

# **SPECIALIST EDUCATION SERVICES**

## **Art and Design Policy and Practice**

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## 1. RATIONALE

This document should be read in conjunction with the Curriculum Intent Statement, which outlines specific issues underpinning the curriculum approach at SES.

The very nature and purpose of the holistic provision at our establishments means that the focus is always on the 'whole child'. This is amplified in the range of documentation, policy and practice that reflects our philosophy of '24hr' learning, coupled with our "no limits" positive psychology.

The intensity of work in this respect, with both the child and where possible, family, is beyond what any child in a mainstream setting, and in many other specialist settings, would experience because of the very purpose and nature of practice at SES.

This document sets out the policy and principles that underpin the whole process of learning across the twenty-four hour learning experience available.

Art and design stimulates creativity and imagination. It provides visual, tactile and sensory experiences and a unique way of understanding and responding to the world. Students use colour, form, texture, pattern and different materials and processes to communicate what they see, feel and think.

Through art and design activities children learn to make informed value judgements and aesthetic and practical decisions, becoming actively involved in shaping environments. They explore ideas and meanings in the work of artists, craftspeople and designers. They learn about the diverse roles and functions of art, craft and design in contemporary life and in different times and cultures.

Artistic activity has always been an important facet of human behaviour throughout history; man has used symbols to convey ideas, hopes, fears, relationships and responses, as well as for decorating and adorning his environment and himself. It is apparent that children show a whole range of personal symbolism where reality, imagination and fantasy inter-relate. Essentially Art offers a means of visual and tactile non-verbal communication and expression, and in this way is a unique and distinct subject area.

However Art is not just an outpouring of emotion, but also a disciplined form of enquiry through which to organise thoughts and feelings about experience. Colour, form, line, pattern, texture and tone all go to make up this experience which is pertinent to our understanding of the world around us and in coming to terms with ourselves and our place in it.

*'Art and Design is not just a subject to learn, but an activity that you can practise: with your hands, your eyes, your whole personality.'*

Quentin Blake, Children's Laureate

## **2 AIMS AND OBJECTIVES**

The aims and objectives of the Art and Design curriculum are commensurate with those described in the National Curriculum.

### **2.1 ART AND DESIGN AND NATIONAL CURRICULUM AIMS**

Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation.

The national curriculum for art aims to ensure that all students:

- produce creative work, exploring their ideas and recording their experiences
- become proficient in drawing, painting, sculpture and other art, craft and design techniques
- evaluate and analyse creative works using the language of art, craft and design
- know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.

### **2.2 ART AND DESIGN AND READING, WRITING, COMMUNICATION, MATHS AND COMPUTING SKILLS (RWCM+C)**

RDCM+C skills are core elements of English, Mathematics and Computing that provide individuals with the skills and abilities they need to operate confidently, effectively and independently in life, their communities and work. Individual possessing these skills are able to progress in education, training and employment and make a positive contribution to the communities in which they live and work.

Development of core skills is embedded within personalised programmes of study in Art and Design. RWCM+C in the curriculum is not limited to this subject. The curriculum offers opportunities for RWCM+C skills development in Art and Design, which encourages working beyond the Learning Centre and making link to a wide range of learning opportunities. To be effective RWCM+C skills teaching must be relevant and allow learners to engage with real situations in the world.

SES aspires to develop learners confidence in RWCM+C skills through Art and Design by providing opportunities to:

- read and understand information and instructions, then use this understanding to act appropriately.
- Interpret given information in line with specific learning intention.
- Record evidence of learning in written form of varying formats at appropriate timescales, taking into account individual needs of learners.
- use key terminology to explore and develop knowledge and understanding.
- use verbal communication to effectively develop knowledge and understanding
- to acknowledge listening as integral to developing knowledge and understanding

- to seek opportunities to develop mathematical skills in the areas of using and applying, number, shape, space and measure and handling data.
- to integrate opportunities for a contextualized use of computing applications

### 2.3 ART AND DESIGN AND PERSONAL, EMOTIONAL AND SOCIAL DEVELOPMENT (PESD)

Effective planning for PESD in Art and Design must ensure that relevant elements are embedded into; individual learning episodes, sequences of work, teaching approaches and learning outcomes. When it is done well, it will build individual confidence and enrich the experiences of learners and support their progress in all design technology disciplines while increasing coherence across the curriculum.

