

ST. BEDE'S CATHOLIC JUNIOR SCHOOL

celebrates life and learning

ART AND DESIGN SUBJECT POLICY

MISSION STATEMENT

St. Bede, patron of our school, wrote:

"It was always my delight to learn and to teach".

We are a celebrating community, living the Gospel Values, committed to educating children in the light of the Catholic Faith.

We journey together so that we

"Might have life - life in all its fullness".

John 10:10

RATIONALE

Art, craft and design reflects and shapes our history, and contributes to the culture, creativity and wealth of our nation. Through their experiences of art, craft and design, children are able to explore both the natural and constructed world. The study of art and design enables children to appreciate and interpret what they observe, express what they think and feel in a creative way, experiment, invent and produce aesthetic responses to the visual and tactile qualities of that world. Art and design not only provides a wealth of opportunities for each child to fulfil his/her fundamental human need to explore and make sense of the world but also offers a dynamic form of communication as no other subject can. It is both intellectually challenging and creatively demanding. Explicit learning about both the history and practicalities of art and design provides pupils with a vitally important visual language and develops critical thinking skills that can be extended within and beyond the wider curriculum.

The curriculum at St Bede's Catholic Junior School is underpinned by our faith in the Gospel values and Catholic Social Teaching. As such, we agree that artists, designers, architects and craft makers of every discipline 'are the custodians of beauty, heralds and witnesses of hope for humanity.' (Pope Francis, 2016).

AIMS

At St Bede's, we want all children to enjoy studying an engaging, empowering, inspiring and challenging art and design curriculum that develops their understanding of life, culture and values in the twenty-first century. We aim for children to:

- see themselves as artists and experience the pleasure of creating art irrespective of ability.
- express their feelings and explore their ideas through imaginative and creative two- and three-dimensional work, leading to a better understanding of themselves and their environment.
- produce work for a variety of purposes and audiences.
- develop skills and become competent in using a range of materials and techniques.
- develop observational skills, manipulative skills and an aesthetic awareness of the world around them.
- develop appreciation and evaluate the work of artists from their own and other cultures.
- develop a responsible attitude towards using and taking care of tools and materials.
- recognise the many purposes of art and design in the community and throughout history: representing nature, expressing feelings, embodying beauty and preserving or criticising social norms.

INTENT

CURRICULUM INTENTIONS

The curriculum intent for Art and Design at St. Bede's is linked to that set out by the National Curriculum but also takes account of our school's unique environment, its Catholic ethos and the importance of Art and Design in supporting our pupils' social, moral, spiritual and cultural development. Major art forms include painting, sculpture, drawing and printmaking: these form the basis of our curriculum though pupils also have the opportunity to work using collage, textiles, ceramics and digital media as precursors to their work in secondary school and beyond. In addition to the **practical knowledge** of how to create art, craft and design, pupils at St. Bede's also build a **theoretical knowledge** of the tools, materials and history of art, craft and design and acquire **disciplinary knowledge** of the ways in which art can be described, judged, valued and evaluated.

Our Art and Design curriculum is **knowledge-rich**. By the end of KS2, we will have supported our pupils to:

- Develop fundamental drawing skills and build proficiency and control in drawing, painting, sculpture, printmaking and other art and design mediums.
- Gain practical experience in collecting, selecting and using relevant inspiration, resources and materials.
- Experiment with different artistic techniques and media as an integral part of the process of creating their own work.
- Think and respond critically to their own, others' and great works of art using the language of art, craft and design.

Our Art and Design curriculum is also **humanity-rich**. By the end of KS2, we will have supported our pupils to:

- Record from their own experiences, observation, memory, emotion and imagination.

