



SHOBNALL PRIMARY & NURSERY SCHOOL

APPROACH TO THE TEACHING OF ART & DESIGN



“Art is not what you see, but what you make others see.”

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INTRODUCTION

This document outlines the teaching, organisation and management of art and design taught and learnt at Shobnall Primary & Nursery School.

The approach has been drawn up as a result of staff discussion and its implementation is the responsibility of all teaching staff. The responsibility for monitoring and review rests with the subject leader.

The main purposes of this document are:

- To establish an entitlement for all pupils.
- To establish expectations for teachers of this subject.
- To promote continuity and coherence across the school.

VISION

At Shobnall Primary & Nursery School, our vision is to enable children to develop ideas through an artistic process, master techniques by developing skills so that ideas may be communicated and take inspiration from great artists and artisans throughout history. Our children display a passion for and commitment to the subject!

PRINCIPLES

CREATE	We believe our pupils should have the ability to think and act like creative practitioners by using their knowledge and understanding to inform, inspire and interpret ideas, observations and feelings through promoting independence, initiative and originality which they can use to develop their creativity.
CONSTRUCT	We enable our children to draw confidently and adventurously from observation, memory and imagination. They will be able to explore and invent marks, develop and deconstruct ideas and communicate perceptively and powerfully through purposeful drawing in 2D, 3D or digital media. We encourage them to acquire an impressive knowledge and understanding of other artists, craftmakers and designers.
COMMUNICATE	We ensure our pupils have the ability to use visual language skillfully and convincingly to express emotions, interpret observations, convey insights and accentuate their individuality. They can communicate fluently in visual and tactile form.

THEORY UNDERPINNING OUR PRACTICE AND PRINCIPLES

The study of art and design prepares students with skills beyond those that can be measured by tests and focusing on a 'broad and balanced' curriculum, this is an ideal opportunity to capitalise on all that art has to offer.

Art and design stimulates creativity and imagination. It provides visual, tactile and sensory experiences and a special way of understanding and responding to the world. It enables children to communicate what they see, feel and think through the use of colour, texture, form, pattern and different materials and processes. Children become involved in shaping their

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environments through art and design activities. They learn to make informed judgements and aesthetic and practical decisions. They explore ideas and meanings through the work of artists and designers. Through learning about the roles and functions of art, they can explore the impact it has had on contemporary life and that of different times and cultures.

The appreciation and enjoyment of the visual arts enriches all our lives.

Eisner (2002) argues that there are five cognitive functions that the arts afford us: the opportunity to really notice the world around us; the chance to engage our imagination by 'liberating us from the literal' an ability to 'tolerate ambiguity' and promote subjectivity; a chance to inspect our own ideas as art is created; and the opportunity to 'discover our emotional selves'. Viewing the purpose of art education through this lens, it is clear that the opportunities for development transcend the practical activities and artwork subsequently created. Beyond the 'busyness' of creating art in a classroom, taking time to stop and appreciate artworks can address all five of these functions in turn.

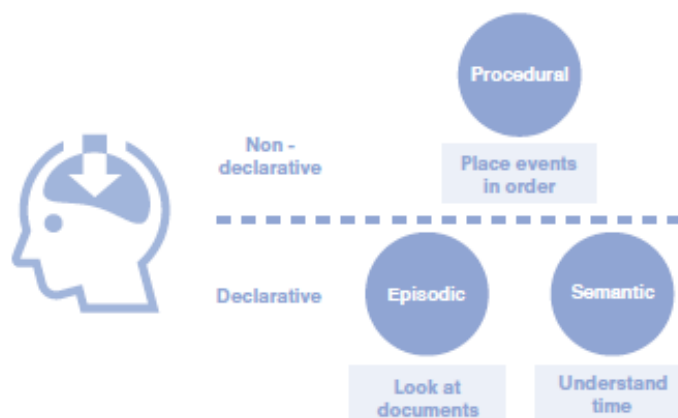
The arts are essential in life. They can shape and define who we are and how we understand ourselves and our possible selves. We see dance, drama, music and visual arts as fundamental to cultural engagement and personal development. Artistic experience fuels imagination and in turn imagination fuels creativity.

As a school we scrutinised the best research available and we have determined that our **definition of learning** is a **change to the long-term memory**. This means that the way we implement our curriculum maps involves repetitive teaching of the key concepts or the 'big' ideas. Each unit has built in practise, retrieval and reinforcement of the key concepts to ensure knowledge sticks in the long-term memory. For learning to stick in the **long-term memory** we teach historical knowledge in meaningful contexts and in a connected way.