At SES mastery of PESD skills is integral to all aspects of Learning Opportunities through a holistic and cross-curricular approach. We seek to ensure pupils demonstrate that they can develop and then apply their PESD skills in an extensive range of subject based and real life contexts. In MFL we promote the consolidation of core PESD skills by structuring learning opportunities to promote development in this area. Progress in PESD is reflected in personalised PESD files and Learning Centre Education Plans.

### 2.4 ART AND DESIGN AND THE SEMH (SOCIAL, EMOTIONAL AND MENTAL HEALTH) DIMENSION

For students with social, emotional and mental health issues, art education offers the chance to externalise, order, express and communicate ideas, thoughts and feelings through practical experience. It encourages a positive, creative and stimulating attitude; challenging children to evolve responses and answers to problems, formulate images and constructions that are highly individual and personally meaningful. This in turn leads to a heightening of self-worth and esteem, thus increasing confidence and furthering ability.

There is however a deeper dimension to self expression through Art for children with social, emotional and mental health issues which may link with areas of their lives that as yet have found little or no outlet in a tangible form other than their behaviour.

The aim is to provide experiences that will improve the child's self esteem allowing him to develop confidence and at the same time enjoy success in areas of endeavour specific to the subject.

The specific curriculum objectives are as follows:

- To develop the practices and understanding of Art and Design through an understanding of the world by creative thought and action. *(Very often creativity is suppressed in SEMH students because of their lack of self confidence and fear of failure).*
- To develop imagination, feelings and sensitivity combined with intuitive and analytical processes. *(Very often SEMH students have a highly developed sense of imagination, but try to hide their feelings and confuse sensitivity with being "soft".)*

- c. To encourage the creative ability of each student, giving them confidence to use their own ideas in developing the capacity to innovate, initiate and make effective personal responses. *(Very often SEMH students feel exposed and vulnerable when giving personal responses and being creative or innovative).*
- d. To develop physical and perceptual skills and to encourage the development of ideas. *(Very often SEMH students appear physically clumsy or inept)*
- e. To help children to explore and examine a wide variety of natural and man-made forms in the environment through the use of all their senses. *(Very often SEMH students can be overwhelmed by one or more of their senses and respond inappropriately).*
- f. To develop correct procedures in terms of care of equipment and safety. *(Very often SEMH students display little appreciation of the need to care for their own or others possessions and safety).*
- g. To encourage the children to work towards a high standard of finish and presentation. *(Very often SEMH students lack the patience, persistence and concentration to achieve a high standard of finish and presentation).*
- h. To create an enjoyment and pride in their work. *(Very often SEMH students won't allow themselves to have pride in their work because of their feelings of low self worth).*
- i. To develop aesthetic awareness and enable them to make informed judgements about art. *(Aesthetic awareness and an appreciation of art are difficult for SEMH students when their lives are in turmoil and chaos).*
- j. To value contributions made by artists, designers and craftsmen and to respond to images, ideas and objects from other cultures. *(Very often SEMH students have lost interest in what happens outside their own immediate circumstances).*
- k. To enable students to become visually literate to use and understand art as a form of visual and tactile communication. *(Very often SEMH students will respond to a tactile artistic experience, communicating things that they would not, or could not, through normal social discourse).*
- l. To articulate and communicate ideas and feelings about their own and others work. *(Very often SEMH students are socially clumsy and do not communicate well with others).*
- m. To experience a supportive learning environment which stimulates through praise and affirmation. *(Very often SEMH students have experienced learning environments that have not responded positively to their needs).*
- n. To take an increasing responsibility for their own learning. *(Very often SEMH students are unable to accept responsibility for their own actions).*

One overriding objective that runs through the Art work is that children will be encouraged to use their skills not only to achieve set objectives, but to enhance both their own personal imaginative expression and to enhance and inspire group/community responses as a whole.

### **3 ART AND DESIGN AND KEY OUTCOMES**

These key outcomes are a useful vehicle to conceptualise a holistic approach to children's needs.