- Recognise the relevance, purpose and impact of art and design in the wider world, by using local and world contexts to frame learning.
- Gain social awareness of local and world issues by learning about great and current artists, styles and movements, understanding how these shape local, national and world history, and might inspire their own work.
- Recognise how the intentions of artists and the purpose of a piece of art, together with the time and place in which they are made, all have an effect on the finished work of art.
- See Art and Design as an opportunity for personal expression and begin to develop a personal style, explaining their own artistic influences.
- Look at their own work (and the work of others), evaluate it in the light of the original intentions, adapt and, if necessary, look for ways to improve or develop it.
- Understand how art can be a means by which to participate in change, engage with the community and develop wisdom – the coming together of key knowledge, artistic skills and social awareness.

Performance indicators

The following performance indicators developed from those produced by the National Society for Education in Art and Design (NSEAD) provide further clarity on what pupils should know and be able to do by the end of LKS2 and UKS2.

Skills

Children have a good grasp of a range of artistic techniques following experimentation. They can draw effectively and accurately using different media. Older pupils in particular demonstrate an awareness of scale, proportion, perspective and composition. Children produce a range of creative work that showcases specific skills in drawing, painting, sculpture or other techniques. They have a skills base that enables them to invent and problem-solve.

By the end of Year 4, children should:

- regularly reflect on their own work and use comparisons with the work of others (pupils and artists) to identify how to improve.
- be able to demonstrate, how tools they have chosen to work with, should be used effectively and with safety.
- use taught drawing skills to show light and dark, perspective, texture, pattern, proportion and shape.
- be able to work on some different scales.
- mix some paint colours effectively.
- use a range of collage techniques to create images and represent textures effectively.

By the end of Year 6, children should:

- independently take action to refine their technical and craft skills in order to improve their mastery of materials and techniques.
- independently select and effectively use relevant processes in order to create successful and finished work.

- provide a reasoned evaluation of both their own and professionals' work which takes account of the starting points, intentions and context behind the work.
- use taught and experimented drawing skills to work from a variety of sources, make close observations and select suitable styles of drawing.
- be able to work on a range of scales and surfaces.
- mix paint confidently and combine or match colours to create atmosphere.
- use collage as a means of recording research and extending work from initial ideas.

Knowledge and understanding

Children can use artistic language that is appropriate for their age to evaluate and analyse work. They can name some great artists, craft makers, designers and movements. Older pupils in particular understand the historical or cultural relevance of some art forms. Most children can articulate how the work of studied artists can inspire their own work. Children understand the relevance and purpose of art and design in the wider world.

By the end of Year 4, children should know:

- about the nature and quality of some different materials.
- about and describe some of the key ideas, techniques and working practices of a variety of artists, crafts makers, architects and designers that they have studied.

By the end of Year 4, children should understand:

- how to apply the technical skills they are learning to improve the quality of their work (e.g. in painting, using different brushes for different purposes).
- the vocabulary of colour: hue, tint, tone, shade, primary, secondary, tertiary; and how to discuss their own and others' artwork using some language linked to line, shape, texture and pattern.

By the end of Year 6, children should know:

- about the nature and quality of a range of materials
- how to describe, interpret and explain the work, ideas and working practices of some significant artists, craftspeople, designers and architects taking account of the influence of the different historical, cultural and social contexts in which they worked.

By the end of Year 6, children should understand:

- technical vocabulary and techniques for modifying the qualities of different materials and processes.
- the vocabulary listed above, plus: warm, cool, monochrome, complementary, harmonious, neutral; and use further language linked to line, shape, texture, pattern, composition and style.

Style

Children record their own ideas and experiences in a way that works for them. They can work in different styles and develop a personal style of working. They can articulate their preferred methods and materials.

By the end of Year 4, children should:

- select and use relevant resources and references to develop their ideas.
- use sketchbooks, and drawing, purposefully to improve understanding, inform ideas and plan for an outcome.
- have drawn inspiration from a small range of sources to produce own work.

By the end of Year 6, children should:

- independently develop a range of ideas which show curiosity, imagination and originality.
- systematically investigate, research and test ideas and plans using sketchbooks and other appropriate approaches.
- have developed a personal style of working, drawing upon ideas from other artists.

