Art and Design at Littleton Green Community School

Our P.U.R.P.L.E. Curriculum Intent, Implementation, and Impact Model

P.U.R.P.L.E. is an acronym that stands for the qualities that we believe all children need to possess to be successful in life. It does not just involve implementing a series of learning experiences, but is a complete values set that encompasses everything that we do. It shapes every minute, of every day, for every child in every class at the school. Our aim is that every single child leaves our school, equipped with a toolbox packed full of knowledge, skills and experiences that enables them to confidently shout: 'I AM P.U.R.P.L.E..' ...and that they keep shouting it for the rest of their lives! Our Curriculum Intent, Implementation, and Impact Model for 2020-2021 describes how we plan to achieve that. Staff, children, and governors at Littleton Green Community School have all contributed to this document

How do children become P.U.R.P.L.E in Art and Design?

PROUD: I am Proud. I am proud of my work and the effort that I have made to produce it.			
Intent		Implementation	Impact
What are our aims?	What do we want to see?	What will we do?	What will success look like?
• To provide lots of opportunities to celebrate very high quality work • To provide lots of opportunities to celebrate effort	All children are taking pride in the work that they are producing and the effort that they have put into achieving it. This is being celebrated by all adults.	We will use Class Dojo, P.U.R.P.L.E. assemblies and Open Days to celebrate work and effort.	Children and adults will be proud of the work produced at LGCS and the efforts that the children have made.
		We will hold moderation meetings once a block to ensure that high standards are maintained in all subjects.	Work scrutinies, pupil interviews, and 'Chequebook' walks will show that all children and adults demonstrate the Proud value in every lesson.
		We will create a portfolio of sketches and art work demonstrating our learning which will be celebrated in class and on Class Dojo.	

UNIQUE: I am Unique. I am an individual who offers many talents. Everybody is good at something.			
Intent		Implementation	Impact
What are our aims?	What do we want to see?	What will we do?	What will success look like?
• To deliver a curriculum that offers children a chance to develop a wide range of skills in **all** areas of learning • To devote plenty of time to all areas of learning, so children can showcase their talents	All children are being taught a broad and balanced curriculum, which recognises and celebrates their individual strengths but also identifies and addresses any gaps that they may have.	We will use children as experts in all subjects in every class and use them as "lead learners" with in class, whilst also encouraging children to explore a range of art techniques.	Every class will use child experts in each subject.
		We will deliver a curriculum that provides enough time for knowledge and skills to be developed in art.	Work scrutinies, pupil interviews, and 'Chequebook' walks will show that all children and adults demonstrate the Unique value in every lesson.
		We will provide interventions to ensure that **all** children become the best that they can be	All children, who are working below age related expectations, will diminish the difference or have support altered.

			Parents and pupils of SEND children at LGCS will feel that they are fully supported.

REFLECTIVE: I am Reflective. I learn from my mistakes and get better at things as a result.			
Intent		Implementation	Impact
What are our aims?	What do we want to see?	What will we do?	What will success look like?
• To provide opportunities for children and adults to reflect on learning and then provide opportunities to act upon it	All children are reflecting on their learning and benefitting from high quality adult pupil dialogue, which is based on accurate AFL.	We will train all teachers and Learning Support Assistants to provide high quality feedback.	Work scrutinies, pupil interviews, and 'Chequebook' walks will show that all children and adults demonstrate the Reflective value in every lesson.
		We will recap learning at the start of each topic to ensure that knowledge is remembered and skills applied through active feedback in class, allowing us the opportunity to improve our techniques.	
		We will teach children to peer and group mark work successfully and reflect on their work.	

POSITIVE: I am Positive. I always try my hardest. If at first I do not succeed, I try, try, and try again.			
Intent		Implementation	Impact
What are our aims?	What do we want to see?	What will we do?	What will success look like?
• To provide lessons which really challenge a child's understanding by delivering an age related curriculum to all children all day, every day • To teach higher order thinking skills and an "it's good to be stuck "ethos • To provide praise, praise and more praise!	All children using appropriate strategies to achieve learning objectives, which challenge them.	We will plan and deliver lessons, and assess learning using Cornerstones to ensure that the level of challenge is appropriate for all children and skills are developed to a high standard.	Work scrutinies, pupil interviews, and 'Chequebook' walks show that all children and adults demonstrate the Positive value in every lesson.
		We will hold regular staff meetings to understand how to encourage children to approach art techniques that they need to develop.	