#### **3.1 ENJOY AND ACHIEVE**

The subject's contribution to students' enjoyment stems from the opportunities it gives them to participate in creative, meaningful and intelligent making. Working in active learning environments, students learn to think and act as artists, designers and craftspeople. Students appreciate the opportunities that art, craft and design give them to express themselves in new and original ways. Art, craft and design allow students to explore their identity and place in the world, to have their assumptions challenged and to challenge the assumptions of others.

#### **3.2 BE HEALTHY AND STAY SAFE**

Students learn to be healthy and safe not only through developing safe practices in the working environment, but also through the exploration of ideas and issues. Students will learn to consider the impact of others on their own lives. Creative work in art, craft and design can be an important way for students to explore personal concerns and emotions, and to develop frameworks for values and beliefs. These skills have an important role to play in ensuring students' mental health and sense of wellbeing.

#### **3.3 ACHIEVE ECONOMIC WELL-BEING**

Art, craft and design contribute to students' economic wellbeing by developing the transferable skills of effective communication, critical thinking and creative problem solving. Applied art, craft and design approaches reflect the values and roles of the creative industries and, in the longer term, may contribute to career development in a wide range of occupations.

#### **3.4 MAKE A POSITIVE CONTRIBUTION**

The programme of study provides opportunities for students to work in groups, to take part in discussions and to present their observations. Such activities encourage students to collaborate with others, and to develop understanding of, and respect for, others. Exploring art, craft and design across both times and cultures deepens students' global understanding and helps them to engage with local and national issues. Students recognise that they can make a difference for the better.

## 4. **THE IMPLEMENTATION OF ART**

SES recognises, but is not limited to, the common framework provided by the structuring of Art and Design within the National Curriculum.

Art is a subject concerned with practical and creative actions which themselves form and develop cross-curricular skills enhancing student's access to and contributing towards enriching other areas of the curriculum.

### 4.1 EQUAL OPPORTUNITIES

SES is committed to ensuring that all students are treated with equality of regard.

This will involve:

- Providing equality of opportunity in the Art and Design curriculum in an attempt to maximise the potential of each individual pupil.
- Treating as of equal value the different needs, interests and abilities of individual students.
- Through their experience of Art and Design pupils should have respect for others and that all should be treated as equals.

In pursuing this policy with regard to individual students, there are four categories of difference between groups of students, in which it is generally acknowledged that 'treatment as equals' may be problematic and for which it is therefore important to have specific policies. These are:

- Racial/Cultural differences
- Social-class differences
- Ability differences
- Gender differences

#### 4.1.1 Racial/Cultural Differences

It is vital that staff avoid any racial bias or stereotyping with respect to the particular individuals who are from ethnic-minority backgrounds and that they are alert to and willing to challenge any such discrimination or stereotyping by other students.

#### 4.1.2 Gender Differences

Equal opportunities in terms of participation are carefully considered, however, issues of prejudiced attitudes and stereotyping towards the opposite sex can be in existence and can potentially be magnified in our environments, especially given the contextual background and past experiences of our young people.

Staff should therefore be aware of this and should be willing to challenge any such discrimination or stereotyping by students. Furthermore such risks can be mitigated through planned teaching strategies.

#### 4.1.3 Social Class Differences



Staff should be aware of making assumptions about student's levels of knowledge and opportunities for acquisition of knowledge whatever their background.

#### 4.1.4 Ability Differences

SES establishments are resourced such that Students receive a highly individualised curriculum based on their Portfolio of Achievement and Needs. Implicit in this is a response to differing levels of ability.

It is also important that protected characteristics as defined in the SES Equality and Diversity Policy are considered when planning and implementing teaching practice to ensure equal opportunities. This policy should therefore be read in conjunction with the SES Equality and Diversity Policy and Practice document and the DfE guidance around our equality duty.

## 4.2 ART AND DESIGN AS A CROSS CURRICULAR SUBJECT

It is important to stress the inter-relationship of art and design with many other areas of the curriculum and with aspects of learning, communication and social functioning beyond the Learning Centre day. At each establishment every aspect of its operation is viewed as a potential vehicle for building upon children's knowledge, understanding and skills. All staff need to be skilled at finding unobtrusive ways of supporting cross-curricular links through taking advantage of the total living experience without this intruding on the naturalness of domestic living.

