



OCL Primary Curriculum

Art

Oasis Academy Temple

Art in the OCL Primary Curriculum

Intent

The OCL Curriculum Statement of Intent has been carefully considered for each curriculum area to ensure the content designed meets this at every opportunity.

The context that our children and young people live in:


- Our children live in a world where they require the skills and qualifications, flexibility, emotional intelligence and expertise to be leaders and to thrive as human beings.
- Our children live in a world where accepting themselves as individuals and celebrating who they are is key in navigating a complex and ever-changing environment.
- Our children live in a world where they need to feel a sense of ability to change things for the better and have self-efficacy.
- Our children live in a world where they need a network of relationships and a network of support to thrive and excel.

- Our children live in a world where early development of vocabulary skills is the single most important factor to get right as early as possible.

We want our children and young people to:

- Be inspired to improve the world around them.
- Have the ambition, skills and expertise to thrive in a fast changing, interconnected and communication rich world, with the confidence and technical expertise to thrive.
- Have a network that supports them.
- Be comfortable in who they are and able to continuously explore who they are becoming.
- Be rich in language with a passion for learning.
- Seek to include others, be other-centred and celebrate difference.
- Have a values approach to life and a sense of what is right and wrong through the lived experience of the 9 habits.

Therefore, we focus on developing character, competence and community. The ART curriculum specifically meets the OCL statement of intent by focussing on character, competence and community in the following areas:

	<p>Character: Art allows our children to develop our moral compass: Where we fit in the world; understand our responsibilities to our communities and planet, value spirituality in others and ourselves, develop respect and social skills, and engage in the culture we live in and understand the cultures of others through art.</p>
	<p>Competence: 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 children, 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.</p>
	<p>Community: Art is for everyone. We want all children to develop a love of Art to add texture, enrichment and value to their lives. We want all children not only to know but to experience the tangible sense of achievement and belonging that creating something unique can bring. We want Art to celebrate the variety and depth of beauty that emanates from our community celebrating our heritage and differences on a global scale too.</p>

Implementation

To ensure our intent transfers into everyday classroom practice, we use current research in cognitive science to develop pedagogy and specific CPD to ensure subject content is expertly delivered. This is alongside individualised coaching in constantly striving to continually improve practice. Responsive feedback approaches, delivered through out highly effective one-to-one horizons approach, ensure each adult knows the relevant next steps to maximise learning opportunities.

Using research from Dan Williamson's Models of Memory, Sweller's Cognitive Load Theory, Rosenshine's Principles of Instruction and the thinking behind Ebbinghaus' Forgetting Curve, the curriculum is implemented effectively through a set of core concepts, developed for each curriculum area. This enables children to assimilate new information into growing schema as they move through the academy. By presenting new information to students as another example of these core concepts it allows them to process information in relation to previously learned knowledge and make connections.

The core concepts for Art:

Core Concepts in Art				
<p>Understanding</p> <p>Know the formal elements of art and recognise these in their own work and the work of others.</p>	<p>Generating</p> <p>Exploring their ideas and recording their experiences</p>	<p>Making</p> <p>Become proficient in drawing, painting, sculpture, textiles, collage and print making</p>	<p>Evaluation</p> <p>Evaluate and analyse creative works using the language of art, craft and design. Record self-evaluations at the end of each lesson.</p>	<p>Knowledge</p> <p>Know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.</p>

The curriculum is mapped using these core concepts. We plan for progression using the key points outlined in the impact section below. Lesson content is planned towards these progression points and follows the model of direct

instruction, shared and modelled practice before culminating in independent practice and mastery. Specific knowledge is acquired through the knowledge organisers in each curriculum area and unit of study to ensure broad and balanced coverage and as a tool for children to add to, revise and structure that knowledge.

