



**Art & Design at  
St. Andrew's  
Junior School**

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## **Art & Design at St Andrews**

### **1. Timetable:**

Art & Design is taught weekly for three half terms across the school year. (During the remaining three half terms, we teach Design Technology.)

### **2. Content of Art & Design lessons:**

The Art & Design curriculum at St Andrews is made up of practical, theoretical and disciplinary tasks divided into three topics, one per half term. Drawing, Painting and Colour Theory, and in the final term, a mixed media or sculpture topic.

The majority of work is completed in sketch books in order to show a progression of skills. During the learning journey, we focus on teaching a key skill and then give an opportunity to develop that skill. Often there is a chance for more able students to develop their own ideas and pursue the skill in their own way.

Students are introduced to the work of artists, both old masters and contemporary, in order to give inspiration and show examples of different techniques.

There is a focus on observational drawing and, wherever possible, the students are encouraged to draw from real life.

### **Marking:**

Verbal feedback should be given throughout the lesson. Children are to be given advice on how to improve so that they can act upon it immediately. Wherever possible, examples will be shown to give students ideas and inspiration.

Students will be expected to self-evaluate and peer assess throughout the topics.

### **Assessment:**

Each child will be assessed using the progression of skills document for the relevant year group. This sheet will be glued into the front of each sketchbook. Learning intentions should be taken from this document. We have high expectations for all and strive for children to achieve a deeper understanding through questioning and the skills to experiment.

Assessment data will be added to Target Tracker termly.

### **Resources:**

The Tate Gallery, London

Modern Art

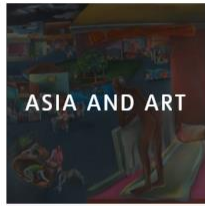
<https://www.tate.org.uk/art>

## EXPLORE ART BY THEME



### WELLBEING AND ART

Explore mindfulness through the art and artists within Tate's collection



### ASIA AND ART

Discover art and ideas by artists working across the Asian continent



### DISABILITY AND ART

Explore how artists have portrayed the range of human ability through their art



### QUEER LIVES AND ART

Discover LGBTQ+ artists and the queer art



### BLACK IDENTITIES AND ART

Discover Black art and artists in Tate's collection

## MEET THE COLLECTION ARTISTS



### LIST

#### Five Things to Know about Theaster Gates

Who is Theaster Gates? Meet the artist who revives cities and explores African-American history



### TATESHOTS

#### Raqib Shaw: 'Taking craft to a crazy, romantic extreme'

The Indian-born, London-based artist's extraordinary paintings feature rich colours and intricate detail



### TATE KIDS WHO ARE THEY?

#### Who is Gillian Ayres?

Meet the artist who said her paintings were full of ice cream and seaweed!



### INTERVIEW

#### Billie Zangewa: The Ultimate Act of Resistance is Self-Love

The artist welcomes us at her home in Johannesburg, South Africa

You can find information about individual artists from the directory of artists

## ARTISTS A-Z

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Showing 1–100 of 4,285 results



[The National Gallery, London](#)

A collection of old master paintings

Teachers notes – scroll down to primary

<https://www.nationalgallery.org.uk/learning/teachers-and-schools/teachers-notes>

## Primary teachers' notes



'A Roman Triumph'  
Peter Paul Rubens



'An Autumn Landscape with a  
View of Het Steen'  
Peter Paul Rubens





## The Crafts Council

Organisation to support craft makers in the UK. They have a directory of makers that you can search to look for contemporary makers of specific disciplines.

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

# EXPLORE THE DIRECTORY

THIS WEEK'S CRAFTS COUNCIL'S TOP MAKER PICKS



From thrown to hand-blown, rugs to trugs, Kent to Stoke-on-Trent and everything in between. Discover craft and makers across the UK on the Crafts Council Directory

MakersProjects

All disciplines ▾All materials ▾All price levels ▾Location

## The Arts Council England

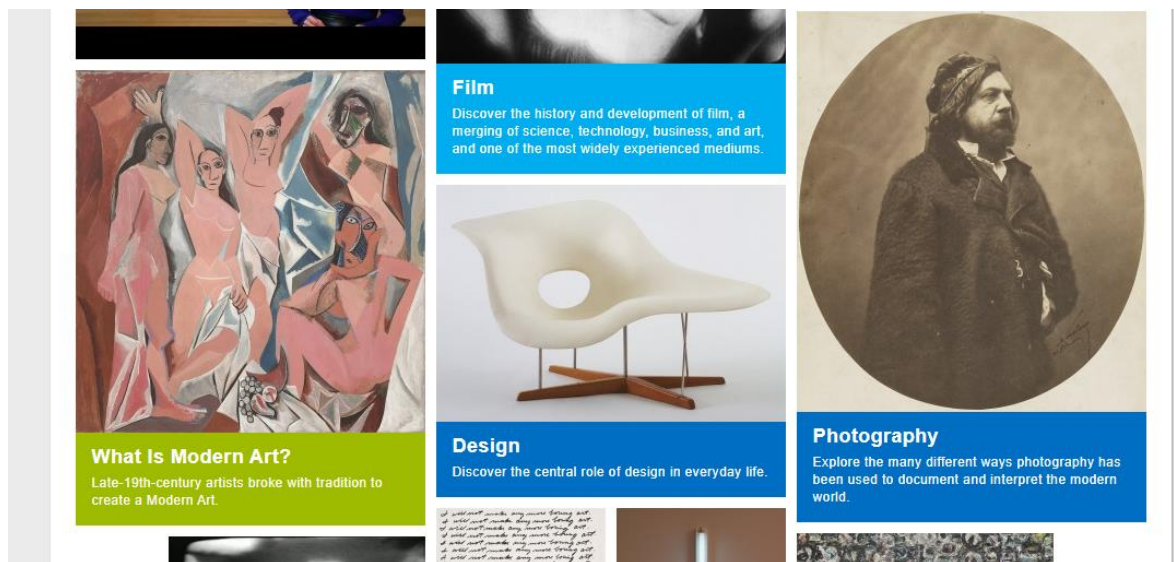
### Digital Art Development Toolkit

<https://www.artscouncil.org.uk/publication/making-digital-work-toolkit>

## MOMA New York

There are many links to background information on different art disciplines

[https://www.moma.org/learn/moma\\_learning/](https://www.moma.org/learn/moma_learning/)



Watch the five top tips video

<https://www.moma.org/magazine/articles/255>


Search the collection to look for information on a specific artist

Search artists and works

Filters

☒ Has image ☐ On view

Showing 73,964 out of 84,916 works online



## How we teach Art & Design at St Andrews

At St Andrews, we follow the National Curriculum for Art and Design.

We will ensure that all pupils:

- produce creative work, explore their ideas and record their experiences.
- become proficient in drawing, painting, sculpture and other 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.



In KS2, pupils will 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 will be taught:

- To create sketch books to record their observations and use them to review and revisit their ideas.
- To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials.
- About great artists, architects and designers in history.

