

*“A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design.”*

National Curriculum 2014

### **Our Intent**

At the Federation of Grewelthorpe and Fountains C of E Primary Schools, we recognise that Art and Design stimulates creativity and imagination. It provides visual, tactile and sensory experiences which provide opportunities to understand and respond to the world. It enables children of all abilities to communicate what they see, feel and think through the use of colour, texture, form, pattern and different materials and processes.

We encourage children to explore ideas and meaning through the work of a range of artists and designers. Learning through themes, the children will develop knowledge about the roles and functions of art and can also explore the impact it has had on contemporary life and that of different times and cultures.

Our aims:

- To engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design.
- As pupils progress through school, they should begin to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation.
- To produce creative work, exploring their ideas and recording their experiences.
- To become proficient in drawing, painting, sculpture and other art, craft and design techniques
- To evaluate and analyse creative works using the language of art, craft and design.
- To know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.

### **Implementation**

To ensure high standards of teaching and learning in art and design, we implement a curriculum that is progressive throughout the whole school. Art and design is taught

as part of a half-termly or termly theme, focusing on knowledge and skills stated in the National Curriculum.

The art and design curriculum is based upon the 2014 Primary National Curriculum in England, which provides a broad framework and outlines the knowledge and skills and taught in each Key Stage. Teachers plan lessons for their class using our progression of knowledge and skills documents. Teachers can use these documents to plan their art and design lessons suitable to their class's interests and what they want to learn. The progression document ensures the curriculum is covered and the skills/knowledge taught is progressive from year group to year group.

When teaching art and design, teachers should follow the children's interests to ensure their learning is engaging, broad and balanced. A variety of teaching approaches are used based on the teacher's judgement.

Art and design provides excellent opportunities to enhance the learning of more able pupils through the investigations, analysing sources and writing extending pieces.

We provide a variety of opportunities for art and design learning inside and outside the classroom. These also offer an opportunity for parents to engage with the school and join in with their children's learning.

Educational visits are another opportunity for the teachers to plan for additional art learning outside the classroom. The children have had many opportunities to experience art and design on educational visits. The children have explored local museums/art galleries and had visitors into school to share art and design learning and have hands on experiences.

### **The Use of ICT**

Opportunities to use ICT to support teaching and learning in Art will be planned for and used as appropriate. Children are encouraged to make use of video equipment and digital cameras to enhance both written and art work presentations. Interactive white boards are used in all classrooms to support learning.

### **Assessment**

Assessment will be carried out at the end of a unit and will build up over the course of a year. We aim for all children to reach age related expectations. Reporting to parents will be on an annual basis and when otherwise appropriate.

### **Assessment for learning**

Assessment for learning, leading to personalised learning, is embedded in the teaching and learning of Art. Planning involves learners taking into account previous knowledge, skills and understanding. Learning is facilitated in a variety of ways that takes into account learning preferences.

Learning intentions, separated from the context for learning is shared in each lesson. Children understand where the learning intention for each lesson fits into the 'big' picture of the learning journey.

Product success criteria is given or generated within lessons as an aide memoir for learners as a tool to facilitate pupil/peer and teacher evaluation and feedback.

Teachers use higher order question skills (such as Bloom's Taxonomy) to enhance thinking skills.

Children have regular opportunity to reflect on their learning during and at the end of lessons both to celebrate achievement and consider their next steps and targets for improvement.

### **Display/Presentation**

Teachers will ensure their classroom is visually stimulating environment to motivate pupils in their art work. Displays will include a wide range of exciting objects for first-hand stimulus. \*See Display Policy

### **Inclusion**

We aim to provide a culture that reflects our distinctive Christian ethos; a culture that ensures an ethos and environment which is a safe, welcoming place. Christian values are practised that centre on the uniqueness of individuals, their worth, potential and the need for inclusion in an accepting cohesive Christian community.

Work is diversified and differentiated to allow learners to experience success at their optimum level and targets a range of learning styles that include visual, auditory kinaesthetic formats.

Written materials are accessible to all and appropriate use is made of support staff and other adults.

We aim to provide for all children so that they achieve as highly as they can in Art according to their individual abilities. We will identify which pupils or groups of pupils are under-achieving and take steps to improve their attainment. Gifted children will be identified and suitable learning challenges provided.

### **Equal Opportunities**

All children are provided with equal access to the Art curriculum. We aim to provide suitable learning opportunities regardless of gender, ethnicity or home background.

Equal opportunities in Art are addressed as follows:

- Pupils with special needs have equal access to the Art curriculum through the use of differentiated learning strategies and tasks. These are based on individual needs.

- Specific teaching strategies are used to maximise access to the curriculum for pupils learning EAL.
- Respect for cultural and linguistic diversity is promoted through the use of resources on multi-cultural themes.
- Gender equality is promoted by ensuring that both boys and girls have access to all aspects of the Art curriculum.
- Opportunities to address issues of gender, race etc are provided through discussion, texts and resources.