Art Lesson Structure:

- 🕒 Do Now: review a skill or concept from the formal elements of art giving the pupils opportunity to revisit knowledge and key skills regularly. (5 minutes)
- 🕒 I Do/We Do: Discrete teaching of the learning objective skill or knowledge. Teacher led modelling and guided practise mainly done in sketch books. (10 Minutes)
- 🕒 You Do: independent practise of the skill taught in context linked to theme or artist study. (25 minutes)
- 🕒 Exit Ticket: self or peer assessment opportunity against lesson objective. Opportunity to use the language of art to describe and evaluate work. (5 minutes)

Subject Delivery

Lesson Timings	Type of delivery
Art and Design is taught twice weekly for the thematic lesson and discrete, skills lessons (duration of lesson 60 minutes each per lesson)	The Art lessons enable focus on the specific subject skills, although vocabulary is continually developed using sentence stems and tiers universally across the subject areas. It also links to other areas of the curriculum e.g. history and geography.

Annual Organisation per year group

Teaching:

Term	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Autumn 1	Drawing Formal elements – line, shape, colour. exploring dry materials	Drawing Formal elements – texture tone, space. Exploring dry materials	Drawing Still Life and Plants	Drawing 3D Shape and Architecture	Drawing Perspective/landscapes and cityscapes	Drawing Movement/events/animals
Autumn 2	Painting: Exploring Wet Materials and Formal Elements of Art	Painting Seascapes Watercolour techniques	Painting: Watercolours and Quentin Blake Illustrator Study	Painting: Landscapes and Volcanoes	Painting Japanese Sumi-e Ink painting	Painting Painting from an initial sketch
Spring 1	Collage Combining materials to create images – Henri Matisse drawing with scissors.	Collage: Collage Techniques	Collage: Natural Collage - Andy Goldsworthy Artist Study	Collage: Tessellation and Montage	Collage: Textured Collages	Collage 3D collage
Spring 2	Print Making Mono Printing and printing with found materials.	Print Making Press print - food	Print Making: Relief Print Blocks	Print Making: Relief and Impress Printing - Trees	Print Making: Lithography and Collagraphy	Printmaking Lino printing
Summer 1	Sculpture: Tinfoil Figure Sculptures Keith Herring and Giacometti.	Sculpture: Collage sculptures and cardboard name sculptures – Miro.	Sculpture: Modelling Clay Trees Klimt and Leaf Bowls.	Sculpture: 3D Pinch Pot Monsters and Coil Pots	Sculpture: Chihuly Plastic Sculptures and Georgia O'Keefe Plastic Flowers	Sculpture: Papier Mache lighthouses.
Summer 2	Textiles	Textiles	Textiles TBC	Textiles:	Textiles	Textiles

Impact

The ultimate test of the impact of the curriculum is in whether the students know what you want them to know. This has been carefully mapped against the core concepts for Art in the tables on the following pages and links specifically to the National Curriculum end of Key Stage statements and the Early Learning Goal for Expressive Arts and Design.

To determine this, we check and monitor children's learning, providing teachers and students with information about progress and analysis of deliberate retrieval practice. We need to be able to fluidly use 'checking for understanding' techniques in the moment as well as being able to know what has been learnt and retained over time and the depth of that learning:

- We use checking for understanding techniques through **Socratic** quizzes and hinge questions to ensure we are aware of all students learning during the lesson and adapt the pace as necessary.
- Retrieval practice is built in where most impactful to interrupt the forgetting curve and secure constructs in long term memory.
- Depth of knowledge is then assessed through regular quizzing, **end of unit assessment pieces** and student portfolios in Showbie.

Art Specific Impact Measures and Assessment

There is a recap of previous learning at the start of every lesson. Retrieval practice tasks throughout the lessons also interrupt the forgetting curve to enable faster access to prior learning.

Pop tasks at the end of the theme pull together the learning for the subject under the core concept areas to consolidate learning and to prepare children to make links to the future learning in subsequent years. These are displayed in sketchbooks, in Showbie portfolios and in Art displays around school. There is evaluation of work at the end of each lesson and unit.

Progression in EYFS

There are specific Expressive Arts and Design statements and Early Learning Goals.