IMPLEMENTATION

TEACHING INTENTIONS

In addition to curriculum intentions, Art and Design at St Bede's is delivered according to a set of **teaching and learning intentions**:

- Art and design is taught rigorously across the school.
- High expectations are set with regards to pupils' attitudes, presentation and outcomes in all parts of the art and design process.
- Teachers demonstrate sufficient subject knowledge to deliver lessons to a high standard, particularly in the modelling of artistic language and providing of feedback: they develop a common classroom language for discussing, comparing and contrasting artwork.
- Partnerships are built with parents and carers and the wider artistic community to influence and build upon learning in school.
- Achievement and progress in Art and Design is celebrated within and beyond the classroom.
- Differentiation is flexible and not driven by perceived ability or prior attainment in other subjects. Next steps and support are provided based on subject-specific assessment.
- Teachers monitor learning but children can also self- and peer-assess their own work to promote ownership.





PLANNING AND ORGANISATION OF TEACHING AND LEARNING

Progressive planning and organisation of learning enables pupils to deepen subject knowledge, refine key artistic skills and develop genre- or form-specific skills. Long-term planning demonstrates a sequence of increasingly challenging activities which contribute to pupils' developing visual literacy - the ability to describe, interpret and make meaning from information presented in works of visual art.

Art and Design is taught discretely but thematic links may be made to other curriculum subjects where this is meaningful. Topics and themes are organised to allow pupils to be exposed to artwork that poses moral questions (e.g. Y4 graffiti), reflects spiritual themes (e.g. Y5 stained glass – Marc Chagall), demonstrates

social/world agendas (e.g. Y3 oceans) and teaches them about cultural and religious similarities and differences (e.g. Y6 Japanese art, Y5 Native American art, Y5 Islamic stained glass).

Clear, focused objectives are outlined in long-term planning. Teachers deliver units of work, which are developed from long-term planning and knowledge organisers produced by the subject leader. Here is an example of one long-term plan for Year 6:

| <h1>Japanese Art Knowledge Organiser</h1> | |
|---|--|
| Year 6 Art and Design Key Objectives (WALT) | Artist Study Hokusai Katsushika (1760 - 1849) Utagawa Kuniyoshi (1798 - 1861) |
| Draw from a variety of sources. |   |
| Develop an awareness of composition (focal points), scale and proportion in drawings and paintings. | Study Knowledge |
| Select a style of drawing suitable for the work from a growing bank of styles. | <p>This topic is all about Japanese art and culture. Through research, you will learn about different forms of Japanese art - some traditional and some contemporary - and their relationship to the world today. After exploring the features of the Nihonga period, you will learn how to create a focal point in a composition and produce your own Japanese landscape paintings. By looking at the work of Hokusai Katsushika, you will become more familiar with the woodblock printmaking process and will work towards creating your own prints on fabric, which tell the story of a volcanic eruption. You will also learn about storytelling through art by looking at the work of Utagawa Kuniyoshi, exploring how these works led to the development of modern manga and anime.</p> <p><u>By the end of this topic you should know and remember:</u></p> <p>Some forms of Japanese art include woodblock printing; ink drawing; origami; manga; printing and calligraphy. A focal point can be created in a piece of art through contrast, isolation, placement, convergence and the unusual. Hokusai is best known for creating the woodblock print series 'Thirty-six Views of Mount Fuji' and is especially famous for his iconic print, 'The Great Wave off Kanagawa'. Hokusai had a long career, but he produced most of his important work after age 60. Hokusai created the 'Thirty-six Views' as part of a personal obsession with Mount Fuji. (Mount Fuji has traditionally been linked with eternal life.)</p> <p>Each piece of Hokusai's and Kuniyoshi's work was created using the traditional woodblock printing method called <i>ukiyo-e</i>.</p> <p>Ukiyo-e is a type of Japanese woodblock prints. They were produced between the 17th and the 20th centuries, and showed landscapes, tales from history and the theatre.</p> <p>Ukiyo-e were cheap because they could be mass-produced. They were made for mainly businessmen, who were generally not rich enough to pay for an original painting.</p> |
| Create printing blocks by simplifying an initial sketch book idea. | Key Places Mount Fuji (Japan) |
| Use a press printing method with a range of materials, using tools safely. |  |
| Create prints with up to three overlays. | Suggested books The Great Wave: A children's book inspired by Hokusai (by Varonique Massenet and Bruno Pilorget) |
| Print onto different materials and surfaces, including fabric. |  |
| Work into prints with a range of media. | |
| Apply some decoration using needle and thread e.g. buttons, sequins. | |
| Use a number of different stitches creatively to produce different patterns. | |
| Give details (including own sketches) about the style of some notable artists, showing understanding of their cultural and historical significance. | |
| Comment on artworks with a fluent grasp of visual language. | |

