statements taken from the Early Learning Goals in the EYFS statutory framework and the Development Matters age ranges for Three and Four-Year-Olds and Reception to match the programme of study for art.

The most relevant statements for art are taken from the following areas of learning:

- Physical Development   * Expressive Arts and Design

Reception	Physical Development	• Develop their small motor skills so that they can use a range of tools competently, safely and confidently.
		• Use their core muscle strength to achieve a good posture when sitting at a table or sitting on the floor.
		• Develop overall body-strength, balance, coordination and agility.
	Expressive Arts and Design	• Explore, use and refine a variety of artistic effects to express their ideas and feelings.
		• Return to and build on their previous learning, refining ideas and developing their ability to represent them.
		• Create collaboratively, sharing ideas, resources and skills.

The ELG below indicates what children should have achieved by the end of their time in EYFS as they progress into Year 1.

ELG	Physical Development	Fine Motor Skills	• Hold a pencil effectively in preparation for fluent writing - using the tripod grip in almost all cases.
			• Use a range of small tools, including scissors, paintbrushes and cutlery.
			• Begin to show accuracy and care when drawing.
	Expressive Arts and Design	Creating with Materials	• Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function.
			• Share their creations, explaining the process they have used.

EYFS Breadth of Study					
Advent 1	**Advent 2**	**Lent 1**	**Lent 2**	**Pentecost 1**	**Pentecost 2**

Self Portrait – Observational drawing in pencil.	Printing –Hand and footprints Christmas cards

LET'S EXPLORE DINOSAURS

POSSIBLE ACTIVITIES:

- Salt dough fossils
- Collaborative work making a large-scale image of a dinosaur out of miscellaneous objects outdoors- photo from above.
- Clay volcanoes
- Using marbling/bubble painting/ other to generate interesting paint effects on paper. Chn can use templates to draw round and cut out a range of dinosaur shapes and arrange them for effect on a (contrasting) background.
- Explore dinosaur skeletons – use art straws (see picture)

- Chn. use dinosaur toys as inspiration for own drawing and painting.
- Dinosaurs for Kids | Learn about Dinosaur History, Fossils, Dinosaur Extinction and more! - YouTube

LET'S EXPLORE PIRATES

POSSIBLE ACTIVITIES:

Pirates of the High seas…

- Explore 'The Great Wave' by Kokusai and work by Maggie Hamlin
Use these to inspire own wave paintings using wax resist and possibly adding layers of print using things like bubble wrap /scrunched up plastic bags. Darker shades to add depth and lighter tints to add highlights?? Could try flicking paint for additional effect??
You could go large scale with this outdoors??

Treasure Island

- Use a range of textures (split peas, beans, bubble wrap, fabric strips, rice, pasta, string/wool etc.) to recreate the textured beach of a pirate treasure / desert island.

Pirate treasure

- Chn. use a variety of fond objects to make impressions on a disc of clay to recreate a (not to scale) pirate treasure coin. Once dried they can be painted in gold silver for a realistic effect.

- Jolly Roger flags…

- Designing and printing pirate patterns on t-shirts.

LET'S EXPLORE TREES

POSSIBLE ACTIVITIES:

- Collecting leaves and make a picture frame of their own design.
- Leaf hunt -Find me a leaf to match this colour…
- Bark and leaf rubbings.
- Leaf printing (+ other natural objects e.g. twigs fir cones, feathers etc)
- Lying under a tree – digital photo taken looking up through the leaves – link to emotions
- Chn. explore paintings of trees by famous artists. Can they sort images according to their own criteria and explain their choices? Express their preferences – favourite/ least favourite image and why?
- Use modelling medium / clay to take texture imprints directly from bark…
- Chn. painting trees/leaves from observation