

Key Stage 1 & 2 Guidance for Art Leads

Being an Art Lead can be exciting but it can also be challenging, especially if your experience in art is limited. Find guidance and information below to help support your role.



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Getting Started...

The AccessArt Ethos



Explore our Core Values

It's important that you choose an organisation which has a similar ethos or values to yourself. Here's what we stand for at AccessArt.

- Before we decide *what** and *how*** we teach within the umbrella of "art", we should remember why we are teaching art in the first place. *At AccessArt we remind everyone that we teach art because it is one way we can enable children to reach their creative potential.* Every child is entitled to develop their critical and creative thinking skills, and to build their knowledge and understanding of materials and techniques, developing their experience of how they can make a creative response to a variety of stimulus, and our role as teachers is to facilitate this journey. So for AccessArt, remembering our core aim is to enable creativity, we place an emphasis on encouraging [exploratory journeys](#), working towards varied and individual outcomes.
- Art teaching should be aspirational yet accessible. We specialise in creating resources which help all teachers, including non-specialist teachers, to feel confident and enable to deliver inspirational activities to all children. You do not have to be "good at art" to be a great art teacher – you only need to be willing to explore, alongside your pupils, modelling an attitude of curiosity, open-mindedness, creative-risk

taking and reflection.

- Our offering to pupils should be broad and rich, contemporary and diverse. By keeping our understanding of all [discipline](#) areas (drawing, painting, printmaking, sculpture etc) as open as possible we ensure that we keep art as inclusive and accessible to every child.
- Teaching art can and should be as rigorous and disciplined as any other subject. Enabling open-ended creative learning actually requires teachers to understand the structures and spaces pupils need to work to their best.
- That we build skills and knowledge through a combination of opportunities for repeated practice and new projects. Art is subjective and experiential – and there are many types of “knowledge” all of which are best understood when the knowledge is embedded in experience.
- We cannot and should not apply the same metrics to art as to other subjects. Art is a unique subject to teach/facilitate and we should embrace that fact.
- Through enabling pupils to think about the purpose of art and artists to all our lives, we will ensure that as children grow they feel entitled to express and better understand themselves (and the world in which

they live) through making and talking about art. Through this creative entitlement we help nurture citizens who feel empowered to help shape community and society for the better.

*What** – As guided by the [National Curriculum for Art & Design](#)

*How*** – As inspected by [Ofsted](#)

Curriculum Support

We offer two main ways to help you develop a broad, rich, contemporary and diverse creative curriculum...

Explore all [Planning a Creative Curriculum](#) resources...

The accessart primary art curriculum



The AccessArt Primary Art Curriculum is used as an art scheme by thousands of schools across the UK

AccessArt resources



[Build your own Curriculum using AccessArt resources](#)

