

Art and Design Policy



Policy Document Status			
Date of Policy Creation	12 July 2023	Chair of Governors	Gill Stubbs
Adoption of policy by Governing Board	4 September 2023	Executive Headteacher	Denise Garner
Inception of new Policy	5 September 2023	Staff Member Responsibility	Jenny Gascoigne/Danielle Frame
Date of policy review	September 2025	Day Care Manager	Shelley Thursfield

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The nature of art, craft, and design

Art is a rich and varied set of practices central to human civilisation. Art itself is not static, and its purposes, materials and methods are always evolving. Historically, it has served a range of purposes, including representing nature, expressing feelings, embodying formal beauty, and preserving or criticising social norms. Major art forms include painting, sculpture, drawing and printmaking. Since the early 20th century, art has broadened to include photography, performance, installation, and new digital media. Art is closely related to design and craft in graphics, typography, textiles, and ceramics. It is not easy to draw a clear line between art, craft, and design, because the boundaries between them have changed over time; these fields continue to inform and enrich each other.

Curriculum Intent

We believe creating art expands a child's ability to interact with the world around them and provides a new set of skills for self-expression and communication. We aim to encourage a child's natural sense of wonder about the world in which they live. Our art curriculum is designed to inspire children's curiosity and encourage them to share their responses to what they see, hear, feel, and experience. We aim to develop children's visual and aesthetic awareness to enable them to make informed critical responses about their work and that of others. We want them to achieve personal fulfilment and satisfaction in the works they produce.

We know that art is a visual and tactile subject which children relate to immediately. We also believe that it cultivates important skills that benefit a child's development in their early years. It can help children to develop hand-eye coordination, and help them to learn about size, shape, pattern, and design. It can also help children to develop their decision-making skills and reduce anxiety. The opportunity to create whatever a child desires helps foster creativity, imagination, and personal expression.

Curriculum Implementation

- the art curriculum is sequenced and well-structured with clear end points. knowledge is built on overtime and learning is broken down into component parts to allow children to know and remember more.
- pedagogical choices are designed to develop the practical, theoretical, and disciplinary knowledge intended in each lesson.
- classroom activities are clear about what is to be learned (the curriculum object) and enable children to practise it.
- teaching approaches take account of children's level of expertise.
- when children learn techniques for the first time, teachers make sure they have enough opportunities to practise crucial components of these techniques.
- as children become more proficient in areas of practical knowledge, classroom activities become increasingly varied and open ended.
- teachers' direct children's attention to the main concepts, themes, and ideas that they are exploring.

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- subject specific vocabulary is included in curriculum planning, so children acquire a visual language. This 'language' helps children to express a huge variety of ideas.
- when on educational visits or working with artists and craft makers, we ensure children have enough prior knowledge to make these experiences meaningful.
- teachers make subject-specific adaptations to activities for children with SEND, where appropriate, instead of excessive adaptations to the curriculum or lowering expectations
- the curriculum allows time for children to develop socially, to learn how to negotiate and collaborate to bring expansive ideas to life.

Role of the Art subject leader

The role of the subject leader is to:

- develop good working relationships, to instil confidence by sharing expertise and knowledge and to be open to suggestions.
- have an overview of art in the Early Years Foundation Stage and Key Stage 1 and monitor the implementation of the National Curriculum
- lead staff professional development so they have the knowledge to teach art and techniques.
- attend professional development and read research articles to keep up to date with developments in teaching art in early years and primary.
- review long, medium- and short-term planning to ensure it is relevant.
- update and manage resources.
- Speak with children to measure the impact of the curriculum.
- work with other professionals and establishments
- Devise an action plan in response to monitoring and keep a PowerPoint portfolio of how art is taught in school and standards.
- keep parents and governors informed about standards in art and design.

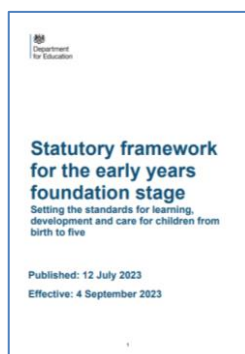
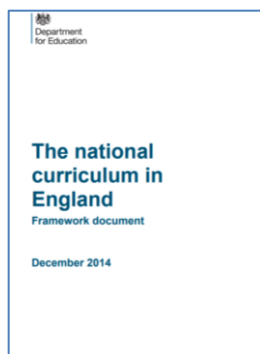
The art subject leader will keep a portfolio of examples of work to show progression in concepts and processes. Records in the form of photographs and samples of work are both records of practice and used as a staff resource.

Teaching and Learning

In Nursery and Reception, we teach **Expressive Arts and Design** as one of the seven areas of learning set out in the Statutory Framework for Early Years Foundation Stage to develop a child's imagination, creativity, and their ability to use media and materials.

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Early Years Foundation Stage

Birth to Three
<ul style="list-style-type: none"> Show attention to sounds and music. Respond emotionally and physically to music when it changes. Move and dance to music. Anticipate phrases and actions in rhymes and songs, like 'Peepo'. Explore their voices and enjoy making sounds.
<ul style="list-style-type: none"> Join in with songs and rhymes, making some sounds. Make rhythmical and repetitive sounds. Explore a range of soundmakers and instruments and play them in different ways.
<ul style="list-style-type: none"> 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.
<ul style="list-style-type: none"> Enjoy and take part in action songs, such as 'Twinkle, Twinkle Little Star'.
<ul style="list-style-type: none"> Start to develop pretend play, pretending that one object represents another. For example, a child holds a wooden block to her ear and pretends it's a phone.
<ul style="list-style-type: none"> 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 and Four-Year-Olds
<ul style="list-style-type: none"> Take part in simple pretend play, using an object to represent something else even though they are not similar. Begin to develop complex stories using small world equipment like animal sets, dolls and dolls houses, etc. Make imaginative and complex 'small worlds' with blocks and construction kits, such as a city with different buildings and a park.
<ul style="list-style-type: none"> 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.
<ul style="list-style-type: none"> 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.
<ul style="list-style-type: none"> Explore colour and colour-mixing.
<ul style="list-style-type: none"> Listen with increased attention to sounds. Respond to what they have heard, expressing their thoughts and feelings.
<ul style="list-style-type: none"> Remember and sing entire songs. Sing the pitch of a tone sung by another person ('pitch match'). Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs. Create their own songs, or improvise a song around one they know.
<ul style="list-style-type: none"> Play instruments with increasing control to express their feelings and ideas.

Children in Reception
<ul style="list-style-type: none"> 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.
<ul style="list-style-type: none"> Listen attentively, move to and talk about music, expressing their feelings and responses.
<ul style="list-style-type: none"> Watch and talk about dance and performance art, expressing their feelings and responses.
<ul style="list-style-type: none"> Sing in a group or on their own, increasingly matching the pitch and following the melody.
<ul style="list-style-type: none"> Develop storylines in their pretend play.
<ul style="list-style-type: none"> Explore and engage in music making and dance, performing solo or in groups.

