



# *Blue Gate Fields Junior School*

## **Art Policy**

### **Policy details:**

**Date of policy:** June 2018  
**Last updated:** January 2022, January 2023, January 2024  
**Date of next review:** January 2025

**Person (s) responsible for implementation and monitoring:**

**Sian Acreman (Head Teacher)**

**Signature (Chair of governors)**

**Signature (Head teacher)**

**Date:**

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At Blue Gate Fields Junior School, firstly we take a traditional pedagogical approach. This means acquiring the technical skills, vocabulary and greater knowledge to be able to absorb visual life, to look and be able to talk about what is seen; understanding that from this creativity will follow. We also follow and a contemporary approach: creativity is inherent and should be nurtured; all outcomes are valued; art is inclusive and pupils will cumulatively develop preferred ways of working to art and design education where we give the pupils the knowledge, skills and confidence to express their artistic thoughts and ideas creatively and imaginatively.

Working, in the main, through direct observation, we intend to deliver skills and knowledge through creative working, which makes connections, supports and enhances the wider curriculum and improves pupils' own personal development over time.

The basis of our art teaching is direct observation, with drawing as a foundation. We also use paint, printing, collage and clay to develop the children's skills and enjoyment, as well as their creativity, self-expression and confidence.

The pupils may be drawing household objects or plants on the table, or a person in front of them. Whatever the subject, they will be focusing on looking, assessing, comparing and revising as they go. The structure, volumes, spaces, scale, distance, textures and surfaces of those forms – in their surroundings – are all grappled with, consciously or not.

Vegetables have weight – they sit or rest on a surface in a certain way; they cast shadows, and shapes are created around them. A standing or seated figure leans or inclines; the weight is distributed in certain ways which affect the overall shape and dynamism of the whole figure. When drawing in the school playground, pupils assess relative distance and scale...they gain a sense of space, and of their own place within this familiar environment.

#### **We teach art because:**

- We want children to record from first-hand experience and from imagination, and to select their own ideas to use in their work
- We want children to develop creativity and imagination through a range of complex activities;
- We want children to improve their ability to control materials, tools and techniques;
- We want to nurture personal choice, inquisitiveness, visual language, creative growth and exploration.

#### **How do we plan and teach it?**

In art lessons, pupils observe their surroundings, themselves and others. By making drawings to represent familiar places, people and things they learn to make sense of the world around them. As they draw, they understand. They want to get it right, to refine – to represent what they see as well as they can. Teachers support children to talk about their work, to develop the language to be able articulate their thinking. Each child has his or her own style, as they have their own voice or way of walking. We do not teach 'style' – our job

is to encourage them to look, keep looking, and to show what they see with confidence and energy. Some opt for a linear style; others enjoy using tones to convey shadows and darker areas. They may work in delicate detail, or more boldly and simply. Others prefer to express themselves using three-dimensional materials such as clay, or recycled materials.

The children are encouraged to discuss their own, each other's and other artists' work, so they can describe and analyse it. This helps them to evaluate their own progress, to learn more about the subject and to discover some of the different ways that artists work. Thinking about the work of other artists is further encouraged through philosophical talk during See, Think Wonder reflections recorded in journals.

We recognise the fact that we have children of differing ability in all our classes, and so we provide suitable learning opportunities for all children by matching the challenge of the task to the ability of the child. We achieve this through a range of strategies:

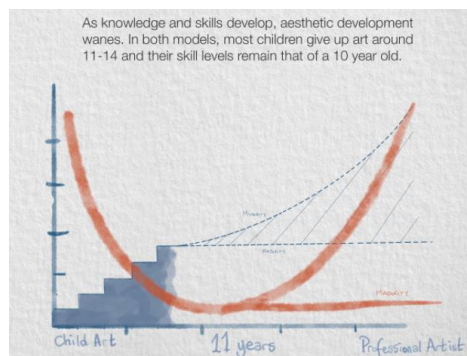
- Setting common tasks that are open-ended and can have a variety of responses
- Setting tasks of increasing difficulty where not all children complete all tasks
- Providing a range of challenges with different resources
- Using additional adults to support the work of individual children or small groups

Art planning is responsive to the cultural and environmental climate of the moment; the school endeavours to make full use of the opportunities that our locality and London can offer. It aims to chime with the wider school curriculum, yet not follow it without question when links feel tenuous. Its rationale makes it, by nature, changing and changeable although its roots are firmly in an understanding of what good arts education looks like and the learning objectives needed to achieve to attain this.