LOVING: I Love. I respect and love the world that I live in. I respect and love other people. I respect and love myself.			
Intent		Implementation	Impact
What are our aims?	What do we want to see?	What will we do?	What will success look like?
• To provide a curriculum that places a high degree of emphasis on building mutual respect	All children are profiting from a climate of mutual respect in which Positive Behaviour Intervention Strategies are applied at all	We will follow a Behaviour Policy, which encourages Positive Behaviour Intervention Strategies for all.	In Interviews, children and staff can demonstrate that they feel seen, safe, soothed and secure at school.

	times. They feel seen, safe, soothed and secure.	We will appoint lead artisits in each year group who have a range of skills, that will encourage and foster a love of art techniques in others.	Pupil Interviews and Ambassador led learning walks indicate that the children 'love'.
• To provide a curriculum that enables a child to recognise that they can influence local, national and international communities • To have high expectations about the quality of the learning environment and of the child's actions and attitudes within it		We will teach children how to support one another by working in mixed ability pairs and take care of the school.	In pupil interviews, children enjoy working in mixed ability pairs and have the skills to support each other successfully.

EMPOWERED: I am Empowered. I can overcome any challenge that comes my way because I own a toolkit packed full of skills and knowledge that I will use for the rest of my life.			
Intent		Implementation	Impact
What are our aims?	What do we want to see?	What will we do?	What will success look like?
• To equip children with a wide range of skills that they can use throughout their life • To ensure that every single stakeholder at the school's sole focus is making sure that every single child leaves our school being 'the best that they can be'	All children are fully focused on their learning and either acquiring new knowledge/ skills or applying knowledge/skills that have been previously taught.	We will ensure that all teaching and support staff complete a research project designed to improve subject knowledge.	Knowledge and skills are progressive, demanding and match the aims of the P.U.R.P.L.E. curriculum for all pupils in all classes.
		We will hold regular Subject Leader, R.A.P And Link Governor Meetings to ensure that high standards are maintained and to ensure that the development of knowledge and skills is progressive in art.	Children make good progress in all areas of art and design.
		We will ensure that every child in the school completes a P.U.R.P.L.E. Passport.	Children increase the range of P.U.R.P.L.E. experiences that they have had.
		We will teach children how to be P.U.R.P.L.E.	In pupil interviews, children can talk with confidence about being P.U.R.P.L.E.

How do we teach Art and Design?

Art and Design is part of Connected Learning at LGCS for children in years 1-6. The key features of this are:
- The school year is split into six blocks. If a school holiday falls in the middle of a block of work, teacher set holiday homework challenges to maintain pupil interest.
- Children complete six projects connected under an umbrella theme.
- These projects are based around a cross-curricular theme and have a main driver subject such as history, geography, or science. Each project will provide coverage for several other subjects as well as focussing on the main driver subject.
- During the Art and Design sessions, children are referred to as Artists and are taught the knowledge and skills identified in Cornerstones Curriculum.
- At the end of each project, children produce a product, which demonstrates their learning.

What is Cornerstones Curriculum?

We use Cornerstones to support our teaching of Art and Design

Cornerstones is broken down into four stages: Engage, Develop, Innovate, Express

ENGAGE
- Each project begins with 'Hook': a memorable experience within either school or a trip, which sets the scene and provides the context for future learning. Teachers then ask questions to find out the children's interests and spark children's curiosity.

DEVELOP
- Children explore themes, concepts, and subjects in greater depth. Teachers provide the opportunities for children to gain new skills and knowledge through a range of challenging activities. This enables children to make progress and develop confidence across a range of subjects.

INNOVATE
- Children are offered a range of rich and stimulating scenarios. These scenarios act as provocations encouraging children to think creatively. During this stage, children have the opportunity to work both independently and with different groups.