Early Learning Goals
Creating with Materials <ul style="list-style-type: none"> 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. Make use of props and materials when role playing characters in narratives and stories.
Being Imaginative and Expressive <ul style="list-style-type: none"> Invent, adapt and recount narratives and stories with peers and their teacher. Sing a range of well-known nursery rhymes and songs. Perform songs, rhymes, poems and stories with others, and (when appropriate) try to move in time with music.

Key Stage 1

In Key Stage 1 we follow the National Curriculum for **Art and Design**. *'The national curriculum provides children with an introduction to the essential knowledge that they need to be educated citizens. It introduces pupils to the best that has been thought and said and helps engender an appreciation of human creativity and achievement.'*

National Curriculum Aims

The national curriculum for art and design aims to ensure that all children:

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

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Attainment targets

By the end of each key stage, pupils are expected to know, apply, and understand the matters, skills and processes specified in the relevant programme of study.

Subject content

Key stage 1

Pupils should be taught:

- to use a range of materials creatively to design and make products.
- to use drawing, painting, and sculpture to develop and share their ideas, experiences, and imagination.
- to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form, and space
- about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.

Spiritual, Moral, Social, and Cultural (SMSC) development

The teaching of art and design offers opportunities to support the personal development of our children. Groupings allow children to work together and discuss their ideas and feelings about their own work and the work of others in a sensitive way. They are given opportunities to collaborate and co-operate across a range of activities and experiences. Being imaginative and creative helps children to gain an understanding of themselves and others. They also develop an understanding of different times, cultures, and religions through learning about famous artists, designers, and craftspeople.

Teachers and other adults in school promote the following attitudes during lessons:

- co-operation with others.
- caring for materials and themselves.
- respect for other people's work and opinions.
- self-respect and confidence in their own ideas.
- willingness to 'have a go'.
- perseverance,
- open mindedness,
- curiosity,
- critical reflection,
- awareness of re-using and recycling materials.

Environments- Art Studios

Each classroom has an art studio, a space set apart to ensure focus and attention.

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Creating a studio that stirs imagination and awakens senses.

- A tile floor
- a table for 4-5 children
- Good light
- Open storage shelves so resources and materials are accessible
- Space for paintings to dry
- Space for 3d sculptures to dry
- Set the space apart, to ensure focus and attention
- can you create a wall, trellice, sheer fabric

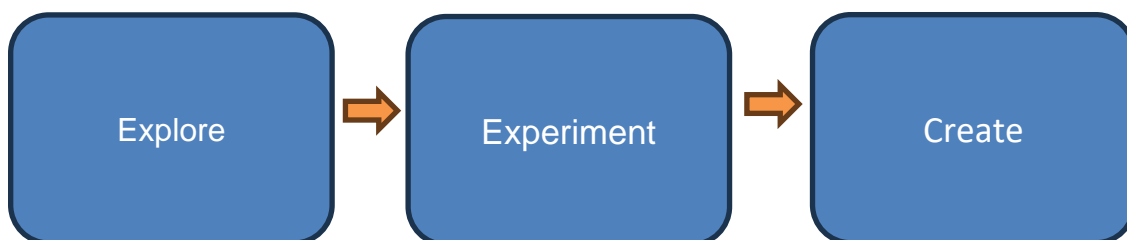
In Reggio schools these areas are called '**Artelier**'
Meaning '**workshop.**'

Assigned Artists

Each year group is assigned at least one artist so that the children gain knowledge of a range of artists and the techniques they used, as well as become familiar with the difference between traditional, modern, and contemporary art. Children will have opportunities to create work in the style of an artist applying the techniques they have been taught. Teachers and have access to knowledge organiser to help children learn about the history of their assigned artist and their preferred style of art. When planning their learning sequence, teachers will research and assign additional artists which coincide with their chosen learning outcomes (see *appendix 1*).

Planning

Teachers follow medium term planning which is reviewed annually by subject leaders and teachers. Lessons include time for children to:



Staff use a variety of teaching and learning styles in art lessons relating to the theme children's abilities and experience.

Our planning includes opportunities for

- children to work individually, in pairs or in larger groups.
- the study of art and artists
- preliminary investigation work using sketch books.
- first-hand experience

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- visiting artists to work with children to give them the experience of working with a professional
- use of a range of materials (2D and 3D), ICT, artefacts and visits out in the surrounding area.
- evaluation of ideas and methods
- children to see that their work is valued, celebrated, and displayed around the school.

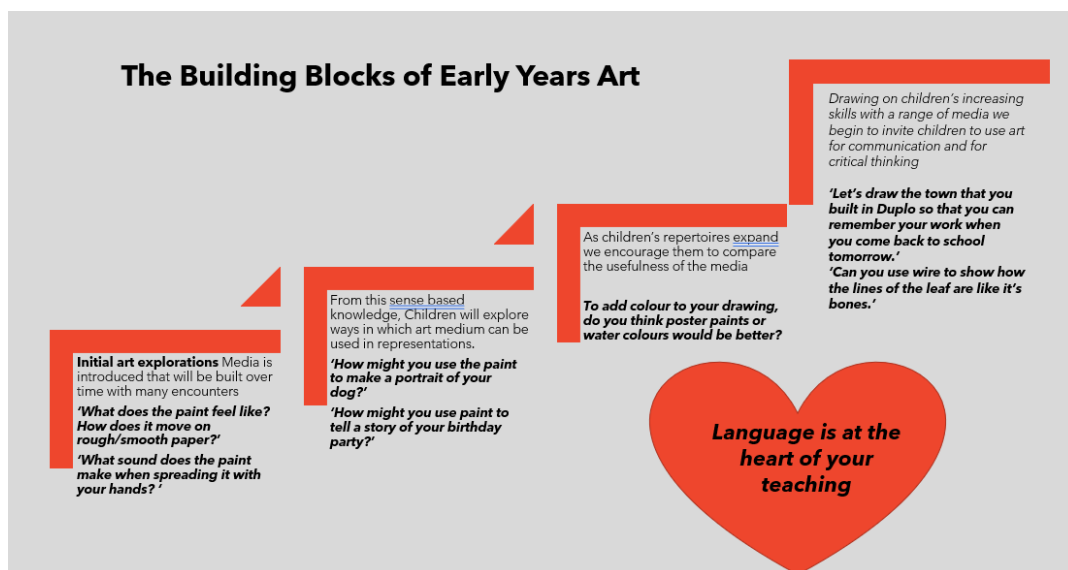
Early Years

'Art is a lively process of engagement with a range of materials, an engagement that is sensual and reflective, creative, and deliberate, relational, and expressive. Art can be a way of thinking, feeling, imagining, relating, and expressing.'

Ann Pelo. *The Language of Art* 2017.

Several teachers in school visited Reggio Emilia as part of a Comenius project and the knowledge gained on the visit inspired our approach to how we teach art and design. We have based our early years teaching on Ann Pelo's work which has been inspired by Reggio inquiry-based learning. There is an emphasis on investigation anchored by drawing, painting, and other art techniques. Children are encouraged to share their responses to what they see, hear, feel, and experience. We aim to develop children's visual and aesthetic awareness, giving them time to make informed critical responses about their work and that of others.

Below is an example of the steps teachers follow when they teach art in the Early Years.



