

Vision

To provide a rich a varied learning community where all children reach their potential.

Rationale

"The significant role accorded to art and design within the federation today is fully justified by the opportunities which they offer pupils to be creative and to develop practical skills. Drawing, painting, designing and other making activities are of practical use and at the same time a source of pleasure."

National Curriculum Art Working Group.

Aims

Art should develop visual awareness in pupils.

- Pupils should be afforded the opportunity to use art to record their feelings and express their creative imagination.
- Pupils should develop their visual vocabulary, and understanding of the visual elements, in order that they can effectively express themselves through artistic means.
- The Art curriculum will develop pupils' critical abilities and understanding of their own and others cultural heritage.
- Pupils should be given the opportunity through the use of artistic media to acquire skills and develop artistic techniques.

Pupils will:

- Undertake a programme of observational work in which they will record closely what they see and what they recall from memory.
- Undertake imaginative and expressive activities, recording their inner feelings and exploring the world of their imagination.
- Explore and learn the visual elements of art: line, tone, colour, texture, pattern, form and shape.
- Become familiar with a range of artists and styles and develop their knowledge of art history and capacity to criticise the work of others.
- Learn a range of skills and techniques, including drawing, painting, printing, sticking, modelling and constructing. The programme will involve work in both 2 and 3 dimensions and be in a variety of scales.

Organisation

The art programme is delivered largely through themed work. The teaching styles outlined for art will be those deemed appropriate for the task, in which whole class and direct instruction methods are combined with group/individual methods. Pupils will be encouraged to explore materials, involving first-hand experience wherever possible, but teachers will offer guidance and instruction on skills and processes where appropriate and the knowledge content of the curriculum, including critical studies and the visual elements, may involve some formal class teaching.

Policy into practice

Our teaching is:

- Discursive
- Interactive
- Well-paced
- Confident
- Ambitious

The teacher modelling and demonstrating strategies for learning are an important and integral part of the teaching process. 'Scaffolded' activities enable pupils to experience success in their learning and give them the confidence to progress independently. Collaborative learning is also encouraged through work in pairs, small and large groups.

Equal Opportunities

The art programme will expose pupils to a balance of artists from both genders and from a range of cultures, both European and non European.

In art activities differentiation is mainly by outcome, though in cases where pupils have special educational needs there may be the need to differentiate by task. Particular care will be taken to ensure that critical studies activities do not disadvantage the less able.

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 and 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. The art and design assessment sheets need to be completed and handed to the subject leaders. 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, together with reference to learning to learn skills where appropriate. 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.

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 Leaders for Art are Karen Butler and Melanie Lyall. The subject leaders have 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 Leaders 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) Vicello 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)	Van Gogh Gauguin

	Elimination of infinite distance - same strength of colour regardless of distance	Seurat
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?

It matters less to 'know' names and dates etc and more to know why, how, the artist has produced the work.

Grewelthorpe & Fountains CE Primary Schools Federation

Policy:	Art Policy
Signed Chair of Governors:	
Date Signed:	
Governors Meeting Ratified:	12th June 2018
Review Date:	Summer 2019
Review schedule	Annually