Long-term memory involves three main areas:

1. Procedural memory where procedures such as placing events in order and other skills are stored. Procedures, once fluent, become automatic and are referred to as non-declarative.
2. Semantic memory where facts and their meaning is stored.
3. Episodic memory where the activities to learn the processes and facts are remembered and act as memory cues.

Both semantic and episodic memory involve conscious thought and are therefore referred to as declarative.



We have used the research around **cognitive load** and how children learn most effectively, to determine our approach to implementing the curriculum. Research has shown that if you teach children too many new concepts at once their short-term memory becomes overloaded and none of the knowledge will stick and move into the long term. We take an approach of **spacing** out new knowledge combined with interleaving and plenty of retrieval practise to ensure learning sticks. With **repetition, interleaving and retrieval**, research we use suggests that the more often children have to remember knowledge the more likely it just to be cemented into the long-term memory.

INTENT

Curriculum drivers shape our curriculum breadth. They are derived from an exploration of the backgrounds of our pupils, our beliefs about high-quality education and our values. They are used to ensure we give our pupils appropriate and ambitious curriculum opportunities:

- Diversity – We believe in developing pupils’ understanding of British values and celebrating our unique and diverse community.
- Dreams – We promote ambition, high aspirations and foster pupils’ capacity to see the possibilities within the world today.
- Decisions – We encourage our pupils to make the right choices in order to stay safe, healthy and happy.

Cultural capital gives our pupils the vital background knowledge required to be informed and thoughtful members of our community who understand and believe in British values.

Curriculum breadth is shaped by our curriculum drivers, cultural capital, subject topics and our ambition for pupils to study the best of what has been thought and said by many generations of academics and scholars.

Our curriculum distinguishes between subject topics and threshold concepts. Subject topics are the specific aspects of subjects that are studied. 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, pupils return to the same concepts over and over, and gradually build understanding of them.

For each of the threshold concepts, three milestones (each of which includes the procedural and semantic knowledge pupils need to understand the threshold concepts) provide a progression model.

Knowledge categories in each subject give pupils a way of expressing their understanding of the threshold concepts.

Knowledge webs help pupils to relate each topic to previously studied topics and to form strong, meaningful schema. Cognitive science tells us that working memory is limited and that cognitive load is too high if pupils are rushed through content. This limits the acquisition of long-term memory. Cognitive science also tells us that in order for pupils to become creative thinkers, or have a greater depth of understanding, they must first master the basics, which takes time.

Within each milestone, pupils gradually progress in their procedural fluency and semantic strength through three cognitive domains: basic, advancing and deep. The goal for pupils 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. The timescale for sustained mastery or greater depth is, therefore, two years of study.

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 for 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.

IMPLEMENTATION

Our curriculum design is based on evidence from cognitive science; three main principles underpin it:

- Learning is most effective with spaced repetition.
- Interleaving helps pupils to discriminate between topics and aids long-term retention.
- Retrieval of previously learned content is frequent and regular, which increases both storage and retrieval strength.

In addition to the three principles, we also understand that learning is invisible in the short term and that sustained mastery takes time.

Our content is subject specific. We make intra-curricular links to strengthen schema. Continuous provision, in the form of daily routines, replaces the teaching of some aspects of the curriculum and, in other cases, provides retrieval practice for previously learned content.

Our scheme of work is designed with five strands that run throughout. These are:

- Generating ideas
- Using sketchbooks
- Making skills, including formal elements (line, shape, tone, texture, pattern, colour)
- Knowledge of artists
- Evaluating and analysing

Units of lessons are sequential, allowing children to build their skills and knowledge, applying them to a range of outcomes. The formal elements, a key part of the National Curriculum, are also woven throughout units. Key skills are revisited again and again with increasing complexity in a spiral curriculum model. This allows pupils to revise and build on their previous learning. Units in each year group are organised into four core areas:

- Drawing
- Painting and mixed media
- Sculpture and 3D
- Craft and design

Pupils study art and design for 6 hours each term. This time is organised either into 'blocks' where pupils will study art and design for a number of sessions before studying another subject or taught on alternative weeks.