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### Progression in development

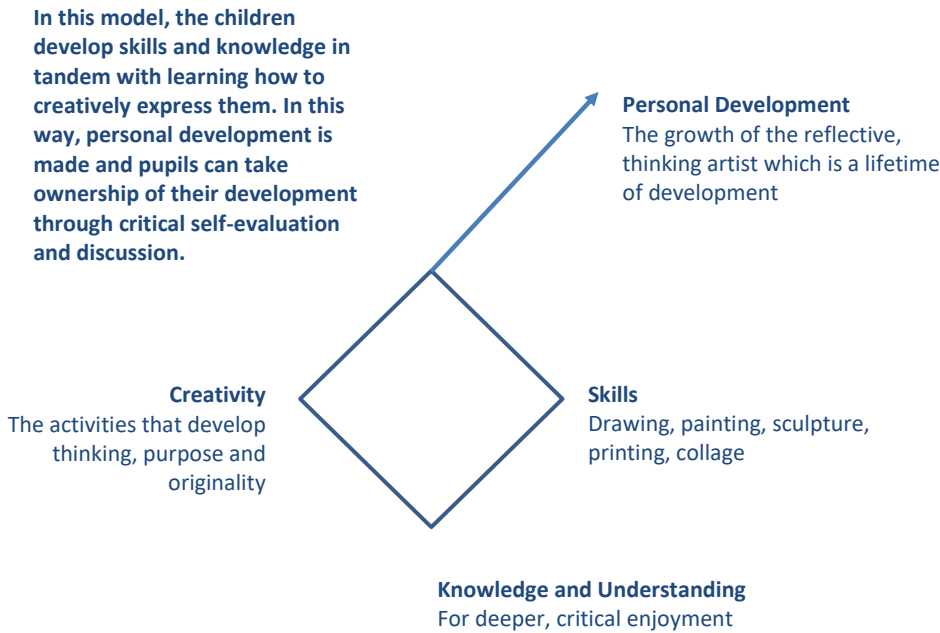
We understand that artistic development does not proceed in a linear fashion and does not necessarily involve improvement over time. The U-curve model (Davis, Gardner and Winner), tells us that from age 5 children aesthetic development can wane, with only a minority of children from age 11 gaining greater artistic capacity. We adopt Professor Anna Kindler's research (1990s and 2000s) which proposes a theory of artistic development in three parts:



1. Visual imagination and sensitivity – the ability to attend carefully and imaginatively to the natural and human made environment is foundational to creative performance
2. Understanding of the possibilities of pictorial medium/ technical proficiency

- cognitive discernment and artistic thinking to understand the deeper meaning behind the art

Paul Carney's model (www.paulcarney art.com) shows a clear model for progression in art:



### Art contribution to our vision, values and aims

Pupils are artists and learn through practising and developing the technical and creative skills of an artist. They are taking on the expert roles that will help them contribute in the future as local, national and global citizens. They are learning that their contributions are valued and celebrated. They are learning that a cultural education can lead to future employment where innovation and creativity will be key.

Our community is reflected in our Art curriculum, providing a mirror to show that they are valued. For example through the choice of artists (Rana Begum) and through the inclusive partnership we forge (Museum of London: Many East Ends Celebration)

The Golden Threads, in particular the understanding that talk for learning is an educational goal in its own right, underpin the teaching and learning in Art, allowing pupils to tackle complex and sophisticated concepts (Arts Council; Artsmark Award).