We use a detailed skills progression document to plan and deliver art lessons. This ensures that pupil's art and design skills are developed systematically throughout their time at school.

Pupils are 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 are taught the basic skills, but also a thorough understanding of the skill and medium which will allow them to develop and use their knowledge to create further pieces of work. In addition, pupils are able to utilise these skills in art activities across the broader curriculum, such as posters in RE, maps in geography and analytical drawings in science. Reading around the subject of Art & Design is encouraged through the opportunity to read about artists and art movements, reading comprehensions, themed books, magazines and websites.

Each pupil has a sketchbook.

In order to promote creative teaching and the pupil's enjoyment and curiosity for learning, pupils will be introduced to a broad range of work by a variety of artists and designers who use different media; through the skills lessons, the creative curriculum and visits from practising artists.

### **Quality of Education**

At St Andrews Juniors, we value Art and Design as an important part of our children's entitlement to a broad and balanced curriculum. Art and Design encourages our children to develop and extend their creative skills along with an opportunity for self-expression and a chance to develop resilience, confidence and critical thinking skills through individual or collaborative activities.

Our Art and Design curriculum engages, inspires and challenges children, equipping them with the knowledge and skills to experiment, invent and create their own works of Art and Design. The spiral curriculum is structured to focus on the progression of skills across three areas; drawing, painting and 3D Design. As children progress, they are able to think critically and develop a more rigorous understanding of Art and Design.

The teaching and implementation of Art and Design at St Andrews is a skills based curriculum designed to equip children with the knowledge and skills to experiment, invent and create their

own works of art. It is a structured whole school approach to this creative subject derived from the National Curriculum.

Art & Design is taught as a discreet subject in an opposite term to Design Technology. The terms when it is covered can differ throughout the year groups. Art and Design is taught for three half terms and Design Technology for three half terms.

Our whole school curriculum provides children with opportunities to develop their skills in Art and Design using a variety of media and materials. Specific skills are built upon each year and tracked through our progression of skills document. All children have the opportunity to explore and evaluate different creative ideas developing skills in topics such as; drawing, painting, printing, collage, sculpture and digital art. Work is completed in sketch books to show both a progression of skills and a learning journey.

In addition, we introduce all children to a wide range of art and artists, including old masters and contemporary artists, and those from different periods and cultures. This gives them an understanding of how Art and Design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation. Year 5 visits Yorkshire Sculpture Park to view and critique works of art and to take part in a collaborative outdoor sculpture project.

We run a weekly after school Art Club where children can express themselves through a variety of activities. Numbers are limited, so it is a very popular club, and is open to all year groups.

Our Art and Design Curriculum is planned to demonstrate progression and to stimulate creativity. Children are clear about what the intended outcomes are and have a means to measure their own work against this, as a means of expression or to explore the styles of other artists that inspire our own work.

In Art and Design, children are reflective and evaluate their own and each other's work, thinking about how they can make changes to keep improving. This is meaningful and continuous throughout the process, with evidence of age-related verbal and written reflection.

The Art and Design lead checks the long term plans to ensure coverage of the National Curriculum content and the skills set out in our progression of skills document. Lessons are planned to allow all children to access the Art and Design curriculum. The document 'What Greater Depth Looks Like at St Andrew's' allows teachers to plan lessons that will challenge the most able. SEND children are supported through differentiated learning activities. This may include differentiating through outcome, support or through simplifying the learning objective. However, the main objective is for children to investigate, experiment and overall have fun with their creativity. The outcomes of children are monitored by the class teacher, subject lead and SLT through assessment and marking, tracking, book scrutiny and pupil interviews.

The impact of our Art and Design Curriculum is that it equips our children to be risk takers, evaluators and reflective and engaged learners with the ability to make the right choices that will have a positive life-long impact.



## **Cultural Capital**

Cultural capital is the knowledge, skills, and experiences that provide advantages and help children get ahead in education and in life. It is about valuing the different culture, experiences, beliefs, interests, and language of each child in the classroom, understanding how all these different things link together, and providing a rich, varied curriculum that builds on existing experiences.

We intend to widen children's experiences and enable them to encounter places and cultures that they may not otherwise experience. This is especially true of disadvantaged pupils.

In Art, pupils learn about contemporary and traditional artists and study their works. We feel that it is important that children develop an understanding and an appreciation of works of art as a productive practice of 'meaning-making'. We also want to make children aware of a wide variety of career choices in the creative industries.

We hold an Art Club after school, offer the opportunity to go on school trips and to take part in national and inter school competitions.

Something that we believe is key to cultural capital is curiosity, which is, of course, a component also of creativity. The urge, impulse, desire to find out more.

## **Art and Design Policy**

### **1. Rationale**

The National Curriculum for Art and Design (2014) aims to ensure that all pupils:

- produce creative work, explore their ideas and record their experiences.
- become proficient in drawing, painting, sculpture and other 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.

### **2. Aims**

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

### 3. Approaches to the teaching of Art

We will endeavour to teach skills, such as colour mixing, mark making, collage and sculpture for one afternoon, each week for a half term. We will teach Art for three half terms per year.

In these lessons the children will be taught the basic skills and a thorough understanding. This will enable children to utilise these skills in art activities across the broader curriculum, such as posters in RE, maps in geography and analytical drawings in science.

Children will be introduced to a broad range of work by a variety of artists and designers who use different media; through the skills lessons, the creative curriculum and visits from practising artists.

### 4. Assessment and Evaluation

The staff at St Andrews will endeavour to keep examples of children's work as a portfolio to show a progression in skills and the range of techniques taught. As children enter the school in Year 3, they shall be given a sketch book that they will use for their 'Art skills' lessons throughout their life at St Andrews. This sketch book will become a work in progress, will show progression and allow the children to review and re-visit skills that they have been taught.

The progression of skills document (whole school and individual year groups) will ensure progression and coverage of skills across the whole school. This will be reviewed each year.

An assessment sheet will be put in each child's sketchbook and work will be assessed to the objectives regularly. This will build up a picture of where the child is at any point throughout the year.

Regular book scrutinies and learning walks are carried out to ensure high standards and that children know more and remember more.