| <h1>Japanese Art Knowledge Organiser</h1> | | |
|--|---|---|
| Practical Knowledge | Theoretical Knowledge | Disciplinary Knowledge |
| Pupils' knowledge of how to create art, craft and design, and make choices based on what they know about the limits and possibilities of materials and media | Pupils' knowledge of the tools, materials and history of art, craft and design, and the way themes and influences have existed over time and in different places | Pupils' knowledge of the kinds of questions that artists, critics and scholars ask, and the ways in which art can be described, judged, valued and evaluated |
| <ul style="list-style-type: none"> Observing and drawing from a variety of sources, selecting a style that is suitable for the work Use of a wider range of drawing implements beyond the pencil and pen, including applying ink with a brush, stick or string pull Awareness of composition (focal points), scale and proportion in drawings and paintings Creation of printing blocks by simplifying an initial sketch book idea Use of a press printing method, using tools safely Creation of prints with up to three overlays that embody the characteristics of ukiyo-e Printing onto different materials and surfaces, including fabric, and working into prints with a range of media Application of decoration using needle and thread e.g. stitching, buttons, sequins | <ul style="list-style-type: none"> The range and diversity of traditional Japanese art and the symbols used within it <i>Japan is a place full of history and tradition that is blended into modern life. Japanese art is extremely varied: there are numerous different forms, some of which are very traditional and others that are more contemporary/modern. Examples of types of Japanese art include calligraphy, manga, ink drawing, woodblock printing and origami. These traditional symbols are still seen in Japan even today: Kotohiki (carp), cherry blossom trees, lanterns, cicadas, torii gates.</i> Features of art produced in the Japanese Nihonga period, including the modulation of ink tones and the presence or absence of outlines, and how these distinguished it from Western art of a similar time The characteristics of Japanese ukiyo-e prints: flat planes of colour or pattern and strong line Why ukiyo-e was so popular in Japan <i>While they are now highly valuable, ukiyo-e were once very cheap because they could be mass-produced. They were made for mainly businessmen, who were generally not rich enough to pay for an original painting.</i> How Hokusai was inspired by a personal obsession with Mount Fuji and how his work depicts life in Japan in the 18th-19th centuries <i>Hokusai is best known for creating the woodblock print series 'Thirty-six Views of Mount Fuji' and is especially famous for his iconic print, 'The Great Wave off Kanagawa'. Hokusai had a long career, but he produced most of his important work after age 60. Hokusai created the 'Thirty-six Views' as part of a personal obsession with Mount Fuji, for it has traditionally been linked with eternal life.</i> How traditional Japanese art forms from as far back as the twelfth century, and the later work of Utagawa Kuniyoshi which depicted samurai warriors and heroes, developed into the modern manga and anime we see today | <ul style="list-style-type: none"> How art finds its way into popular culture (Why are some artworks, like Hokusai's Great Wave, seen everywhere?) <i>Like Davinci's Mona Lisa, John Pasche's Rolling Stone tongue, and Andy Warhol's Soup Cans, The Great Wave of Kanagawa by Katsushika Hokusai is a painting that has far surpassed the title of a mere 'artwork'. Since it's creation, somewhere between 1830 and 1836, it has emerged across many different facets of popular culture resulting in thousands of parody images in the form of murals, fashion, stickers, and more. There are many reasons why critics say it became so popular, from the fact that Hokusai was regarded as the 'best' Japanese printmaker to the way the piece resonates with viewers through the themes it depicts - including the significance of natural disasters in Japan.</i> Formulation of a response to the statement, "The value of art cannot be measured by money alone." <i>Pupils can start to consider whether art that can be mass-produced cheaply is as valuable as one-of-a-kind pieces which take years to paint or sculpt and are valued in the millions.</i> |