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Building Blocks for media and materials

Exploring textures and Movement

- Finger painting
- Easel painting

Exploring Colour

Black and white paints
Poster paints
Water colour paints
Oil pastels and chalk pastels

3d Media

First steps into clay: stage one
First steps into clay: stage two
Further steps into clay
Found materials and loose parts
Wire

Representational Drawing and painting

Still life portraits
Self Portraits
Murals

This is the sequence for learning in art and design in the early years.

Below are examples of the learning opportunities provided to develop children's knowledge and skills.

Exploring Textures and Movement

- Provide opportunities for children to explore **texture** and **movement** through a range of **physical encounters**, building a **foundation** for further art explorations.
- They are rich **sensory activities with links to science** and art exploring gooey, wet, drippy, slippery, squishy concoctions, textures and movement.
- They are **not only about getting messy**/exploring with our bodies
- The emphasis is on ways in which **sensory based explorations open doorways** to texture, density, fluidity and pliability.
- **Anchored by the teacher practitioner** using skilful questions and reflective comments.

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Finger Painting

What happens if you use just the tips of your fingers to move the paint on the page?

Notice the colour, in some places it is very red, in some places it is pink, why is that?

Invites the children to explore colour, texture and movement.

As children run their fingers, the palms of their hands and the backs of their hands, their arms and elbows across the page.

Children are taught :

- to explore 1 or 2 colours at a time , too many colours become muddy brown
- about different shade of brown separately
- how much paint to scoop out, e.g. 2 spoonful is enough
- to notice the changes in colour
- To notice how the paint feels on the page

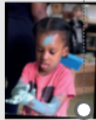
Challenge and extend:

- Linking in emotion, how would happy/angry/excited hands move across the page?

What if your red hand shakes with your friend's blue hand?

Notice how the paint moves across the paper. What happens when there is a big blob of paint?

◦ Finger paint on a large scale.



Exploring Texture and Movement Easel painting

Each colour gets its own paintbrush. To put red on your paper use the red brush. To put blue on your paper use the blue brush.

When you lift the brush out of the paint, give it a little swipe against the jar. That makes the brush less drippy.

The easel emphasises movement, children are standing eye to eye with the paper and can interact with colour on a large scale.

Children are taught:

- that there is one brush to each colour
- to wipe the brush so it is less drippy
- when paints starts to drip on the paper use the brush to catch it
- to take the paper from the easel and move it to the drying rack in pairs.

They learn how to:

Make large circles, stand near, far, top to bottom marks, left to right marks.



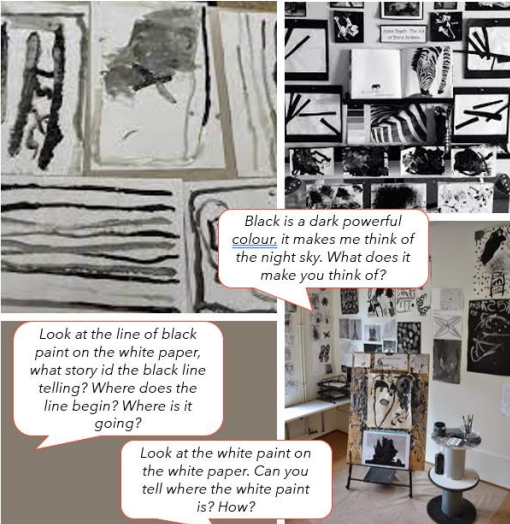
Challenge and extend:

- invite 2 children to work together

See how far away you can stand from the easel and still touch the brush to the paper.

Look at the paint slowly moving down the paper, like a drop of rain runs down the window.

◦ Cover a wall in plastic, then add easel paper, invite children to paint on the wall

Black is a dark powerful colour, it makes me think of the night sky. What does it make you think of?

Look at the line of black paint on the white paper, what story id the black line telling? Where does the line begin? Where is it going?

Look at the white paint on the white paper. Can you tell where the white paint is? How?

Exploring Colour

Black and White Paints

Before launching into the full spectrum of colour stand at its edge with white and black and teach children about the contrast.

Children are taught:

- how to use a paintbrush by exploring dry paintbrushes,
- how do they feel? Notice how the hair stands up straight, what does a dry brush feel like on the paper? If the hair stands up, then you are the boss of the brush!
- How to use paint from the jar to the paper using the consistent language of **'dip, wipe, paint.'**
- **Children explore and experiment with:**
- different brush sizes, black and white paper
- **Children are introduced** to mixing trays and the process of formally mixing paint.
- Trays are for mixing colours we use them to keep our jars of paints clear and strong
- Start by mixing using the lightest colour.



Children are taught:

- To make links to colour mixing when finger and easel painting

Exploring colour Poster Paints

Using poster paints to mix and create colours



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Exploring Colour

Watercolour Paints

- Using water colour paints to mix and create colours
- Children are taught:**
 - Children start by exploring water colour paintbrushes dry
 - How to use water to keep the brush clean so that paints are clear and strong
 - About using special thick cartridge paper especially made for water colours.
 - The process of dip-towel-colour/clear?
 - Paint using water colours, touching the brush gently to the paper and noticing the impact on the paper.
- Children are reminded about**
 - Dip-wipe-paint
 - The hair of the brush is stand up
 - Encouraged to put work on the drying rack with a friend

Your towel is full of water and paint. Looks like you don't have much clean dry space for wiping your towel. Time for a new towel.

There is a special way to use water colour paint. This will let you be the boss of the paint. This is how it works: water, towel, colour or clear?

I notice when I touch my brush to my paper really, lightly, the lines I make are really, thin and when I touch my brush firmly they are thicker.



Exploring Colour

Oil Pastels and soft/chalk pastels

The process of exploration is similar; however, the 2 different types of media are introduced 1 at a time as the pastels have unique textures and move in different ways.

Once they are comfortable at working with each media, they can be used at the same time.

Children are taught:

- To notice the texture and density on the paper exploring lines using 2-3 colours at a time.
- How the pastels move and to use the different sides of the pastels
- How to blend, erase (chalk pastels) and etch (making lines/shapes/patterns with tools)

Challenge and extend:

- Lay paper over natural objects and rub
- Draw images on large pieces of easel paper, adding a water colour, wash over the top

Lift your paper up, keep it flat while you lift it! If you tilt it before you get to the tray, the dust will slide onto your work.

I am curious about what we can discover about pastels.

Notice how the colour looks on the paper, is it smooth, bumpy rough silky?

Try putting one colour on top of another colour then make a scratch in the top colour. What do you see inside?

Try closing your eyes and drawing on the paper. That'll help you feel how the pastels move on the paper.



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Found Materials and Loose parts

- Found materials such as Cereal boxes, tubes, juice cartons are sculptural treasures. Arrange found materials to call attention to their possibilities.
- Put small objects in baskets, e.g., corks, bottle tops.
- Set a joining area/box, to include scissors, stapler, glue, hole punch, masking tapeand so on.

So many materials, can you tell me what they were before?

Choose 4 things, what could you use as a sturdy foundation?


Look at them carefully, what do you see? What do they remind you of?

You've decided to make an ice-cream van - Lets think about the parts on the van

There are lots of ways to attach loose parts, you could experiment with what works best to join your sculpture together.