Lessons are always practical in nature and encourage experimental and exploratory learning with pupils using sketchbooks to document their ideas. Differentiated guidance is available for every lesson to ensure that lessons can be accessed and enjoyed by all pupils and opportunities to stretch pupils' learning are available when required. Knowledge organisers for each unit support pupils by providing a highly visual record of the key knowledge and techniques learned, encouraging recall of skills processes, key facts and vocabulary.

Cross curricular outcomes in art and design are specifically planned for, with strong links between the art and design curriculum and literacy lessons enabling further contextual learning. The local area is also fully utilised to achieve the desired outcomes, with extensive opportunities for learning outside the classroom embedded in practice. Planning is informed

by and aligned with the national curriculum. In addition, staff have access to the Curriculum Companions and accompanying resources, however, teachers lesson design is not limited by this.

IMPACT

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

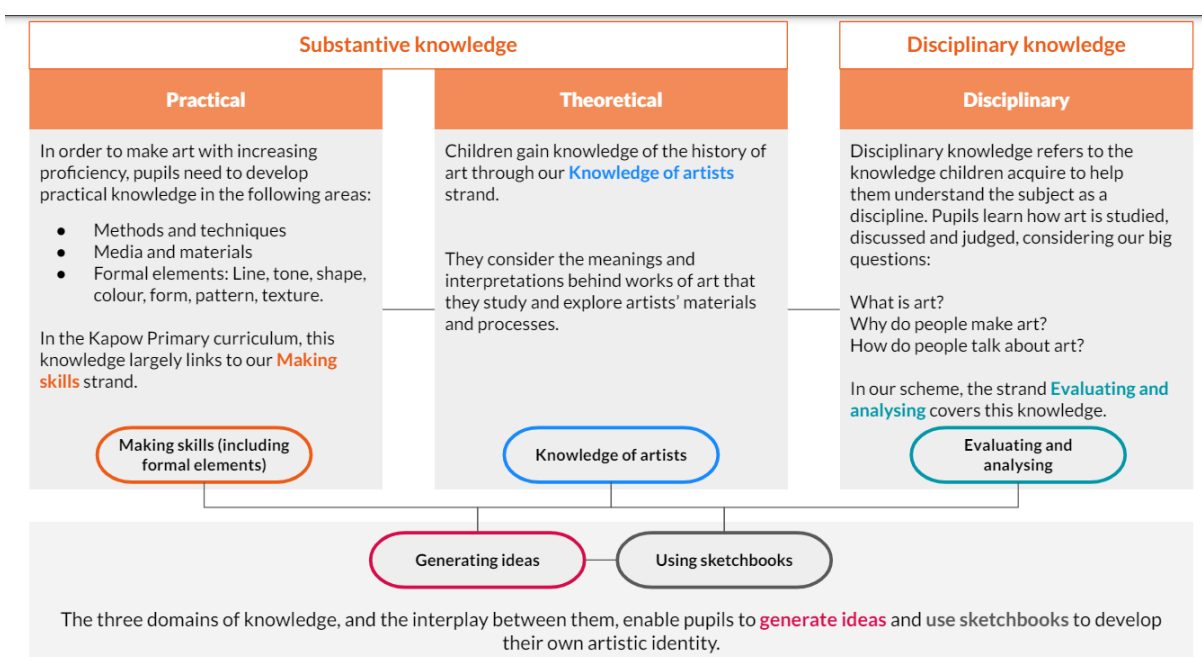
Pupils attainment and progress in art and design is measured against the objectives set in the national curriculum. Pupil progress is evident in sketchbooks which shows a build-up of skills and knowledge throughout a unit of work. Progression is further highlighted in the art portfolio which shows a clear progression of final pieces of artwork throughout the year groups.

Our art curriculum is designed in such a way that children are involved in evaluation, dialogue and decision making about the quality of their outcomes and the improvements they need to make. By taking part in our regular discussions and decision making processes, children will not only know facts and key information about art, but they will be able to talk confidently about their own learning journey, have higher metacognitive skills and have a growing understanding of how to improve.

The expected impact of our art curriculum is that children will:

- Produce creative work, exploring and recording their ideas and experiences.
- Be proficient in drawing, painting, sculpture and other art, craft and design techniques.
- Evaluate and analyse creative works using subject-specific language.
- Know about great artists and the historical and cultural development of their art.
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EFFECTIVE TEACHING AND LEARNING IN ART & DESIGN



Effective teaching ensures that pupils retain knowledge they have learned in the long term. This is supported by opportunities to revisit and practise with prior knowledge and skills. Art

can be taught effectively both cross-curricular and as a subject in its own right. It offers not only a technical and aesthetic element to the curriculum but gives pupils the opportunity to respond in a personal and unique way to the environment. Art allows opportunities for expression and imagination through the handling of images, tools and materials. Both two and three-dimensional experiences are offered in an essentially pupil centred environment. Art is a subject that can be enjoyed by most pupils and can offer opportunity to achieve success at every intellectual level, through a variety of materials. Spending time embracing the arts has proven benefits for children's academic performance.