Nursery

- Explore different materials freely, to develop their ideas about how to use them and what to make.
- Develop their own ideas and then decide which materials to use to express them.
- Join different materials and explore different textures
- Create closed shapes with continuous lines and begin to use these shapes to represent objects.
- Draw with increasing complexity and detail, such as representing a face with a circle and including details.
- Use drawing to represent ideas like movement or loud noises.
- Show different emotions in their drawings and paintings, like happiness, sadness, fear, etc. Explore colour and colour mixing.
- Show different emotions in their drawings – happiness, sadness, fear, etc

Reception

- 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.

Expressive Art is taught mainly through provision opportunities. There is an open-ended creative area which includes collage materials, paint, drawing opportunities and junk modelling. There are also weekly creative enhancements or suggested activities which reflect a specific skill e.g. colour mixing.

Weekly EAD themed lessons provide the opportunity to demonstrate and model specific EAD skills in a lesson format, or, create artwork as a group.

Half-termly assessments are identified on medium-term planning and opportunities for development will be introduced into provision.

Development Matters Document which shows progression points from birth to end of reception:

Development Matters		
Birth to Three	<i>Expressive Art and Design</i>	Notice patterns with strong contrasts and be attracted by patterns resembling the human face. Start to make marks intentionally. Explore paint, using fingers and other parts of their bodies as well as brushes and other tools. Express ideas and feelings through making marks, and sometimes give a meaning to the marks they make Explore different materials, using all their senses to investigate them. Manipulate and play with different materials. • Use their imagination as they consider what they can do with different materials. • Make simple models which express their ideas
Three to Four	<i>Physical Development</i>	Use large-muscle movements to wave flags and streamers, paint and make marks. Choose the right resources to carry out their own plan. Use one-handed tools and equipment, for example, making snips in paper with scissors. Use a comfortable grip with good control when holding pens and pencils.
	<i>Expressive Art and Design</i>	Explore different materials freely, in order to develop their ideas about how to use them and what to make. Develop their own ideas and then decide which materials to use to express them. Join different materials and explore different textures. Create closed shapes with continuous lines and begin to use these shapes to represent objects. Draw with increasing complexity and detail, such as representing a face with a circle and including details. Use drawing to represent ideas like movement or loud noises. Show different emotions in their drawings and paintings, like happiness, sadness, fear, etc. Explore colour and colour mixing.
Reception	<i>Physical Development</i>	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
	<i>Expressive Art and Design</i>	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.
ELG	<i>Physical Development</i>	<i>Fine Motor Skills</i> 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.
	<i>Expressive Arts and Design</i>	<i>Creating with Materials</i> 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.

Progression Points against the Core Concepts KS1 - KS2

Core Concepts	Progression Point 1 (KS1)	Progression Point 2 (LKS2)	Progression Point 3 (UKS2)
Understanding	Name all seven formal elements of art as line, shape, space, tone, texture, colour and form	<ul style="list-style-type: none"> Combining elements of art in their own works and recognising them in the work of their peers. 	<ul style="list-style-type: none"> Evaluating the elements of art in the work of others including craftsman and masters.
Generating	<ul style="list-style-type: none"> Respond to ideas and starting points. Explore ideas and collect visual information. Explore different methods and materials as ideas develop. 	<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> Develop and imaginatively extend ideas from starting points throughout the curriculum. Collect information, sketches and resources and present ideas imaginatively in a sketchbook. Use the qualities of materials to enhance ideas. Spot the potential in unexpected results as work progresses.
Making	Drawing <ul style="list-style-type: none"> 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. Experiment with a range of dry materials 	Drawing <ul style="list-style-type: none"> Sketch lightly (no need to use a rubber to correct mistakes). Use shading to show light and shadow. Use hatching and cross hatching to show tone and texture. Draw with a range of dry materials 	Drawing <ul style="list-style-type: none"> Use different harnesses of pencils to show line, tone and texture. Begin to use simple perspective in their work using a single focal point and horizon. Begin to use a foreground, middle ground and background. Use a variety of techniques to add interesting effects (e.g. reflections, shadows, direction of sunlight). Use lines to represent movement. Select dry materials for artist purpose.
	Painting <ul style="list-style-type: none"> 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. Use a variety of tools, found objects and techniques including different brush sizes and types Work on different scales Experiment with tools and techniques e.g. layering, mixing media, scrapping through Create textured paint by adding sand, plaster. 	Painting <ul style="list-style-type: none"> Use a number of brush techniques using thick and thin brushes to produce shapes, textures, patterns and lines. Use watercolour paint to produce washes for backgrounds then add detail. Experiment with creating mood with colour. Experiment with different effects and textures inc. blocking in colour, washes, Use more specific colour language - have knowledge of the colour wheel and tertiary colours. Select and move between brush sizes when needed. 	Painting <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> Use a combination of materials that are cut, torn and glued. Sort and arrange materials. Mix materials to create texture. 	Collage <ul style="list-style-type: none"> Select and arrange materials for a striking effect. Ensure work is precise. Use coiling, overlapping, tessellation, mosaic and montage. 	Collage <ul style="list-style-type: none"> Mix textures (rough and smooth, plain and patterned). Combine visual and tactile qualities. Begin to use composition in a collage.

