



Mountford Manor

Curriculum Policy

Art

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

Whole School Curriculum Intent:

At Mountford Manor Primary School, children are supported, guided and inspired through our excellent teaching practises, to achieve academic success through a [knowledge-engaged](#) approach to the curriculum, which centres around a key stimulus.

Developing the whole child is at the centre of everything we do and our intention is that the curriculum extends opportunity, raises aspiration and opens children’s eyes to the world beyond their immediate environment.

Through our values based approach, the curriculum encourages children to become kind, considerate and accepting individuals who make positive contributions to their community and beyond.

At Mountford we aspire for children to **Make the Most** of their **Potential**.

To do this, we strive for children to;

- Be **Motivated Learners**
- Seek **Meaningful futures**
- Become **Proud citizens**

In order for us to ensure our pupils “Make the Most of their Potential” 5 instrumental **Golden Threads** underpin and weave through everything we do at the school. We believe these threads enable children to have the essential knowledge and skills that they need to be educated citizens.

1. **Embed values** and a sense of community
2. **Develop oracy** through immersing pupils in a language rich environment
3. **Cultivate a sense of value** in the love of reading
4. **Enable and facilitate opportunities** and **experiences** to accumulate advantage; inspiring ambition and aspiration.
5. **Encourage curiosity**; pupils want to pupils do more, to know more; and therefore remember more.

How the **5 Golden Threads** are embedded in our Art Curriculum

Golden Thread	How this is embedded in Art
Embed Values	Through learning various art techniques; children develop their resilience and persistence and through learning about different artists understand about the importance of tolerance and aspiration.
Develop Oracy Skills	Children are given opportunities in lesson to discuss their views and opinions on artwork they and peers have created. Children are also given opportunity to discuss and give opinion on work of famous artists. In each unit of work, children are exposed to a range of art vocabulary which broadens the words they use to describe; discuss and critic art.
Cultivating a culture of readers	Where possible, children’s art work links to and/or is inspired by a key text.
Giving exposure to real life opportunities and experiences	Class teachers are encouraged to seek opportunities for children to experience art through visits to museums and galleries. Where possible, children will be exposed to a wide range of materials, mediums, artefacts and experiences that broaden their awareness and appreciation of different types of art.
Encourage curiosity	By covering a wide range of techniques and looking at various artists and artistic movements; children develop a good sense of knowledge

	and understanding of Art. By knowing more; gives children the confidence to find out more about themselves as an artist.
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Art Curriculum Intent

The intent of the Art Curriculum at Mountford Manor is to inspire the highest forms of creativity. We feel, a high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design. As pupils progress through the school, 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.

Aims and Objectives:

The Art curriculum at Mountford Manor aims to ensure that all pupils:

- Produce creative work, exploring their ideas and recording their experiences
- Become proficient in drawing, painting, sculpture and other art, craft and design techniques
- Evaluate and analyse creative works using the language of art, craft and design
- Know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.

Art curriculum at MMP is based on the statutory expectations outlined in the National Curriculum (and EYFS framework for Rec). Therefore, the school's Art curriculum is themed around **3 main concepts**;

- 1. Take Inspiration (and respond to work) from Artists and Designers**
- 2. Develop and master techniques in a range of materials**
- 3. Design and Develop Ideas**

In Key stage 1 and Key Stage 2, the Art curriculum is designed around a 2-year rolling programme (Cycle A and Cycle B) During each cycle, children focus on obtaining a concentrated set of skills and knowledge. This ensures that, on leaving each phase, the skills and knowledge required for the next stage of their development has not only been acquired but also deeply embedded.

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KEY CONCEPT 1: Take Inspiration (and respond to work) from Artists and Designers

	EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Take Inspiration (and respond to work) from Artists and Designers*	<ul style="list-style-type: none"> • Begin to look at and talk about their own work and that of a chosen artist expressing their likes. • Explore the work of a small number of chosen artists and begin to identify similarities and make links to work they have produced. 	<ul style="list-style-type: none"> • Look at and talk about own work and that of other artists and the techniques they had used expressing their likes and dislikes. • Explore the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work. 	<ul style="list-style-type: none"> • Continue to explore the work of a range of artists, craft makers and designers, making comparisons and describing the differences and similarities and making links to their own work. • Express thoughts and feelings about a piece of art. • Explain how a piece of art makes them feel – link to emotions. 	<ul style="list-style-type: none"> • Continue to explore the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work. • Discuss own and other's work, expressing thoughts and feelings, and using knowledge and understanding of artists and techniques. • Respond to art from other cultures and periods of time. 	<ul style="list-style-type: none"> • Discuss and review own and others work, expressing thoughts and feelings and explaining their views. • Begin to explore a range of great artists, architects and designers in history. • Reflect and explain the successes and challenges in a piece of art they have created. • Identify changes they might make or how their work could be developed further. 	<ul style="list-style-type: none"> • Discuss and review own and others work, expressing thoughts and feelings, and identify modifications/changes and see how they can be developed further. • Identify artists who have worked in a similar way to their own work. • Explore a range of great artists, architects and designers in history. • Compare the style of different styles and approaches. 	<ul style="list-style-type: none"> • Discuss and review own and others' work, expressing thoughts and feelings, and identify modifications/changes on how they can be developed further. • Identify artists who have worked in a similar way to their own work. • Explore a range of great artists, architects and designers in history. • Recognise the art of key artists and begin to place them in key movements or historical events.

Suggested Artist Study

Cycle A

Technique	EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<i>Drawing</i>	1.Eric Carle - <i>illustrator</i>	Van Gogh, Seurat, Durer, Da Vinci, Cezann		Picasso, Hopper, Goya		Moore sketchbooks, Rossetti, Klee, Calder, Cassatt,	


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	2.Piet Mondrian 3.Henri Matisse			
<i>texture</i>	4.Jackson Pollock; <i>modern artist</i> 5.Vincent Van Gogh; <i>impressionist artist</i>	Matisse; Pollock	Holbein, Sargent	Jean-Michel Basquiat; Hockney
<i>printing</i>	6.Michelle Reader; <i>sculptor using recycled materials</i>	Warhol, Hokusai; Hiroshige, Escher	Rothenstein, Kunisada	Warhol; Bawden; Banksy


Cycle B

	EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<i>colour</i>	1.Eric Carle - <i>illustrator</i> 2.Piet Mondrian 3.Henri Matisse	Marc, Klee, , Riley, Monet, O'Keefe;		Aboriginal/ Altamira cave paintings cave paintings, Rothko, Rivera, Hopper, Rembrandt. Frida Kahlo		Lowry, Matisse, Magritte,;	
<i>form</i>	4.Jackson Pollock; <i>modern artist</i> 5.Vincent Van Gogh; <i>impressionist artist</i>	Hepworth, Arp, Nevelson, Gabo,		Morris; Calder, Segal, Leach		Moore; Perry; Hirst	
<i>pattern</i>	6.Michelle Reader; <i>sculptor using recycled materials</i>	Kandinsky, Klimt		Seurat; Signac's		Lichtenstein, Hokusai	

KEY CONCEPT 2: Develop and master *techniques* (broken into 6 areas; drawing, colour, texture, form, printing & pattern)

	EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Drawing (pencil, pens, charcoal, inks, chalk, pastels, ICT software)	Begin to use a variety of drawing tools - pens, pencils, felt tip markers, wax crayons, chalk and found objects such as threads, sticks, water from a watering can or a simple computer programme.	Extend the variety of drawings tools – including oil pastels and charcoal.	Experiment with tools and surfaces . – wax crayons, oil pastels, charcoal.	Experiment with the potential of various pencils (2B - HB) to show tone, texture etc.	Experiment with the potential of various pencils (2B - HB) to show tone, texture etc.	Use rubbers to lighten , use pencil to show tone .	Use pencil to show tone , use tones of the same colour.
	Draw on a variety of surfaces - various colours of paper, card, acetate, textured paper or card, tissue paper, plastic, white boards, blackboards, mirrored paper or found objects like stones and wood. Explore different textures - experiment with mark making.	Explore different textures - continue to experiment with mark making to illustrate these.				Use a variety of techniques to interpret the texture of a surface - mark making.	Use a variety of techniques to interpret the texture of a surface - mark making, different texture paint.
	Investigate different lines - thick, thin, wavy, straight. Explore big movements with the whole body while drawing.	Observe patterns - in the natural and man-made world.	Look at drawings and comment thoughtfully – lines, patterns, shadows, light and dark.	Draw both the positive and negative shapes - draw both the outline of the object and the shapes it creates within it.	Identify and draw the effect of light – shadows - on a surface, on objects and people. Work on a variety of scales .	Observe and use a variety of techniques to show the effect of light on objects and people Look at the effect of light on an object from different directions .	Show the effect of light on objects and people - use rubbers to lighten.
	Use drawings to tell a story - draw from their imagination, express their ideas, thoughts and feelings, enabling them to respond to what they see around them.	Observe and draw landscapes - small discussion of proportion and where the sky is. Sketch objects - in both the natural and man-made world.	Draw to record experiences and feelings . Sketch to make quick records .	Make initial sketches as a preparation for painting and other work. Observe and draw simple shapes . Encourage close observation of objects - natural and man-made world.	Drawing from direction . Introduce the concepts of scale and proportion .	Produce increasingly detailed preparatory sketches for painting and other work. Introduce the concept of perspective .	Work on a variety of scales and collaboratively . Independently selects materials and techniques to use to create a specific outcome .
	Encourage accurate drawings of people that include all the visible parts of the body (head, hands, fingers, where are they?)	Observe anatomy - faces, limbs		Encourage more accurate drawings of people – particularly faces looking closely at where feature and the detail they have.	Encourage more accurate drawings of whole people - include proportion, placement and shape of body.	Produce increasingly accurate drawings of people .	Independently selects materials and techniques to use to create a specific outcome .


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	EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Colour (painting, ink, dye, textiles, pencils, crayon, pastels)</p>	<p>Experiencing and using primary colours predominantly – to ensure they know their names.</p> <p>Learn the names of different tools that bring colour, glue, pastels, and paint, felt tips, crayons.</p>	<p>Ensure they know the names of all the colours.</p> <p>Find collections of colour – different sorts of green, blue, purple etc. Use language to evaluate – light/dark</p>	<p>Begin to describe colours by objects – ‘raspberry pink, sunshine yellow’</p>	<p>Make colour wheels to show primary and secondary colours.</p> <p>Introduce different types of brushes for specific purposes.</p>	<p>Advise and question suitable equipment for the task e.g. size of paintbrush or paper needed.</p>	<p>Explore the use of texture in colour - with sawdust, glue, shavings, sand and on different surfaces.</p>	<p>Explore the texture of paint - very wet and thin or thick and heavy - add PVA to the paint.</p> <p>Encourage individual identification of suitable equipment for a particular purpose e.g. size of paintbrush or paper needed.</p>
	<p>Allow for experimentation of mixing, but no formal teaching of mixing colour to make new colours.</p>	<p>Begin to introduce mixing of colours to make new colours.</p>	<p>Make as many tones of one colour as possible using primary colours and white.</p> <p>Darken colours without using black</p> <p>Mix colours to match those of the natural world – colours that might have a less defined name</p>	<p>Extend exploring colour mixing to applying colour mixing.</p>	<p>Make the colours shown on a commercial colour chart.</p> <p>Mix and match colours to those in a work of art.</p> <p>Observe colours on hands and faces - mix flesh colours.</p>	<p>Controlling and experimenting particular qualities of tone, shades.</p>	<p>Controlling and experimenting particular qualities of hue and mood.</p>
	<p>Uses a range of tools to make coloured marks on paper – glue sticks, sponges, brushes, fingers</p>	<p>Continue to explore applying colour with a range of tools for enjoyment</p>	<p>Experience using colour on a large scale, A3/A2, playground.</p>	<p>Begin to apply colour using dotting, scratching, splashing to imitate an artist.</p> <p>Pointillism – control over coloured dots, so tone and shading is evident.</p>	<p>Work with one colour against a variety of backgrounds.</p> <p>Use colour to reflect mood (Matisse)</p>	<p>Consider colour for purposes</p> <p>Use colour to express moods and feelings.</p> <p>Consider artists use of colour and application of it (e.g. Pollock, Monet, Chagall)</p>	<p>Consider artists use of colour and application of it (e.g. Pollock, Monet, Chagall)</p>

