



Curriculum Policy

Art and design



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Subject Coordinator 22/23:

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Art and design Policy

What is our vision?

Children develop a love of art because they are able to explore a range of different media, whilst learning about and taking influence from a host of artists throughout history, including present-day. They will learn a variety of skills relating to drawing, painting, printing, collage and textiles.

Curriculum Aims:

- To engage, inspire and challenge pupils
- To equip children with knowledge and skills to experiment, invent and create their own works of art, craft and design
- To enable children to think critically and develop a more rounded understanding of art and design
- To teach children how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation
- To teach children how art and design both reflect and shape world history, and contribute to the culture, creativity and wealth of nations across the globe
- To equip children with an appreciation of works of art and design, and provide them with the language and vocabulary that will enable them to speak about art confidently
- To expose children to the history and works of art relating to a diverse collection of artists from around the world, including British artists

Early Years Educational Programme:

Expressive Arts and Design The development of children's artistic and cultural awareness supports their imagination and creativity. It is important that children have regular opportunities to engage with the arts, enabling them to explore and play with a wide range of media and materials. The quality and variety of what children see, hear and participate in is crucial for developing their understanding, self-expression, vocabulary and ability to communicate through the arts. The frequency, repetition and depth of their experiences are fundamental to their progress in interpreting and appreciating what they hear, respond to and observe.

How do we achieve this?

Art is taught for three half-terms per year; autumn 1, autumn 2 and summer 1. During autumn 1 every child is taught drawing at their age-appropriate level. In addition, each year group has been allocated two artists to study and to take influence from throughout the year. During their time at Marus Bridge, children will study artists and designers from across the world, and throughout history. Each year, teachers should make explicit where each artist sits on a timeline, when compared to the artists studied previously. In addition, teachers should use the work of a wider range of artists when teaching skills to children.

In Key Stage 1, children are introduced to sketch books. Unit work is completed directly into these books where possible. In Key Stage 2, the children develop their use of sketch books much further,

so that they become reflective records of learning and exploration. They should be used as a personal space to discover and develop their creativity. Each unit of work builds up to a final piece, which may be individual, or sometimes collaborative.

Scheme of Work:

Across school, teachers adapt their own ideas, provided the skills set out for each year group are taught and assessed, when planning short term. PlanBee and Twinkl planning support teacher alongside this.

Appendix 1 shows, in detail, the topics, artists and designers covered, as well as suggested media to go with them, for each year group.

Resources:

Published schemes of work may be found on the school's shared drive. Art supplies are stored in a central art area within school. Most teachers also have a small supply of frequently used tools and materials in their own classrooms. Basic art supplies are restocked for the beginning of each academic year. More specialist supplies should be requested separately. As materials are used up, empty containers should be disposed of and not placed back in the resource area. The art co-ordinator should be advised which material has been used up and needs replacing.

The maintenance of the art resource area is the responsibility of all, and not just that of the subject co-ordinator. The area, and the resources within it, should be left as tidy as they are found. If a resource box is removed, it should be replaced when it is finished with, to enable other classes to access it. Tools should be washed, dried and put away after use. To enable easy maintenance, every resource box has been sorted and labelled.

Every child should be equipped with a sketch book that contains cartridge paper. Children work directly into sketch books as much as possible. Sketch books that are incomplete at the end of the school year should be continued in the next year until they are full.

Assessment – How do we assess skills and understanding?

The majority of children's work is in sketch books. Each unit will build up to a final piece which may or may not be contained within the sketch book. As children work in sketch books, practising the skills and applying the knowledge they have been taught, they will be formatively assessed by their teacher. Final pieces will be assessed against the curriculum objectives taught during the unit.

At two points in the year, following a knowledge review week, teachers will make judgements about their children's skills and knowledge in art, using all of the evidence available. Effective use of sketch books will make this process straightforward, but teachers should also remember to take into account final pieces, as well as artwork undertaken in other subjects. Teachers will categorise children using the gradings below:

B2 – Child has a specific SEND which prevents them from meeting the objectives.

B1 – The child has not met/retained the year group objectives.

E1 – The child has met/retained the objectives.

A1 – The child has met the objectives with a large degree of independence. Children working at greater depth in art should demonstrate artistic talent and creativity.

Teacher judgements are entered into the Insight tracking document, which will then be discussed at transition meetings and be accessible to the next teacher. They will also be reported to parents on the end of year school report form.