Children are taught :

- How to join materials together
- Make selections
- Talk about their ideas
- To test and use their ideas
- Make predictions



3D media Further Steps into Clay

Lets get your space ready for work in the studio, like an artist. Do you remember how the work spaces were set when we worked with clay last time?

Do your hands remember the clay? How might you soften the clay?


Children now have knowledge and skills that lay foundations for sculptural work.

Now children will start to shape clay to make a lasting product.

- Children are taught:**
 - How to wedge the clay to get air bubbles out so the sculpture stay strong using this consistent approach: 'Roll, roll, roll your clay. Tap it on one end then the other end. Roll, roll, roll, tap, tap, tap.'
 - How to make a **bowl, cup or a pot.**
 - How to paint their product.
- Challenge and extend:**
 - When children are working to being a story to life, sculpt characters
 - When children are studying texture/lines - making impressions in clay (e.g. fossils)

When you press hard the clay becomes thin, when you press lightly, the clay is thick.

Press the top of the cylinder shape with your thumbs and squeeze the outer walls with your fingers.



3D Media- Wire

Do you notice the smell of the wire? I can smell it on my hands. It smells of the earth.

Wire is elemental, formed from metal and dug from the earth. It smells of earth, is cold and sharp, it is hard resistant and strong.

Working with wire is a study of line and form. It sets challenge to shape, angle and curve, undistracted by colour, texture or fluid movement.

Children are taught :

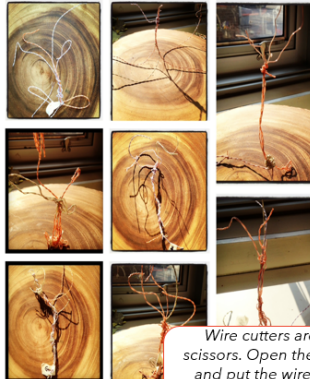
- What is wire?
- To use their senses to explore wire
- Manipulate and shape wire
- How to use wire cutters
- How to use tools to shape, e.g., a piece of dowel to create a spiral

Challenge:

- Draw a picture in 2D and turn it into 3D by creating it with wire
- Combine materials with wire, e.g., feathers, beads, twigs

Wire cutters are like scissors. Open the cutters and put the wire in the cutters where you would like it to be cut.

I wonder what you will discover about how the wire moves, bends and straightens.



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Representational Drawing and painting Still Life Portraits

Children spend time observing closely, aligning themselves with the subject. Then translate their understanding of the subject to paper. First sketching with **black pen** and then **adding colour**. Using drawing pens as they that make **strong clear lines**.

Look, draw, add colour

- Children are taught to :
 - Look closely, touching and smelling USE REAL OBJECTS
 - Look for detail, colour, texture, line and form
 - Use magnifying lenses
 - Look from different perspective, e.g., trade places with a friend.
 - Share and communicate observations with a friend.
 - They are reminded about the difference between drawing and colouring to call children attention to 'bones' of the subject.
 - Once the 'skeleton' is complete, colour can be added, e.g., pastels/water colour

What does the stem feel like? Can you feel the rough hairs that run up the stem?

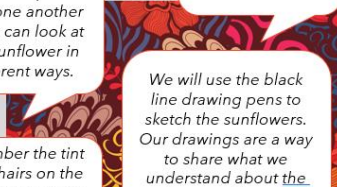
What do the petals feel like? Do you notice any smell?

Let's trade places with one another so we can look at the sunflower in different ways.

Remember the tint rough hairs on the stem? How can you include these in your portrait?

What shapes can you see when you look at the leaves?

We will use the black line drawing pens to sketch the sunflowers. Our drawings are a way to share what we understand about the these sunflowers.



Representational Drawing and painting Self- Portraits

Children are offered mirrors and encouraged long, sustained study of their faces from this unfamiliar perspective. Then we ask them to recreate them selves on paper.

- Children are taught to :
 - Look closely
 - Spend time looking at the detail of their faces and talking about what they see
 - To link mathematical shape to their faces
 - Capture their faces on paper using a black pen
 - Look at the artwork from famous artists, e.g., Van Gogh, Frida, Andy Warhol.
- Ways to build on this exploration:
 - Exploration of me, my family
 - Offer other art media, e.g., drawing on clear plastic children can draw on it and hold it up like a mask, use clay, wire, fabric.

Look and draw, look and draw.
Look closely at your face in the mirror to see its shape. Then draw the shape that you see. Look again to see your eyes, draw the shapes that you see....



Representational Drawing and painting Murals

When children collaborate on a mural, they bring an expansive idea to life. Murals collect lots of ideas in one place, summarising and expanding a groups thinking.

The easiest way to create a mural is on the floor.

Children are taught :

- About the notion of a mural and that it like one big idea.
- How to make plans and communicate their ideas
- To link positional language to art, e.g. top, bottom
- How to draw on a large scale collaboratively
- To think about scale
- To navigate around another's work
- Offer feedback and suggestions
- To add colour to a mural

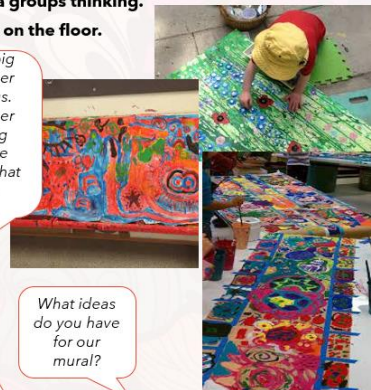
Ways to build on this exploration

- To explore stories

Look at the big piece of paper waiting for us. That big paper can tell a big story. We are going to tell that big story together.

We have been looking closely of the changes in the seasons. We have noticed all of the flowers in the garden growing. I thought that we could create a mural that tells the story of summer.

What ideas do you have for our mural?






Displaying children's work

Displaying Children's Work

Consider the following guidelines:

- Create a display against a neutral background
- Consider covering brighter colours with cream/ivory paper
- Include close up photos of the children at work 5x7, 8x10 the bigger the image the more eye catching it is.
- Keep text to a minimum . Provide a simple overview and add in children's observations.
- Use large font
- Give the display a title
- Frame children's art with a black border
- Include questions that invite viewing to reflect on the work.
- Avoid printed resources from websites,





Building Knowledge in Key Stage 1

Ofsted's review of art published in February 2023 suggest 3 domains of knowledge:

- 'Practical knowledge', which is about developing technical proficiency.
- 'Theoretical knowledge', which is the cultural and contextual content that pupils learn about artists and artwork.
- 'Disciplinary knowledge', which is what pupils learn about how art is studied, discussed, and judged.

Practical Knowledge

Children will build on what has been taught in early years, so children become proficient in drawing, painting, sculpture and other art, craft, and design techniques.

Developing children's practical knowledge is necessary for when they make and create art. This knowledge allows children to make choices based on what they know about the limits and possibilities of materials and media.

Children will learn about:

- **drawing**
- **painting**
- **collage**
- **sculpture/ceramics**
- **textiles**
- **printmaking**

Children will learn to design, planning their ideas, applying different techniques, and working through a process so their ideas become reality.