Cross-curriculum dimensions provide important unifying areas of learning that help young people make sense of the world and give education relevance and authenticity. They reflect the major ideas and challenges that face individuals and society.

Dimensions can add a richness and relevance to the curriculum experience of young people. They can provide a focus for work within and between subjects and across the curriculum as a whole, including the routines, events and ethos of the school.

Cross-curriculum dimensions include:

- identity and cultural diversity
- healthy lifestyles
- community participation
- enterprise
- global dimension and sustainable development
- technology and the media
- creativity and critical thinking

## 4.3 ART AND DESIGN AND COMPUTING

Computing is incorporated as an integral element into all aspects of the curriculum. (See Computing Policy and Practice document). Computing plays a fundamental role in enriching and enabling curriculum delivery.

Computing helps students learn in art and design by enabling them to develop their creativity and imagination through more sustained activities within the programmes of study.

Using Computing can help students to:

- access, select and interpret information
- recognise patterns, relationships and behaviours
- model, predict and hypothesise
- test reliability and accuracy
- review and modify their work to improve the quality
- communicate with others and present information
- evaluate their work
- improve efficiency
- be creative and take risks
- gain confidence and independence

Computing makes it possible to include all students in visual research and gives them greater autonomy over the creative process. It provides more tools to help students learn about visual concepts and visual communication.

For example, Computing can help students:

- gain greater autonomy in the selection of materials
- speed up the process of visual exploration and facilitate more rapid development of ideas
- take risks and explore ideas more widely because they can save different versions of their work and undo actions very easily
- experiment extensively when working with traditional media, for example with image and colour options, reducing costs in time and resources
- increase their confidence and skills in using traditional materials and processes
- combine the sensory experiences of sound, image and movement, for example, in creating popular media products such as video and animation
- collaborate on developing art and design work with a wider range of people
- offer new tools and new ways to publish, present and communicate meaning, for example, by creating on-line galleries or graphics in computer games
- gain access to a wider range of artists, craftspeople and designers
- explore the nature and history of digital media

#### 4.4 TEACHING AND LEARNING STYLES

- activities should bring together different areas of art work;
- the order of activities should be flexible;
- activities should be balanced between tasks which develop knowledge skills and understanding, those which develop the ability to tackle practical problems and those which are purely aesthetic;
- activities should be balanced between activities which are short in duration and those which have scope for development over an extended period;
- activities should, where appropriate, use students' own interests or questions either as starting points or as further lines of development;

- activities should, where appropriate, involve both independent and co-operative work;
- tasks should include those which have a prescribed method of working and those which may allow many approaches;
- activities should be balanced between different modes of learning; doing, observing, talking and listening, discussing with teachers and other students, reflecting;
- there should be a richness and variety in the type of activities undertaken;
- activities should encourage students to become confident in the use of a range of media and equipment;
- there should be a strong element of student negotiation and involvement in the selection of tasks and activities;
- activities should encourage students to become confident in the use of a range of new technology;

Activities that enhance student skills and experience;

- a. Working from observation of carefully chosen objects. Teaching students how to look but not what to see. Developing the perceptual skills of observation and analysis. Discovering colour, tone, line, texture, pattern, shape, form, etc. Recording.
- b. Experimentation with a variety of media. Explorative work with media learning to exploit the limits and qualities of each.
- c. Imaginative work involving differing stimuli; music, literature, drama, photography, film, etc., concerned with expressing mood, feelings, etc.
- d. Expressive responses. Unrestricted exploration and development of ideas and feelings through appropriate choice of media, preceded by exposure to particular stimulus or based on event or experience. Personal interpretation of things felt, seen or imagined. Use of the imagination in expression of fantasy, etc.
- e. Work involving spatial or three-dimensional relationships; sculpture, construction, etc. The nature and characteristics of form - being concerned with structure - spatial awareness - dimensions. The visual and tactile qualities of form.
- f. References to a variety of artists'/designers' work. Visits to galleries, museums, areas of interest leading to creative work wherever appropriate. Critical appraisal/analysis - reaction, response to museum or exhibition visit.

Whilst working in a group environment and whilst sometimes requiring cooperation and team skills, Art is essentially planned as an individual's response to a stimulus. Students will be working on a common theme but with differentiated outcomes. There will be times where the initial stimulus for a theme will be shared, but the child through selection, research and organisation will develop a personal response and interpretation. Where possible and appropriate however groupwork and interaction between students should be encouraged.

