



St Elizabeth's Catholic Voluntary Academy

## Art and Design Policy

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### Our Mission Statement and Guiding Rationale

**“Be like Jesus. Be your best. Be Safe. Be Caring.”**

St. Elizabeth's Catholic Academy is a caring, Catholic school community, where we celebrate that everyone is made in the image and likeness of God. Here, individuals are helped to achieve their full potential, through experiences and opportunities that nurture the whole person. These experiences include high-quality teaching and learning and an Art and Design curriculum that not only allows children to learn the procedural knowledge and practical skills required to create artworks but to consider that every society throughout human history has been identified and defined by its artistic endeavors. Consequently, studying art and design helps us to understand our world today.

### Aims of the Policy

At St. Elizabeth's Catholic Academy, we are committed to high-quality teaching and learning in Art and Design to raise standards of achievement for all pupils. All staff and governors have been consulted in developing this policy, which summarises expectations and common working practices. The policy reflects what has been agreed in terms of approach and consistency and makes explicit the best practice in Art and Design 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. Elizabeth'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 and Design.

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, attain the highest personal achievements and enable them to be their best and fulfil their potential.
- Ensure children can develop as informed and insightful citizens of tomorrow, who understand the complexity of people's lives, the process of change, the diversity of societies and the relationships between different groups.
- Provide rich and varied contexts and experiences for pupils to acquire, develop and apply a broad range of knowledge, skills and understanding.

- Provide a 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, positive attitudes and a sense of identify from their study of Art and Design.
- 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 and Design Curriculum Intent Statement**

At St. Elizabeth's, we strive for our children to know and understand that art and design touches every aspect of their lives, and that art and design continuously reflects our own, and others, past and present heritage and culture. We recognise and value all children's perspective of the world around them.

We aim to provide a language rich curriculum that will inspire our children so that they can confidently articulate what they observe and experience in art and design (including expressing individual preferences in response to art). It is our ambition that children gain knowledge and an understanding of some of the many styles and periods within the history of art and design and to be able to ask perceptive questions, think critically and support their opinions using sources of evidence.

We aim for children to have acquired the essential characteristics of artists and designers:

- The ability to use visual language skillfully and convincingly (for example, line, shape, pattern, colour, texture, form) to express emotions, interpret observations, convey insights and accentuate their individuality.
- The ability to communicate fluently in visual and tactile form.
- The ability to draw confidently and adventurously from observation, memory and imagination.
- The ability to explore and invent marks, develop and deconstruct ideas and communicate perceptively and powerfully through purposeful drawing in 2D, 3D or digital media.
- An impressive knowledge and understanding of other artists, craftmakers and designers.
- The ability to think and act like creative practitioners by using their knowledge and understanding to inform, inspire and interpret ideas, observations and feelings.
- Independence, initiative and originality which they can use to develop their expression / interpretation of art and design.
- The ability to select and use materials, processes and techniques skillfully and inventively to realise intentions and capitalise on the unexpected.
- The ability to reflect on, analyse and critically evaluate their own work and that of others.
- A passion for and a commitment to the subject.

## Art and Design Curriculum Intent Model

1. **Curriculum drivers** shape our curriculum breadth in Art and Design. They are derived 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. Our curriculum drivers are **community, spirituality, culture, democracy** and **possibilities**.
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, created, designed and said by many generations of artists, designers, craft-makers, academics and scholars.
4. Our curriculum distinguishes between subject topics and 'Curriculum Themes'. Subject topics are the specific aspects of subjects that are studied.
5. **Curriculum Themes** 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 themes over and over and gradually build understanding of them. In art and design, these curriculum themes are: **Develop ideas** (Understanding how ideas develop through an artistic process); **Master Techniques** (Developing a skill set so that ideas may be communicated); **Take inspiration from the greats** (Learning from both the artistic process and techniques of great artists and artisans throughout history).
6. **Golden Threads:** 'Golden Threads' help students to relate each topic to previously studied topics and to form strong, meaningful schema. In art and design these golden threads include: **Media and Materials; Colour Theory; Effects; Techniques; Emotions; Visual Language; Process; Artists and Artisans; Styles and Periods**.
7. Cognitive science 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.
8. **Progression:** For each of the Curriculum Themes, learning is planned by year group, each of which includes the procedural and Golden Threads in each subject, giving pupils a way of expressing their understanding of the Curriculum.
9. **Cognitive Domains:** Within each year group, students gradually progress in their procedural fluency and semantic strength through three cognitive domains: **Remembering, Knowing** and **Reasoning**. The goal for students is to display sustained mastery at the 'Knowing' stage of understanding by the end of each phase (Key Stage 1, Lower Key Stage 2, Upper Key Stage 2) and for the most able to have a greater depth of understanding at the 'Reasoning' stage.
10. As part of our progression model, we use a different pedagogical style in each of the

cognitive domains of Remembering, Knowing and Reasoning. 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 Remembering domain and problem-based discovery in the Reasoning domain. This is called the reversal effect.

11. Our curriculum design is based on evidence from cognitive science; three main principles underpin it:
  - Learning is most effective with spaced repetition.
  - Retrieval of previously learned content is frequent and regular, which increases both storage and retrieval strength.
  - By revisiting Golden Threads, pupils are able to build a strong schema, and develop skills within Art and Design.
12. In addition to the three principles, we also understand that learning is invisible in the short-term and that sustained mastery takes time.
13. Our content is subject specific. We make intra-curricular links to strengthen schema.