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Teachers will introduce children to a process which they can work through to create their artwork. It can be applied either in part e.g., when creating landscapes, or in full, e.g., when creating pattern & texture from an artefact or fabric design. The process begins with close observation (e.g., of an artefact, fabric, view, painting by a famous artist) and progresses with the recording of initial ideas which can then be developed from 2D to 3D using different media and techniques.

Working through a process

An example from Key Stage 1 using a piece of fabric as the initial stimulus:

- Close observation of fabric using magnifiers.
- Using “frames” to isolate a section of the pattern to develop.
- Initial drawings using 2B, 3B, 4B drawing pencils.
- Using a digital camera / photocopier to record and enlarge the patterns to work from.
- Develop drawings/patterns using a range of mark making tools and papers e.g., charcoal. Felt pens, aqua pencils on cartridge paper, brown wrapping paper, tracing paper, etc.
- Work in 2D on a large and small scale e.g., oil and dry pastels, inks, thick & thin paint using a range of papers.
- Mono prints, press printing and screen-printing patterns.
- Resist techniques with wax crayons, flour paste and batik tools on paper and cloth, adding colour with drawing inks.
- Adding texture (2D to 3D) using collage techniques – string, found materials, wool.
- Needlework
- 3D using clay, mod-roc,

Theoretical Knowledge

In Key Stage 1 the national curriculum states that children should know about great artists, craft-makers, and designers. They should also understand the historical and cultural development of their art forms. The theoretical knowledge, including art history, that children gain is not simply knowing dates or facts about artists and their artwork. It is the knowledge pupils learn about:

- meaning and interpretations
- materials and processes
- journeys and connections through time

Children’s theoretical knowledge puts into context much of the practical knowledge that they learn in the art and design curriculum. In making artistic decisions, artists themselves draw on personal experiences, and the work of their contemporaries and artistic predecessors.

When children study an artist, for example Andy Goldsworthy, they may be taught the following to help them to make sense of his work.

- how he uses natural materials to create sculptures
- about the tools and techniques, he uses with natural materials.
- about the relationship between the artist and the movement of ‘environmental art’

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- how his works fit into the natural and urban environments they are positioned in and how this can change how the viewer perceives the work
- why he has chosen different shapes and form.

Another example to help children make sense of Van Gogh as an artist and his work may be taught:

- about the post-impressionism movement
- how this movement emerged and its purposes
- the influence of Japanese woodblock printing on his style and work
- how Van Gogh used tools and techniques, particularly his brushwork and use of colour
- the themes and meaning in his work.

Develop children's visual and aesthetic awareness.

Teachers have devised a list of questions based on content, form, process, and mood to use as points for discussion when looking at a piece of creative work by artists, craft makers and designers.

Content

- What is it about?
- What is the subject matter?
- Does it tell a story?
- Is it real or imagined, realistic or exaggerated?

Form

- Has it been designed?
- What colours are used?
- Are they bright or dull?
- Are they contrasting or harmonious?
- Have shapes been used?
- Can you see textures?
-

Process

- What materials have been used?
- What techniques has the artist used?
- How do you think the artist start the piece?
- Did the artist work quickly or slowly?

Mood

- How does it make you feel-
- Calm, happy sad?
- Is it quiet or noisy?
- What words come into your mind?
- How would you describe it?

Disciplinary Knowledge

This knowledge helps children to make sense of what the subject is and how it came to be. The 'manner of thinking and acting' like an artist or critic. When

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pupils learn disciplinary knowledge', they participate in discussions about big ideas in art. They explore, among other things, concepts of quality, value, and purpose. It is about how art itself is thought of as a discipline. This knowledge contributes to pupils' capacities to interpret art.

Disciplinary knowledge captures the idea that, through the curriculum, children learn:

- how aesthetic judgements are formed and claimed.
- how art is studied
- how to participate in the discourses (the production of knowledge that prescribes meanings and insights to objects and social practices) of artists, scholars, and critics

Our curriculum content is well-selected and diverse and includes a range of forms and cultures, we build children's practical and theoretical knowledge so children can understand these abstract ideas.

Teacher's will plan to include age-appropriate disciplinary questions, such as

- How is art made?
- What is art?
- How is art judged?
- What is the purpose of art?
- How does design affect the lives of users?
- How does design affect human environments?

Additional questions may include:

- what artists have done across cultures and throughout history to draw attention to the influences of art.
- different pathways, practices and industries linked to art, craft, and design.
- how commentators and critics judge and evaluate art
- concepts such as 'aesthetic judgement' and 'value'
- age-appropriate content that explores how thinkers have drawn attention to aspects of art that shape the stories humans tell through art ('art histories'), including their perspectives on social, political, and moral issues.
- artistic approaches in other areas of making that children do not study, or in new and emerging technology such as in film, sound, and photography.
- the different ways of working in the disciplinary field, such as the roles of illustrators, critics, commentators, and curators.

When children learn this type of content in the art curriculum, they can begin to make sense of, interpret and judge claims and propositions that are sometimes made about art. They can join in conversations about the nature of art, drawing on the disciplinary concepts and examples of theoretical knowledge they have learned. As children move through education, they might then analyse playful claims and tentative propositions about art, such as:

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- The value of art cannot be measured by money alone.
- All art is equal in value.
- Art can never be separated from the artist.
- Artists build on the work of previous artists; artists subvert the work of previous artists.
- Artists create images for the purpose of being seen.

Assessment and recording

Teachers use the **Progression in Knowledge and Skills** document for art and design, which sets out what each child is expected to learn and by when.

The children's work is assessed through informal judgements, made through observations during each art lesson and compared against the success criteria. The children are presented with questions to help guide their thinking and to provide them with the opportunity to reflect upon the lesson and the knowledge they have gained from it. These questions are linked to the key elements of art and support teacher judgements and generate next steps for planning.

Each child has their own Art and Design sketchbook and portfolio for large pieces of art and 3D work which they take with them to the next class. This provides a record of the child's learning and progress in art. The sketchbook is used as a way of exploring children's responses to a variety of stimuli through mark making, colour mixing and pattern work. Sketchbooks should show the learning journey to the final piece of work. The children are encouraged to think of it as the place to practice, develop and focus their work using a variety of media, as well as to explore, comment and reflect.

Recording in the sketchbook can take many forms and can be used to:

- Practise certain skills and features, and to gather information for use on a larger piece of work.
- Practise drawing techniques such as shading, perspective and drawing from different viewpoints.
- Experiment with different colours, patterns, textures, and materials, giving their opinions on their preferences and ideas.
- Record details about the item being drawn or sketched for future reference.
- Include sketches and working drawings for ideas of things the children want to make.
- Making observations about the work of different artists, referencing the different elements of art, including the colour, texture, shape, and lines.
- Gather information to give specific knowledge of how things are made or work.
- Collect photographs, pictures from publications, samples of textures and other materials, or colour strips from colour mixing.

Formal assessment

At the end of EYFS, Profile Scores are used to measure children's attainment in the *Expressive Arts and Design* strand of learning.

For assessment purposes and report writing at end of Key Stage 1, class teachers refer to the expected National Curriculum outcomes.