On some occasions teaching may focus on a specific technique, medium or skill in order to enhance and enlarge student experience and expertise. On other occasions teaching may focus on a specific artist or group of artists in order to improve the student's knowledge and background.

#### 4.5 PLANNING FOR ART AND DESIGN EXPERIENCES

The planning of Art and Design is guided by, but not limited to, the National Curriculum Framework for Art and Design.

Although art is taught as a practical subject, the theory and understanding of other artists' work makes a significant contribution, and the two key processes of explore and create, and understand and evaluate, need to be closely integrated into the teaching of the subject.

When making plans for art experience, whilst the National Curriculum Programmes of Study are an essential foundation, other considerations are to be taken into account especially in order to personalise the curriculum experience:

- What important activities must be included as a core?
- What are the opportunities to be exploited in the school and locality?
- Are there occasions when the teaching would benefit from links with other subjects?
- How can flexibility be built into the scheme to cater for diverging interests and abilities?
- How to equate the needs of the student and make the work relevant to their stage of emotional and behavioural development?
- What balance should there be between the variety of activities and "in depth" experiences; how to balance also "instruction" and "freedom", encouraging original thought but ensuring a growing knowledge of sufficient command of techniques.
- How to stimulate and motivate children who feel that committing themselves to paper is an invitation to fail?
- The need to be aware of the time factor in relation to creative work. Some children work methodically and require longer stretches of time to complete their work, others work more swiftly and may well complete more than one piece of work at a stretch. Some children will need more experience of play and experimentation and this process should be utilised and extended. It is always important to search for areas of experience within which children can succeed.

Any planning framework should encompass:

- Acquiring knowledge, skills and understanding through a range of activities that are linked to the "Real" and "Imaginary" world including reference to artists, designers and crafts people that represent a range of cultures.
- Using Art Craft and Design skills to respond to a range of stimuli.
- Exploring, investigating and applying the different aspects of artistic ability.
- Catering for a variety of interests.
- Ensuring that all students are able to progress at their own pace and to work towards reaching their full potential.

- Ensuring that the work is relevant to the needs of the student at their own particular stage of development.
- The development of visual literacy through a knowledge and understanding of art, craft and design from a variety of traditions/cultures and contexts, encouraging students to make connections between their own work and that of a variety of other cultures.

Planning for art and design experiences should involve:

- Recording: Observing – Imagining – Analysing
- Gathering: Selecting - Researching - Organising
- Techniques: Exploring - Experimenting - Investigating
- Reviewing: Describing - Criticising - Modifying
- Appreciating: Experiencing - Identifying - Relating - Applying
- Evaluating: Comparing - Contrasting - Expressing

#### 4.5.1 Learning Outside the Classroom

SES supports and endorses the Learning Outside the Classroom initiative as its principles and philosophy match the SES Vision Statement. We believe that every young person should experience the world beyond the classroom as an essential part of learning and personal development, whatever their age, ability or circumstances.

The use of places other than the classroom for teaching and learning often provide the most memorable learning experiences and help us to make sense of the world around us by making links between feelings and learning. They stay with us into adulthood and affect our behaviour, lifestyle and work. They influence our values and the decisions we make. They allow us to transfer learning experienced outside to the classroom and vice versa.

Students can benefit from well-organised visits, community activities and getting involved in wider learning projects. All children and young people have the opportunity to participate in both focused field trips and extended residential weeks, throughout a range of local and national locations. In addition to the social and personal benefits, these offer real life knowledge and experience that can be developed in context.

#### 4.5.2 Units of Work/Episodes of Learning

- A unit of work will relate to the National Curriculum Programmes of Study, as well as, where applicable, to the requirements of any examination syllabus chosen in KS4
- A unit of work is intrinsically flexible; it is useful to use a variety of approaches and teaching strategies covering the same core unit to develop a variety of skills.
- A unit of work may be based on specific grammatical skills used as introduction, consolidation or revision.
- A unit of work may rely on a variety of media; audio, DVD, ICT/Computing, or literature. It should also consider fieldwork where appropriate.

