

A P Associates
educational consultants

Art & Design Subject Leaders Resource Pack





Art & Design SL Resource Pack

This, and subsequent resource packs, have been designed specifically to support the work of subject leaders for the foundation subjects (Art & Design; Computing; Design & Technology; Geography; History; MfL; Music; PE; PSHE) in primary schools.

The structure of each resource pack follows the same format:

Part A: Resources & NC Requirements

This includes:

- a list of key websites, including those of the professional subject association;
- key publications to support the subject leader, and
- a brief statement of curriculum intent

Part B: Best practice as identified by Ofsted

This provides numerous examples of what were 'recently' described as best practice in teaching & learning in Art & Design in primary schools. They provide excellent examples for sharing out amongst class teachers as well as for subject leaders to audit their own school's provision against.

Part C: Art & Design - Good (in 'old' money)

This outlines, albeit from 6 years ago, the last time that Ofsted wrote a set of subject specific criteria to complement the 'generic' whole school criteria in the then Inspection Framework. Whilst there is now a new Inspection Framework (May 2019) what was 'good' learning & teaching in Art & Design (in this instance) in 2013 is clearly still 'good' Art & Design learning & teaching today.

I have taken the criteria for 'good' as a starting point, not as a deficit model, i.e. not using 'outstanding' but, because I make the assumption that all teachers and pupils want to have a good days learning & teaching. If both a subject and senior leaders' evaluation is that provision meets the criteria for 'good' then there is every good reason to refer to the criteria for 'outstanding'. The subject specific criteria for Outstanding (from Dec 2013) are included in Annex 1.

Part D: Art & Design: Quality of Education

This template includes the current 'good' criteria for the Quality of Education judgement along black columns for the SL / SLT to insert where they perceive is a best-fit with the 'old' subject specific criteria along with their own internal evidence.

As such it serves two purposes, one as a CPD activity to consider the match between the 'old' subject specific criteria and then 'new' criteria and secondly to benchmark / evaluate the school's provision against this.

Part E (exemplar) is my initial interpretation of a best-fit between the old and the new.

Annex 1: Art & Design – Outstanding (in 'old' money)

August 2019



Part A: Resources & NC Requirements

Links

- Professional Association for teachers of Art

<http://nsead.org/home/index.aspx>

(Membership: School £68 / annum – Individual: £52 / annum)

- Take one picture by the National Gallery

<https://www.nationalgallery.org.uk/learning/teachers-and-schools/take-one-picture>

- Tate Britain / Modern

<https://www.tate.org.uk/visit/tate-modern/school-visits-tate-modern>

Resources

- The Art Teachers Handbook: <https://www.paulcarneyarts.com/shop>
- The Art & Design Primary Coordinators Handbook (Belair)
- Teaching Primary Art & Design (Sage)
- Bloomsbury Curriculum Basics: Teaching Primary Art and Design (Bloomsbury Education)
- Mastering Primary Art and Design (Mastering Primary Teaching) (Bloomsbury Academic)

Art & Design embody some of the highest forms of human creativity. A high-quality art and design curriculum engages, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works.

Pupils will be taught to think critically and develop a rigorous understanding of art and design as they progress through the school.

They will learn to understand how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of peoples and nations around the world.



Art and design programmes of study: key stages 1 and 2

(<https://www.gov.uk/government/publications/national-curriculum-in-england-art-and-designprogrammes-of-study>)

Purpose of study

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.

Aims

The national curriculum for art and design aims to ensure that all pupils:

- ♣ 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.