EXPRESS
- Children reflect on their learning through talk and opportunities for shared evaluations. Children are provided with the opportunity to explain their learning in different ways and identify next steps. The involvement of parents and carers at this stage of learning enables a shared understanding of progress and achievement.

Art and Design at
Littleton Green Community School

Staffordshire
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			Progression of knowledge and skills			
Aspect	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Creation	• Design and make art to express ideas. Ideas can be created through observation (looking closely), imagination (creating pictures in the mind) and memory (remembering experiences from the past).	• Select the best materials and techniques to develop an idea. Materials and techniques that are well suited to different tasks include ink; smooth paper and polystyrene blocks for printing; hard and black pencils and cartridge paper for drawing lines and shading; poster paints, large brushes and thicker paper for large, vibrant paintings and clay, clay tools and slip for sculpting.	• Use and combine a range of visual elements in artwork. Visual elements include colour, line, shape, form, pattern and tone.	• Develop techniques through experimentation to create different types of art. Materials, techniques and visual elements, such as line, tone, shape, pattern, colour and form, can be combined to create a range of effects.	• Produce creative work on a theme, developing ideas through a range of preliminary sketches or models. Preliminary sketches and models are usually simple line drawings or trial pieces of sculpture that are created to explore ideas and techniques and plan what a final piece of art will look like.	• Create innovative art that has personal, historic or conceptual meaning. In conceptual art, the idea or concept behind a piece of art is more important than the look of the final piece.
Generation of ideas	• Communicate their ideas simply before creating artwork. Discussion and initial sketches can be used to communicate ideas and are part of the artistic process.	• Make simple sketches to explore and develop ideas. A sketch is a quickly-produced or unfinished drawing, which helps artists develop their ideas.	• Use preliminary sketches in a sketchbook to communicate an idea or experiment with a technique. Preliminary sketches are quick drawings that can be used to inspire a final piece of artwork. They are often line drawings that are done in pencil.	• Create a series of sketches over time to develop ideas on a theme or mastery of a technique. Artists use sketching to develop an idea over time.	• Review and revisit ideas and sketches to improve and develop ideas. Ways to review and revisit ideas include annotating sketches and sketchbook pages, practising and refining techniques and making models or prototypes of the finished piece.	• Gather, record and develop information from a range of sources to create a mood board or montage to inform their thinking about a piece of art. A mood board is an arrangement of images, materials, text and pictures that can show ideas or concepts. A montage is a set of separate images that are related to each other and placed together to create a single image.
Evaluation	• Say what they like about their own or others' work using simple artistic vocabulary. Aspects of artwork that can be discussed include subject matter, use of colour and shape, the techniques used and the feelings the artwork creates.	• Analyse and evaluate their own and others' work using artistic vocabulary. Aspects of artwork to analyse and evaluate include subject matter, colour, shape, form and texture.	• Make suggestions for ways to adapt and improve a piece of artwork. Suggestions for improving or adapting artwork could include aspects of the subject matter, structure and composition; the execution of specific techniques or the uses of colour, line, texture, tone, shadow and shading.	• Give constructive feedback to others about ways to improve a piece of artwork. Constructive feedback highlights strengths and weaknesses and provides information and instructions aimed at improving one or two aspects of the artwork, which will improve the overall piece.	• Compare and comment on the ideas, methods and approaches in their own and others' work. Ideas are the new thoughts and messages that artists have put into their work. Methods and approaches are the techniques used to create art.	• Adapt and refine artwork in light of constructive feedback and reflection. Strategies used to provide constructive feedback and reflection in art include using positive statements relating to how the learning intentions have been achieved; asking questions about intent, concepts and techniques used and providing points for improvement relating to the