Critical thinking skills are actively developed in Art as pupils are exploring artworks, artistic interpretations for inspiration and creativity, and technical understanding. They also are forming their personal opinions, likes and dislikes, based on interactions with artworks – their own and that of working artists. Talk as a tool for challenging, evaluating and expressing thinking is explicitly taught.

**Blue Gate Fields Junior School**  
Mutual respect underpins all that we do.

**Our vision**  
Blue Gate Fields Junior School is a safe and kind learning environment where children enjoy limitless aspirations. Our children's wellbeing is always at the centre of our thinking.

**Our values**  
We value the kind, trusting partnerships we have with one another, our parents, carers and the community.

**Our aims**  
To strive for the highest standards of pupil attainment, both academically and personally, through high quality teaching and learning.

To raise everyone in our school community with the understanding needed to look after their bodies and minds, so that they can be physically and mentally healthy.

Pupils develop a world view that reflects the true diversity of modern Britain and the world we live in. Blue Gate Fields Junior School promotes diverse and accurate narratives. Pupils foster an understanding of the varied identities and experiences that encompass the global human experience. Our children are empowered to build a sense of responsibility, confidence and self belief in their ability to belong, and contribute to a fairer and more equal world – to invest in their communities as local, national and global citizens.

We value one another regardless of educational or physical need, race, gender, sex, religion or belief. We are all different and we all belong.

To encourage our children and staff to enjoy growth mindsets which counteract a fear of failure, develop resilience and hardworking attitudes, so that knowing and remembering more is a lifelong goal.

To support all of our school community to develop the critical thinking skills needed to thrive in our ever-changing world, offering access to the best and most current thinking.

To build a curriculum designed to address the vocabulary and experience gap that many of our pupils face. To enhance the cultural capital of our pupils by making the most of our city's vibrant offer.

To have the highest expectations for behaviour, understanding how we might impact others and our environment.

The Art curriculum has been designed in consultation with our team of expert art teachers and practitioners and bring a wide and diverse perspective to our curriculum.

We are promoting diverse narratives that help pupils build an understanding of varied identities through our choices of artworks, artists and subject matters, including who is portrayed in the art studied. We take full advantage of the ever-changing artistic landscape that London offers to make our teaching relevant and current in an ever changing world. We believe that the art experiences we offer have the power to strengthen communities and help children engage with and understand the world: collaboration with community facing organisations like the Museum of London are evidence of this.

Through art making and appreciation, our children are learning that this is a world they can belong to, engage with and contribute to within their communities. Confident participation in the arts will allow our children to be members of a curious, thriving, and healthy society.

The Art curriculum will help our young people find skills in shifting opinions, listening and understanding different ways of expressing thoughts and feelings. They experience mindful self-expression.

Pupils encounter carefully chosen second and in particular third tier vocabulary that will aid them greatly in their comprehension of new texts. It is carefully selected and explicitly taught in lessons.

Memorable experiences (trips) are planned for every year group to fill pupils' experience gaps, enhance their knowledge and develop their aspirations.

Respect and tolerance for the views and forms of expression of others is practised.

## Curriculum Framework

Art and design is a foundation subject in the National Curriculum. The learning set out in the National Curriculum for art is addressed in the teaching and learning of this subject.

### The Art Curriculum

Art is a learning tool for almost every area of the curriculum. Children who learn to look, learn to question, concentrate, to discover and understand.