'We know that participation in structured arts can increase cognitive ability and help many children do better at school,' says Lizzie Crump, Co-Director of the Cultural Learning Alliance.

According to Cultural Alliance research, children who engage in the arts thrive at school. Indeed, arts education contributes to raising attainment in maths and literacy.

For example, studying a work of art involves children describing what they see, expressing how it makes them feel, and discussing what the artist's motivation might have been. In producing their own art, they consider numeracy concepts like angles, scale and perspective.

Arts education gives children the opportunity to explore the world around them, to learn about and appreciate their cultural heritage, to collaborate, be creative and express themselves in ways that many other subjects don't allow.

However, wider educational research offers a strong basis for a range of effective teaching approaches in art and design. These are often reflected in our lessons and will include:

- **Teaching for memory** - evidence suggests that teachers can support pupils' long-term learning by drawing attention to particularly important terms and expressions, precise phenomena and broader frameworks in their teaching.
- **Artefacts** – providing pupils with an opportunity to examine artefacts and primary sources, including the opportunity to visit sites of significance as planned for.
- **Recall** - recalling previously taught content (retrieval practice) and revisiting content in lessons (spaced practice) have also been shown to be effective in securing pupils' knowledge over time.
- **Effective scaffolding**- this is carried out in a variety of ways and is dependent on the context. Allowing children to develop techniques
- **Effective use of sketchbooks**- One of the main elements of our art provision is the way we use sketchbooks. They are at the heart of our art curriculum and allow our children to develop their ability to be individual and creative artists. Children are given the opportunity to develop skills and knowledge, explore ideas and creativity through the use of sketchbooks. They can look back through their work and think about their growth allowing them to reflect on previous work and see the progress made.
- **Clear exposition that considers pupils' prior knowledge** - teachers' exposition is likely to be most effective when it is clear and carefully designed to account for pupils' existing knowledge.
- **Narrative and story** - storytelling is a powerful vehicle for learning. It is likely that stories are an effective way of teaching new content in art and design. Stories are likely to be particularly effective when teachers draw pupils' attention to particularly important content within them.
- **Developing pupils' knowledge of Artists** –The exploration of focus artists allows children to recognise the importance of artwork and an appreciation for art.

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We recognise that in all classes children have a wide range of ability in art and design and we seek to provide suitable learning opportunities for all children by matching the challenge of the task to the ability of the child

All pupils are entitled to a broad art and design curriculum. Any adaptations made to support pupils' learning in art and design usually should not be to the overall curriculum content but rather to how the content is taught. In the case of pupils with the most complex learning needs, there may be occasions when it is appropriate to modify the curriculum. However, this will be the exception.

Wherever practicable, provision will be made for pupils with special educational needs, where it affects their ability to take part in art and design lessons. This may include children with sensory difficulties, physical difficulties, cognitive limitations and/or emotional and behavioural disorders. It is the responsibility of the Class Teacher to ensure that any special equipment needed for a lesson is available. If teachers require any special art equipment other than large and small paintbrushes and left-handed scissors they must bring this to the attention of the art subject lead and the SENCO.

PROMOTING KEY SKILLS IN ART & DESIGN

Through our teaching of art and design, we provide opportunities for pupils to develop the key skills of:

- Drawing
- Painting and mixed media
- Sculpture and 3D
- Craft and Design
- Digital Media (Years 6)

EARLY YEARS FOUNDATION STAGE

Early years explore art and design themes and content through the 'Expressive Arts and Design' strand of the EYFS curriculum. 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.

KEY STAGE 1

Pupils use a range of materials creatively to design and make products. They build up knowledge and develop skills to be able:

- to use a range of materials creatively to design and make products.
- to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination.
- to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space.
- to talk about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.