						learning intention.
Malleable materials	● Manipulate malleable materials by squeezing, pinching, pulling, pressing, rolling, modelling, flattening, poking, squashing and smoothing. Malleable materials include rigid and soft materials, such as clay, plasticine and salt dough.	● Press objects into a malleable material to make textures, patterns and imprints. Malleable materials, such as clay, plasticine or salt dough, are easy to shape. Interesting materials that can make textures, patterns and imprints include tree bark, leaves, nuts and bolts and bubble wrap.	● Create a 3-D form using malleable or rigid materials, or a combination of materials. Malleable materials, such as clay, papier-mâché and Modroc, are easy to change into a new shape. Rigid materials, such as cardboard, wood or plastic, are more difficult to change into a new shape and may need to be cut and joined together using a variety of techniques.	● Use clay to create a detailed 3-D form. Techniques used to create a 3-D form from clay include coiling, pinching, slab construction and sculpting. Carving, slip and scoring can be used to attach extra pieces of clay. Mark making can be used to add detail to 3-D forms.	● Create a relief form using a range of tools, techniques and materials. Relief sculpture projects from a flat surface, such as stone. High relief sculpture clearly projects out of the surface and can resemble a freestanding sculpture. Low relief, or bas-relief sculptures do not project far out of the surface and are visibly attached to the background.	● Create a 3-D form using malleable materials in the style of a significant artist, architect or designer. A 3-D form is a sculpture made by carving, modelling, casting or constructing.
Paper and fabric	● Use textural materials, including paper and fabric, to create a simple collage. Collage is an art technique where different materials are layered and stuck down to create artwork.	● Create a range of textures using the properties of different types of paper. Art papers have different weights and textures. For example, watercolour paper is heavy and has a rough surface, drawing paper is of a medium weight and has a fairly smooth surface and handmade paper usually has a rough, uneven surface with visible fibres. Different media, such as pastels, or watercolour paint, can be added to papers to reveal texture and the rubbing technique, frottage, can be used to create a range of effects on different papers.	● Weave natural or man-made materials on cardboard looms, making woven pictures or patterns. Warp and weft are terms for the two basic components used in loom weaving. The lengthwise warp yarns are fixed onto a frame or loom, while the weft yarns are woven horizontally over and under the warp yarns.	● Use a range of stitches to add detail and texture to fabric or mixed-media collages. Stitches include running stitch, cross stitch and blanket stitch.	● Make paper using traditional craft techniques. A traditional technique for making paper is soaking paper and blending it to make pulp, straining the pulp through wire mesh, tapping the paper onto absorbent cloth to remove moisture and pressing the paper between weighted wooden boards for at least two days.	● Combine the qualities of different materials including paper, fabric and print techniques to create textural effects. Materials have different qualities, such as rough or smooth, hard or soft, heavy or light, opaque or transparent and fragile or robust. These different qualities can be used to add texture to a piece of artwork.
Paint	● Identify and use paints in the primary colours. The primary colours are red, yellow and blue.	● Identify and mix secondary colours. The secondary colours are green, purple and orange. These colours can be made by mixing primary colours together.	● Identify, mix and use contrasting coloured paints. Examples of contrasting colours include red and green, blue and orange, purple (violet) and yellow. They are obviously	● Identify, mix and use warm and cool paint colours to evoke warmth or coolness in a painting. Warm colours include orange, yellow and red. They remind the viewer of heat, fire	● Mix and use tints and shades of colours using a range of different materials, including paint. A tint is a colour mixed with white, which increases lightness, and a shade is a colour	● Use colour palettes and characteristics of an artistic movement or artist in artwork. Different artistic movements often use colour in a distinctive way. Expressionist artists use