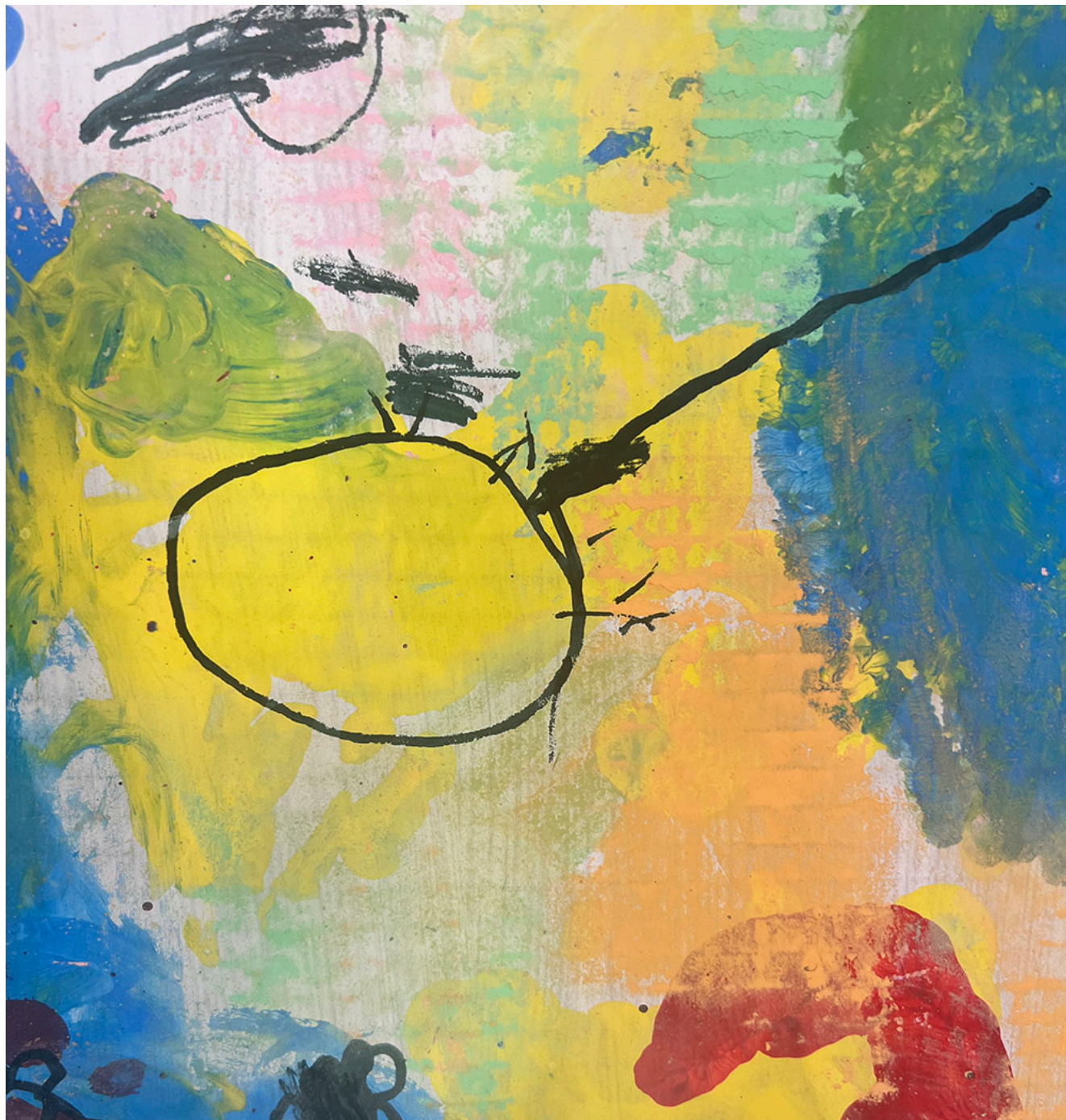
CPD & Events

AccessArt offers CPD designed to inspire and enable. Explore these recordings aimed at Art Leads in Primary schools...

Explore our [upcoming Zoom CPD](#) program

Find [recordings of past Zoom CPD](#)