### ART & DT - Long Term Overview

	<b>Aut 1</b>	<b>Aut 2</b>	<b>Spr 1</b>	<b>Spr 2</b>	<b>Sum 1</b>	<b>Sum 2</b>
	<b>ART</b>	<b>DT</b>	<b>ART</b>	<b>DT</b>	<b>ART</b>	<b>DT</b>
Y3	Drawing Skills Pencils  Artist: Vincent Van Gogh  Revisit: Van Gogh from Y1	Textiles Make a Puppet  Maker: Michael Curry  Revisit: Textile techniques from Y2	Colour Theory & Painting Skills  Artist: Jackson Pollock  Revisit: Primary colours from KS1	Cooking & Healthy Living  Chef: Jack Monroe (food on a budget)  Revisit: What is a healthy meal? Fruit and Vegetables	Mark Making with Pastels & Charcoal  Artist: Edvard Munch	Moving Toy with Pneumatics  Designer: Ole Kirk Christiansen  Revisit: Using construction kits from Y1

				Making bread and biscuits Y1		
Y4	<p>Drawing Skills Pens &amp; Pencils</p> <p>Artist: Bridget Riley</p> <p>Revisit: Pencil grades from y3</p>	<p>Textiles Weaving</p> <p>Maker: Anni Albers</p>	<p>Colour Theory &amp; Painting Skills</p> <p>Artist: J M W Turner</p> <p>Revisit: Primary and secondary colours from KS1 &amp; Y3</p>	<p>Cooking &amp; Healthy Living</p> <p>Chef: Tom Kerridge</p> <p>Revisit: The eat well plate</p>	<p>Digital &amp; Computer Based Art</p> <p>Artist: Georges Seurat</p>	<p>Electronic Games</p> <p>Designer: John Spinello</p> <p>Revisit: Construction techniques from Y1 &amp; Y3</p>
Y5	<p>Drawing Skills Pencils &amp; Charcoal</p> <p>Artist: Alexander Cozens and Vincent Van Gogh</p> <p>Revisit: Vincent Van Gogh from Y3 Pencil grades from Y3 &amp; Y4 Charcoal from Y3</p>	<p>Textiles Make Slippers</p> <p>Makers: Lynsey Walters &amp; Ruth Waller</p> <p>Revisit: using felt in Y3 The textile industry and the industrial revolution in Y4</p>	<p>Colour Theory &amp; Painting Skills</p> <p>Artist: Picasso</p> <p>Revisit: Primary, secondary and tertiary colours from KS1, Y3 &amp; Y4</p>	<p>Cooking &amp; Healthy Living</p> <p>Chef: Jamie Oliver</p> <p>Revisit: How much sugar is in foods? Nutrients in foods</p>	<p>Print Making</p> <p>Artist: Jo Gerner</p>	<p>Moving Toy Cams &amp; Levers</p> <p>Illustrators: W Heath Robinson, Roland Emmett, Maker: Martin Smith</p> <p>Revisit: Construction techniques, fixing, joining and strengthening from Y2</p>
Y6	<p>Drawing Skills Pens, Pen &amp; Ink and Carbon Paper</p> <p>Artist: Op Art</p> <p>Revisit: Bridget Riley from Y4 Pencil grades from Y3, Y4 &amp; Y5</p>	<p>Textiles Soft Circuits</p> <p>Maker: Kathleen McDermott</p> <p>Revisit: Electrical circuits from Y4 Using felt in Y3 &amp; Y5 Link with Electricity Y6 Science</p>	<p>Colour Theory &amp; Painting Skills</p> <p>Artist: Paul Klee</p> <p>Revisit: Primary, secondary, tertiary colours and tones from KS1, Y3, Y4 &amp; Y5</p>	<p>Cooking &amp; Healthy Living</p> <p>Chef: Hugh Fearnley Whittingstall (River Cottage)</p> <p>Revisit: Where food comes from? Food miles.</p>	<p>Street Art &amp; Graffiti</p> <p>Artist: Basquiat, Banksy</p>	<p>F1 Car To incorporate a motor</p> <p>Engineers: The top ten F1 engineers in history</p> <p>Revisit: Electrical circuits from y4 Moving Toys, cams and levers from Y5</p>

	Types of pens from Y4					
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### **What does Greater Depth look like at St Andrews?**

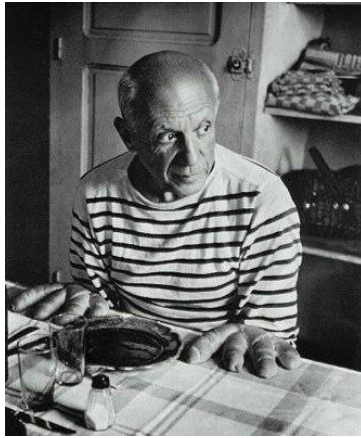
In this document, there is a selection of criteria presented that staff need to aim to provide for children during Art and Design lessons. This will assist pupils in getting to greater depth or show that they are performing at greater depth.

*A child's ability to skilfully apply their learning in more in-depth ways is called Mastery. Mastery is not just knowing a fact, but it is using that fact in increasingly more complex situations to extend their learning. Mastery also enables children to work in ways which show a deeper understanding of a given task.*

Creating the opportunity for greater depth in Art and Design involves allowing pupils the independence to apply their learning at a deeper level. They are the pupils who show natural talent and are able to take an idea or a new skill and adapt it or develop it further independently.

This means that pupils working at Greater Depth will be able to:

- GD pupils will work independently
- GD pupils will research an art movement or artist in greater depth and adapt ideas and process into their own art
- GD pupils will display a higher level of technical skill with a broad range of tools and media and think of innovative ways to use this knowledge to enhance creativity and develop a style of their own
- When evaluating their work GD pupils are more analytical and work independently to assess and improve their art
- GD pupils have a greater breadth of knowledge about artists and key art movements and can explain, make judgements and offer personal opinions about works of art



“Every child is an artist.  
The problem is how to  
remain an artist  
once we grow up”  
- Pablo Picasso

[twistedafter.com](http://twistedafter.com)

### **How would a child's Mastery of Art and Design present itself?**

- **Generating Ideas:** Showing greater complexity, research, observation, originality, perception, aspiration, creativity
- **Making:** Showing greater technique, skill, control, complexity, mastery, quality, judgement, creativity
- **Evaluating:** Showing greater judgement, autonomy, independence, perception, subtlety
- **Knowledge:** Showing greater breadth, contextual understanding, explanation, judgement

A report published by Ofsted in 2008 'Making a Mark: art, craft and design education' states:

- Where achievement was good or outstanding, pupils' strong understanding of how well they were doing was reinforced by regular use of sketchbooks to develop ideas, record observations, explore different media or evaluate their work.
- Risk-taking also contributed to the highest achievement.
- Exposure to original work created by other artists, craft makers and designers raised pupils' creative aspirations and accelerated their progress.
- Pupils' observations of creative work at first hand inspired them to record observations, explore techniques and develop ambitious ideas which were far in advance of their previous work.