	Year 3	Year 4	Year 5	Year 6
<b>landscape</b>	building and developing K.S. 1 learning	building and developing Year 3 learning	building and developing Year 3 + 4 learning	building and developing Year 3 + 4 + 5 learning
van Gogh, Seurat, Turner, Wallis, Eastley, Auerbach, Pasmore	drawing (pencil, pen, brushes, scissors etc.) colour mixing for effect and expression, opposites and contrast, technical applications Tony Cragg	drawing (pencil, pen, brushes, scissors etc.) colour mixing, identifying for effect + expression, opposites + contrast, technical applications; how secondary colours are made.	drawing (pencil, pen, brushes, scissors etc.) colour mixing and identifying for effect and expression, opposites and contrast, technical applications; understanding how secondary colours are made.	drawing (pencil, pen, brushes, scissors etc.) colour mixing and identifying for effect and expression, opposites and contrast, technical applications; understanding how secondary colours are made.
<b>portraiture + the human figure</b>	collage to apply understanding of texture and use of colour	collage to apply understanding of texture and use of colour	collage to apply understanding of texture and use of colour	collage to apply understanding of texture and use of colour
Picasso, Solomon, Dash, Gwen John, Kania, Freud, Dove, Alice Neal, Sonia Boyce, Edward Burna, Boyo Mhoadine (Algerian artist who started painting as a child and influenced Picasso)	printing by inscribing in polystyrene tiles/ using cut paper to build a relief image to then print from Britta Tasiantrou	printing by inscribing in polystyrene tiles/ using cut paper to build a relief image to then print from	printing by inscribing in polystyrene tiles/ using cut paper to build a relief image to then print from	printing by inscribing in polystyrene tiles/ using cut paper to build a relief image to then print from
<b>still life</b>	exploration of objects, materials, surfaces, pattern and textures as inspiration for artistic expression Giorgio Morandi	exploration of objects, materials, surfaces, pattern and textures as inspiration for artistic expression	exploration of objects, materials, surfaces, pattern and textures as inspiration for artistic expression	exploration of objects, materials, surfaces, pattern and textures as inspiration for artistic expression
	exploration of imagination in the creative process	exploration of imagination in the creative process	exploration of imagination in the creative process Bangladeshi sculptor <i>Navera Ahmed</i>	exploration of imagination in the creative process
Melendez, Sanchez-Cotan, Claess, de Heem, de Hoach – Spanish and Dutch 15 <sup>th</sup> /16 <sup>th</sup> century painters; Lager, Picasso, van Gogh, Morandi, Matisse, Caillebotte, Milroy	making more explicit links to the wider curriculum understanding that as well as being an important form of expression and an end in itself, the subject is the route to careers in architecture, fashion, graphic and product and digital design.	making more explicit links to the wider curriculum understanding that as well as being an important form of expression and an end in itself, the subject is the route to careers in architecture, fashion, graphic and product and digital design.	development of more analytical talk; children recognising the journeys and the struggles of artists as being similar to their own a celebration of the children recognising themselves as artists in their own right	making more explicit links to the wider curriculum understanding that as well as being an important form of expression and an end in itself, the subject is the route to careers in architecture, fashion, graphic and product and digital design. development of more analytical talk; children recognising the journeys and the struggles of artists as being similar to their own project based explorations of the boundaries between realism and abstraction a celebration of the children recognising themselves as artists in their own right
<b>ceramics</b>	play: what can you imagine with clay – landscapes, vessels, characters, buildings?			
	materials: liquid clay; wet soft clay	materials: liquid clay; wet soft clay; leather hard clay; dry clay; fired clay; glaze	materials: liquid clay; wet soft clay; leather hard clay; dry clay; fired clay; glaze; clay hardened in moulds	materials: liquid clay; wet soft clay; leather hard clay; dry clay; fired clay; glaze; clay hardened in moulds; white clay
	tools: wooden tools; extruders	tools: wooden tools; extruders; ruler; knife; pipette/slip trailer	tools: wooden tools; extruders; ruler; knife; pipette/slip trailer; plaster of Paris moulds; banding wheels	tools: wooden tools; extruders; ruler; knife; pipette/slip trailer; plaster of Paris moulds; banding wheels
	paint: slip; primary blocks	paint: slip; primary blocks; slip underglaze colours	paint: slip; primary blocks; slip underglaze colours; oxides; glaze; brush on glaze	paint: slip; primary blocks; slip underglaze colours; oxides; glaze; brush on glaze; abstract pattern imagery
	making: through play	making: following instruction for press moulding techniques + slip building	making: following instruction for press moulding technique; understanding and building a shape; character	making: refining the press mould technique
<b>sculpture</b>	collaborative cross-age range commission to create a large scale paper sculpture (papier-mâché, frame structures, shell structures) for the annual art exhibition			
<b>lesson examples</b>	Inscribed tin to make 3-D versions of observational drawings of precious Roman artefacts Bathing the baby; talk and exploration of the objects before drawing and collage	Overlapping observational paintings of a yellow, blue, and red fruit to understand how secondary colours are made.	Science topic: Gustav Holst – The Planets ‘Listen Think Wonder’ Children used charcoal to work on a very large scale in time to the music	Hunting for and making detailed drawings of structural shapes found around the building; Fans, screws, vents etc. Turning these shapes in to the basis for abstracted paintings. Understanding that much non-representational art has its roots in observational drawing from the day to day life around us Sonia Delaunay, the Futurists
<b>artists</b>	Artists are chosen to enable pupil reflection, observation and comparison. How have particular artists followed a creative journey of discovery? shown in italics and referenced in lesson examples			
<b>talk</b>	vocabulary development, art specific technical vocabulary, expressive talk to find meaning, evaluative talk	vocabulary development, art specific technical vocabulary, expressive talk to find meaning, evaluative talk and deepening of experience and understanding through explorative talk and analysis of the how and why e.g. ‘Listen, Think, Wonder’: Year 3 listen to a Carnival march and are encouraged to create spontaneous work in response to what they are hearing. Stencil and sponge paintings of Carnival by one of Brazil’s foremost modernists, Candido Portinari, alongside artist in residence / art teacher’s picture book depicting fantastical carnival processions. The project culminates in a collaborative procession encompassing drawing from each other in costume, stenciling and application of colour with non-traditional art materials such as sponges, feathers and fingers.		
<b>appreciation, analysis and evaluation</b>	‘See, Think, Wonder’ Journals for philosophical enquiry – exploration of art and artists through talk, reflection and response in child-owned journals	The Arts Council: art topic discussion forum, with topics chosen by the children, (e.g. portraits, abstraction, working from the imagination, optical illusion, light and shade, plants and flowers) ‘See, Think, Wonder’ Journals for philosophical enquiry – exploration of art and artists through talk, reflection and response in child-owned journals		
	educational visits: to deepen understanding, and provide rich cultural experiences through making the most of London’s galleries and museums and the rich local resources such as a Hawkhmoor church, Neo Classical town hall and 1930s propaganda mural on our own street.			