Exploring painting for art leads in primary schools



Exploring drawing for art leads in

primary schools



**Exploring sculpture for art leads in
primary schools**

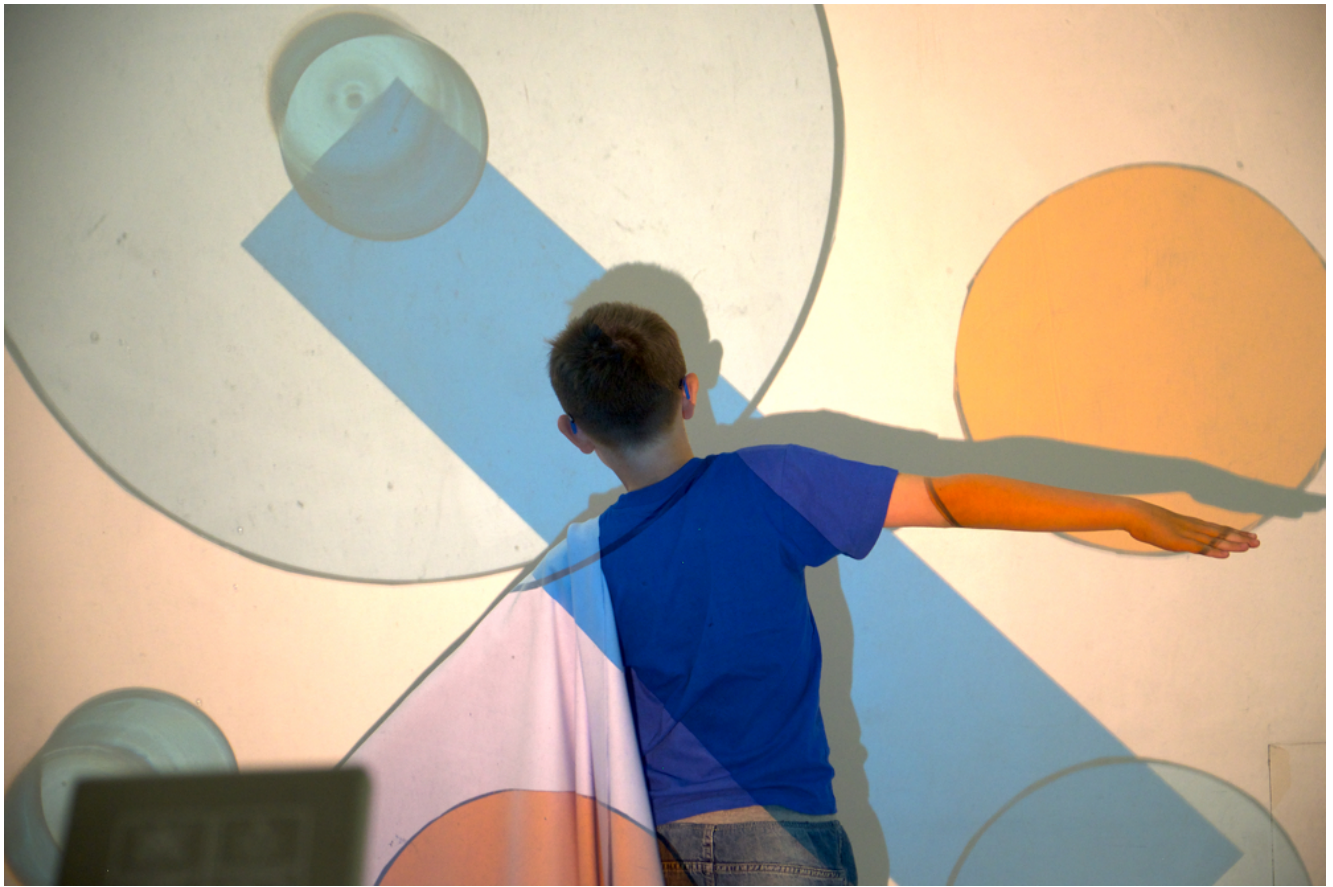


Progression

Unlike in many other subjects, there is no given sequencing in art. Explore the following resources to help you think about Progression in Primary Art...

Explore [all Progression and Assessment resources here.](#)