KEY STAGE 2

Pupils are taught to develop their techniques, including their control and their use of

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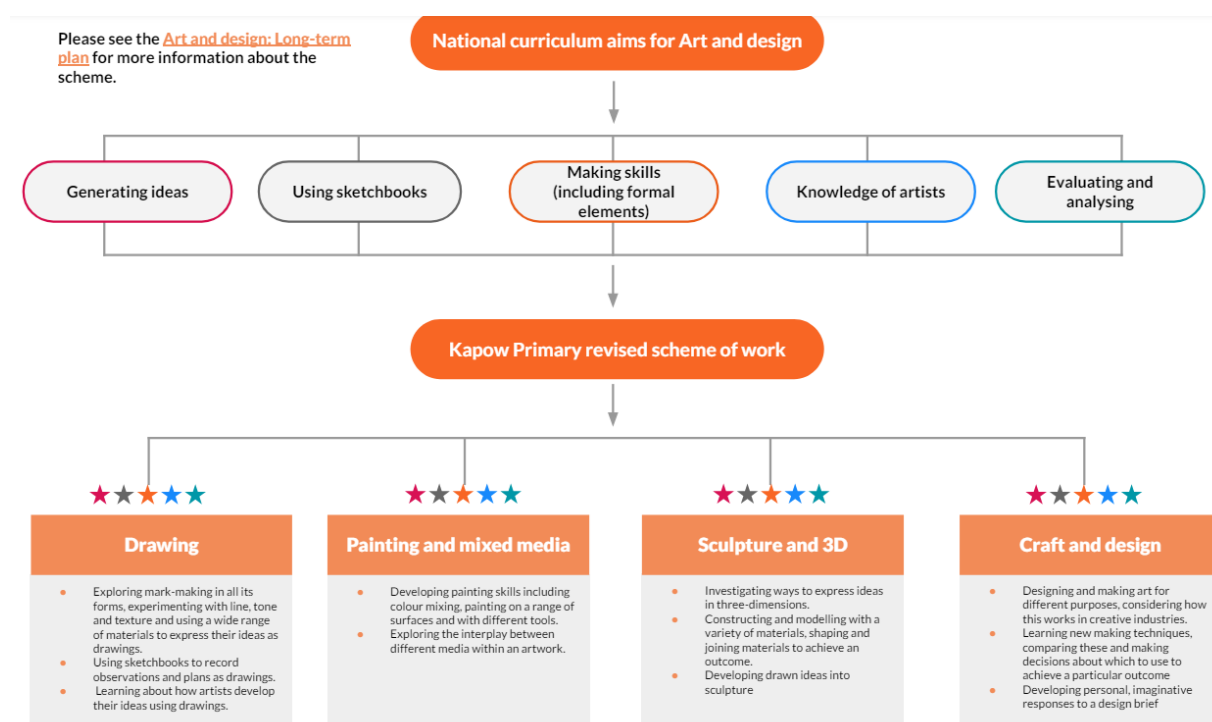
materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.

This is achievable through:

- The use of sketchbooks to record their observations and use them to review and revisit Ideas the ability to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]
- To talk about great artists, architects and designers in history.

PLANNING AND RESOURCES

We use the National Curriculum scheme of work as the basis for our planning in art and design. We ensure that there are opportunities for children of all abilities to develop their skills and knowledge in each unit, and we plan progression into the scheme of work, so that the children are increasingly challenged as they move through the school. We carry out curriculum planning in art and design in two phases (long term and short term). The long-term plan maps the art and design topics studied in each term during each key stage. We teach the knowledge, skills and understanding set out in the National Curriculum through the corresponding programme of study. The class teacher writes the lesson plans for each lesson (short-term plans), often in the form of a flipchart or presentation. These plans list the specific learning objectives and expected outcomes for each lesson. The class teacher keeps these individual plans, although he or she and the subject leader often discuss them on an informal basis. Plans are stored on the staff shared drive for monitoring purposes and ease of access for the teachers and art and design subject leader. There are a plethora of resources for teaching all art and design units in the school. They are located in the art and design room.