### **Problems with judging Greater Depth in Art and Design**

*Art assessment should never be a judgement passed from teacher to pupil, it should be positive guidance for improvement. Art assessment should promote and improve learning and the most important aspect of the assessment process is creativity itself.*

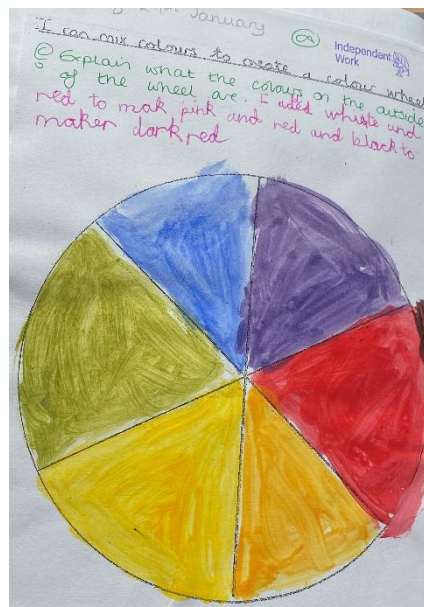
Paul Carney Arts, 2020

It is very difficult to assess Art and Design as work can not be judged as right or wrong as in other subjects.

It is a personal journey and is not always about judging a finished piece. Pupils can grow and achieve in different ways that is not always evident in a finished piece. A continuing dialogue throughout the lesson, through discussion with the pupil and the teacher offering advice, will produce a much more in depth judgement of the work than just assessing the piece when it is finished. Students need to understand that it is perfectly normal to feel frustrated and yet be able to give themselves credit and move on. They should not only learn how to develop technique but also how to analyse their own work fairly and make good choices. Assessment should become a positive, healthy experience where pupils take creative decisions comfortably and learn from their mistakes.

**A selection of examples of work taken from the books of children at St Andrew's, which staff have declared as 'Greater Depth'.**

### Year 3

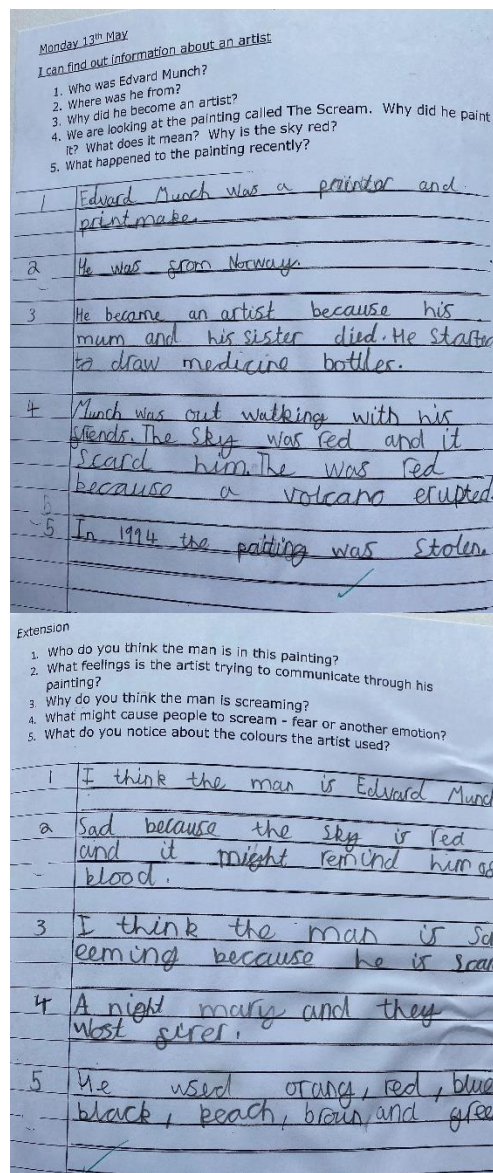
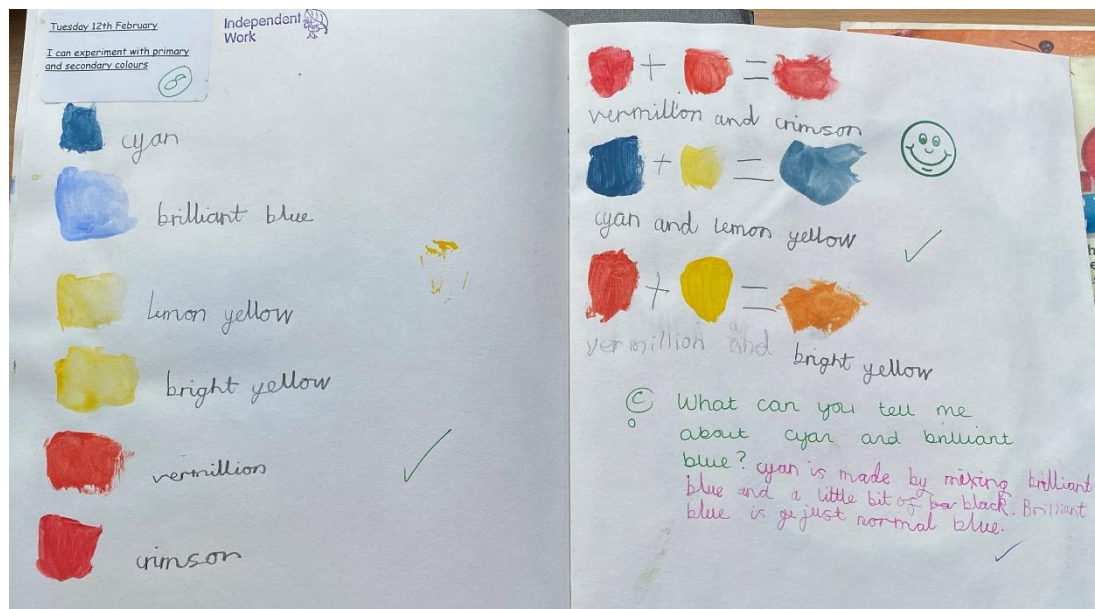


### Colour Theory

A child in Year 3 uses the correct names for the colours.

They explain how to mix colours and show their understanding.





## Using Oil Pastels

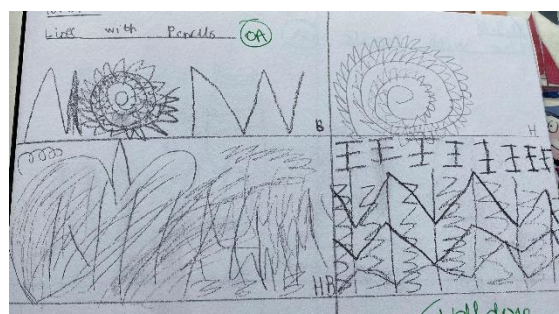
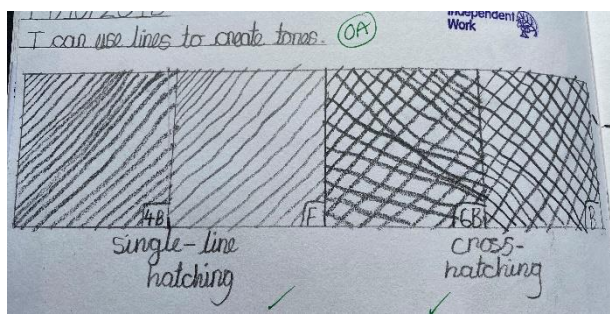
A child in Year 3 shows how they can investigate the use of oil pastels by mixing colours, blending and layering.