Medium-term plans are written by class teachers or year group partners but include the following features: observational work and clear teaching of drawing (or other artistic) skills; critical study of an artist, style or movement; experimentation and design; and production of own work. Key vocabulary lists are provided to support pupils in responding critically to questioning surrounding the work of artists, their own or others work.

The curriculum is delivered throughout a half term or in blocks (using ‘enrichment weeks’) depending on teacher preference. While topics are clearly planned and organised, the art and design curriculum at St. Bede’s is also responsive to current affairs, school priorities and participation in annual projects. Where appropriate, whole-school themes are planned, spanning a day or a week and linking to world issues or current events (for example Armistice Day, anti-bullying, World Art Day, conservation and so on). Here, class teachers may decide to use art and design as a means to develop or convey pupils’ understanding of these issues.

Artwork is displayed regularly within classrooms and around school to celebrate progress and achievement. Work is also exhibited for parents, carers and members of the community to view during the school’s Arts Festival and through publication on the school website and/or social media platforms.

Events and Extra-curricular opportunities

Expert visitors, or ‘artists in residence’, are invited to work with pupils on specific projects. Community and family links are built through organised events (e.g. the Big Art Day, Arts Festival and the school’s membership of the Halton Primary Arts Network). Extra-curricular art clubs are planned and delivered by school staff. In-school design competitions are held for all pupils and some pupils are given opportunities to enter local, national and international competitions outside of school (e.g. Year 5 ‘Dot Art’).

Educational Visits

Educational visits are planned to take advantage of the contributions the local community can make to Art and Design (e.g. visit to the Walker Art Gallery). Teachers are encouraged to plan for learning outside the classroom; including using the school grounds or other features in the locality (e.g. St Bede’s church). Where appropriate, sketchbooks are used to record or respond to experiences on educational and residential visits.

DELIVERY OF LESSONS

Within lessons, new processes, skills and techniques are modelled by the teacher. Questioning is used to promote critical thinking amongst pupils when looking closely at the work of famous artists or their own work or when experimenting with a new technique or material. Differentiation and challenge are given by level of support, availability of materials and outcome.

Children use drawing (and other artistic) skills taught explicitly within art and design to enhance or demonstrate learning in other subjects (e.g. recording research or observations in history, geography or science lessons; creating annotated designs in DT; responding to a text or illustration in English lessons; or interpreting religious artwork in RE lessons).

RESOURCES

Individual sketchbooks are used in recording most artwork, with the exception of some final outcomes or display work. Sketchbooks are carried through the school to enable progression and continuation in the development of a personal style. These are replaced every two years (or when full).

Each classroom has either its own resource area or access to a shared resource area with the use of a sink, water and storage for basic art equipment. Class teachers (or year group partners) have a supply of basic equipment for use in the classroom however the majority of the art resources (and more specialist tools) are stored in Classroom 10. Additional paper is stored in the whole school store, located in the school library.

Resources are audited and restocked annually by the subject leader; however teachers may request to order additional materials throughout the year if necessary.