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	EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Texture (textiles, clay, sand, plaster, stone)</p>	<p>Handling, manipulating and enjoying using materials</p>	<p>Simple paper and/or material weaving using a card loom.</p> <p>Mix colours and paint strips of paper to weave with.</p> <p>Add objects to the weaving - buttons, twigs, dried flowers.</p> <p>Explore colour in weaving.</p>	<p>Develop skills of overlapping and overlaying to create effects.</p> <p>Use large eyed needles, different thicknesses of thread and different sized running stitches to draw with.</p> <p>Simple appliqué work attaching material shapes to fabric with running stitches.</p> <p>Start to explore other simple stitches - backstitch, cross-stitch.</p>	<p>Use smaller eyed needles and finer threads.</p> <p>Use colour to express an idea in weaving - seasons, moods, or create a picture - swamp, seascape.</p>	<p>Use a wider variety of stitches to 'draw' with and develop pattern and texture – e.g. zig zag stitch, chain stitch, seeding.</p>	<p>Select and use materials to achieve a specific outcome.</p>	<p>Develops experience in embellishing, pooling together experiences in texture to complete a piece – applique, drawing, sticking, cutting, paint, weaving, layering etc.</p>
	<p>Simple collages - using paper, pasta, beans and larger tactile things.</p>	<p>Build on skills of using various materials to make collages –using some smaller items.</p> <p>Use texture to provide information – e.g. manmade/natural materials, a 'journey' of where they have been etc.</p>	<p>Use various collage materials to make a specific picture.</p>	<p>Tie dying, batik – ways of colouring or patterning material. Look at artists Linda Caverley, Ellen Jackson, Alison King</p>	<p>Start to place more emphasis on observation and design of textural art.</p> <p>Use initial sketches to aid work.</p> <p>Continue experimenting with creating mood, feeling, movement and areas of interest.</p>	<p>Interpret stories, music, poems and use environment and townscapes as stimuli.</p> <p>Embellish work, using a variety of techniques, including drawing, painting and printing on top of textural work.</p>	<p>Use found and constructed materials.</p> <p>Applies knowledge of different techniques to express feelings.</p>
	<p>Selects, sorts, tears and glues items down.</p>	<p>Sorts according to specific qualities, e.g. warm, cold, shiny, smooth etc.</p> <p>Discuss how textiles create things – curtains, clothing, decoration</p>		<p>Awareness of the nature of materials and surfaces – fragile, tough, durable.</p>	<p>Look at fabrics from other countries and discuss. Compare with own. Discuss different types of fabric.</p>	<p>Consider methods of making fabric.</p> <p>Look at work of other artists using textiles Molly Williams, Jill Denton, Linda Caverley</p>	<p>Work collaboratively on a larger scale</p>

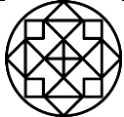
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	EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Form (3D work, clay, dough, boxes, wire, paper)</p>	<p>Handling, feeling, manipulating materials.</p> <p>Constructing and building from simple objects</p> <p>Pulls apart and reconstructs</p> <p>Able to shape and model from observation and imagination.</p>	<p>Use both hands and tools to build</p> <p>Cut shapes using scissors.</p> <p>Construct to represent personal ideas.</p> <p>Use materials to make known objects for a purpose - puppet.</p> <p>Pinch and roll coils and slabs using a modelling media.</p> <p>Make simple joins by manipulating modelling material or pasting carefully.</p>	<p>Construct from found junk materials.</p> <p>Shape and form from direct observation</p> <p>Use a range of tools for shaping, mark making, etc.</p> <p>Express personal experiences and ideas in work</p>	<p>Use the equipment and media with increasing confidence.</p> <p>Shape, form, model and construct from observation and / or imagination with increasing confidence.</p> <p>Plan and develop ideas in sketchbook and make simple choices about media.</p>	<p>Work safely, to organise working area and clear away.</p> <p>Plan and develop ideas in sketchbook and make informed choices about media.</p>	<p>Shape, form, model and join with confidence.</p> <p>Work directly from observation or imagination with confidence.</p> <p>Use sketchbook to inform, plan and develop ideas.</p>	<p>Shape, form, model and join with confidence.</p> <p>Makes imaginative use of the knowledge they have acquired of tools, techniques and materials to express own ideas and feelings</p> <p>Work directly from observation or imagination with confidence.</p> <p>Use sketchbook to inform, plan and develop ideas.</p>
	<p>Impress and apply simple decoration.</p>	<p>Carve into media using tools.</p>	<p>Replicate patterns and textures in a 3-D form.</p> <p>Use a range of decorative techniques: applied, impressed, painted, etc.</p>		<p>Experience surface patterns / textures.</p>	<p>Produce more intricate patterns and textures.</p>	
	<p>Simple language created through discussion of feel, size, look, smell.</p>	<p>Discussion of weight and texture.</p>	<p>Awareness of natural and man-made forms and environments.</p> <p>Begin to make simple thoughts about own work and that of other sculptors - (Moore, African, Native American, Goldsworthy.</p>	<p>Have an understanding of different adhesives and methods of construction.</p> <p>Begin to have some thought towards size.</p> <p>Simple discussion about aesthetics.</p>	<p>Discuss own work and work of other sculptors with comparisons made - Hepworth, Arp, Nevelson, Gabo.</p> <p>Consider light and shadow, space and size.</p> <p>Investigate, analyse and interpret natural and manmade forms of construction.</p>	<p>Take into account the properties of media being used.</p> <p>Discuss and evaluate own work and that of other sculptors in detail - Goldsworthy, Calder, Segal, Leach, recycled sculptures from Africa and India, Giacometti.</p>	<p>Discuss and evaluate own work and that of other sculptors in detail - Goldsworthy, Calder, Segal, Leach, recycled sculptures from Africa and India, Giacometti.</p>