- A unit of work may be designed to be revisited as many times as is judged necessary across all year groups and key stages.
- A unit of work may take a whole group approach to areas such as key topics and fieldwork as well as informing aspects of some Individual Programmes which may be based on interest or future aspiration
- Units of work are designed primarily to be enjoyable, to offer the chance of success, to enrich and enthuse the experience of each individual and to offer the opportunity of development across the experience of Art and Design.
- Units of work may be based on a bespoke personalised interest or passion to re-engage the student in the learning process.

#### 4.6 PRESENTATION OF WORK

At SES we believe presentation of work is vital aspect of creating a positive and stimulating environment and in enhancing student motivation and self-esteem. Presentation of work can take a wide variety of forms ranging from:

- Written format
- Recording (oral and photographic)
- Displays
- Through use of computing and digital media
- Through witness statements created pupils and adults
- Physical presentation and display
- Sketchboards

Adults at SES, are expected to make a professional judgement with regards to each individual pupil's aptitude and ability in terms of facilitating presentation of work. We seek to continually implement our 'No Limits' thinking in the way we facilitate presentation of work ensuring feedback is given to support young people's continual progress in this area.

#### 4.7 ART AND DESIGN AS AN ACCREDITED SUBJECT

Accreditation in Art and Design is available for individual students through a range of pathways, this could be at GCSE or Entry Level ; alternatively Art and Design could form an element of a vocational program of study. Due to our personalised approach to learning, chronological age is not seen as a barrier to accreditation opportunities. AQA Single Unit Awards offers accreditation for students of all ages and abilities.

#### 4.8 PROGRESSION IN ART AND DESIGN

Progression in learning includes:

- An increase in knowledge, skills and understanding.
- Moving from familiar to unfamiliar contexts.
- Meeting needs which demand more complex or difficult solutions.
- Students' awareness of their growing capabilities be it knowledge or skills.

The progress of individual students needs planning and monitoring. Progression can be seen through a greater depth of knowledge, broader understanding, and by applying skills more expertly in increasingly challenging contexts.

Students are encouraged to discover and develop their own language of visual expression without the imposition of adult pre-conceived ideas, great emphasis being placed upon the development of the child's awareness of sensory experience and this development being realised at the child's own pace, along with the ability to select for themselves methods and materials to use most appropriate to the task.

Planning to help students' progress at Art and Design involves:

- a. increasing the **breadth** of content by providing opportunities for students to:
  - respond to personal, social, cultural and environmental issues within the broad themes of 'themselves and their experiences' and 'natural and made objects' and 'environments'
  - participate in an increasing range of practical experiences of art, craft and design
  - engage with contemporary art, craft and design and work from a variety of genres, styles and traditions.
- b. increasing students' **depth** of knowledge and understanding of:
  - visual and tactile elements of line, shape, pattern, texture, colour, tone, form and space
  - the materials and processes used by artists, craftspeople and designers
  - the role and function of art, craft and design in different times and cultures.
- c. improving the quality of students' responses and the outcomes through the development of:
  - practical and technical skills
  - the ability to reflect on, adapt and improve their work and make independent choices and decisions about its purpose and meanings
  - the ability to critically evaluate the work of artists, craftspeople and designers and to apply their learning in the context of their own ideas, methods and approaches.

#### 4.8.1 Continuity

In order to build on the experiences of every child at our establishments there is continuity in the framework of the Art and Design NC programme of study with students expected to know, apply and understand the matters, skills and processes specified for each Key Stage. The latest National Curriculum has significantly reduced the prescribed content, and due to the personalisation of learning at SES, progress and outcomes are not determined by academic year or age. Decisions about where students are taught on the framework relates to their starting points, maturity, capability and personal interests.

At SES, across both SES establishments, we are continually evolving a 'fit for purpose' assessment framework to support staff in planning for progress, and to ensure an effective, consistent and quantifiable measure of student progress.

#### 4.9 DIFFERENTIATION

Students at our establishments will clearly differ in ability and teaching should take account of this by providing a range of learning situations and approaches. In addition the philosophy of SES is such that personalised learning is a cornerstone.

Differentiation is a process not a single event. This process involves recognising the variety of individual needs within a group, planning to meet those needs, providing appropriate delivery and evaluating the effectiveness of the activities in order to maximise the achievements of individual students.