SKETCHBOOKS

Purpose of sketchbooks

A sketchbook is an important personal record used:

- To gather, collect, experiment and reflect
- To assess children's skills and progression in art and design

- As a way for children to express themselves and their creativity

How to use sketchbooks

- Sketchbooks should be owned by the pupils. As such, sketchbooks should be individual and develop personality, therefore a class of sketchbooks should not look the same.
- Sketchbooks should be used to show a journey of progression of an art unit. There should be clear development and build of skills/knowledge/techniques that lead to a final outcome/piece of art.
- Sketchbooks do not have to be used in every art lesson. Sometimes it is not appropriate to use sketchbooks in an art lesson, for instance; sculpture/3D art, display work or when you need a bigger canvas than A4.
- Where practical work is done, photo evidence can be stuck into the sketchbooks. Children can write about what they did, the skills they used, what they enjoyed and any feedback they shared with you. This can effectively demonstrate the 'evaluate' and 'reflect' part of art and design. This should be included on a post-it bubble placed at the end of the work completed.
- Sketchbooks should continue with the child throughout school in order to show progression of skills throughout their school journey.

What sketchbooks should look like

- The back front page of the sketchbook will contain a sheet outlining the expectations of the sketchbook (**Appendix A**).
- Learning objectives should not be written at the top of the page but a reflection note made in green pen at the end of the lesson. This allows children to communicate what they have learnt from the lesson and not constraint them with a single objective. Outcomes of this may vary.
- The short date should be added in a short format at the top of the page.
- Sketchbooks should be individual and personal to each child. They should be a collection of ideas and feelings.
- Children add their name to the front of the sketchbook in their own style to encourage the use of personalisation.
- It is a place for children to practise, develop and refine their work. Mistakes should be expected and encouraged not be rubbed out or removed, but instead be seen as part of the learning process.
- Children should take pride in their sketchbooks but they do not have to be beautifully neat and tidy.
- It should be considered a working document and some pieces of work may appear messy or even chaotic. What may appear messy to us could be that child's best effort.
- Children should paint, chalk, oil pastel, collage and print directly into the sketchbooks unless a bigger canvas than A4 is required. If a final piece is required for display, then a photo of the final piece should be evidenced in their sketchbooks.
- Sketchbook content should be treated with respect. Teachers do not need to mark directly into their books (see 'Marking Sketchbooks' below). Children should be taught and encouraged to treat their own and other children's work with respect.
- Sketchbooks can be used as a place to collect:
 - Photographs
 - Vocabulary
 - Found objects
 - Annotations
 - Photocopies of art work
 - Pictures from magazines, cards, calendars etc.
 - Samples of fabric, textures and materials.
 - Poems or stories that may have been used to stimulate a response

- Any form of stimuli used to generate a response.
- Artist and artwork appreciation (facts and research)
- Children should carry out peer assessments of work using 2 stars and a wish using verbal feedback.
- Children evaluate the end of the unit upon completion of a final piece of work

Marking Sketchbooks

- Marking should not comment on how good the work is. Marking should be positive and constructive and link to the key skills/techniques being taught.
- Examples of effective marking in sketchbooks: “Great use of shading here, I like the way you’ve made the object look 3D”, “The colours you have used here are really effective.”
- Teachers do not need to mark directly into sketchbooks. They should use discussion to provide verbal feedback, or mark on a purple post it note and attach to work.
- Teachers do not have to mark every piece of art work in sketchbooks but should use their own judgements to decide if verbal or written feedback is appropriate.
- Each child should receive at least one piece of feedback in the form of a post it during a unit of work.

Teachers will also have a sketchbook to share their own explorations with the class, this is only to be used as an example and not an expectation of children’s outcomes.

Examples of sketchbook pages can be seen in **Appendix C**.

CROSS-CURRICULAR OPPORTUNITIES

Staff are encouraged to develop cross-curricular links with art and design and other subjects to provide a relevant and meaningful curriculum for pupils.

English

Art and design contributes significantly to the teaching of English in our school by actively promoting the skills of reading, writing, speaking and listening. Children are encouraged to ask and answer questions about the starting points for their work. They have the opportunity to compare ideas, methods and approaches in their own work and that of other children, and to say what they think and feel about them. This is also developed through art appreciation which allows them to research and present their findings to the rest of the class. They develop their writing by composing facts about artists, artworks and evaluation skills throughout a unit of work.

Mathematics

The teaching of art and design contributes to children’s mathematical understanding in a variety of ways. These include ratio (colour mixing), symmetry, reflection, shape, perspective, parallel, tessellation, angles, horizontal and vertical lines, geometrical patterns.

Personal, Social and Health Education (PSHE) and Citizenship

Art and design contributes to the teaching of elements of personal, social and health education and citizenship. The children discuss how they feel about their own work and the methods and approaches used by others. Art has strong links with well-being and encourages children to complete art and design activities to support this. They have the opportunity to meet and talk with artists and other talented adults whilst undertaking their work.