Art and Design at
Littleton Green Community School

Staffordshire
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			different to one another and are opposite each other on the colour wheel.	and sunlight. They can make people feel happy and they look like they are in the foreground of a picture. Cool colours include blue, green and magenta. Cool colours remind the viewer of water, ice, snow and the sky. They can make people feel calm or lonely and they recede into the background of a picture.	mixed with black, which increases darkness.	intense, non-naturalistic colours. Impressionist artists use complementary colours. Fauvist artists use flat areas or patches of colour. Naturalist artists use realistic colours.
Pencil, ink, charcoal and pen	• line include zigzag, wavy, curved, thick and thin.	• Use the properties of pencil, ink and charcoal to create different patterns, textures and lines, and explore shape, form and space. Textures include rough, smooth, ridged and bumpy. Tone is the lightness or darkness of a colour. Pencils can create lines of different thicknesses and tones and can also be smudged. Ink can be used with a pen or brush to make lines and marks of varying thicknesses, and can be mixed with water and brushed on paper as a wash. Charcoal can be used to create lines of different thicknesses and tones, and can be rubbed onto paper and smudged.	• Add tone to a drawing by using linear and cross hatching, scumbling and stippling. Hatching, cross-hatching and shading are techniques artists use to add texture and form.	• Use the properties of pen, ink and charcoal to create a range of effects in drawing. Pen and ink create dark lines that strongly contrast with white paper. Pen and ink techniques include hatching (drawing straight lines in the same direction to fill in an area), cross-hatching (layering lines of hatching in different directions), random lines (drawing lines of a variety of shapes and lengths) and stippling (using small dots). Light tones are created when lines or dots are drawn further apart and dark tones are created when lines or dots are drawn closer together.	• Use pen and ink (ink wash) to add perspective, light and shade to a composition. Ink wash is a mixture of India ink and water, which is applied to paper using a brush. Adding different amounts of water changes the shade of the marks made. Ink wash can be used to create a tonal perspective, light and shade.	• Use line and tone to draw perspective. Line is the most basic element of drawing and can be used to create outlines, contour lines to make images three-dimensional and for shading in the form of cross-hatching. Tone is the relative lightness and darkness of a colour. Different types of perspective include one-point perspective (one vanishing point on the horizon line), two-point perspective (two vanishing points on the horizon line) and three-point perspective (two vanishing points on the horizon line and one below the ground, which is usually used for images of tall buildings seen from above).
Printing	• Make simple prints and patterns using a range of liquids including ink and paint. A print is a shape or image that has been made by transferring paint, fabric paint, ink or other media from one surface to another.	• Use the properties of various materials, such as clay or polystyrene, to develop a block print. A block print is made when a pattern is carved or engraved onto a surface, such as clay or polystyrene, covered with ink, and then pressed onto	• Make a two-colour print. A two-colour print can be made in different ways, such as by inking a roller with two different colours before transferring it onto a block, creating a full print then masking areas of the printing block before printing	• Combine a variety of printmaking techniques and materials to create a print on a theme. Different printmaking techniques include monoprinting, engraving, etching, screen printing and lithography.	• Add text or photographic samples to a print. Some artists use text or photographic images to add interest or meaning to a print.	• Use the work of a significant printmaker to influence artwork. Printmakers create artwork by transferring paint, ink or other art materials from one surface to another.

		paper or fabric to transfer the ink. The block can be repeatedly used, creating a repeating pattern.	again with a different colour or creating a full print then cutting away areas of the printing block before printing again.			
Natural art	● Make transient art and pattern work using a range of natural materials. Transient art is moveable, non-permanent and usually made of a variety of objects and materials. Natural materials, such as grass, pebbles, sand, leaves, pine cones, seeds and flowers, can be used to make transient art.	● Draw, paint and sculpt natural forms from observation, imagination and memory. Natural forms are objects found in nature and include flowers, pine cones, feathers, stones, insects, birds and crystals.	● Use nature and natural forms as a starting point for artwork. Nature and natural forms can be used as a starting point for creating artwork.	● Represent the detailed patterns found in natural phenomena, such as water and weather. Natural patterns from weather and water are often used as a subject matter.	● Record natural forms, animals and landscapes with clarity, using digital photography. Various techniques can help children to take clear, interesting photographs, such as using auto mode, pausing and focusing before taking a picture, using the rule of thirds (imagining the view is split into three equal, horizontal sections and positioning key elements in the thirds), avoiding taking pictures pointing towards a light source and experimenting with close-ups, unusual angles and a range of subjects.	● Create art inspired by or giving an environmental message. Environmental art addresses social and political issues relating to natural and urban environments.
Human form	● Represent the human face, using drawing, painting or sculpture, from observation, imagination or memory with some attention to facial features. A human face includes features, such as eyes, nose, mouth, forehead, eyebrows and cheeks.	● Represent the human form, including face and features, from observation, imagination or memory. A drawing, painting or sculpture of a human face is called a portrait.	● Draw, paint or sculpt a human figure in a variety of poses, using a range of materials, such as pencil, charcoal, paint and clay. Artists draw, paint or sculpt human forms in active poses.	● Explore and develop art that uses the human form to create a narrative, using ideas from contemporary or historical starting points. Art can be developed that depicts the human form to create a narrative.	● Explore and create expression in portraiture. A portrait is a picture of a person that can be created through drawing, painting and photography. Artistic movements or artists that communicate feelings through portraiture include the Expressionists.	● Use distortion, abstraction and exaggeration to create interesting effects in portraiture or figure drawing. In art, distortion is an alteration to an original shape, abstraction refers to art that doesn't depict the world realistically and exaggeration is the depiction of something that is larger than in real life.
Landscapes	● Draw or paint a place from memory, imagination or observation. Drawings or paintings of locations can be	● Draw or paint features of landscape from memory, imagination or observation, with some attention to detail. A	● Draw, paint or photograph an urban landscape. An urban landscape is a piece of artwork that shows a view of a town or	● Choose an interesting or unusual perspective or viewpoint for a landscape. Art can display interesting or	● Use a range of materials to create imaginative and fantasy landscapes. Imaginative and fantasy landscapes are artworks	● Draw or paint detailed landscapes that include perspective. Perspective is the art of representing 3-D objects