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Cross Curricular links

Art and craft play an important part across the whole range of the National Curriculum subjects. The skills that are developed can be applied across the curriculum and every subject uses art's visual imagery (*see appendix 2*).

Equal Opportunities

Equal opportunities are considered when we decide upon the resources we provide and the teaching strategies we employ. In our curriculum planning we ensure that all children, with due respect to their culture, religion, and background, have equal access to all areas of the curriculum, extra-curricular activities, all areas of the grounds, equipment and resources, the staff, and time to contribute to the whole class and group work.

Multicultural Dimension

Cultural diversity is seen as a rich resource by the staff. They use this resource whenever possible to support art and craft activities.

Computing

Computer programmes, scanners, digital cameras, printers, and websites are used to help children to create and develop their art & design work.

Differentiation

The teaching of art and design needs to consider the varied abilities, attitudes, and individual needs of the children. Art lessons can be differentiated by outcome however, if a skill or activity is deemed inappropriate for a child or group of children, alternatives will be planned which best suit their needs.

Inclusion

Lessons and activities are planned to include all children by using a range of approaches. This includes questioning, use of equipment, and mixed ability grouping to enable children to offer peer support. Lessons are planned to facilitate the identification of children at either end of the ability range within each class.

Resources

Each class is equipped with a range of basic equipment and staff are expected to replace consumable stock as and when needed. It is the individual class teacher's responsibility to ensure the whole range is available to children in the classroom (*see appendix 3*).

Shared drive

Knowledge organisers and power points for many artists are available for teachers to access and use to support their teaching.

Central Art and Craft resources

Stock Cupboard and art drawers:

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- white card,
- cartridge paper - A1, A2, A3,
- kitchen paper A2,
- black sugar paper,
- specialist papers for occasional use - tissue, crepe, tracing, wallpaper.
- grey board - A1 sheets,
- batik equipment, wax, kettle, tjanting tools, iron.
- drawing inks and dyes for occasional use.
- collage materials (art straws, tiles, wool etc.
- marbling equipment (trays and inks).
- screen printing equipment, two A4 screens/squeegees, two A3 screens/squeegees.
- Mod Roc and modelling wire.
- powder paints (large tubs).

Set of drawers in entrance hall:

- portfolios of children's work.
- prints and posters of work by famous artists.
- Sugar paper in range of colours
- art paper

School entrance storage unit:

- resources for different art techniques.

Curricular resources

Collections of artefacts and other resources can be used as a stimulus for art these are kept in the appropriate places for the subject, e.g., rocks in the science cupboard, artefacts in the history storage unit.

Health and Safety



















Teachers need to be aware to be aware of potential dangers and carry out risk assessments when using such equipment as wire, the batik kettle, Modroc, and scissors. Paintbrushes should be stored safely; Fixative sprays are kept in a locked cupboard and all glass in frames has been replaced by plastic. Children will be taught to assess and manage any potential risk.

Please see appendix 4 for a Glossary of technical terms.

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Appendix 1

Artists and Artwork





<p>Vasily Kandinsky 1866-1944 Russian Abstract Modern</p>	<p>Jackson Pollock 1912-1956 American Abstract expressionist Drip technique</p>	<p>Henri Matisse 1869-1954 French Fauvism Movement Paint and Paper</p>	<p>Vincent Van Gogh 1853-1890 Dutch Expressionism Oil Paint Drew with ink, chalk</p>	<p>Georges Pierre Seurat 1859-1891 French Post-Impressionist Painting Pointillism</p>	<p>Claude Monet 1840-1926 French Impressionism Painting</p>	<p>David Hockney 1937- British Pop art, Modern art, Cubism</p>
			   	  	 	  
<p>Piet Mondrian 1872-1944 Dutch Cubism neoplasticism Painting</p>	<p>Andy Golsworthy 1956 Sculptor, land artist Photographer</p>					
	 					

<p>Georgia O'Keeffe 1887-1986 American Modernist- pastel, charcoal, water colour and oil</p>	<p>Uzo Egonu 1931-1996 Nigerian artist Painting Post war</p>	<p>Andy Warhol 1928-1987 British Pop Art 1960's Painting and Printing</p>	<p>Bridget Riley 1931- British 1960's Opt Art Movement Painting</p>	<p>William Morris 1834-1896 Designer Printing</p>	<p>Aboriginal Art Ancient (30,000 years) Dot Painting Cross Hatching Weaving Painting and Drawing</p>
  	   	  	 	 	

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Appendix 2 Long Term Planning		
Reception Long term Planning		
Term	First Half Term	Second Half term
Autumn 	Exploring texture and movement Jackson Pollock <ul style="list-style-type: none"> Handling, manipulating, and enjoying using materials. Sensory experience 	Painting- Exploring colour. Vasily Kadinsky <ul style="list-style-type: none"> Experimenting with and using primary colours Naming Mixing (not formal) Learn the names of different tools that bring colour. Use a range of tools to make coloured marks on paper. 
Spring 	Collage Henri Matisse Uzo Egonu <ul style="list-style-type: none"> Explore different collage materials. Explore different joining techniques. Construct with materials 	Sculpture/Ceramics Barbara Hepworth <ul style="list-style-type: none"> Handling, feeling, enjoying, and manipulating materials. Constructing Building and destroying Shape and model
Summer 	Representational drawing and painting Pablo Picasso <ul style="list-style-type: none"> Explore a variety of drawing tools. Encourage accurate drawings of their faces. Explore different textures. Explore different lines. 	Printing Piet Mondrian <ul style="list-style-type: none"> Rubbings Print with variety of objects. Print with block colours. Repeating Patterns Creating a simple pattern. Repeating patterns Explore simple symmetry. 
Textiles In Knowledge of the world children will have opportunities to: <ul style="list-style-type: none"> discuss different kinds of textile, what they are used for and why such as fabric, wool, yarn, string talk about different textiles and 'tell a story' about where they came from wool from sheep list words to describe how textiles feel to the touch - for example, fluffy, warm, silky, smooth, cosy, shiny, waxy. consider why people wear certain types of clothing, such as uniforms, and how these clothes are made and designed (for example, made for warmth, protection, camouflage, or ceremony). discuss aspects of clothing and their purpose, for example, pockets, collars, and hoods. make collages with buttons, lace, ribbons and bows, sequins, and beads. explore a range of materials in different forms e.g., felt, raw wool, Shetland wool, dyed Merino wool, decorative wool. look at different fabrics through a magnifying glass or microscope and use a variety of materials and media to explore responses. use graphic materials such as oil pastels, pens, and wax crayons to make marks and drawings on fabric. explore fabrics with holes, such as nets, lace, hessian, mats, or the fence outside, and use as a frame for weaving. Experiment with shining light through woven and holey constructions use a large piece of fabric to make a wall hanging with a painted or printed background. Add features with graphic materials, acetate, paint, fabric, or threads. 		