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	EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Printing (found materials, fruit/veg, wood blocks, press print, lino, string)	<p>Make rubbings showing a range of textures and patterns.</p>		<p>Extends repeating patterns - overlapping, using two contrasting colours.</p>	<p>Use the equipment and media with increasing confidence.</p>	<p>Interpret environmental and manmade patterns and form.</p> <p>Explore images and recreate texture through deliberate selection of materials wallpaper, string, polystyrene.</p>	<p>Make connections between own work and patterns in their local environment - curtains, wallpaper.</p>	
	<p>Take print from object: leaf, hand, onion, feet, junk, bark, modelling clay.</p> <p>Produce simple pictures by printing objects.</p> <p>Print with block colours.</p>	<p>Create patterns and pictures by printing from objects using more than one colour – Klee.</p> <p>Use equipment and media correctly, to produce clean image.</p> <p>Relief printing - string, card.</p>	<p>Use printmaking as a means of drawing,</p> <p>Create order, symmetry, irregularity.</p> <p>Still prints with a growing range of objects, including manmade and natural printing tools.</p>	<p>Explores images through monoprinting on a variety of papers.</p> <p>Explore colour mixing through overlapping colour prints deliberately.</p>	<p>Discuss the nature of effects and are able to modify and adapt print as work progresses.</p>	<p>Experiences combining prints taken from different objects to produce an end piece.</p> <p>Experienced in producing pictorial and patterned prints.</p>	<p>Build up drawings and images of whole or parts of items using various techniques - e.g. card, relief.</p> <p>Recreates a scene remembered, observed or imagined, through collage printing.</p> <p>Screen printing.</p>
	<p>Imprint onto a range of textures – newspaper, coloured paper, plain paper, into clay and dough etc.</p>	<p>Develop impressed images with some added pencil or decorative detail.</p>		<p>Use relief and impressed printing processes.</p>			
	<p>Able to work from imagination and observation.</p>	<p>Use appropriate language to describe tools and process.</p>	<p>Talk simply about own work and that of other artists - Warhol, Hokusai.</p> <p>Identify the different forms printing takes: books, pictures, wallpaper, fabrics, etc.</p>	<p>Discuss own work and that of other artists - Packaging, Hiroshige, Escher.</p> <p>Use sketchbook for recording textures/patterns.</p> <p>Use language appropriate to skill.</p>	<p>Use sketchbooks for recording textures/patterns.</p> <p>Use language appropriate to skill.</p>	<p>Experiment with ideas, to plan in sketchbook.</p> <p>Designs prints for fabrics, book covers and wallpaper.</p> <p>Discuss and evaluate own work and that of others - Morris, Labelling.</p>	<p>Explore printing techniques using by various artists.</p>



	EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Pattern (paint, pencil, textiles, clay, printing)</p>	<p>Imitate and create own simple repeating patterns using concrete objects - making an object train and photographing buttons/stones/blocks or bead threading patterns.</p> <p>Make irregular painting patterns based on real life – printing the skin of a tiger/zebra/cheetah</p>	<p>Experiment creating repeating patterns on paper using drawing or printing of own design.</p>	<p>Experiment by arranging, folding, repeating, overlapping, regular and irregular patterning.</p> <p>Discuss regular and irregular – what does it mean?</p>	<p>Use the environment and other sources to make own patterns, printing, rubbing.</p> <p>Make patterns on a range of surfaces, in clay, dough, on fabric, paper, chalk on playground.</p> <p>Create own patterns using ICT.</p> <p>Use sketchbooks to design own motif to repeat.</p>	<p>Consider different types of mark making to make patterns.</p>	<p>Organise own patterns.</p> <p>Use shape to create patterns.</p> <p>Create own abstract pattern.</p> <p>Patterns reflect personal experiences and expression.</p> <p>Creating pattern for purposes - wallpaper, clothes, puppets, boxes, folders, book covers.</p>	<p>Organise own patterns</p> <p>Use shape to create patterns</p> <p>Create own abstract pattern</p> <p>Patterns reflect personal experiences and expression.</p> <p>Creating pattern for purposes e.g. wallpaper, clothes, puppets, boxes, folders, book covers etc.</p>
	<p>Simple symmetry – folding painted butterflies.</p>						
		<p>Awareness and discussion of patterns around them – pattern hunt.</p>	<p>Look at natural and manmade patterns and discuss.</p>	<p>Search for pattern around us in the world, pictures, objects.</p>	<p>Look at various artists creation of pattern and discuss effect - Gaudi, Matisse, Escher, aboriginal art.</p> <p>Link to Maths – tessellation (Escher) Geometry, shape lines (Mondrian/Klee).</p>	<p>Look at various artists creation of pattern and discuss effect - Morris, Sol Lewitt,</p> <p>Discuss own and artists work, drawing comparisons and reflecting on their own creations.</p>	<p>Look at various artists creation of pattern and discuss effect - Matisse (pattern within pattern), Bridget Riley, Miro)</p> <p>Discuss own and artists work, drawing comparisons and reflecting on their own creations</p>

KEY CONCEPT 3: Design and Develop Ideas

	EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Design and Develop Ideas	<ul style="list-style-type: none"> Start to record their explorations. 	<ul style="list-style-type: none"> Start to record simple media explorations in a sketch book. Use a sketchbook to show the progression of their work. 	<ul style="list-style-type: none"> Use a scetchbook to plan and develop simple ideas. Build information on colour mixing, the colour wheel and colour spectrums. Collect textures and patterns to inform other work 	<ul style="list-style-type: none"> Identify interesting aspects of objects as a starting point for work. Use a sketch book to express feelings about a subject Make notes in a sketch book about techniques 	<ul style="list-style-type: none"> Use a sketchbook to collect and record visual information from different sources as well as planning, trying out ideas, plan colours and collect source material for future works. Express likes and dislikes through annotations. Use a sketchbook to adapt and improve original ideas. Make notes to indicate their intentions/purpose of a piece of work. 	<ul style="list-style-type: none"> Keep notes which consider how a piece of work may be developed further Use sketchbooks to collect and record visual information from different sources as well as planning and colleting source material for future works. Start to develop their own style using tonal contrast and mixed media. Adapt work as and when necessary and explain why. 	<ul style="list-style-type: none"> Use a sketchbook to plan a sculpture through drawing and other preparatory work. Use the sketch book to plan how to join parts of the sculpture. Use sketchbooks to collect and record visual information from different sources as well as planning and colleting source material. Adapt their work according to their views and describe how they might develop it further. Develop their own style using tonal contrast and mixed media.