They then use this information to create a copy of The Scream by Edvard Munch. The child learns about hot and cold colours and how this can affect an image.

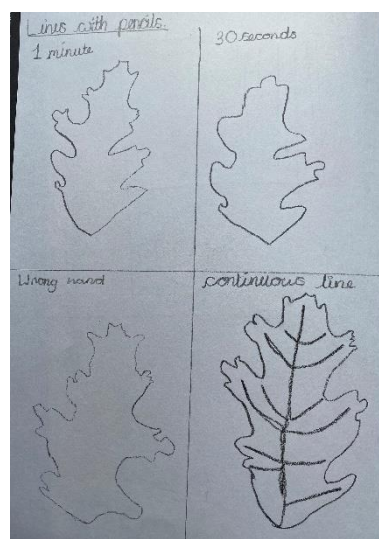
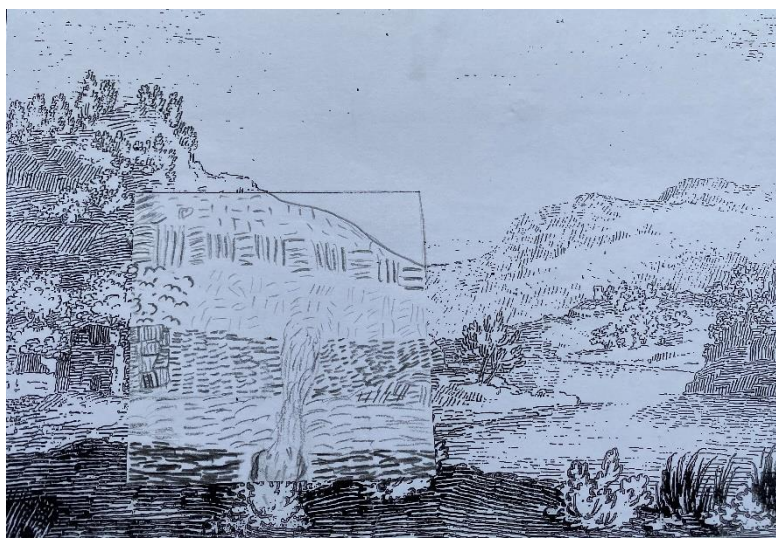
The child shows their knowledge of the artist by answering questions – some of which ask them to give their own opinion or to think deeply.



## Year 5

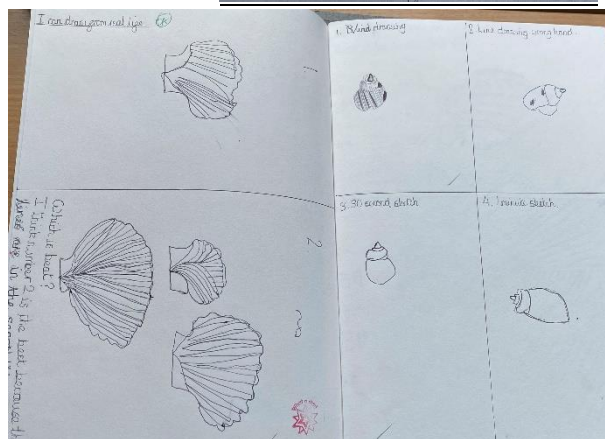
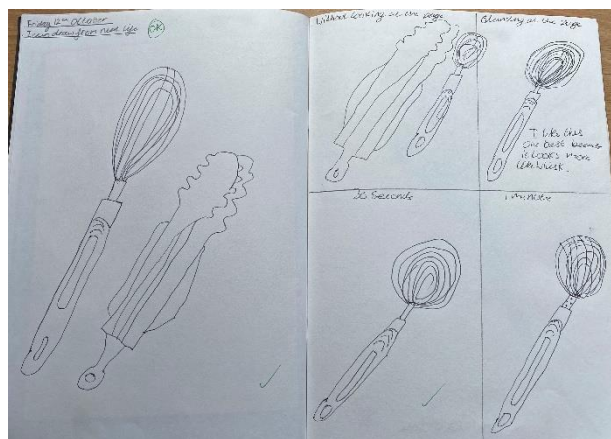


Drawing These two children from Year 5 have investigated a variety of lines using different grades of pencils.

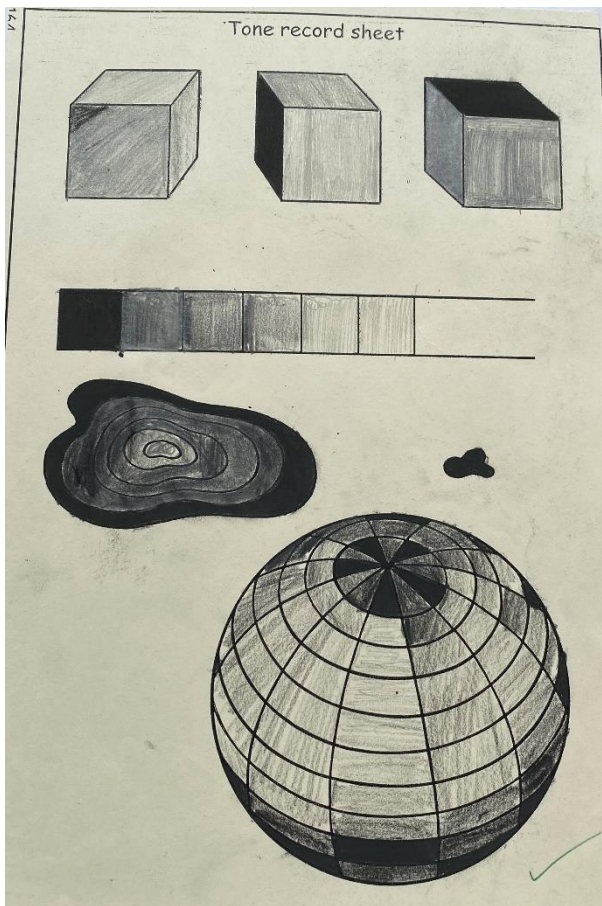


These are examples of Year 5 children using their knowledge of pencil grades and pencil strokes. Above, a child has completed a missing section of an image of The Crau from Mont Majour by Van Gogh imagining what lines might be there.

On the right and below, children have followed a set of instructions that limit the time or ask the child to use the wrong hand. These limitations allow the child to become 'more free' and to investigate different approaches that they may enjoy and utilise.