Subject content

Key stage 1

Pupils should be taught:

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

Key stage 2

Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design. Pupils should be taught:

- ♣ to create sketch books to record their observations and use them to review and revisit ideas
- ♣ to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]
- ♣ about great artists, architects and designers in history



Self-evaluation

Summary:
The key strengths in:
<i>Teaching, learning & assessment in Art & Design are:</i>
<i>The Art & Design Curriculum are:</i>
The main areas we need to develop in:
<i>Teaching, learning & assessment in Art & Design are:</i>
<i>The Art & Design Curriculum are:</i>

Signed: **Date:**



Part B: Best practice as identified by Ofsted

The last time Ofsted reported specifically on Art, Craft & Design¹ (2012), they stated that: Schools should:

- build on pupils' experiences and creative development in the EYFS more effectively in primary and secondary schools
- sharpen the focus in lessons and enrichment activities on developing the skills, knowledge and understanding specific to the subject
- increase pupils' confidence and creativity in drawing by widening the repertoire of teaching approaches, including teaching adventurous drawing for all
- strengthen links with related subjects, particularly design and technology, and build sustained partnerships with art galleries and creative practitioners
- ensure that different groups of pupils progress equally well in the subject, benefiting from wider initiatives designed to improve participation or performance
- support subject leaders in articulating and evaluating their specific contribution to the creative and cultural development of all pupils.

Where achievement was outstanding, pupils' creativity flourished as their subject knowledge deepened and their repertoire of skills expanded.

Good or outstanding lessons in primary schools were characterised by:

- *skilful use of visual and tactile resources that stimulated pupils' curiosity early on and sustained their interest throughout*
- *high priority given to pupils' experimentation with ideas and media, supported by judicious and confident use of teacher demonstration*
- *opportunities for pupils to make decisions about the scale of work, time taken on different tasks and when to move about or ask for guidance*
- *subtle and strategic use of assessment, focused on individual pupils' progress in developing subject-specific skills, knowledge and understanding*
- *reviews of practical work, supported by inspiring examples by other pupils or creative practitioners, showing how to revisit, refine or combine skills*
- *potentially difficult concepts and language made easy to understand, linking with interests that clearly fascinated pupils and creative practitioners alike.*

¹ Making a mark: art, craft and design education 2008–11 (2012)

Examples of best practice

A:

- *Exposure to original work created by other artists, craftmakers and designers raised pupils' creative aspirations and accelerated their progress. In the following example outstanding teaching had a strong impact on pupils in Years 4 and 5 by using secondary sources effectively. The teachers' sharp focus on pupils' creative development involved use of images of the Peruvian weaver Maximo Laura's work. The example also highlights the effective use of assessment to promote learning in the lesson.*
- *As the pupils entered the classroom their expectations were high. They passed a huge tower in the playground constructed with plastic fencing and intertwined with strands of fabric they had previously woven through the structure.*
- *A display of traditional weaving prompted the children to recall different weaves previously taught. Images of Maximo Laura's work prompted their analysis of colour and texture. Pupils reflected on the answers to a brief series of question cards on their tables. The teacher was soon able to assess pupils' levels of understanding about how a contemporary maker interpreted traditional methods in developing his or her own original ideas. She used this information to talk to particular children while they were working, to ensure that everyone understood the task.*
- *The pupils constructed their own 'looms', that is, structures that were suitable for weaving their own design and they also selected their weaving materials with great care. They did their weaving intensively until the sound of a wind-chime indicated it was time to stop and listen. Speaking quietly the teacher praised their creativity but posed an additional challenge by asking the pupils to consider how Maximo Laura's work had developed over time. They showed good knowledge and understanding, but developing their own creativity remained paramount.*

B:

- *First, children (EYFS) explored the concept of traditional weddings in different cultures.*
- *This included: dressing up; acting out make-believe ceremonies; painting pictures of brides and grooms; making wedding paraphernalia; writing lists and table place names; and making cakes, wedding gifts and trinkets.*
- *Staff identified two children who repeatedly headed straight to the activities to immerse themselves in creative play. They were chosen as 'bride' and 'groom' to re-enact a traditional Christian ceremony at the nearby local church.*
- *The children sent out invitations to family guests and members of the local community who came to witness the marriage. The local vicar presided over the ceremony and awarded an 'official' wedding certificate to the happy couple.*
- *Afterwards the children led their guests back to school for the wedding reception. Marquees were adorned with decorations and foods including the three-tier wedding cake the children had made previously.*
- *Fizzy drinks were used to toast the bride and groom and mark the special occasion. Digital photographs by the 'wedding photographer' captured the moment and children later recorded the day's events in paintings.*
- *An exhibition of their work displayed in the school hall prompted much interest and discussion among the community and visitors.*