### Cross-Curricular Links

A solid grounding in art develops pupils' creative thinking, and can deepen their learning in other subjects of the curriculum, for instance literacy and history where art can be used very effectively. Art is used to deepen understanding, particularly during educational visits where opportunities to look, look and look again, making links with learning in the classroom can enhance and broaden understanding.

### How do we record, report and assess it?

#### Reporting

- Progress in art and design is discussed during parent meetings.
- Art and design is reported in writing to parents through the annual report.

#### Assessment

- We assess the children's work in art and design whilst observing them working during lessons.
- We make assessments through constructive dialogue and responsive teaching.
- Teachers judge the progress made by children against the learning objectives for their lessons. At the end of the year a summative comment is made for the annual report to parents.
- Ongoing assessment is based on the learning intentions for each lesson. Teacher are responsive to the assessments being made within the lesson. These diagnostic assessments are then used to inform our future planning.

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### How do we ensure that all children get full and equal access to this subject?

#### Children with special needs and disabilities

The school aims to provide equal access for all children to all areas of the curriculum and to work within an anti-racist and anti-sexist framework. Every effort is made to implement this equality of opportunity for every child regardless of sex, race or disability, in the classroom, playground and all communal areas.

When a child is identified as more talented in art, their talent will be fostered and opportunities to develop sought.

- All boys and girls are expected to take part in art.
- All boys and girls are expected to learn and develop new skills in art.
- During lesson time children will be expected to work as an individual, in pairs or groups. The groups and pairs may be mixed gender.