Spiritual, moral, social and cultural development (SMSC)

The teaching of art and design offers opportunities to support the social development of our children through the way we expect them to work with each other in lessons. Groupings allow children to work together and give them the chance to discuss their ideas and feelings about

their own work and the work of others. Their work in general helps them to develop a respect for the abilities of other children and encourages them to collaborate and co-operate across a range of activities and experiences. The children learn to respect and work with each other and with adults, thus developing a better understanding of themselves. They also develop an understanding of different times, cultures and religions through their work on famous artists, designers and craftspeople.

Computing

We use Computing to support art and design teaching when appropriate. Children use software to explore shape, colour and pattern in their work. Children collect visual information to help them develop their ideas by using iPads, and use digital media to record their observations. Children use the internet to research famous artists and artworks.

History

Children study the artwork of famous artists from the past and reflect on various time periods. Visual art recounts stories of our past, it gives an account of past events. Art history allows us to look back and understand how our civilisation evolved over the centuries.

ASSESSMENT

Assessment in art and design takes account of all aspects of pupils' learning and achievement. This includes, not only what pupils create, but also how they create it, what skills they acquire and what they know about the tools and materials they use. Assessment also takes account of what they know about the world of art and design which places their own work in the wider cultural context. Finished artwork is a measure of learning, but it's not the only one. We also look at process: how children develop ideas, solve problems, organise concepts, and make decisions. We assess how children process artwork: the way they analyse, evaluate and interpret works of art and culture.

- Observing children at work, individually, in pairs, in a group and in class during whole class teaching.
- Using differentiated, open-ended questions that require children to explain and unpick their understanding.
- Providing effective feedback verbally and positive praise through the use of post-its placed in sketchbooks.
- Sketchbook moderation and monitoring.
- Pupil voice asking the question 'What is art?' at the beginning of each school year. Further pupil voice to take place referring to units of work completed.
- Peer and self-assessment of work. Children evaluate at the end of the unit upon completion of a final piece of work (**Appendix B**).
- When using sketchbooks, children make a reflection using green pen at the end of the session to highlight what they have learnt. This is used in place of a written learning objective at the start of the lesson.

Art is also assessed using these 4 attainment areas as set out by the National Society for Education in Art and Design:

M – Making art

I – Ideas for art

K – Knowledge of art

E – Evaluating art

(These relate to the four areas of Blooms revised taxonomy of 2001 – skills, facts, ideas and evaluation)

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Lessons are planned around these 4 key ideas and support the evaluation and assessment of work.

‘Art assessment should never be a judgement passed from teacher to pupil, it should be positive guidance for improvement. Art assessment should promote and improve learning by providing children with an awareness of their personal development over time (the big picture) and how they have performed in a particular task. Creativity is a very anxious process that for most people is riddled with self-doubt. Assessment should not crush creativity but promote it, to inspire people to want to keep making art and understand that we are all trying to improve, that even so-called experts are rarely satisfied. Through good assessment we learn not to judge ourselves, but to enjoy the process, to relish the journey of creation.’ - Paul Carney, Access Art.

HEALTH AND SAFETY

We enable all pupils to have access to the full range of activities involved in learning art and design. Where children are to participate in activities outside the classroom, teachers should be aware of health and safety issues. Risk assessments are undertaken prior to activities, to ensure that they are safe and appropriate for all pupils. Before undertaking a field trip, teachers are encouraged to visit the proposed area of study and fill in a risk assessment form. Further information can be found in the Health and Safety and Wellbeing Procedures and Educational Visits Procedures. All materials and equipment used to support children in developing art and design skills will be checked thoroughly before use.

SAFEGUARDING AND CHILD PROTECTION

We seek to safeguard children and young people by:

- valuing them, listening to them and respecting them;
- adopting child protection guidelines through procedures and a code of conduct for staff and volunteers;
- recruiting staff and volunteers safely, ensuring all necessary checks are made;
- sharing information about child protection and good practice with children, parents, staff and volunteers;
- sharing information about concerns, with agencies who need to know, and involving parents and children appropriately;
- providing effective management for staff and volunteers through supervision, support and training.

See JTMAT Safeguarding and Child Protection Policy and Shobnall Primary & Nursery School Procedures for Safeguarding and Child Protection for further information.