Early Years

In Reception, children are assessed against the Early Learning Goals for 'Expressive Arts and Design'.

The ELGs are based on typical child development at the age of 5, so most children are likely to meet the 'expected' level of development. Teachers should use their professional knowledge of the child to decide whether each ELG description best fits the child's learning and development.

ELG: Creating with Materials

- 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.

ELG: Being Imaginative and Expressive

- 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.

Health and Safety

Be aware of:

- The use of toxic materials
- Students washing their hands correctly after working with materials
- Allowing eating and drinking whilst using materials
- Keeping the sink area clean and tidy at all times and water spills to be cleaned up immediately to prevent slipping on the wet floor. Exercise caution when allowing children access to the art area, including to clean up
- Allowing adequate fresh air by opening windows
- Electric tools to be in good working order
- Watch for exposed cuts on children's hands
- Providing cover-ups for messy work, and avoid loose fitting clothing and dangly jewellery. Hair to be tied back
- Teachers should not fire a kiln or mix dry materials when students are in the classroom

Inclusion and Safeguarding Considerations

Children will sometimes communicate ambiguous messages through their artwork, or you may be unable to tell what they've drawn. If you are ever unsure what a child has drawn, it's good to say; "tell me about your picture". If you are concerned, refer to the DSL.

Other Points/Considerations:

Some equipment is limited and may need prior arrangement. Specifically this refers to computer hardware for digital art, and glue guns.

Monitoring and Review:

The subject co-ordinator will monitor learning in art and design when they complete a subject audit once per year. Subject co-ordinators will gather a range of evidence that includes;

- work in sketch books, and how closely this work matches year group objectives;
- whether the quantity of work in sketch books reflects the amount of time allocated to art so far;
- final pieces, both on and off display;
- the range of media used, and how this matches with year group objectives
- conversations with children, including their use of subject-specific vocabulary*
- evidence that children may repeatedly miss out on art lessons due to intervention in other subjects

*subject specific vocabulary for each year group may be found within year group objectives in the planning booklet and on the Insight tracker.

Appendix

ART AND DESIGN OVERVIEW						
Each year group has been allocated specific artists to study for the year. Everyone should study drawing in autumn 1, making sure to complete a baseline drawing assessment that will then be repeated at regular points throughout the year. During the drawing block, feel free to take influence from the work of other artists (provided they are not already allocated to another year group) or from your topic in another subject area, or plan a completely separate topic. The subject matter for the drawing topic can be chosen by you.						
YEAR	ARTIST/S CRAFTMAKERS DESIGNERS (KS1) ARTIST/S ARCHITECTS DESIGNERS (KS2)	MEDIA/TECHNIQUE	CULTURES	AUTUMN 1	AUTUMN 2	SUMMER 2
R	Wassily Kandinsky	Painting Form Pattern Texture Drawing	Hindu	Autumn Painting Self Portraits. Form Diva Lamps Pattern: Rangoli Patterns.	Spring Texture Know words to describe texture: smooth, rough. Simple collages simple weaving. Colour	Summer Drawing (Link with minibeasts)
1	Andy Goldsworthy	Painting Collage Sculpture	British Culture	Painting (link with Great Fire of London)	Pattern (link with animals)	Form (link with the seaside)
2	Picasso	Drawing Textiles/digital art Printing	African Folk Tales	Drawing (link with animals inc humans)	Texture (link with travel and transport)	Printing (link with living things and their habitats)
3	Keith Haring Banksy Michelangelo	Painting Textiles/digital art Collage	Stone Age Iron Age Romans	Painting (link with Stone Age)	Texture (link with Iron Age)	Pattern (link with Romans)
4	Vincent Van Gogh	Drawing Printing Sculpture	Anglo-saxons Egyptians	Drawing (link with Anglo-Saxons)	Printing (link with Egyptians)	Form (link with volcanos)

5	James Isherwood	Printing Sculpture Painting	Local area Greeks Havasupai people/ tribes	Painting (link to local area and local artist)	Form (recyclable materials to use for sculpture/clay - compare/copy a Greek urn)	Printing (link to Grand Canyon, tribes and animals and their habitats)
6	Freida Kahlo LS Lowry	Drawing Textiles/digital art Collage	Mayans South America	Drawing (link with our local area: industrial landscapes and LS Lowry)	Pattern (link with WW2)	Texture (Fabric Batik, Mexico)