Art provides wide opportunities for differentiation by:

- Input
- Resource
- Task
- Support
- Outcome
- Response

However, differentiation does not happen automatically and careful consideration of student's abilities should be taken when planning art learning experiences. This process involves recognising the variety of individual needs, planning to meet those needs, providing appropriate delivery and evaluating the effectiveness of the activities in order to maximise the achievements of individual students.

Differentiation should involve:

- Providing a range of equipment appropriate for different students
- Using a variety of teaching methods to elicit a particular response
- Organising the groups in different ways appropriate to particular objectives
- Setting open-ended tasks so that students can respond at their level
- Issuing different 'challenges' to different students
- Providing extension work for students with greater ability
- Allowing time for individual diagnosis, teaching and feedback

Differentiation can be by task or complexity of task just as easily as by outcome as Art is such an individualistic and subjective subject.

#### 4.10 ASSESSMENT AND RECORDING

As Art education is concerned with the creative growth of the child, with progress being made when the child widens their experience, work cannot be assessed over the short term but should be examined over longer periods rather than month by month.

The growth of technical skills is only one criterion, progress only becomes apparent as the child acquires increasing sensitivity to colour and pattern etc, an awareness



about the way in which forms and mechanisms operate and a growing capacity to evolve images which convey personal meaning. The work should be a genuine personal statement or experiment, the teacher looking for the quality of the child's response to the imaginative situation or problem and for the degree of involvement, also effective use of materials and tools, approach to the work, inventiveness and technical skills.

Students' as well as teachers' assessments of the work are very much an ongoing process involving observation, reflection and discussion. However, students will be given the opportunity to complete self-assessment sheets at the conclusion of a section of work and will be asked specific questions about the nature of the work, media used and comments about the work itself. Equally at the end of each section of work teacher assessments will be recorded more formally using clear criteria. These records will inform for future planning as well as monitor progress.

Assessment objectives/criteria will include:

1. The students' ability to apply artistic and aesthetic considerations to work involved, (analysing, selecting, recording, communicating) and is concerned with the process where ideas are explored to produce a solution.
2. Control of materials and progression of work to a conclusion and the extent of work done unaided etc.
3. Quality of response or development of initial response - range of ideas explored and quality and quantity of information acquired from the source.
4. The use of formal elements of Art, e.g. colour. The quality of the work and the extent to which it fulfils students/teachers expectations.

#### 4.10.1 Record Keeping

Records are kept in the form of teacher's notes within teaching files, children's work (printed and on network).

#### 4.10.2 Individual Programmes

- The Portfolio of Achievement and Needs of each student will inform the global priority targets to be addressed for the child.
- More detailed educational objectives will be identified by Learning Centre staff and students, and negotiated targets reached.
- Targets set will be specific, measurable, attainable, realistic and time related.
- Targets will always be compatible with the requirements of the National Curriculum and/or Portfolio of Achievement and Needs

### 4.11 THE PROCESS OF EVALUATION

The criteria for evaluating a piece of work must be clearly communicated and understood by the child, and will depend on the original objectives of the activity or task set.

Feedback and encouragement is more integral to the work than periodic testing and grading, discussion about student's own and others' work should take place in a constructive, positive and supportive way, using a shared vocabulary and criteria.

The following questions are to be answered in the process of evaluation:

- a. Are children fully involved, absorbed, and enthusiastic?
- b. Were the stimuli appropriate?
- c. Were the tools, materials adequate?
- d. Does the work show development of skills/techniques?
- e. Is the child's response original, creative, inventive? Or did the teacher take more part in problem solving than the child?
- f. Is there appropriate development in the work of each child over a period of time?
- g. Are experiences covering 2 dimensional and 3 dimensional work?
- h. Does the child have insight into the nature and world of art?

From examining a folder of work these issues can be resolved. The teacher can evaluate the effectiveness and balance of the curriculum, assess the development or see gaps in the sequence of experience.

The student can see his own development and can look at/discuss interests, difficulties, and progress. The formal discipline of presentations and evaluation sessions for students are useful vehicles for both the skills of criticism and communication, with students sharing findings, presenting a critical appraisal or putting forward ideas for change, attempting to justify or explain their thinking.

