



St George's Catholic Voluntary Academy

Art Policy

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Aims of the Policy

At St. George's Catholic Academy, we are committed to high quality teaching and learning in art to raise standards of achievement for all children. All staff and governors have been consulted in developing this policy, which summarises expectations and common working practices. It reflects what has been agreed in terms of approach and consistency and makes explicit the best practice in art to which the school aspires. It also reflects the aims and objectives of the school and supports its vision.

Learning is the purpose of the whole school and is a shared commitment. At St. George's Catholic Academy, we recognise that education involves children, parents, staff, governors, the community, diocese and the local authority, and that for optimum benefit, all should work closely together to support the process of learning within art. Working in partnership, we aim to:

- provide a Christ-centred, supportive, positive, healthy, caring and safe environment, which has high expectations and values all members of the school community;
- recognise the needs and aspirations of all individuals and provide opportunities for all pupils to make the best possible progress and attain the highest personal achievements; to enable them to 'grow in faith and have faith in growing'.
- ensure children can develop competent individuals, within a broad, balanced, exciting and challenging art curriculum;
- provide rich and varied contexts and experiences for pupils to acquire, develop and apply a broad range of knowledge, skills and understanding;
- provide an art curriculum which promotes the spiritual, moral, social, cultural, physical, mental and emotional development of the pupils;
- develop individuals with lively, enquiring minds, good thinking skills, self-respect, self-discipline and positive attitudes;
- encourage all children to be enthusiastic and committed learners, promoting their self-esteem, self-worth and emotional well-being;
- develop children's confidence and capacity to learn and work independently and collaboratively.

Art Curriculum – Statement of Intent

At St. George's, we want our children to gain a coherent understanding of a broad range of art techniques and a knowledge of a variety of well known artists and artisans. We desire a language rich curriculum that will inspire our children so that they are curious to know more about art. Our children should gain a knowledge and an understanding of a broad spectrum of artists and acquire an ability to utilize many different techniques to create their own pieces of artwork.

Curriculum Intent Model

- 1 Curriculum drivers shape the breadth of our art curriculum. They derive from an exploration of the backgrounds of our students, our beliefs about high quality education, and our values. They are used to ensure we give our students appropriate and ambitious curriculum opportunities.
- 2 Cultural capital gives our students the vital background knowledge required to be informed and thoughtful members of our community who understand and believe in British values.
- 3 Curriculum breadth is shaped by our curriculum drivers, cultural capital, subject topics and our ambition for students to study the best of what has been thought and said by many generations of academics and scholars.
- 4 Our art curriculum distinguishes between the different topics and 'threshold concepts'. Art topics include the specific skills and artists that are studied.
- 5 Threshold concepts tie together the subject topics into meaningful schema. The same concepts are explored in a wide breadth of topics. Through this 'forwards-and-backwards engineering' of the curriculum, students return to the same concepts over and over and gradually build understanding of them.
- 6 The threshold concepts in art are: *Develop ideas, Master Techniques and Take Inspiration from the Greats*.
- 7 For each of the threshold concepts there are Milestones, each of which includes the procedural and Knowledge categories in each subject, give students a way of expressing their understanding of the threshold concepts.
- 8 Knowledge organisers help students to relate each topic to previously studied topics and to form strong, meaningful schema.
- 9 Cognitive load theory tells us that working memory is limited and that cognitive load is too high if students are rushed through content. This limits the acquisition of long-term memory. Cognitive science also tells us that in order for students to become creative thinkers, or have a greater depth of understanding they must first master the basics, which takes time.
- 10 Within each Milestone, students gradually progress in their procedural fluency and semantic strength through three cognitive domains: basic, advancing and deep. The goal for students is to display sustained mastery at the 'advancing' stage of understanding by

the end of each milestone and for the most able to have a greater depth of understanding at the 'deep' stage.

11. As part of our progression model, we use a different pedagogical style in each of the cognitive domains of basic, advancing and deep. This is based on the research of Sweller, Kirschner and Rosenshine who argue to direct instruction in the early stages of learning and discovery based approaches later. We use direct instruction in the basic domain and problem based discovery in the deep domain. This is called the reversal effect.
12. Also, as part of our progression model, we use POP tasks (Proof of Progress) which shows our curriculum expectations in each cognitive domain.