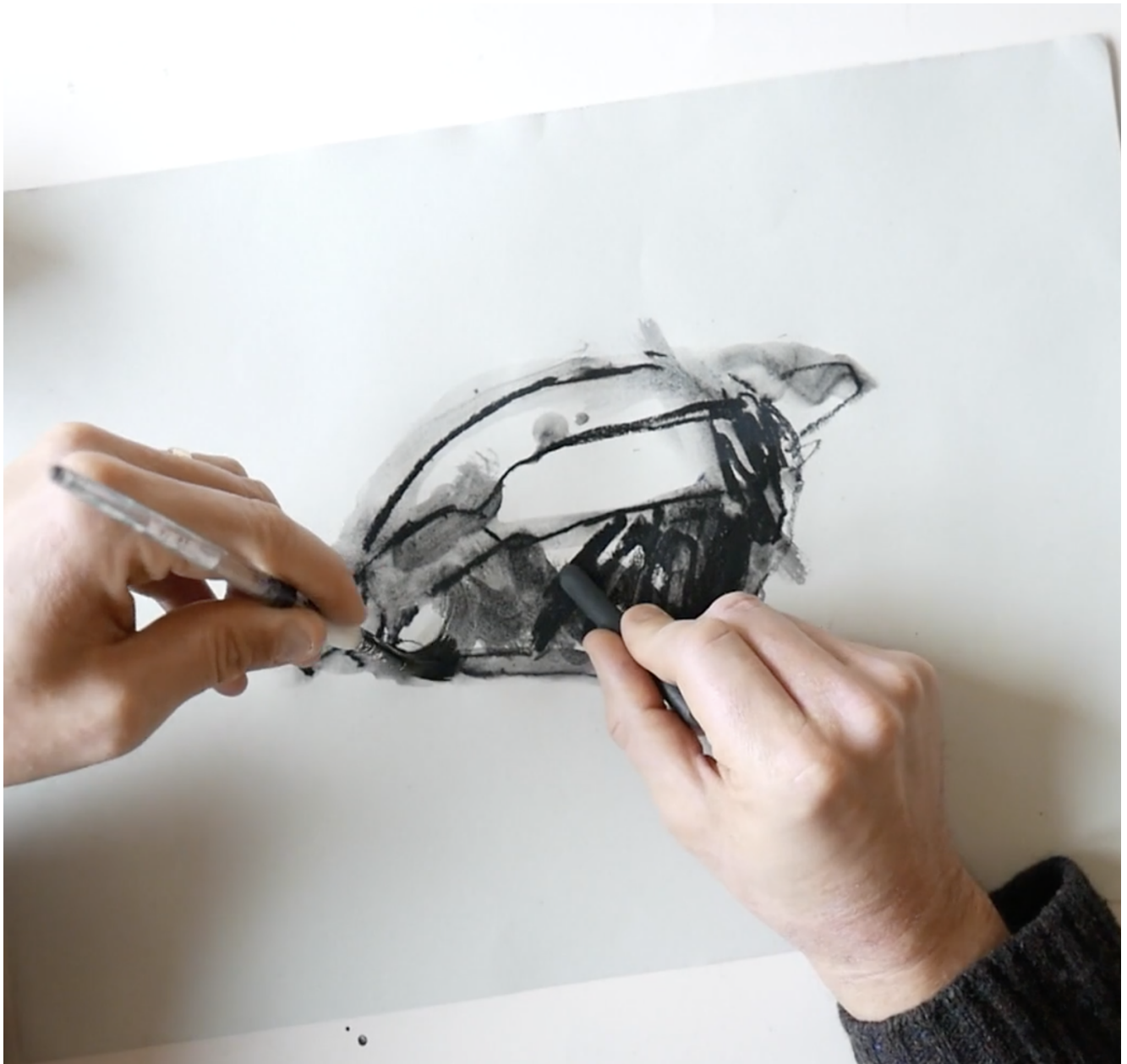
A clear progression of knowledge and skills



what shape is progression?



rethinking our approach to assessment



Pedagogy

Schools should consider teaching Art & Design at Key Stage 1 and 2 as a distinct subject. Whilst we appreciate many schools approach art in a project or theme-based manner, our experience is that when art is taught as a distinct subject in a skills-based manner there is clearer progression and the teaching and learning is more rigorous. We do appreciate that art provides an excellent way to

enrich the curriculum and link to other curriculum areas. Links to themes or projects can still be made, but from a position of far greater strength and understanding.

That schools work hard to break down preconceptions amongst teachers and pupils as to what drawing or sculpture (for example) is or might be. Preconceptions can stifle creativity. If we take the lid off art and design we can allow the subject to flourish. Experimentation, risk, and innovation should be encouraged.

Art is a large subject area and you cannot possibly cover everything – its for you to decide as a school what you teach whilst meeting the aims of the national curriculum. Elements such an exploration of line, colour, form shape etc are woven throughout the disciplines. It might be helpful to think about subject areas as being: [Drawing](#), [Sketchbooks](#), [Printmaking](#), [Sculpture](#), [Painting](#), [Collage](#), [Textiles](#), and [Digital](#).

Schools should be less focused on outcome and more focused on the creative journey. When schools work towards a predefined, prescribed outcome (i.e. in the case of a display) the understanding and learning of pupils can be compromised. Ofsted recognises that work which looks great at first glance can often hide poor learning outcomes. Instead schools should work to create confident, independent artists who can articulate and value

their own creative journeys.