### **Art and Design Curriculum Implementation: Planning and Teaching**

14. Our Art and Design curriculum has been structured to ensure that our children experience a wide range of media and practise different techniques for handling and applying said media, at least once in each key stage.
15. Revisits/retrieval practice from prior learning (both in year and from previous lessons) are built into all Art and Design lessons in order to maintain, embed and deepen learning through opportunities to apply priory learning.
16. The planning and teaching of Art and Design is organised by Key Stage and year groups into subject topics or units. Children study topics that cover a diverse range of styles and periods. Within each art and design topic, our children will learn of significant artists/designers/craftspeople and or of art/design from a specific period in world history. In EYFS, children work towards their 'Expressive Arts and Design – Creating with Materials' ELG and will experience art and design primarily through themed topics.
17. A number of 'Golden Threads' are identified for each of the subject topics to focus teaching and learning and build schema. These common themes are: Media and Materials; Colour Theory; Effects; Techniques; Emotions; Visual Language; Process; Artists and Artisans; 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 Design and helps determine the kind of tasks the children undertake. 'Remembering' tasks may be driven by words such as: list, identify, describe or label. Tasks focusing on 'Knowing' or 'Reasoning' and, therefore, applying knowledge may be driven by words such as: compare and contrast, explain, justify, investigate. Tier three vocabulary used in each subject topic is that which is specific to that aspect of the topic. For instance, when learning about Albrecht Durer as part of 'The Art of Anatomy' topic, words such as foreshortening, etching, engraving, chisel, gouges, and brayer are specific to the topic being studied at that time.
19. The topics taught in Art and Design across the school can be found in the Art and Design section of our website within the 'Progression in Art and Design' document and the 'Knowledge Map' document. Within each subject topic, pupils are provided with opportunity to reflect upon questions of social justice, based on the principles of

Catholic Social Teaching and their learning in Art and Design. For example, under the CST strand 'Family and community' (How society is organised – socially, legally, politically), when learning about sculpture, children will consider what part public works of art play in our communities? They will consider whether sculptures or murals enhance the locality or are representative or inclusive of society at this time. Children will be led to consider the experiences of others in our world today and, as such, will be encouraged to be informed and insightful citizens of tomorrow, who can appreciate and learn from the visual arts and design all around them.

### **Art and Design Curriculum 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 observe the practices taking place to determine whether they are appropriate, related to our goals and likely to produce results in the long term.

We assess understanding of the composite knowledge using the children's work in books, their contributions to discussions and through revisits away from the point of learning.

Assessment is recorded on INSIGHT, where teachers make a 1-4 judgement (in line with the Assessment and Feedback policy and Trust Assessment Framework).

Lesson observations, learning walks, book scrutiny and pupils voice activities are used to support the moderation of children's work and assessment data. This supports leaders to monitor pedagogical choices match expectations for curriculum breadth and depth.

### **Art and Design Subject Leader**

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

- Taking the lead in policy development
- Quality assuring Art and Design knowledge organisers, resources and planning throughout the school
- Supporting colleagues in their development and implementation of Art and Design knowledge organisers, resources and planning, and in assessment and record-keeping activities
- Monitoring progress in Art and Design and advising the Senior Leadership Team on action required
- Taking responsibility for the purchase and organisation of central resources for teaching and learning in Art and Design
- Using non-contact time to support colleagues
- Keeping up-to-date through research and continuing professional development.

## **Organisation**

The learning environment in Art and Design 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. attainment, mixed attainment, friendship, etc)
- One-to-one teaching
- Conferencing
- Collaborative learning in pairs or groups
- Independent learning

All areas of the learning environment will be planned for, including, where appropriate, the outside areas, in order to ensure opportunities for a range of activities, which will develop appropriate knowledge, skills and understanding.

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

- Resources are made available for the study of Art and Design and to promote further interest.
- Labels and posters should be used wherever possible/appropriate and reflect the inclusive nature of the school.
- Children will be involved in the maintenance and care of generic Art and Design equipment and resources.
- Classrooms provide a stimulating and purposeful learning environment, including thought-provoking and stimulating displays to include children's work, tier three vocabulary and helpful resources that document the learning journey through the specific art and design topic in question.

## **Adaptations and Scaffolding**

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 adapt the curriculum according to individual needs through:

- Pace
- Challenge
- Mastery
- Content
- Task
- Relevance
- Resources
- Extension
- Autonomy
- Teacher/adult support

Adapted tasks will be detailed in planning and evident within lessons. All groups of pupils have access to quality-first teaching, through the five key principles:

- Flexible grouping
- Cognitive and metacognitive strategies
- Explicit instruction
- Using technology to support
- Scaffolding

Extra support is given in the classroom by teaching assistants. Additionally, advice is sought from relevant external support agencies when and where the need demands it. (See Special Educational Needs Policy)

### **Assessment, Recording and Reporting**

Regular formative assessments are made of pupils' work and responses in Art and Design 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 each area of the curriculum, determining what each child has learned and what should be the next stage in his/her learning. Live marking and feedback is given in all Art and Design lessons and feedback sessions are used to review the previous lesson's learning. Pupils respond to feedback and address misconceptions using purple pen (where this is written work). All results and information from assessments are analysed and used to inform future planning. (See Assessment, Marking and Feedback Policy)