C:

- *In one school, where art, craft and design featured prominently in all year groups, Year 6 pupils were able to explain very clearly how they had developed their subject-specific skills over time. In a tour of classrooms with inspectors, the pupils used their own experiences in the subject to evaluate the attainment and progress of younger pupils.*
- *At the start of the tour a colourful and beautifully presented map designed by the pupils showed that they had prepared for the task with the subject in mind.*
- *The pupils had identified the work that could be found on displays, in sketchbooks, and outside. Each Year 6 pupil in the team liaised with a class teacher so that, as the group moved through the school with the inspector, a particular pupil pointed out specific features of work on display, in sketchbooks and in progress, that the teacher felt should be emphasised.*
- *The tour took the inspector through pupils' work chronologically and they drew on their experiences very well in order to answer questions. Their responses also showed what had been memorable and what they saw as indicators of their progress.*
- *The examples they used illustrated the growing importance of originality in relation to pupils' responses to other artists' work, and showed how their control in handling different media had, in some classes, also been applied to presenting work in other subjects, such as history and science.*

Stronger work showed that pupils were able to:

- work on a small and large scale, individually and collaboratively
- explore a range of media, and improvise with limited materials
- use their sketchbooks to review and refine ideas and skills
- respond creatively to challenges set by their teachers
- make connections between their own work and that of creative practitioners
- sustain purposeful and independent activity.

Approaches to teaching and learning which encouraged creativity and were highly responsive to pupils' emerging ideas led to high levels of achievement and enjoyment. The example below highlights the positive impact of teaching which was highly responsive to pupils' creativity. In this lesson, pupils were encouraged to touch and scrutinise interesting objects and be experimental and resourceful in discovering new materials and methods of working. The teacher used their experience from regular participation in museum and gallery-led workshops at the Fitzwilliam Museum and Kettle's Yard Gallery to consider ways of engaging children that had proven successful in settings other than schools.

Stimulating displays invited girls and boys to look at, manipulate and reassemble interesting objects, artefacts and materials that had inspired the work shown. They were curious, careful and creative, for example when using a display in school inspired by the artist Alfred Wallis, in exploring surfaces to paint on, tools to paint with, or techniques to try. At playtime the profound impact was evident. In the playground, children had ready access to an art table, art trolley, chalk boards and a sculpture box. Around half of the children participated in different forms of creative play. One group's activities demonstrated the benefits of active learning inside and outside the classroom. They independently used snow in the playground to build sculptures inspired by the natural forms they had seen in the sculpture box.

When teachers made good use of the school and outside environment as a potential resource this impacted positively on the use of displays and exhibitions, as illustrated in this example.

The school seized every opportunity to provoke pupils' thinking, discussion and scope for personal and imaginative responses. Year 6 pupils used technology confidently and expertly to prepare a slide-show for a whole-school assembly. They selected breathtaking digital images of natural forms and set them to music to illustrate the beauty and intensity of colour in nature. The audience gasped with delight and clapped spontaneously.

Pupils were uplifted by the powerful visual dimension of the learning environment, inside and outdoors. A diverse range of high-quality works by adults and pupils was exhibited widely. They provided inspiration for pupils' personal reflections and their exploration of purpose and meaning in art.