We suggest that each term children should be given the opportunity to explore a variety of polarities:

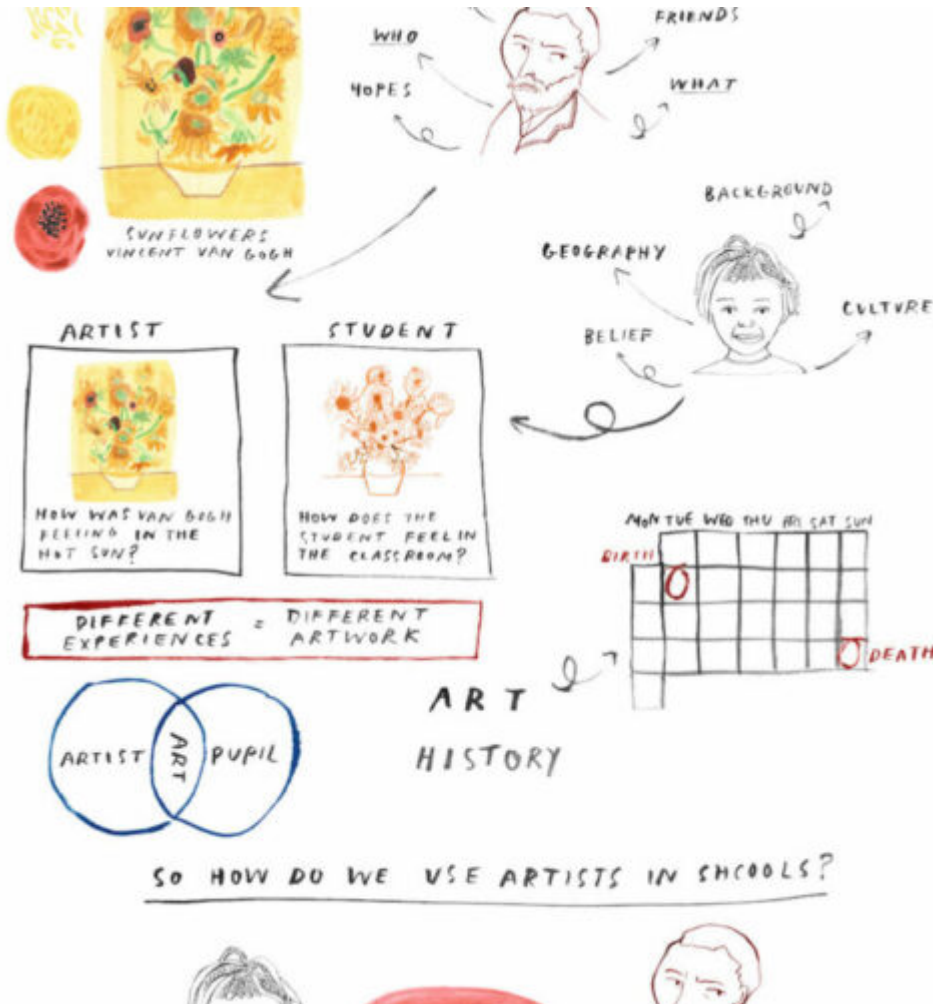
- Traditional skills should be balanced with experimental work
- Small scale work should be balanced with large scale work
- Quiet reflective study should be balanced with active, dynamic work
- Individual work should be balanced with group work
- Two dimensional work should be balanced with three dimensional work
- Study of historical “great” artists should be balanced with contemporary artists

In addition children should be given the opportunity to experience:

- How it feels to take creative risks as opposed to playing it safe
- That chaos and mess can be productive for some people
- A diverse range of creative role models

(including visits from artists/visits to galleries/artists studios)

Pedagogy in 250 Words animations



All pedagogy articles



Getting Started...

...I have the secret that shall make or
come forth, Bayard," he added, leading his horse into
l, "for your flanks and my spurs must be presently
mounted, accordingly, and left the Castle by the pos-
sere his free passage was permitted, in consequence of a
at effect left by Sir Richard Varney.
Lambourne and the valet had left the apartment, Leicester
change his dress for a very plain one, throw his mantle
and taking a lamp in his hand, went by the private passage
ation to a small secret postern door which opened into
l, near to the entrance of the Pleasance. His reflections
are calm and determined character than they had been
eriod, and he endeavoured to claim, even in his own eyes,
of a man more sinned against than sinning.
ffered the deepest injury," such was the tenor of his medi-
I have restricted the instant revenge which was in my
have limited it to that which was manly and noble. But
on which this false woman has this day disgraced remain
etter on me, to check me in the noble career to which my
ite me? No; there are other means.
unloosing the cords of life. In the sight of God, I am no
d by the union she has broken. Kingdoms shall divide us,
etwixt us, and their waves, whose abysses have swallowed
s, shall be the sole depositories of the deadly mystery."