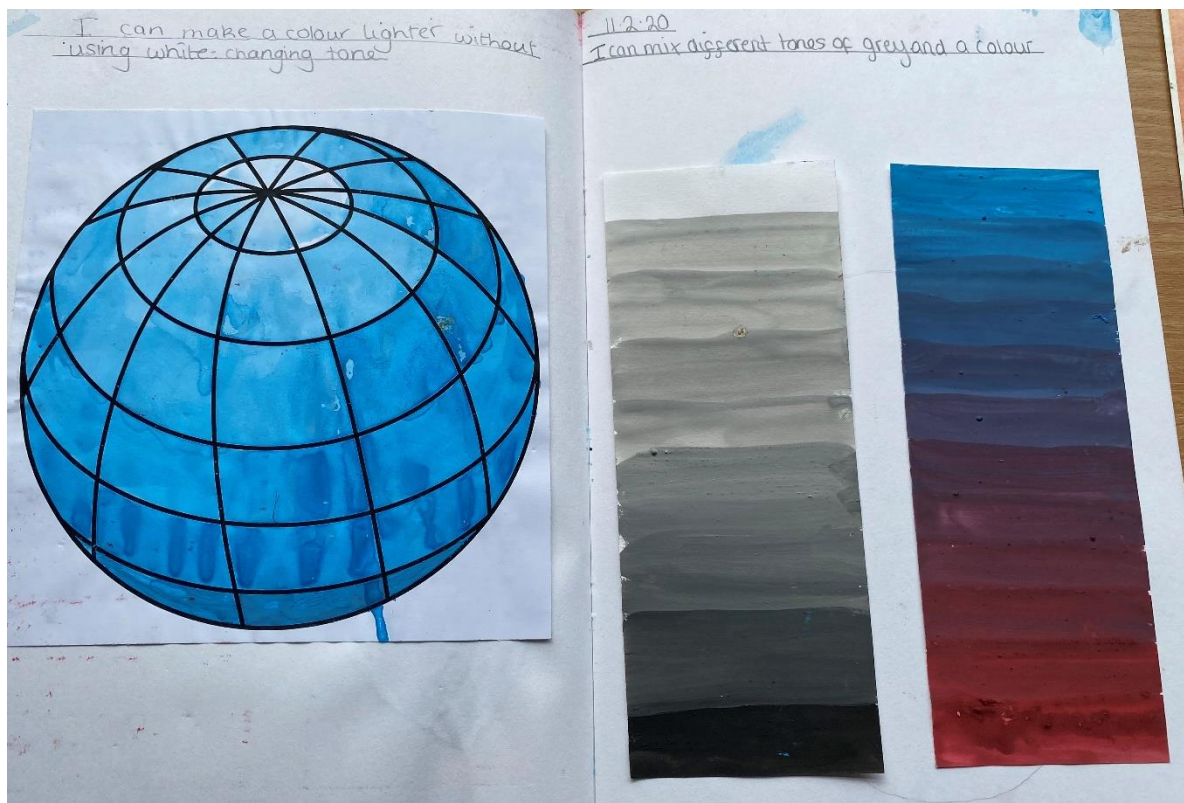
### Colour Theory

These children have shown that they understand how to mix secondary, tertiary and complementary colours.

### Tone

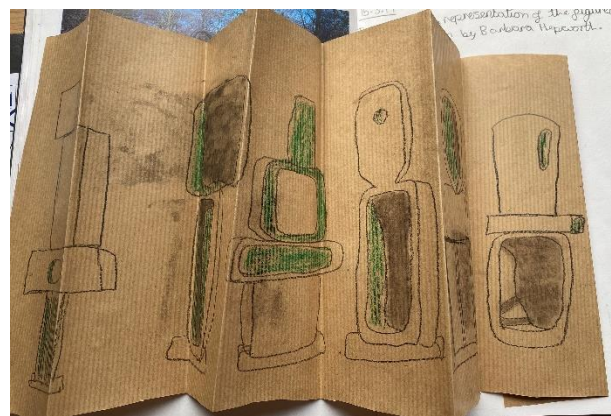
They have investigated how to create tone with pencils and with powder paint.





### Trip to Yorkshire Sculpture Park

Children in Year 5 have the opportunity to visit Yorkshire Sculpture Park. They took part in an outdoor sculpture workshop and drew The Family of Man by Barbara Hepworth. Below is an example of line drawings of the outdoor installation that they looked at.



## Printmaking

This child has shown that they can research a printmaker, take photos of their inspiration, develop a design for a block print and then make the print.



## **What does good teaching in Art and Design look like?**

Good teaching in Art and Design features teachers who:

- identified clearly the visual and tactile concepts that pupils should be introduced to, revisit and refine as they progress through primary school, and be able to apply on transfer to secondary school
- selected examples of artists, craft makers and designers who exemplified the concepts that pupils should understand
- used robust assessment procedures to track pupils' achievement and adjust planning accordingly
- combined subject-specific learning with pupils' personal and wider experiences, including opportunities to promote spiritual, moral, social and cultural development through the wider curriculum
- enlivened learning through the use of computer resources, images and artefacts, gallery visits and workshops with visiting practitioners
- provided opportunities to personalise the curriculum to match their own and pupils' interests
- ensured that pupils understood the relevance of the subject to their own lives and to different communities.

## **What does a good lesson in Art and Design look like?**

A good or outstanding lesson in a primary school includes:

- skilful use of visual and tactile resources that stimulates pupils' curiosity early on and sustains their interest throughout
- high priority given to pupils' experimentation with ideas and media, supported by knowledgeable and confident use of teacher demonstration



- opportunities for pupils to make decisions about the scale of work, time taken on different tasks and when to ask for guidance
- subtle and strategic use of assessment, focused on individual pupils' progress in developing subject-specific skills, knowledge and understanding
- reviews of practical work, supported by inspiring examples by other pupils or creative practitioners, showing how to revisit, refine or combine skills
- potentially difficult concepts and language made easy to understand, linking with interests that clearly fascinate pupils and creative practitioners alike

### **What should a teacher look for when they assess art?**

*Taken from Paul Carney Arts Consultancy <https://www.paulcarneyarts.com/art-assessment>*

**Quantity and quality of participation** - Have the pupils gained experience of the activities you have provided? If they have, regardless of their attitude, effort or skill they have participated. But you might want to measure the quality of that participation. Be careful here, because some pupils may be wary or even frightened of using clay etc. and so it's easy for some to be penalised unfairly. But clearly, if some have not made any effort at all whilst some have tried really hard then you want to recognise this.

**Progression** - You need to make it clear to everyone what their basic starting point is; high ability for age, the class standard or working towards the class standard. Then when assessing progress you should be highlighting how much the person has progressed from where they began. This is fundamentally different to assessing quality of outcomes and makes for a very different art room because often, you realise that high ability students aren't making as much progress as the less able. This is actually quite normal, because it's harder to make big learning steps when you already possess the skills being taught, but it really helps the less able to feel more confident.

This might be assessed as simply; has made outstanding progress, has made good progress, progress is in-line with class/age expectations, slower progress than expected, minimal or no progress.