Implementation: Planning and Teaching of Art

13. Our curriculum design in art is based on evidence from cognitive science; three main principles underpin it:
 - 13.1. Learning is most effective with spaced repetition.
 - 13.2. Interleaving helps pupils to discriminate between topics and aids long-term retention.
 - 13.3. Retrieval of previously learned content is frequent and regular, which increases both storage and retrieval strength.
14. In addition to the three principles we also understand that learning is invisible in the short-term and that sustained mastery takes time.
15. Continuous provision, in the form of daily routines, replaces the teaching of some aspects of the art curriculum and, in other cases, provides retrieval practice for previously learned content. Lessons begin with a *Revisit* session to help maintain and embed the learning.
16. The planning and teaching of art is organised into a series of *cycles* in each Key Stage. Cohesion has been developed between the cycles, helping the children gain a sound knowledge of artistic techniques and build a portfolio of knowledge of different artists over the two Key Stages. Children study a range of topics which include a number of famous artists: From Monet, looking at impressionism, in Key Stage 1, through to Lalique, looking at Art Deco, in Key Stage 2. In EYFS the children focus on basic fine motor skills to ready them for Key stage 1. Skills such as cutting, sticking, colouring, pencil grip and modelling with clay are vital for them to be able to access learning throughout their schooling.
17. A number of Knowledge Categories are identified for each of the cycles. These are taken from this list: *Media and Materials, Techniques, Process, Colour Theory, Emotions, Artists and Artisans, Effects, Visual Language, Styles and Periods*.

- 18 Vocabulary is specifically identified in the planning for each of the *cycles*. Tier Two vocabulary is that which drives the learning in art and helps determine the kind of tasks the children undertake. Basic tasks may be driven by words such as, *list, choose or describe..* More advanced or deep tasks may be driven by words such as, *create, replicate or research.* Tier Three vocabulary used in each Cycle is that which is specific to that aspect of the topic. For instance, when learning about L.S.Lowry, words such as *industrial and charcoal* are specific to the topic being studied at that time.

Impact

Because learning is a change to long-term memory, it is impossible to see impact in the short term.

We use probabilistic assessment based on deliberate practice. This means we look at the practices taking place to determine whether they are appropriate, related to our goals and likely to produce results in the long run.

We use comparative judgment in two ways: in the tasks we set (POP Tasks, see point 11) and in comparing a student's work over time.

We use lesson observations to see if the pedagogical style matches our depth expectations.

Art - Subject Leader

The Subject leader has a variety of roles. These include:

- taking the lead in policy development and quality assuring art knowledge organisers, resources and art plans throughout the school;
- supporting colleagues in their development and implementation of art knowledge organisers, resources and art plans and in assessment and record-keeping activities;
- monitoring progress in art and advising the Senior Leadership Team on action needed; taking responsibility for the purchase and organisation of central resources for art;
- using release time to support colleagues;
- keeping up-to-date through research and continuing professional development.

Organisation

The learning environment in art will be managed in such a way as to facilitate different styles of learning.

Opportunities will be made for:

- whole class teaching;
- group work, organised according to appropriate criteria (i.e. ability, mixed ability, friendship, etc);
- one to one teaching;
- conferencing;
- collaborative and active learning in pairs or groups;
- independent learning.

The classroom will be organised to facilitate learning and the development of independence. For example:

- resources available to study art;
- labels and posters should be used wherever possible/appropriate to reflect the language diversity in the school;
- pupils will be involved in the maintenance and care of all art equipment and resources. Classrooms provide a stimulating and purposeful learning environment, including thought provoking and stimulating displays to include knowledge organisers and helpful resources that document the learning journey through art in the class.

Differentiation

So that we always have the highest possible expectations of individual learners and so they can demonstrate what they can do, understand and achieve, teachers will differentiate the curriculum according to individual needs by:

- pace;
- challenge;
- mastery;
- content;
- task;
- relevance;
- resources;
- extension;
- autonomy;
- teacher/adult support.

Differentiated tasks will be detailed in the planning of each Cycle. Teachers will adapt their pedagogical content approach based on the progression through the cognitive domains (see below).

| Basic | Advancing | Deep |
|--|--|---|
| Acquiring knowledge. | Applying knowledge. | Reasoning with knowledge. |
| Knowledge is explicit and unconnected. | Knowledge is explicit and connected. | Knowledge is connected and tacit. |
| Relying on working memory. | Drawing on long-term memory, freeing working memory to consider application. | Relies on long-term memory, freeing working memory to be inventive. |
| Procedures processed one at a time with conscious effort. | Procedures being automatic. | Automatic recall of procedures. |
| Understands only in the context in which the materials are presented. | Sees underlying concepts between familiar contexts. | Uses conceptual understanding in unfamiliar situations. |
| New information does not readily stick. Schemes are limited. | New information is linked to prior knowledge. Schemas are strong. | Readily assimilates new information into rapidly expanding schemas. |
| Struggles to search for problem solutions. Relies on means-end analysis. | Combines searching for problem solutions with means-end analysis. | Draws on a vast store of problem solutions. |
| Requires explicit instructions and models. | Uses models effectively. | Prefers discovery approaches to learning. |

Assessment, Recording and Reporting

There will be two summative assessments each year of pupils' work in art in order to establish the level of attainment and progress and to inform future planning. Formative assessment is used to guide the progress of individual pupils. It involves identifying each child's progress in areas of the art curriculum, determining what each child has learned and what therefore should be the next stage in his/her learning.

All results from assessments are analysed and used to inform future planning. (See Assessment, Marking and Feedback Policy)