	inspired by observation (looking closely), imagination (creating pictures in the mind) and memory (remembering places from the past).	landscape is a piece of artwork that shows a scenic view.	city.	unusual perspectives and viewpoints.	that usually have traditional features of landscapes, such as plants, physical and human features, but they have been created from the artist's imagination and do not exist in the real world.	on a 2-D surface.
Compare and contrast	● Identify similarities and differences between two or more pieces of art. Similarities and differences between two pieces of art include the materials used, the subject matter and the use of colour, shape and line.	● Describe similarities and differences between artwork on a common theme. Common themes in art include landscapes, portraiture, animals, streets and buildings, gardens, the sea, myths, legends, stories and historical events.	● Compare artists, architects and designers and identify significant characteristics of the same style of artwork, structures and products through time. Explorations of the similarities and differences between pieces of art, structures and products from the same genre could focus on the subject matter, the techniques and materials used or the ideas and concepts that have been explored or developed.	● Compare and contrast artwork from different times and cultures. Artwork has been used at different times and in different cultures to express ideas about storytelling, religion and intellectual satisfaction. Similarities and differences between artwork can include the subject matter, style and use of colour, texture, line and tone.	● Describe and discuss how different artists and cultures have used a range of visual elements in their work. Visual elements include line, light, shape, colour, pattern, tone, space and form.	● Compare and contrast artists' use of perspective, abstraction, figurative and conceptual art. Perspective is the representation of 3-D objects on a 2-D surface. Abstraction refers to art that doesn't depict the world realistically. Figurative art is modern art that shows a strong connection to the real world, especially people. Conceptual art is art where the idea or concept behind the piece is more important than the look of the final piece.
Significant people, artworks and movements.	● Describe and explore the work of a significant artist. Words relating to colour, shape, materials and subject matter can be used to explore works by significant artists.	● Explain why a painting, piece of artwork, body of work or artist is important. Works of art are important for many reasons: they were created by famous or highly skilled artists; they influenced the artwork of others; they clearly show the features of a style or movement of art; the subject matter is interesting or important; they show the thoughts and ideas of the artist or the artist created a large body of work over a long period of time.	● Work in the style of a significant artist, architect, culture or designer. The work of significant artists, architects, cultures and designers has distinctive features, including the subject matter that inspires them, the movement to which they belong and the techniques and materials they have used.	● Explain the significance of art, architecture or design from history and create work inspired by it. Historical works of art are significant because they give the viewer clues about the past through the symbolism, colours and materials used.	● Investigate and develop artwork using the characteristics of an artistic movement. Artistic movements include Expressionism, Realism, Pop Art, Renaissance and Abstract.	● Explain the significance of different artworks from a range of times and cultures and use elements of these to create their own artworks. Works of art can be significant for many reasons. For example, they are created by key artists of an artistic movement; have influenced other artists; have a new or unique concept or technique or have a famous or important subject.