Skills Involved:

- Research skills
- Perceptual skills
- Conceptual skills
- Interpretative skills
- Technical skills
- Communication skills
- Critical skills
- Evaluative skills
- Aesthetic awareness
- Encouraging ability to work in a team

Objectives for evaluation are:

- To build up a vocabulary of practical experience - to generate work, showing a personal response to experience.
- To foster an inventive and lively attitude.
- To build up experience of tools and materials.
- To foster visual and tactile discrimination and awareness.
- To foster the ability to recognise and discuss their own and other people's work.
- To consider challenges - respond-choosing appropriate tools/materials, work through problems.

## **5 SMSC AND BRITISH VALUES IN ART AND DESIGN**

At SES we believe the development of SMSC and promotion of British values, should be embedded within all areas of teaching and learning across both the school and residential setting. This policy should be read in conjunction with the Spiritual, Moral, Cultural and Social Policy and Practice document and the British Values Policy and Practice Document.

## 5.1 SMSC

At SES we develop SMSC in many aspects of the curriculum through ensuring opportunities for SMSC development are extensive and frequent. These opportunities are reflected in planning documents as well as in outcomes for pupils.

Examples of SMSC development within Art and Design are:

### Spiritual

- Young people are introduced to the work of great artists and experience wonder at the achievements of this work.
- Young people's work becomes a spiritual encounter as it develops from the initial learning of skills.
- Young people experience admiration and respect for their peer's work when they witness progress and achievement.
- Young people are encouraged to explore their creativity and imagination visually, developing their skills using art techniques.

### Moral

- Young people are to incorporate mutual respect and consideration for the artwork of others.
- Young people are to demonstrate compassion when commenting on peer's artwork understanding the impact of their remarks.
- Young people to develop understanding and opinions about issue based artwork such as the environment or globalization.
- Young people to study how messages and issues are discussed or challenged visually.

### Social

- Young people are to, where appropriate, frequently work in pairs or small groups to create works of art.
- Young people are encouraged to discuss their ideas, share thoughts and constructive advice within group discussions.
- Young people are encouraged to consider the impact of art and design on society.
- Young people's work is celebrated through events and exhibitions in the local area.

### Cultural

- Young people are encouraged to appreciate that all cultures have expression, purpose and artistic worth.

- Young people develop their knowledge of artists, craftspeople and designers from the past and present.
- Young people are taught to reflect on the cultural context in which the work has been produced.
- Young people to understand how their work can be appreciated by society, nationally and internationally through residential visits.

## 5.2 BRITISH VALUES

Promotion of British Values is an integral part of life at SES. We believe that the promotion of such values should be inherent in teaching and learning as well as the wider community. Examples of the promotion of British values within the study of Art and Design are:

### Rule of law

- Young people have the opportunity to study regulatory bodies, the roles of local authorities and local education authorities.
- Young people receive clear explanations and real life stories to emphasize the importance of the rule of law linked to art.
- Young people to understand the importance of that rules that are consistently reinforced during art sessions and in our expectations.
- Young people are taught the reasons behind laws, that they protect us, and the consequences when laws are broken in an artistic context.

### Democracy

- Young people have the opportunity to have their voices heard throughout all art sessions.
- Young people are encouraged to think for themselves deciding on a response to an artistic task set by the teacher.
- Young person's feedback, views and opinions are requested and considered throughout the annual art syllabus.
- Young people have a great amount of input into how they learn and what sporting experiences they would like to try.

### Individual Liberty

- Young people to engage in the positive culture ensuring a safe studio environment where choice and freedom are encouraged.
- Young people are encouraged to choose artistic techniques and genres that will challenge them.
- Young people will often have a choice of artistic activities they can engage in or roles they can carry out during sessions.
- Young people offered to join a range of clubs which they have the freedom to choose from, based on their artistic interests.

Mutual respect for and tolerance of those with different faiths and beliefs and those without faith

- Young people taught to respect the rights of others from different faiths and beliefs and those without faith and the artwork they have created.
- Young people to discuss the differences between people with regard to faiths and beliefs in artistic contexts.
- Young people to reflect the adult's role modeling of mutual respect for others during art sessions.
- Young people to interact with members of different faiths or religions and encouraged to share knowledge of art to enhance learning.