MONITORING AND REVIEW

It is the responsibility of the art and design subject leader:

- supports colleagues in their teaching, by keeping informed about current developments in art and design and by providing a strategic lead and direction for this subject;
- to develop, implement and review an action plan for art and design;
- to monitor art and design throughout the school;
- to encourage staff to provide effective learning opportunities for all pupils;
- to develop valid activities, appropriate for children at different stages of development, which enable pupils to progress in the subject.

Monitoring of the standards of children’s work and of the quality of teaching in art and design is the responsibility of the art and design subject leader. The work of the subject leader also involves supporting colleagues in their teaching, being informed about current developments in the subject, and providing a strategic lead and direction for the subject in the school.

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This document will be reviewed at least every three years.

Appendix A – Inside front cover of sketchbooks

Welcome to my Sketchbook!

This is a place for me to be creative, expressive and explore my ideas.

In my sketchbook I will:

- be CREATIVE!
- express and explore my ideas and thoughts.
- annotate my work to show my ideas and thoughts
- experiment with different mediums and techniques.
- evaluate my work and the work of other artists.

So I have lots of space to express myself, I will fill a whole page with as many ideas and attempts at technique as I like.


To remind me of my journey so far, I will flick back through my book.

This is MY sketchbook, and grownups will NOT write on the pages.

I am an artist!




Appendix B - End of unit evaluations (Year 1 example)



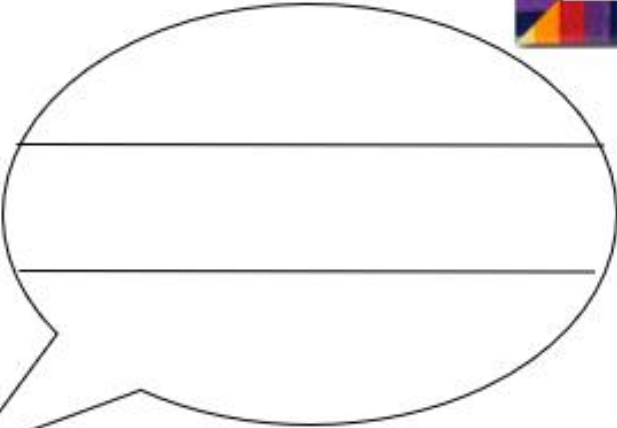
Date: _____

My reflection on:
Colour Splash

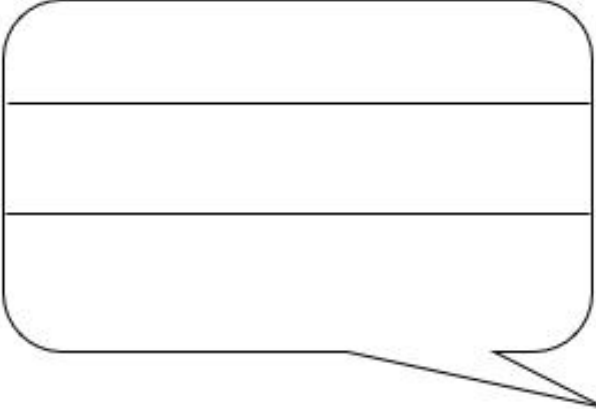
I word to describe my art...



Something I learned...


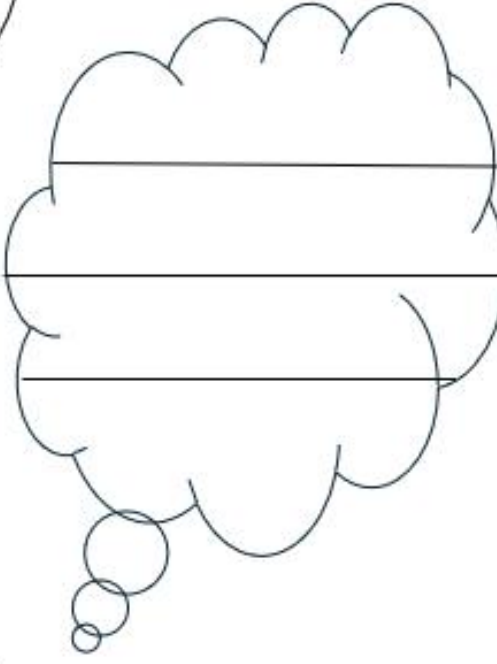


Something I like about my work...



My final piece

Something I would do differently next time...



SHOBNALL PRIMARY & NURSERY SCHOOL
 APPROACH TO THE TEACHING ART & DESIGN

Appendix C - Examples of sketchbook pages