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Year 1	First Half Term	Second Half term
<p>Autumn</p>  	<p>Theoretical Knowledge Study Vincent Van Gogh- Expressionism</p> <ul style="list-style-type: none"> • how the artist use paint • what tools and techniques, he uses • about the relationship between the artist and the movement of art • the meaning of the artwork • why he has chosen different shapes and form. <p>Practical Knowledge Painting-Seasonal Change</p> <ul style="list-style-type: none"> • Hold a small and large paint brush correctly. • Make marks using paint with a variety of tools. • Consider consistency when applying paint. • Ensure they know the names of all the colours. • Begin to introduce mixing of colours to make new colours. • Find collections of colours e.g., different sorts of green, blue, purple etc. Use language to evaluate – light/dark. • Continues to explore applying colour with a range of tools for enjoyment. 	<p>Theoretical Knowledge Ancient art of Rangoli and the celebration of Diwali</p> <ul style="list-style-type: none"> • The historic and cultural development of Rangoli patterns • the relationship between the Rangoli pattern and the festival of Diwali • the meaning of Rangoli patterns • shape, form, and symmetry used. <p>Practical Knowledge Sculpture</p> <ul style="list-style-type: none"> • Use natural materials to make Rangoli Patterns <p>Ceramics making a diva lamp.</p> <ul style="list-style-type: none"> • Use both hands and tools to build. • Construct to represent personal ideas. • Use materials to make known objects for a purpose. • Carve into media using tools. • Create simple joins using clay. • Pinch and roll coils. • Experience and learn different clay techniques.
<p>Spring</p>  	<p>Theoretical Knowledge Study Henri Matisse-Fauvism,</p> <ul style="list-style-type: none"> • how the artist use printing • what tools and techniques, he uses • about the relationship between the artist and the movement of art • the meaning of the artwork • why he has chosen different shapes and form. <p>Practical Knowledge Printing</p> <ul style="list-style-type: none"> • Awareness and discussion of patterns around. • Experiment creating repeating patterns on paper using drawing and creating/printing own design. • Create patterns and pictures by printing from objects using more than one colour. • Develop impressed images with some added pencil or decorative detail. • Relief printing - string, card, etc. • Use equipment and media correctly, to produce clean image. • Use appropriate language to describe tools, process, etc 	<p>Theoretical Knowledge Study Andy Goldsworthy-Environmental art</p> <ul style="list-style-type: none"> • how he uses natural materials to create sculptures • about the tools and techniques, he uses with natural materials. • about the relationship between the artist and the movement of 'environmental art' • how his works fit into the natural and urban environments they are positioned in and how this can change how the viewer perceives the work • why he has chosen different shapes and form. <p>Practical Knowledge Sculpture (wood and stone)</p> <ul style="list-style-type: none"> • Create using a range of materials/natural materials. • Use texture to provide information – e.g., manmade/natural materials, a "journey of Spring"

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Summer	<p>Theoretical Knowledge Study the historical and cultural significance.</p> <ul style="list-style-type: none"> the history and cultural aspect of Kente cloth the relationship between Africa and Kente cloth what the colours symbolise <p>Practical Knowledge Textiles Designing and weaving Kente Cloth Inspired by The Spider Weaver Story</p> <ul style="list-style-type: none"> Simple paper and/or material weaving using a card loom. Mix colours and paint strips of paper to weave with. Explore colour in weaving. Discuss how textiles create things – curtains, clothing, decoration. 	<p>Theoretical Knowledge Study David Hockney</p> <ul style="list-style-type: none"> how the artist uses line and tone what tools and techniques, he uses about the relationship between the artist and the movement of art the meaning of the artwork why has chosen different people to draw. <p>Practical Knowledge Self Portraits</p> <ul style="list-style-type: none"> Begin to control lines to create simple drawings from observations. Explore different lines using thick felt tip pens/chalks/charcoal/wax crayon/pastel. Draw on smaller and larger scales. Begin to add detail to line drawings. Accurate drawings of facial features/symmetrical body Using pencil to add texture and detail.
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Year 2	First Half Term	Second Half term
Autumn autumn	<p>Theoretical Knowledge Study Georges Seurat-Impressionism, Pointillism</p> <ul style="list-style-type: none"> how the artist has used media and materials. what tools and techniques, he uses about the relationship between the artist and the movement of art the meaning of the artwork why he has chosen different shapes and form. <p>Practical Knowledge Painting (Colour)</p> <ul style="list-style-type: none"> Begin to describe colours by objects olive green. Make as many tones of one colour as possible using primary colours and white. Darken colours without using black. Mix colours to match those of the natural world – colours that might have a less defined name. 	<p>Theoretical Knowledge Study Aboriginal Art</p> <ul style="list-style-type: none"> how the artists have used media and materials. what tools and techniques have been used about the historical and cultural aspect the meaning of the artwork different shapes and form <p>Practical Knowledge</p>
Spring	<p>Theoretical Knowledge Toni Sian Williams-The Iron Bridge Ogre Study</p> <ul style="list-style-type: none"> how the artist has used media and materials. what tools and techniques, he uses about the relationship between the artist and the movement of art the meaning of the artwork why he has chosen different shapes and form. <p>Practical Knowledge Sculpture</p> <ul style="list-style-type: none"> Awareness of natural and Man-Made forms and environments Expression of personal experiences and ideas in work 	<p>Theoretical Knowledge Orla Kiely</p> <ul style="list-style-type: none"> how the artist has used media and materials. what tools and techniques, she uses about the relationship between the artist and the movement of art the meaning of the artwork why she has chosen different shapes and form. <p>Practical Knowledge Textiles</p> <ul style="list-style-type: none"> Designing more complex patterns using different colours/materials.

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	<ul style="list-style-type: none"> • Also, able to shape and form from direct observation. • Use a range of decorative techniques: applied, impressed, painted, etc. • Use a range of tools for shaping, mark making, etc. • Replicate patterns and textures in a 3-D form. • Begin to make simple thoughts about own work and that of other sculptors. 	<ul style="list-style-type: none"> • Discuss the purpose of how different textiles are used to create different objects for their purpose. • Use a range of tools and techniques to make a wax resist design. • Plan a fabric design. • Follow a process for a fabric design
Summer	<p>Theoretical Knowledge Study David Hockney</p> <ul style="list-style-type: none"> • how the artist has used media and materials. • what tools and techniques, he uses • about the relationship between the artist and the movement of art • the meaning of the artwork • why he has chosen different shapes and form. <p>Practical Knowledge Drawing</p> <ul style="list-style-type: none"> • Texture and detail/light and dark shading/tones • Draw a way of recording experiences and feelings. • Draw portraits to show emotions. • Moving figures • Sketch to make quick records of something. • Work out ideas through drawing. 	<p>Theoretical Knowledge Study William Morris</p> <ul style="list-style-type: none"> • how the artist use printing • what tools and techniques, he uses • about the relationship between the artist and the movement of art • the meaning of the artwork • why he has chosen different shapes and form. <p>Practical Knowledge Printing</p> <ul style="list-style-type: none"> • Experiment by arranging, folding, repeating, overlapping, regular and irregular patterning. • Look at natural and manmade patterns and discuss. • Discuss regular and irregular – what does it mean? • Follow a process observing techniques, patterns, colours, shapes, designing, making print blocks using polystyrene,