	Sculpture <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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.
	Textiles <ul style="list-style-type: none"> Use weaving to create a pattern. Join materials using glue and/or a stitch. Use plaiting. Use dip dye techniques. 	Textiles <ul style="list-style-type: none"> Shape and stitch materials. Use basic cross stitch and back stitch. Colour fabric. Create weavings. Quilt, pad and gather fabric 	Textiles <ul style="list-style-type: none"> Show precision in techniques. Choose from a range of stitching techniques. Combine previously learned techniques to create pieces. Use Batik techniques to dye and design fabric
	Print Making <ul style="list-style-type: none"> 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 Making <ul style="list-style-type: none"> 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 Making <ul style="list-style-type: none"> 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.
Evaluating	<ul style="list-style-type: none"> Know that art has its own language and begin to use some of this vocabulary to describe their own work. 	<ul style="list-style-type: none"> Comment on artworks using visual language. 	<ul style="list-style-type: none"> Comment on artworks with a fluent grasp of visual language.
Knowledge	<ul style="list-style-type: none"> Describe the work of notable artists, artisans and designers. Use some of the ideas of artists studied to create pieces. 	<ul style="list-style-type: none"> Replicate some of the techniques used by notable artists, artisans and designers. Create original pieces that are influenced by studies of others. 	<ul style="list-style-type: none"> 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.

Knowledge Organisers

We use Knowledge Organisers for Art which are shared with the children at the start of each new unit of work. They contain important information such as: the key skills and artists to be studied that half term; important subject specific vocabulary; links to how the unit of work follows on from previous learning and how it will relate to future learning; and ways in which children can build on their learning at home. Knowledge organisers are shared on Showbie and are put in sketchbooks at the start of each unit of work as an introduction.

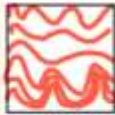
Approach to Recording and Monitoring

The pupils create their pieces and upload a photo of their work to Showbie. Finished pieces can also be displayed in sketchbooks, through photographs or actual pieces. This allows them to add information and reflections of their work. School leaders can monitor work through Showbie, sketch- book looks and through lesson observations.

To create pattern and texture.

Capture texture

DRAW THE TEXTURES IN THE BOXES BELOW.



smooth



rough



bumpy



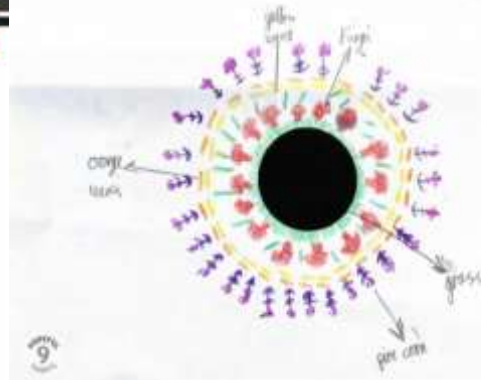
prickly



Exit Ticket

To select and arrange materials for a striking effect.