ASSESSMENT

Our Art and Design curriculum has an ambition for high achievement amongst all pupils. Children should make progress and attain in line with or better than national expectations for the subject and attainment in other foundation subjects within the school.

Formative assessment, including self- and peer-assessment, takes place regularly within art and design lessons, and teachers use this to support, secure and stretch learning accordingly. Children are encouraged to critically reflect on their own and others' work through mini-plenaries and 'class gallery' activities. Verbal feedback and questioning allow teachers to offer critique, in-the-moment support and next steps. Teachers may use 'Austin's butterfly' approaches to enable pupils to revisit and refine their artwork.

The following guidance is provided to teachers in order to guide them in **supporting** any pupils who are under-performing, **securing** the progress of those working at the expected level and **stretching** those who are working at greater depth:

| Support pupils who are working towards the expected standard by... | Secure learning for pupils who are working at the expected standard by... | Stretch and challenge pupils who are working at greater depth by... |
|--|---|--|
| <ul style="list-style-type: none"> • offering further targeted support/intervention to improve fine motor control and mastery of key drawing, painting, joining (etc) skills. • planning 'Austin's butterfly' activities – using peer support and feedback to improve work, and encouraging pupils to move away from requiring teacher support. • developing pupils' knowledge of the properties and uses of artistic materials by asking 'choice' questions (e.g. <i>Which paintbrush will be best for this section? Should I use a glue stick, PVA glue or hot glue to join these materials? etc.</i>) • using mini-plenary type evaluations during projects to remind pupils to refer back to preparatory work. | <ul style="list-style-type: none"> • exposing pupils to further/alternative artistic styles to promote evolution of child's own 'style'. • planning further opportunities for pupils to experiment with materials or techniques. (<i>Use 'What if...?' or 'How might...?' questions to develop this e.g. What if we layered these materials? How might we achieve a similar effect with these materials?)</i> • continuing to model appropriate use of artistic vocabulary. • using 'Austin's butterfly' activities (peer feedback) to improve 'finishing' ability. | <ul style="list-style-type: none"> • allowing pupils further choice when deciding how to 'respond' to a stimulus or theme. • providing a wide range of materials for pupils to select from and experiment with • asking questions to encourage pupils to justify their artistic choices (e.g. <i>Why did you...? How did you create this effect? What inspiration did you take from...?)</i> • encouraging complete ownership over sketchbooks – freedom in layout, organisation etc. • continuing to praise and encourage accurate use of artistic vocabulary. |

Children are more formally assessed every term (or at the end of a unit of work) and class data about pupils working towards, working at and working above the expected standard are reported to the subject leader. The most effective forms of assessment are those that check whether pupils have learned components of the curriculum **by aggregating insights from a range of sources**. Teachers' assessments in art and design, therefore, are based on performance in lessons (which includes dialogue between the teacher and pupil(s) and observation of pupils' use of techniques and materials), final project outcomes and scrutiny of sketchbooks against assessment criteria. Guidance about such assessment is provided by the subject leader and termly subject scrutiny allows for work to be moderated. To further aid teachers in assessing pupils' retention of core knowledge, pupils complete short termly 'quizzes' through which their recall of key content is evaluated.

Reporting of assessment outcomes to parents/carers is achieved through parent/teacher meetings and through an annual written report.

INCLUSION AND EQUAL OPPORTUNITIES

St. Bede's Catholic Junior School is committed to equality of opportunity in all aspects of school life. Through careful planning, the art and design curriculum is made accessible to all pupils and lessons are taught in line with the school's Equality and Inclusion Policy. Children have access to every activity regardless of difference. The use and study of art work from a variety of cultures, western and non-western, provides excellent opportunities to help children develop an awareness and understanding of the issues of different abilities, race, gender, culture and religion, thereby helping them to overcome stereotyped images and bias.