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Appendix 3

Cross Curricular Aspects	
Examples of how art can be taught alongside other curriculum subjects.	
Communication and Literacy	Talk about art and artist, evaluate work, communicate ideas, feeling and emotions. Draw story maps, characters, settings.
Mathematics	Printing with shapes, symmetry, repeating patterns, angles.
Science	Printing with different materials/fabrics. Observational drawings of plants/animals. Observing how materials change
Design and Technology	Drawing designers, learning about designers and how they influence us today
Music	Draw symbols and pictures to compose music. Use artwork for inspiration.
Computing	Art applications, visualiser/microscope, digital camera, digital art, virtual tours of art galleries.
History	Discussion of life in the past through paintings using the National Portrait Gallery Observational drawings/paintings of old buildings, artefacts, old photographs, clothes.
Geography	Draw maps and symbols, observational drawings on educational visits
Physical Education	Using hands and feet to print, bikes and scooters to make marks and patterns, a piece of art to inspire a dance e.g., Degas. Understanding space and movement.
Religious Education	Signs and symbols, drawing artefacts, observing art on educational visits to the Church, Mosque and Gurdwara
Personal, Social and Health Education (PSHE)	Observing people and identifying emotions in artwork. Creative thinking. Sharing ideas and opinions. Achieving personal fulfilment and satisfaction in the works they produce. Being resourceful, resilient and reflective, showing reciprocity.

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Appendix 4

Classroom Art and Craft Resources

Each classroom should be equipped with the following items:

Graphic Tools	Drawing Pencils 2B, 4B	12
	Fine Ball Point Pens (Black)	12
	Fine Fibre Tipped Pens (Black, Handwriting)	12
	Charcoal. Range of Grades	6 each grade
	Charcoal Pencils	12
	Coloured Pencils (enough to avoid frustration. Clearly colour coded)	
Pastels and Chalks	White and Coloured Chalk	
	Greyhound Pastels (organised in pots of individual colours to avoid damage)	
	Oil Pastels (optional)	
Watercolours	Watercolour Boxes (in good condition)	8
	Optional - white, yellow, green and black watercolour blocks. These are the most popular colours)	
	Watercolour Palettes (not used for any other paint)	8
	Nylon Brushes (not used for any other paint)	
	Size 2	6
	Size 4	6
	Size 6	6
	Size 12	2
Inks	Plastic pipettes for transferring small quantities of water for mixing	8
	Full range of colours including Indian Ink	
	Palettes (not used for any other media)	8
	Nylon Brushes (not used for any other media)	
	Size 2	6
	Size 4	6
	Size 6	6
	Plastic pipettes to avoid contamination of colours (one for each colour)	
Paints	<u>Ready Mix</u> Essential - the primary colours and black and white (other colours optional). It is important that children learn to mix colours from primaries.	
	Palettes	12
	Brushes - Nylon	
	Size 12	4
	Brushes Hog hair	
	Size 6	8
Size 10	8	

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	Size 14	8
	Size 18	8
Powder Paint	School provides this. Lovely effects can be achieved by mixing with cellulose and P.V.A. glue and applying with palette knife. All classes should have the primary colours and	
Black and white.		
	Brushes Nylon	
	Size 12	4
	Brushes Hog hair	
	Size 6	8
	Size 10	8
	Size 14	8
	Size 18	8
Printing	Printing Inks (watercolour). The primary colours and black and white Minimum of 6 rollers Printing Boards (off-cuts of Formica are best) (1 for each colour) Polystyrene Press Print	
Adhesives	P.V.A.	
	Cellulose	2
	Copydex	1
	Pritt Stick - this is less effective than P.V.A. and extremely expensive. We need to teach children the skill of using P.V.A. properly	4
Other Resources	Magnifying Lens	8
	Microscope	1
	Scissors	12
	Palette knives	2
	Clay Modelling Tools (clay is a much better medium to use rather than plasticine)	
	Water Pots	12
	Glue Pots	12
	Glue Spreaders	20

Appendix 5

Glossary of technical terms

Line

Line is one of the most direct ways of communicating an idea. It is used to describe, design, decorate, illustrate and plan; to show scale, depth and expression.

- Hard lines such as window frames and railings, soft lines formed by creases in clothes, lines in nature such as leaf veins or tree branches, expressive lines such as dizzy, sad, jagged, happy, fast, slow, delicate, and strong. etc.
- Lines to create patterns and space.
- Lines can be made with a range of tools – string, sticks, edge of card, pens, crayons, pencils, and brushes. etc.

Tone

Tone describes the gradation from light to dark. It helps to describe form and add atmosphere.

- How light makes objects visible, revealing their form and creating shadows.
- Using black and white to add tone.
- Using depth of colour to show tone.
- Using lines or dots to create tone.

Colour

The science of colour

- 3 primary colours – blue, red & yellow- cannot be made by mixing any other colours.
- 3 secondary colours – green, orange & purple – made by mixing two primary colours.
- 1 tertiary colour – brown – made by mixing 3 primary colours.
- Complementary colours – red & green, yellow & purple, blue & orange – opposite to each other (e.g., red is complementary to green because green is made with other two primary colour of yellow and blue).
- Colours can harmonise or clash.
- Adding more colour to make it deeper or water to dilute it.
- Adding black or white to create shades and tints.

Colour can also be used to create moods:

- bright colours – happiness
- dark colours – sadness
- cool colours – blues and greens
- warm colours – yellows and reds

Shape

Shape is the outward form of an object, defined by its outline.

- constant shapes e.g., houses, buildings
- changing shapes e.g., clouds, smoke
- geometric shapes e.g., triangles, squares
- natural shapes e.g., leaves, shells
- realistic or abstract shapes

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- silhouettes

Shapes cannot exist in isolation because all shapes are linked to other shapes like a jigsaw puzzle.

Form

3-dimensional shape

- Sculptors create form in 3D e.g., models of animals, heads, figures.
- Painters create form in 2D on a flat canvass by using tone (paler or darker colours) and perspective (objects appear smaller as they recede into the distance, parallel lines appear to converge as they get father away).

Pattern

Pattern is shapes repeated many times

- pattern in nature e.g., segments of an orange, ripples on water, animal markings
- pattern created by object e.g., books on a shelf, bricks in a wall.
- pattern used to decorate e.g., on fabrics, crockery, wrapping paper.

Patterns can be created through:

- repetition of identical shapes e.g., printed on to fabrics.
- similar shapes organised in a sequence e.g., a group of sheep.

Texture

Texture is what a surface is like to touch and it influences the way we respond to pictures or other works of art.

- textures in nature e.g., fur, bark, wood, stone, shells
- textures that are manufactured e.g., tin foil, bricks, a knitted jumper.
- words to describe texture e.g., soft, smooth, rough, spiky, slimy, furry, silky, knobbly.

Artists can create texture on surfaces by:

- adding materials such as polycell, plaster, sand or PVA glue to paint.
- using different thicknesses of paint.
- using different brush strokes for smooth or course areas of the picture
- making rubbings.

Sculptors can create texture by using different techniques

- carving, combing, scraping, sanding, polishing, indenting, etc.
- adding objects and materials