Question 1	Question 2	Question 3
<p>How well did you understand today's material?</p> <p>a) Totally got it ✓ b) Pretty well c) Not very well d) Not at all</p>	<p>What did you learn in class today?</p> <p>How to make holes in clay.</p>	<p>What is a clay relief?</p> <p>When the figure projects from the flat surface.</p>



To create a Viking clay slab

Relief hair texture



Pitted carved surface



PRACTICES TO SUPPORT ACADEMIC PROGRESS For SEND PUPILS – SUBJECT SPECIFIC

The research underpinning the EEF’s guidance report ‘Special Educational Needs in Mainstream Schools’ indicates that supporting high quality teaching improves outcomes for pupils with SEND. Five specific approaches—the ‘Five-a-day’ indicated below—are particularly well-evidenced as having a positive impact. At OATs, we develop a repertoire of these strategies, which can use daily and flexibly in response to individual needs. These are used as the starting point for classroom teaching for all pupils, including those with SEND.



At OATS, we incorporate the ‘Five a day’ principle within our pedagogical model of teaching. The “I do, we do, you do” is a teaching strategy that involves a gradual release of responsibility from the teacher to the students. The three phases are:

- I do: In this phase, the teacher models how to complete a task or solve a problem. The teacher may use think-alouds, demonstrations, or other methods to show the students how to do the task.
- We do: In this phase, the teacher and the students work together to complete the same task or solve the same problem. The teacher provides support and guidance as needed, but the students actively participate in the task.
- You do: In this phase, the students work independently to complete a similar task or solve a similar problem. The teacher provides feedback and support as needed, but the students are responsible for completing the task independently.

The goal of the “I do, we do, you do” strategy is to gradually shift the responsibility for learning from the teacher to the students. Students can build their skills and confidence over time by starting with explicit instruction and modelling, moving to guided practice, and finally to independent practice.

Area of SEND	I Do	We DO	You DO
Physical/Sensory	Enlarged pictures on the screen Considered seating Ensuring space is appropriate Use of visualiser to model specific skills up close Repeating key vocabulary with gesture/actions Key words with pictures (e.g. widgets)	Considered seating Ensuring space is appropriate Use of visualiser to model specific skills in close up Repeating key vocabulary with gesture/actions	Enlarged pictures to look at for stimulus Larger templates (eg for cutting skills) Larger tools to work with eg larger brushes, larger sewing needles etc
SEMH	Visual timetable Clear instructions Clear expectations – with pictures cards as scaffold for this Small steps Use of choices to support understanding Flexible groupings and paired work when appropriate Appropriate space to work in		
Cognition and Learning	Use of communication in print eg with widget pictures to support eg for Do Nows Colourful semantics (colour coding) eg on instructional slides and for Do Nows Use of mixed ability pairs Visual vocab using actions	Repetition of vocab Opportunities for partner talk with word banks and sentence stems Use of picture stimulus ‘My turn your turn’	Opportunities for partner and group work Additional time with some resources pre-prepared or pre-cut Have instructions printed out (with visuals as a prompt) for children to refer back to. Pictures of eggs and waggles for stimulus

	Use of picture stimulus and Wagolls shared Clear step by step teacher modelling		
Speech, Language and communication need	Colour coding vocabulary Using the same name/ word for objects consistently Offering simple vocabulary to support understanding and exposing children to ambitious vocabulary to stretch Colour coding brain dumps/ mind-maps Modelling sentence structure My turn, your turn	Reference to colour coded vocab throughout Carefully considered adapted video use Repeated instructions/modelling as required Range of activities to enable access (picture stimulus, audio stimulus etc) Modelling sentence structure My turn, your turn	Clearly worded questions (For Do Nows) Voice noting (for Do Nows) Word banks Widget pictures for prompts.