

Downs Way School Art Policy

Aims and Objectives

We take the view that art education should:

- develop pupils' capacity to learn about and observe the world in which they live;
- develop pupils' capacity for imaginative and original thought and experimentation;
- develop pupils' design capability;
- develop particular creative and technical skills so that ideas can be realised and artefacts produced;
- enable pupils' to become visually literate: to use and understand art as a form of visual and tactile communication and to have confidence and competence in reading and evaluating visual images and artefacts;
- develop pupils' ability to articulate and communicate ideas, opinions and feelings about their own work and that of others;
- develop pupils' aesthetic sensibilities and enable them to make informed judgements about art;
- develop pupils' ability to value the contribution made by artists, craftworkers and designers and respond thoughtfully, critically and imaginatively to ideas, images and objects of many kinds and from many cultures.

Equal Opportunities

We want girls and boys to grow up knowing that the full spectrum of media techniques and skills is open to them.

We should draw upon the works of art from other cultures. We should not undervalue other cultures even if we have no representatives of those cultures in our school.

Matters of race and gender can be explored using the work of other artists.

More Able Pupils

Work from other Key Stages can be used to support the more able pupil's learning. Each child's stage of development must be taken into account when helping the more able child to reach its full potential.

Artwork can be differentiated by outcome and/or by input from the teacher suited to the intellectual and physical development of the more able child.

Special Educational Needs

All children have the opportunity to access all areas of the art curriculum.

We want all children to benefit from all areas of art experience. To facilitate this some children will need more adult input.

Each child's stage development must be taken into account when helping the child with special educational needs reach its full potential.

When appropriate and necessary, art work for the child with special educational needs can be differentiated by outcome, by input from the teacher suited to the intellectual and physical development of each particular child.

The Role of the Teacher

The teacher's role covers the following areas:

Facilitator/enabler

Mediator to intervene to make an experience more meaningful

Assessor

Partner to work alongside, to encourage

Questioner to prompt better work

Instructor when necessary e.g. colour mixing

Artist

The Role of the Subject Leader

The subject leader should give advice and guidance to other members of staff with regard to new ideas and resources.

The subject leader should disseminate information learned at courses and co-ordinators meetings.

The subject leader should ensure that the policy is regularly reviewed and updated.

The subject leader is responsible for acquisition and storage of disposable non-disposable resources.

The subject leader is responsible for organising INSET.

Curriculum Coverage

Pupils should experience different approaches to art including working

- individually
- co-operatively
- as a class
- in both two and three dimensions
- in a variety of scales
- within health and safety guidelines
- They should be given opportunities to
- express ideas and feelings
- design and make images and artefacts
- apply what has been learned from other artists' work to their own
- record from experience
- work imaginatively
- work from observation
- use images and artefacts as a basis for their own work

They should experiment with tools and techniques for

- drawing and painting

- printmaking
- collage
- sculpture
- exploring a range of materials including textiles

There should be a gradual introduction of a range of materials and techniques to give time to explore the potential/limitations of each.

Pupils should be taught specific information and skills when necessary, as well as being provided with experiences.

Pupils should experiment with visual and tactile elements of

- pattern and texture
- colour
- line and tone
- shape, form and space

and recognise these elements in others' images and artefacts.

They should be able to review their work and describe what they might change or develop. They need to be given the time to do this.

Children should be introduced to a range of other artists' work from

- the locality
- different times
- different cultures

The children should be able to

- identify examples of art, craft and design in school and the locality
- recognise differences and similarities between art from different times and places
- respond to work from different styles and traditions
- describe works of art, craft and design in simple terms
- explain what they think and feel about such works.

Children's Developmental Stages in Art

1. Scribble 2-4 years

Accidental, muscular manipulation of media and tools, pattern, colour, shape and form
Enjoyment of expressive mark-making leading to recognition of shaped within the scribble, especially circles

Repeating and identifying shapes

Increasing control of media, ability to see analogies leading to premeditated content

2. Symbolic 4-7 years

Sizes of objects not in proportion to reality

Sizes determined by their emotional importance

Placement of objects unrelated - objects do not touch

No one viewpoint on a page

Objects distorted to fit available space

Human figure symbol appears as head/feet; gradual inclusion of arms/legs

Many other symbols begin to be used

Some children use pictures to tell a story

Colour used for pleasure - not related to reality

More control and increasing interest in reality

3. Schematic 7-9 years

Colour becomes representational

Interest in detail: elements of observation

Single baseline appears (This does not apply to some children of non-European origin)

2D representation, including plan and elevation combined

Gap between horizon and sky

Shapes touch but little overlapping

Human bodies geometric; arms and legs show volume

Drawings logical - what a child knows rather than sees

4. Dawning Reality 9-12 years

Beginning of concern with visual realism

Concern with proportion and depth through relative size and overlapping

Disappearance of single baseline

Objects inter-relate

Sky meets horizon

Observed pattern and detail important

Three-dimensional representation e.g. oblique projection

Interest in analysis