Children with special educational needs and disabilities are provided with appropriately challenging work in art. Children are viewed as individuals, bringing their own ideas and experience to art and design. By its very nature, the art and design curriculum caters for all needs, at whatever level. All children are offered suitable and challenging tasks and are encouraged to develop the necessary skills in art and design with extra support where needed. Art and design can provide a wonderful form of expression for children with additional requirements and can be a means of helping them to develop confidence in what they do. Art and design offers opportunities where these children may excel.

Some children, however, might find access to the subject challenging due to specific sensory impairment, motor control, cognitive limitations, limited personal experiences, language or behavioural difficulties, or a combination of these. Teachers refer to the school's SENDCo for guidance if/as necessary. Craft opportunities provided as part of the nurture curriculum offer further experience and support for pupils with specific barriers to learning in art and design.

REMOTE LEARNING

Art and design opportunities offer potential respite from the intensity and tedium that remote education may bring for some children, who must adapt to the challenges of self-study and largely screen-based learning. Nonetheless, the teaching of art and design remotely poses some challenges, namely the availability of tools, equipment and resources outside of school. Although many children will have access to drawing and painting materials, this cannot be assumed of all pupils. Similarly, resources for more specialist teaching and learning (e.g. printmaking, sculpture and textiles) will not be readily available to the vast majority of

learners. For this reason, the planning and organisation of remote learning in art and design may vary from long- and medium-term planning.

In remote lessons, teachers may provide step-by-step modelling of tasks through photographs, audio or video instructional recordings or direct children to online content (e.g. videos, gallery websites) in order to demonstrate processes, techniques and outcomes. Feedback may be given individually but is more likely to be shared through 'class galleries' to celebrate children's efforts and encourage peer assessment. Whole school art and design challenges may be set by the subject leader to further engagement in art and design during this period.

HEALTH AND SAFETY

We consider safety to be an integral part of all our teaching activities in art and design. When working with equipment and materials in practical activities and in different environments, including those that are unfamiliar, pupils are taught:

- about hazards, risks and risk control;
- to recognise hazards, assess consequent risks and take steps to control the risks to themselves and others;
- to manage their environment to ensure the health and safety of themselves and others;
- to explain the steps they take to control risks;
- when to seek adult supervision (e.g. in use of craft knives, glue guns, wire cutters).

CONTINUOUS PROFESSIONAL DEVELOPMENT

Individual staff may seek advice or professional development where necessary. This could be in the form of using the CPD library, working with a visiting artist, requesting time to observe other staff members or requesting to attend a course. The subject adviser shares whole school CPD opportunities via email or in staff meeting time. Teachers are encouraged to make use of resources supplied by outside agencies such as Dot Art or AccessArt to develop their professional understanding of art and design subject knowledge and pedagogy.

CATHOLIC LIFE

As a Catholic school, St. Bede's puts faith, belief in Christ and Catholic Social Teaching at the centre of all teaching and learning: art and design is no exception. The school's bespoke art and design curriculum allows pupils to answer 'big' questions about the world around them and make links between art and religion. Through their study of art and design, pupils develop their own understanding of challenging concepts such as reverence, belonging, value, sacrifice and beauty. This document provides further detail about how the teaching of art and design at St. Bede's reinforces Catholic Social Teaching:

How does the study of Art and Design at St. Bede's reinforce Catholic Social Teaching?

Human Dignity

celebrating diversity and the strength it gives us as we come together to seek justice for all

Through their study of portraits in Year 3, pupils learn about facial proportion and similarities, differences and beauty present in human faces. In exploring why portraits are often commissioned, they develop an awareness of how diversity and strength are celebrated. By learning about Picasso and the evolution of his art, pupils come to understand how some artists took risks and broke rules in order to express themselves as individuals.

Through their study of Native American Art (Year 5) and Japanese Art (Year 6), pupils learn about the diverse art forms, practices, beliefs and cultures of societies other than their own. They learn about how art is a way to preserve the dignity and history of those whose traditional ways of life are threatened or undergoing change. They consider the equal value of indigenous or folk art when compared against the works of master artists.