standly arrived with the northern baggage blowing before them in
token of their country, and headed by a cunning master of defence,
only inferior to the renowned Captain Cox, if to him, in the discipline
of war. The Dances, as invaders, took their station under the
Gallery-tower, and opposite to that of Mortimer; and when their
arrangements were completely made, a signal was given for the
encounter.
Their first charge upon each other was rather moderate, for either
party had some dread of being forced into the lake. But as reinforce-
ments came up on either side, the encounter grew fiercer, and a skirmish into
a blazing battle. They rushed upon one another, a mass of lance and
testifies, like rams inflamed by jealousy, with such furious encounter
that both parties were often overthrown, and the clubs and targets
made a most horrible clatter. In many instances that happened which
had been dreaded by the more experienced warriors who began the
day of strife. The rails which depended the ledges of the bridge
been, perhaps on purpose, left out slightly fastened, and gave way
under the pressure of those who thronged to the combat, so that the
hot courage of many of the combatants received a sufficient cooling.
These incidents might have occasioned more serious damage than
became such an affair, for many of the champions who met with this
mischance could not swim, and those who could were encumbered
with their suits of leather and of paper armour; but the case had been
provided for, and there were several boats in readiness to pick up the
unfortunate warriors and convey them to the dry land, where, dripping
and dejected, they comforted themselves with the hot ale and strong

"Ho, sir!" said the Queen, coming close up to Tresilian, and stamp-
ing on the floor with the action and manner of Henry himself; "you
know of this fair work—you are an accomplice in this deception which
has been practised on us—you have been a main cause of our doing
injustice?" Tresilian dropped on his knee before the Queen, his good
showing him the risk of attempting any defence at that moment
of confusion. "Art dumb, sirrah?" she continued; "thou knowest of
this affair—dost thou not?"
"Not, gracious madam, that this poor lady was Countess of Leicester."
"Nor shall any one know her for such," said Elizabeth. "Death of
my life! Countess of Leicester!—I say Dame Amy Dudley; and well if
we have not cause to write herself widow of the traitor Robert Dudley."
"Madam," said Leicester, "do with me what it may be your will to
do, but work no injury on this gentleman; he hath in no way deserved
it."
"And will he be the better for thy intercession," said the Queen,
leaving Tresilian, who slowly arose, and rushing to Leicester, who
continued to kneel the better for thy intercession, thou doubly
false—of thy intercession, whose villainy hath
any subjects and odious to myself? I could tear
him out!"
"Remember that you are a Queen—Queen of
people. Give no way to this wild storm of
him, while a tear actually twinkled in her
"Alas, sir," she said, "thou art a statesman—
to interpose."

KENILWORTH

government of calm reason; neither did he, notwithstanding
ances he had received, think Amy safe in the hands of his
a. "My lord," he said calmly, "I mean you no offence, and
am seeking a quarrel. But my duty to Sir Hugh Robart
se to carry this matter instantly to the Queen, that the Coun-
ess may be acknowledged in her person."
"Do not dare
hall not need, sir," replied the Earl haughtily; "do not dare
e. No voice but Dudley's shall proclaim Dudley's infamy.
eth herself will I tell it; and then for Cumnor Place with
of life and death!"
ng, he unbound his horse from the tree, threw himself into
s, and rode at full gallop towards the Castle.
me before you, Master Tresilian," said the boy, seeing
mount in the same haste; "my tale is not all told yet, and I
r protection."
and followed the Earl, though at a distance, curious
an complied, and followed the Earl, though at a distance, curious
the way the boy confessed, with much contrition, that in
at at Wayland's evading all his inquiries concerning the lady,
son conceived he had in various ways merited his confidence,
urkined from him in revenge the very which Amy had
him for the Earl of Leicester. His purpose was to have re-
to him that evening, as he reckoned himself sure of meeting
s, in consequence of Wayland's having to perform the part of
the pageant. He was indeed somewhat alarmed when he saw
the letter was addressed; but he argued that, as Leicester did
to Kenilworth until that evening, it would be again in the
rn to Kenilworth as soon as, in the nature of things, it
s of the proper messenger as soon as, in the nature of things, it
sully be delivered. But Wayland came not to the pageant;
seen in the interim expected by Lambourne from the Castle;
able to tell him, or to get speech of Tresilian, of the con-