### **Role of the Subject Leader**

The Subject Leader for Art is Pamela Acheson. The subject leader has a leading role in the development of the federation policy and approach in Art and aims to gain the requisite expertise through INSET and research.

The Subject Leader should be responsible for improving the standards of teaching and learning in Art through:

Monitoring and evaluating Art:-

- pupil progress
- provision
- the quality of the Learning Environment;
- the deployment and provision of support staff

Taking the lead in policy development

Auditing and supporting colleagues in their CPD

Purchasing and organising resources

Keeping up to date with recent Art developments

Ofsted criteria outline the key elements of subject leadership.

## SEQUENTIAL DEVELOPMENT – A GUIDE

### **1. Experimentation and experience of materials and tools**

(18 months – 18 years – scribble and accidental shapes)

### **2. Symbolic Interpretation**

(3- 7/8 years – holistic scanning and global vision. In adult years can continue as a valid option for communication and expression)

### **3. Predominantly symbolist approach**

(5 – 12 years – child will be showing a growing interest in a variety of items and a complexity of images; there will be evidence of a visual analytic approach in parts of the work)

### **4. Predominantly analytic approach**

(7 – 8 years onwards – the need for visual realism is paramount. Matching and comparisons are important, but symbolist overtones will often be apparent)

### **5. Analytic approach**

(8 – 9 years onwards – characterised by visual realism based on personal experience through the senses and interpreted through the use of a variety of media)

## ART HISTORY

MAJOR MOVEMENTS	PREDOMINANT FEATURES	ARTISTS/WORKS
Pre Renaissance	Essentially decorative Poster style Bright colour Flat backgrounds Lack of perspective	Egyptian Assyrian Byzantine mosaics Islamic Mediaeval
Renaissance	Introduction of detailed landscape backgrounds Realism Idealistic content, harmonious relationships Linear perspective linked with aerial perspective Light and shade - chiaroscuro (contrast)	Giotto Van Eyck (Jan and Hubert) Vicko Boticelli
Baroque	Content less idyllic - more turbulent Mannerism i.e. exaggeration of proportions, movement, light and shade (dramatic)	Tintoretto
Impressionism	Reaction against studio 'contrived' scenes Painting outdoors Lighter, brighter colours Diffused (lacking in firm delineations)	Delacroix Degas Monet Manet
Post Impressionism	Simplification of form (elimination of detail) Elimination of infinite distance - same	Van Gogh Gauguin Seurat

	strength of colour regardless of distance	
Cubism	Reduces individual shapes of objects to simple geometric forms Eliminates the linear and atmospheric aspect of perspective Involves the object with its surrounding space	Cezanne Picasso Braque
Expressionism	Ignores classic tenets e.g. well proportioned, anatomy, balanced chiaroscuro Non realistic lighting Accidental effects made focal points	Marc Macke Matisse
Surrealism	Fantasy, irrational	Dali Miro
Non-objective	Geometric designs Amorphous patterns	Klee Mondrian Pollock

## CRITICAL STUDIES – SOME APPROACHES

### Talking about art work – some suggestions

Many works of art have no significant context – the artist is not famous or the work valuable – however all have certain visual properties – and these can be explored:

- The composition of the work (symmetrical – asymmetrical?)
- The colour schemes
- Why have the artists chosen the colours he/she has used?
- The mood or atmosphere of the work – what is the mood – if any? How is it conveyed?(colour composition can also be discussed here)
- The materials used by the artists – what are they? How skilful has he/she been? Is there a variation in the use of the material?
- The narrative contents of the work – does it tell a story? Who – where might the persons/landscape be?
- What might be outside the picture/sculpture/frame/setting?

Encourage pupils to make artistic judgements as well as stating their preferences – do not mention your own viewpoint too early (if at all).

Consider ways of linking mature artists work with the work of the children – e.g.

- Work in the style of the artist
- Choose a colour scheme based on a mature artist painting
- Re interpret the content of the work
- Make a three dimensional version of a painting of a mature artist

### Also:

- Visit art galleries on school trips
- Ask artists to visit the school
- Use the resources, books, photographs and postcard reproductions
- Exploit the cross curricular potential of art works

**Posing more questions..**

- Observation – has the artist tried to record what they see?
- Imagination/Expression – has the artist tried to imagine or express something that they feel, or think is not real?
- Materials – What materials have been used? Is the artefact 2 or 3 dimensional?
- Visual Elements – has the artist used one or more of the visual elements in a special way, i.e. colour or tone?
- Critical Contextual Studies – Can you take something from the way the artist has worked, or produce your own work on the same themes?

# **Grewelthorpe & Fountains CE Primary Schools Federation**

<b>Policy:</b>	<b>Art Policy</b>
<b>Signed Chair of Governors:</b>	<b>R Bain</b>
<b>Date Signed:</b>	<b>January 21</b>
<b>Governors Meeting Ratified:</b>	<b>January 21</b>
<b>Review Date:</b>	<b>Spring 22</b>
<b>Review schedule</b>	<b>Annually</b>