The Common Good

following Jesus' example of ensuring that quieter voices are heard so that every one of us, and our Mother Earth, may flourish

In studying Environmental Art (Year 3), pupils learn about how artists use installations and work alongside charities to draw attention to issues and communicate social agendas. They consider why some artists choose not to show their work in galleries, and how this makes art accessible for more people. When considering the question, 'What is the purpose of art?', pupils may consider how art serves the common good.



Participation

working together to confront the problems of our world and seek solutions, and speaking out boldly for others when it is right to do so

Through their study of Environmental Art in Year 3 and Graffiti in Year 4, pupils learn about how art is used to highlight the problems of our world and call people to action. They explore how art can transform environments, make bold political statements and spark debate. Pupils may consider how some artists collaborate with other artists, craft-makers and galleries to realise their vision.



Subsidiarity

believing that local communities have the power to influence changes around the globe

In learning about Environmental Art (Year 3) and Graffiti (Year 4), pupils explore how individual, and sometimes even anonymous, voices can have a large impact. In studying Robert Rauschenberg's 'Washing Walls' (Year 3) and the work of renowned street artist, Banksy (Year 4), pupils will come to appreciate how art can 'make waves' and raise awareness with the support of the media.



Stewardship

hearing the cry of the Earth and the cry of the poor and responding to it

Through their study of architecture and the work of Antoni Gaudí in Year 5, pupils learn about the importance of preserving the world's unique beauty—in particular World Heritage Sites. They learn about how nature can inspire artists, including Gaudí, and therefore come to further appreciate the value of the natural world.

When learning about Environmental Art (Year 3), pupils explore how artists hear the cry of the Earth and strive to promote care for its creatures through their work. Pupils respond to their own concerns around ocean pollution and use their own art to raise awareness of this growing problem.

Through their study of landscapes in Year 4 and Impressionism in Year 6, pupils will observe closely the true beauty of the natural world. In learning about J.M.W. Turner, the 'painter of light', Year 4 pupils will explore how artists go to great lengths to capture what nature looks and feels like.

Solidarity

uniting as individuals, families, communities and nations to make a stand for what we believe in.

In studying Native American Art in Year 5, pupils consider how individuals, families and communities unite to preserve their culture and history through art forms such as Ledger Art. They learn about how artists today keep traditional art forms alive and live in solidarity with their ancestors.




Promoting Peace

finding ways to build peace in places where conflict, war and violence are happening

Through their study of stained glass in Year 5, pupils learn about the work of Marc Chagall and, most notably, his 'Windows of Peace and Human Happiness', which is situated in the United Nations building in New York. They learn how it is inspired by the Bible passage, Isaiah 60:7, and how art and religion are linked by values such as truth and peace. Pupils also explore the beauty of Islamic Stained Glass, which provides the opportunity to learn about other faiths that share the Christian value of peace and the work of people around the world who may be living in places of conflict.

In learning about War Art (Year 6), pupils examine why war artists are commissioned — how their work can raise awareness of conflict situations and record the damaging effects of war and violence.



At St. Bede's, we agree that artists, designers, architects and craft makers of every discipline are the custodians of beauty, heralds and witnesses of hope for humanity.'

(Pope Francis, 2016).

REVIEW (IMPACT)

The impact of Art and Design at St Bede's is managed and evaluated systematically. Annually, school management plan objectives are set relating to improving outcomes in the subject following data analysis. Termly, the subject adviser conducts a work scrutiny to monitor curriculum and pupil progress. Teacher assessments are carried out regularly and data is collated once a term. Pupils are asked about their learning through pupil conferencing. The subject leader meets termly with subject leaders from other schools, who can act as 'critical friends'. The subject leader also consults with colleagues and school governors within the 'Arts and Humanities' curriculum team to review and evaluate the impact of the curriculum and establish ongoing or emerging priorities.