KENILWORTH

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fight was over, but the men, still habited in their markings
together in groups, like the inhabitants of a city
startled by some strange and alarming news.
When he reached the base-court, appearances
domestics, retainers, and under-officers stood to-
gathering their eyes towards the windows of the
which seemed at once alarmed and mysterious.
Sir Nicholas Blount saw, who left him no time
acquaintance. Tresilian saw, who left him no time
but greeted him with, "God help thy heart, Tre-
sion down than a courier—thou canst not at-
who follows her Majesty. Here you are called for,
—no man but you will serve the turn; and his
misbegotten brat on thy horse's neck, as if thou wert
sucking devil, and wert just returned from airing.
"Why, what is the matter?" said Tresilian, let-
sprung to ground like a feather, and himself dis-
time.
"Why, no one knows the matter," replied Blount.
out myself, though I have a nose like other coun-
Leicester has galloped along the bridge as if he
in his passage, demanded an audience of the
even now with her, and matter be treason or wor-
for; but whether true, by Heaven!" said Blount.
"He speaks true, by Heaven!" said Blount.
appeared; "you must immediately to the Queen."
"Be not rash, Raleigh," said Blount, "I have worn
Heaven's sake, go to my chamber, dear Tresilian.
bloom-coloured silken hose; I do thou
"Pshaw!" answered Tresilian; "do thou
be kind to him, and look he escapes you not."
So saying, he followed Raleigh hastily, leav-
of his horse in one hand, and the book of the con-

KENILWORTH

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spectators, who, with open mouth, stood gazing
ish and the Dances. When he had accomplished
of some difficulty, he shot another glance behind
had been perfectly successful; and as soon as he
the crowd, he led the way to a small thicket,
key, with two horses ready saddled. He then
made signs to Tresilian to mount the other,
taking a single word.
his horse, and galloped without stopping until
spot enveloped by lofty oaks, about a mile's
and in an opposite direction from the scene to
ing every spectator. He there dismounted,
and only pronouncing the words, "Here
Tresilian," laid his hand across his saddle, and
example punctually, yet could not forbear say-
ing, "My lord, as I have been known to many
death when placed in balance with honour,
interrogation, ask therefore, in the name of all
ship has dared to offer me such a mark of
these terms with respect to each other?"
"Tresilian," replied the Earl, "betake
reason, but I repeat the usage you complain
of."
"God judge betwixt us!"
said Tresilian. "Be on your own head."
The sentence when they instantly closed
was a perfect matter of defiance among all other
of the time, had seen on the preceding night
strength and skill to make him fight with more
of the, and prefer a secure revenge to a hasty one.
they fought with equal skill and fortune, till, in a
which Leicester successfully put aside, till, in a
at disadvantage; and in a subsequent attempt to
ed his sword from his hand, and stretched him on
grim smile he held the point of his rapier within
of his fallen adversary, and placing his foot at
breast, bid him confess his villainous wrongs



For many schools, an ongoing exploration of [materials](#) will provide an accessible and effective starting point. This exploration (of materials used for drawing, sculpture, painting, printmaking etc) will help the children grow in confidence and understanding and promote self-directed learning. Manipulating materials helps children explore processes, and these in turn can be applied to concepts. Many of the resources in the subject areas (see links above or below) centre around an exploration of materials and processes.

You might want to consider:

- A whole-school activity. For example, all year groups might explore charcoal. Each class and individuals within the class will naturally explore at his or her own level. [Fundamental exercises](#) can be experienced by all ages, and repeated by all ages, as part of their practice. There is no need for a “progression of activity” as such – children will naturally progress once they have repeated access to a material, process or concept.
- Pupils or teachers sharing areas of expertise with other classes to build knowledge and confidence within the school.
- That teachers should not be afraid to be seen to be learning alongside the children – in fact this can be a very positive role model

for children.