**Attainment and ability** - It is important to recognise what ability level the pupils are and what they have learned and achieved. I would assess the pupils' outcomes as one of the strands; high ability, class standard (good), working towards the class standard. There are two other strands to mention; Students with special education needs and those who are Talented. By understanding pupils individual needs you can make more informative assessment decisions based on their needs or abilities. What I would suggest is that you may wish to separate both of these extremes from any whole class assessment activities you do. It is a sensitive issue and needs careful handling but I try to take the needs and the opinions of the pupils into consideration when assessing these extremes in front of the whole class.

By summarising what learning has taken place in the course of the work and reminding pupils what they have done you are strengthening their knowledge and understanding, placing this learning more firmly in their memory and improving confidence. Ask the pupils to highlight which work they like and say why, make a fuss of pupils who overcame adversity and mention those who made good progress.



## **STICKY KNOWLEDGE - ART & DESIGN - Whole school overview**

By the end of:	Y3	Y4	Y5	Y6
Drawing	<ul style="list-style-type: none"> <li>Pupils will be aware that there are different grades of pencil</li> <li>Pupils will know that H means hard (light) and B means black (soft)</li> <li>Pupils will be aware that they can create different marks with a pencil</li> </ul>	<ul style="list-style-type: none"> <li>Pupils will be aware that there are different grades of pen (Fine, Medium and Broad)</li> <li>Pupils will know about the Op Art movement</li> <li>Pupils will be able to draw a 3D shape</li> <li>Pupils will be aware of how to create tone using charcoal</li> </ul>	<ul style="list-style-type: none"> <li>Pupils will be able to create a variety of different lines</li> <li>Pupils will become more confident at handling the different grades of pencil</li> <li>Pupils will be able to use line to create tone</li> <li>Pupils will be aware of the differences between mediums</li> </ul>	<ul style="list-style-type: none"> <li>Pupils will be confident in the use of pencil and pen to create a variety of lines</li> <li>Pupils will be able to choose the correct medium depending upon the task</li> <li>Pupils will be aware of how to draw different textures</li> </ul>
Painting	<ul style="list-style-type: none"> <li>Pupils will be aware that there are different types of brushes (size, handle and end shape)</li> <li>Pupils will know the primary colours (Red, Yellow and Blue)</li> <li>Pupils will know how to mix secondary</li> </ul>	<ul style="list-style-type: none"> <li>Pupils will know how to make a colour lighter without using white</li> <li>Pupils will be aware of how to mix tones</li> <li>Pupils will be introduced to complementary colours on the colour wheel (Orange and Blue, Yellow and Purple, Red and Green)</li> <li>Pupils will know how to mix colours</li> </ul>	<ul style="list-style-type: none"> <li>Pupils will know how to handle powder paint</li> <li>Pupils will understand colour theory and be confident to mix colours on the colour wheel including shades of brown</li> <li>Pupils will know how to change the tone of a colour</li> </ul>	<ul style="list-style-type: none"> <li>Pupils will be confident in mixing colours and using water colours to build up layers</li> <li>Pupils will know that colours can be grouped into hot and cold colours</li> <li>Pupils will be aware of how to create</li> </ul>

	colours using poster paint (Green, Orange and Purple)	using water colour paints		tone and gradation using water colours <ul style="list-style-type: none"> <li>Pupils will be able to compare the effects created with water colour paints and water colour pencils</li> </ul>
Y3 – Charcoal & Pastels Y4 – Digital Art Y5 – Printmaking Y6 – Street Art	<ul style="list-style-type: none"> <li>Pupils will know how to create effects (rub, hatch, blend and erase) using charcoal and pastels</li> <li>Pupils will know how to blend colours using oil pastels</li> </ul>	<ul style="list-style-type: none"> <li>Pupils will know how to create a repetitive pattern</li> <li>Pupils will know how to use digital software to create a pixelated pattern</li> </ul>	<ul style="list-style-type: none"> <li>Pupils will be aware of the journey and development of an artist's work through their sketchbooks and images</li> <li>Pupils will know 4 printmaking techniques (Block, Collagraph, Lino and Mono)</li> </ul>	<ul style="list-style-type: none"> <li>Pupils will be aware that art can be used to make a statement</li> <li>Pupils will use a variety of different techniques</li> </ul>

### What is Pattern?

Pattern is a repeat of lines, shapes and colours. Pattern falls roughly into three groups: regular, irregular and unintentional. Pattern in nature is often irregular, like the spots on a leopard. Regular patterns are more likely to be man-made. Unintentional pattern can be created through families of shapes, such as oars in a oar park or books on a book shelf. Patterns are designed to fit the objects that they are going to decorate; plate designs tend to be round, borders long and narrow.



Pattern is made with regular repeats of lines or shapes. Handwriting patterns are a good example of this.



## PATTERN & OP ART

There are natural patterns all around us. You can see patterns in waves in the sea, clouds in the sky or in the veins of a leaf. If there is a single shape or line, like the spiral on a shell, it is not a pattern. It could become one if you copied and repeated it.



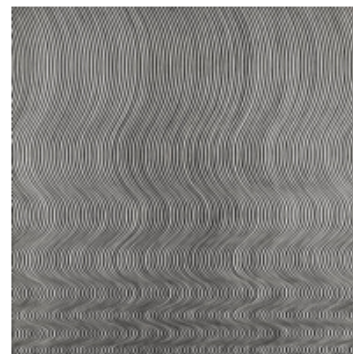
### Fine, Medium and Broad Pens

It is interesting to experiment with the use of contrasting widths of line: fine, delicate, broad, chisel or wedge shaped. Drawing pens come in a variety of different nib sizes, that create a range of line widths.



### Op Art

Op art is short for 'optical art'. The word optical is used to describe things that relate to how we see. Have you seen an optical illusion before? Op art works in a similar way. Artists use shapes, colours and patterns in special ways to create images that look as if they are moving or blurring. Op art can also be abstract art that gives the illusion of movement by the precise use of pattern and colour, or in which conflicting patterns emerge and overlap.



The Fall by Bridget Riley in 1963

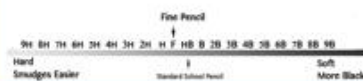
**Artists** When Bridget Riley first exhibited her black and white abstract paintings in the 1960s, people were amazed at how they seemed to move. It was like she was painting with electricity and the patterns were live wires!

### Sketching Pencil Grades

The number found in front of the letter reveals just how soft or hard the pencil is. In other words, a 4H pencil is harder than a 2H pencil while a 4B pencil is softer than a 2B pencil. Harder pencils produce lighter marks since less of the material is released as pressure is applied. H = Hard B = Black



Pencil Grades



### Graphite

Most of us have heard someone refer to the material within a graphite pencil as 'lead', you may be surprised to learn that there isn't any lead there at all. Instead, graphite is a form of carbon and is completely safe for drawing.