Key Art Vocabulary

	EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Vocabulary	<ul style="list-style-type: none"> Carve Chalk Crayon Colours crumple fold knead light pattern pencil felt tip plasticine dark tools roll weave shape red blue green yellow white black 	<ul style="list-style-type: none"> Adhesive Carve Chalk Crayon Colours crumple dark dough environment fabric fold Impressed print knead light man made natural overlap pattern Pencil Poster paint plasticine Primary colours Relief print Repeating rollers Secondary colours Shape Tools Tone Rubbings Roll weave 	<ul style="list-style-type: none"> Applique Chalks clay Colouring contrast Dye Fabric Fray fringe Irregular knot Malleable Man made Mod rock natural Oil pastels over printing overlap overlay pastel pencils Pencils plait Regular sculpture shades stitch surfaces texture tint Tools twist 	<ul style="list-style-type: none"> blending Charcoal collage Cross hatch Dip dye Dotting Dye Environmental Grades Hue Implements Impressed Manmade Mono print Natural Oil pastel Over stitch Overlapping Pressprint Primary Relief Repeating Running stitch Scratching Secondary colours Shades Splashing Tertiary Texture Tints Tone 	<ul style="list-style-type: none"> Acrylic Back stitch Chain stitch Chalk Clay Collage Construct Cross stitch Embellish Fineliners Form Fresco Implements Impressed print Malleable Marbelling Model Overlays Pastels Pattern Pencils Rigid Running stitch Shades Shape Stitched Texture Third dimension Tints Tones Wash Watercolour 	<ul style="list-style-type: none"> Atmosphere Blending Block prints Charcoal Coloured pencil Complementary Construct Contrasting Digital marks Dry media Embroidery Foci Form Horizon Lino tiles Media Mixing Model Observation Oil pastels Overlays Pencil Perspective Sculpture Shape Textiles Texture Tools Wire 	<ul style="list-style-type: none"> Chalk Collage collage Composition Contrast Emotion Fabric Ink Ink Light Mixed media Mood Observation Paint Pastels Pattern textured Print Proportion Scale Screen print Shades Textures Tints Tonal Tones Watercolour Wet media

Key talking/language frames when taking inspiration and responding to Art.

	The language of Opinion
EYFS	<ul style="list-style-type: none"> • I like / don't like..... • It is good/nice/beautiful • It is not nice
Year 1	<ul style="list-style-type: none"> • I think..... • I think.....because..... • I like.....best.....because.....
Year 2	<ul style="list-style-type: none"> • I think.....because • I prefer.....because..... • My partner thinks..... I agree/disagree because.....
Year 3	<ul style="list-style-type: none"> • I appreciate/understand.....'s opinion because/as/due to..... However I feel.....because/as/due to..... • My opinion/view is.....because/as/due to.....
Year 4	<ul style="list-style-type: none"> • I appreciate's opinion because..... Due to..... However I think differently because..... • Most people would agree that.....because..... • What is your opinion on this piece of art?
Year 5	<ul style="list-style-type: none"> • Therefore / In my opinion / I believe • He/she is considered... • It is my opinion that.....however others may/might believe.....
Year 6	<ul style="list-style-type: none"> • Consequently / Based on fact / Because of my beliefs..... • To hold the view / After consideration After / On reflection It is my understanding that..... • The facts lead me to the conclusion that.....

The Teaching and Learning of Art

At Mountford Manor, we approach teaching and learning of Art through 6 Key Principles. These 6 principles are key to effective teaching but by its very nature, teaching is a creative profession so there is no prescribed formula for the way they are implemented in the classroom.

These 6 Key Principles are;

1.CHALLENGE

With the mastery learning model, rather than prejudging potential outcomes and stifling expectations by setting a host of differentiated learning objectives, there is a single challenging learning objective (Challenge for all). Staff are expected to consider what each individual student needs to achieve it and adjust their lesson accordingly.

All students may have different starting points but should aspire to the learning objective and a teacher should tailor and adapt their teaching;

- focused questioning;
- adult/ peer help with starting their sentences;
- Modelled and worked examples
- Manipulatives and practical apparatus to support learning

It is about equity of opportunity, not all getting exactly the same to reach the objective. The aim is to keep students in the challenge zone.

2.EXPLANATION

Three key principles should guide explanations:

1. Plan in to schemes of learning how to **link to and build on something already known**. a. Begin each lesson with a short review of previous learning (Rosenshine, 2012)
2. Allow for the **limitations of the working memory** when asking students to take on board new information, giving instructions, asking them to sort key bits of information etc. a. Present new information in small steps with student practice after each step (Rosenshine, 2012)
3. Where possible try to make the **abstract concrete** – think about and plan, how to make abstract ideas make sense:
 - a. Drawing diagrams; demonstrations; sharing and discussing images; taking the learning outside etc.
 - b. Provide scaffolds for difficult tasks (Rosenshine, 2012)
 - c. Direct explicit instruction (Kirschner, Sweller, Clarke, 2006)

3.MODELLING

Explain the key ideas, then model how to do it / what to do with it. This falls in to two main categories:

1. **Model the creation of products/procedures**. For example: write an essay, *show* them how to do it. Write it out on the board and discuss how/why you are doing each step as you go. Question them on what is being done. Explain, out loud, thought processes. If mistakes are made, point them out.
2. **Deconstruct expert examples and use worked examples** – have an excellent finished product and share it, discuss why it is good.

4.PRACTICE

Plan in time, during the lesson and over a series of lessons, for students to practice using new knowledge and skills. Consider the type of practice and its purpose:

1. Practice for fluency and long-term retention – repeating things in order to master them; coming back to things in subsequent lessons etc.

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2. Deliberate 'intelligent' practice at the outer reaches of ability – allowing students to make connections and see patterns. Practising at the outer reaches of ability means students will have to layer skills and use them with agility. a. Guide student practice (Rosenshine, 2012)
- b. Require and monitor independent practice (Rosenshine, 2012)

5.FEEDBACK

Plan in how you will give feedback during/after lessons and – for this feedback to be meaningful -how you will allow students to respond this feedback. Feedback is a two way process and the teacher should use the students' feedback to inform future planning.

Moreover, it is our goal to nurture independent and agile learners who have the skills to be successful in an increasingly globalised and rapidly changing world. To achieve this, we must equip students to be critical and reflective learners in their own right by 'learning how to learn'. Students need to be engaged in their own learning, be part of the creation of their 'next steps' and have the opportunity to assess their own work and that of their peers in a meaningful and useful manner.

1. Engage students in weekly and monthly review (Rosenshine, 2012)
2. Guide student practice

6.QUESTIONING

Some questions can be planned for but some should be responsive to what is happening in the lesson. When considering planned questions, they should be to:

1. Check for understanding – i.e. hinge questions that students should be able to answer at a certain point in the lesson, before they move on. a. Ask a large number of questions and check the responses of all students, b. Check for understanding (Rosenshine, 2012)
2. Provoke deeper thinking
3. Increase the ratio of participation and thinking of all students

Inclusion and the Art Curriculum

When teaching at Mountford Manor, staff are aware of children's individual needs and how to best scaffold teaching and learning, to enable access for all. Teachers consider; a range of resources, classroom organisation and management strategies to ensure optimal access for all learners, including those with physical and learning needs. Teachers have access to specialist support for advice on target setting and assessment. All SEND pupils are identified (through the Swindon Core Standards paperwork and on the Mountford Manor' SEND register). Their progress is systematically recorded and monitored in individual provision maps / Termly SEN assessments.

Monitoring and Assessment

EYFS

In ETFS the new skills and knowledge learnt in Art is evidenced by observations, photographs and work.

Children's artistic knowledge and skills are assessed by judging them against the Early learning goals set out in the EYFS Profile documentation.

Key Stage 1

In KS1 the new skills and knowledge learnt in Art is evidenced through work in Art books and work produced in class.

Children's artistic knowledge and skills are assessed by teacher judgement. These judgements are matched against whether pupil's work and pupil's responses to key questions show progress against the age related expectations. To ensure progression of knowledge and skills from year group to year group, teachers are to

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use the key questions outlined in each unit of work as a measure of whether a child is on track. Any gaps in knowledge and skills is to be addressed so each child is best prepared for the next stage of their learning.

Key Stage 2

In KS2 the new skills and knowledge learnt in Art is evidenced through a combination of work in books and pupil's responses to key Art questions and discussion.

Children's artistic knowledge and skills are assessed by teacher judgement. These judgements are matched against whether pupil's work and pupil's responses to key questions show progress against the age related expectations. To ensure progression of knowledge and skills from year group to year group, teachers are to use the key questions outlined in each unit of work as a measure of whether a child is on track. Any gaps in knowledge and skills is to be addressed so each child is best prepared for the next stage of their learning.

Review

To be reviewed September 2023 by Lee Edmonds (Principal at Mountford Manor).