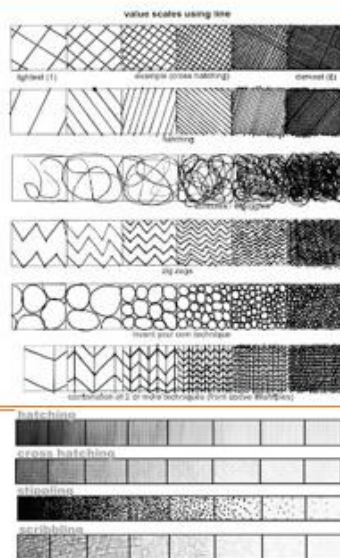


School pencils are HB = Hard Black

## DRAWING SKILLS

### Sketching Techniques and how to achieve different lines

One way to make your drawings more visually interesting, to give them more impact, more power, more sensitivity, is to use different types of lines. Lines can have character, mood, energy or delicacy. You will need to use the right kind of line to do the job you want.



**Artists** The Cray as seen from Mont Majour, drawn in 1888, by Vincent Van Gogh



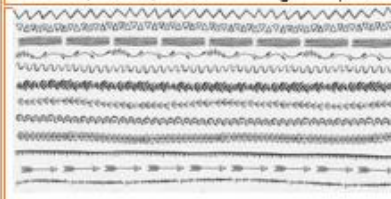
### Tone

The lightness or darkness of a colour, such as the shades of grey in the gradual change from black to white, is called tone.



### Fine, Medium and Broad Pens


It is interesting to experiment further with the use of contrasting widths of line: fine, delicate, broad, chisel or wedge shaped.






### Paints


There are many types of paint that behave in different ways.



**Ready Mixed Poster Paint**




**Watercolours**




**Powder Paint**

### PAINTING & COLOUR THEORY



**Brushes**

Brushes come in different sizes. The smallest is size 0 and the range goes up to size 12.




**Artists** Weeping Woman painted by Pablo Picasso in 1937

### Colour Theory

The three **Primary Colours** are red, blue and yellow. They are called Primary Colours because they cannot be made from any other colours and we can mix all the other colours from these.

Orange, green and purple are called **Secondary Colours** because they are made by mixing two Primary Colours.

**Tertiary Colours** are colours created by using different combinations of all three primary colours.



**The Colour Wheel**


Each colour on the colour wheel has a **Complementary Colour** that sits opposite it on the wheel.

**Hot and Cold Colours**


Pinks, reds, yellows and oranges = Hot  
Blues, purples, greens and blacks = Cold  
(Although not everyone feels the same way about colours)

### PASTELS


**Soft Pastels** are a little like chalk. They have an intense colour but can crumble easily.



**Oil Pastels** are similar to wax crayons. Bright in colour but will not smudge easily.



**Artists** The Scream by Norwegian artist Edvard Munch painted in 1893




There are four versions of 'The Scream' that were made using oil and tempera paint and pastel and crayon on cardboard.

### General Tips:

- Always create with newspaper underneath to catch oil pastel flakes.
- Try layering techniques for endless possibilities.
- Keep a small rag handy to wipe off dirty or stained oil pastels.


### Light Pressure Blending

- Lightly add pastel in one direction on paper.
- Layer colors to achieve various hues.




### Color Mixing

- Apply a layer of oil pastel and follow with a contrasting color over.
- Continue to blend/layer additional colors to get desired hue.




### Stippling

- Use small, choppy strokes to create stippled effect on paper. Layer with additional colors for depth.




### Heavy Pressure Blending

- Generously add pastel in one direction on paper.
- Layer colors to achieve a blended and rich look.




### Scumbling

- Apply controlled, scribbled marks of oil pastel to build up value and texture.




### Sgraffito

- Overlap two, thick layers of different colors on paper.
- Use a paper clip or wooden stylus to scratch or scrape away line design revealing underneath color.



### OIL

- Use a cotton swab soaked in baby oil to smooth and blend oil pastel marks on paper. Let dry overnight.





### Impressionism

Impressionist artists were not trying to paint a reflection of real life, but an 'impression' of what the person, light, atmosphere, object or landscape looked like to them. In addition, that is why they were called impressionists! They tried to capture the movement and life of what they saw and show it to us as if it were happening before our eyes.

**Artists** Georges Seurat created a whole new painting technique called Pointillism.



Seurat's first masterpiece where he displayed the Pointillist technique was 'A Sunday Afternoon on the Island of La Grande Jatte'. It took 2 years to paint and was completed in 1886.

**Pointillism** used the science of optics to create colours from many small dots placed so close to each other that they would blur into an image to the eye. A computer screen works in the same way. The pixels in the computer screen are just like the dots in a Pointillist painting.

## COMPUTER BASED ART & POINTILLISM

Pointillism takes advantage of the way our eyes work with our brains. Instead of seeing thousands of dots of colour, we blend those dots into multiple colours that form an image.



To create a Pointillist picture, use cotton buds and a palette of primary colours, the picture is gradually built up using a series of coloured dots to create a single image.



Did you realise that the digital photos you take and look at each day are composed of millions of tiny points of colour? In a way, modern digital photographs are similar to Pointillist pictures only with millions more dots of colour to help your brain turn what your eyes see into a vivid, realistic image.



Take digital photographs and upload them to your computer. Manipulate and alter the images using image-editing software.



**Pixilart** is an online pixel drawing tool. It allows you to make pixel art, game sprites and animated GIFs online.



### What is a print?

A print is a picture of which more than one copy exists. A painting is a one-off created by hand, whereas prints are usually multiples. Sometimes prints are a reproduction of a painting. There are many different types of print, some produced manually while others are made through printing processes. The term 'print' includes a whole range of artwork, from inexpensive posters through to rare antiques.



A limited edition print, Scene d'Interieur, by Pablo Picasso. No 73 of 100

### What is an original artists' print?

The artist will have created an image on block, stone, plate or screen from which the final print is produced. They will choose the paper that the image is printed on and will determine the edition size of the print (the number of copies printed). Once printed, the artist will then number and sign each of the prints. Eg Picasso made 100 copies of Scene d'Interieur and the one above is number 73 in the edition.

## PRINTMAKING

### What is an Artist's Proof?

Artists may produce a number of additional prints for their archives, though there would never generally be any more than 10% of the total edition number. Sometimes an artist will choose to sell these - but all will be signed by the artist and marked 'A/P'.



**Artists** Andy Warhol is famous for his bright and bold paintings and prints that celebrate 1960s popular culture. Printmaking appealed to Warhol as it allowed him to repeat a basic image and create endless variations of it by using different colours.



There are four main methods (but lots of variations within each one)

- Relief printing - the negative image is cut away
- Screen printing - a stencil is used
- Lithography - an image is drawn onto the plate
- Intaglio - the plate surface is cut into

### Collagraph



A relief print that can be made without a printing press. Rather than cutting away from a surface, this technique involves adding to the surface of a printing plate. Begin by collaging thin items, such as fabrics, card, or plastic, onto the plate.

### Linocut



The relief process forces you to create images with flat areas of colour and fluid lines, creating a graphic image. Linocuts, which emerged in the 20th century, are made by cutting into a sheet of linoleum.