Spaces were used imaginatively to stimulate the senses. A staircase lit by fairy lights and accompanied by pupils' art work created a fantasy environment. At the top of the stairs, pupils discovered a painted door that aroused curiosity and encouraged ideas about what might lie behind it. The 'big draw' in the playground and the 'making area' in the outdoor gallery provided opportunities for pupils to respond to visual stimuli beyond lesson time.

Pupils were enthusiastic, remarking that 'there is always something new to look at', and 'it makes the school a better place'. They aspire to be 'Artist of the Week', wearing the badge with pride and enjoying the opportunity to showcase their work to others.

Pupils exhibit their work widely. For example, their 'Clifton's Hope for Planet Earth' work was exhibited in the Clocktowers shopping precinct in Rugby. The public's written comments on the 'fantastic display' and the 'incredible variety of work' showed a high level of appreciation. This was an exemplary curriculum and, combined with excellent teaching, led to outstanding achievement. Pupils developed as confident, creative learners and were proud of their own and others' achievements. The subject made a valuable contribution to helping the school realise its mission statement: 'Imagination encircles the world'.



Part C: Art & Design: Quality of Education – Good (in old money²)

Achievement

- Pupils handle a range of 2D, 3D or digital media competently and confidently. They explore and exploit the visual language well to develop individual and diverse responses to given or chosen starting points.
- Pupils use drawing to aid thinking. They enjoy using different drawing materials or techniques to record observations, recall memories or express imagination. Pupils appreciate the qualities and understand the value of drawing to other artists, craft makers and designers.
- Pupils are curious about the work of other artists, craft makers and designers and make independent and informed choices about referring to the work of others which they use to liberate rather than constrain their own ideas or style.
- Pupils strive for originality in the development of their ideas and approaches. They understand the value of experimentation and working beyond their comfort zone in order to discover and develop creativity.
- Pupils compare, contrast and criticise their own achievements, those of their peers and other creative practitioners in order to make connections and understand creative diversity. They are reflective about their own development and the work of others.
- Pupils contribute positively and purposefully to their learning in lessons and in between. They cooperate well with staff and visiting artists, and collaborate effectively with other pupils. Pupils show initiative and an ability to work unaided, and respond to advice actively.

Teaching

- Pupils' interest is attracted and sustained due to teachers drawing on their own creativity, use of the classroom, and resources made for pupils. They successfully bring the art world into the school.
- Difficult concepts or skills are made accessible for all pupils because of the specialist knowledge and professional development of the teacher. Teaching challenges and supports all groups of pupils.
- Pupils with different starting points make equally good progress in the subject, including pupils with low prior-attainment and the most able. This is a result of teaching taking good account of pupils' cultural interests and their stages of drawing or creative development, so expectations are pitched appropriately. As a result, teaching enables pupils to work independently, creatively and collaboratively.
- Teaching provides pupils with clear feedback about how to build on their strengths and tackle challenges by referring to visual examples. Annotated work by creative practitioners is used to show pupils how to review and assess their own work.

² Taken from the Subject Specific Guidance (Ofsted 2013)

Curriculum

- The curriculum enables pupils to experience first-hand the original work of artists, craft makers and designers, and the stimulus that inspired their work, including the natural and built environment.
- Provision in art, craft and design is wide-ranging and provides pupils with an historical context in which to place contemporary practice. There are good opportunities for pupils to learn about creative practice rooted in the locality and further afield, including other cultures.
- Well-structured provision introduces pupils to increasingly challenging subject matter, media and processes, including drawing. Curriculum planning ensures that pupils revisit subject skills and knowledge in order to refine and apply previous learning.
- The subject curriculum makes a good contribution to pupils' spiritual, moral, social and cultural development. The curriculum ensures a successful balance between teacher- and pupil-initiated subject matter. The curriculum is responsive to individual needs, interests and aspirations. Engagement with local and wider communities through the subject enables pupils to understand and contribute to the significant impact of art, craft and design on different societies.

Leadership & management

- Subject leaders stimulate high levels of interest by pupils, parents, staff and governors in art, craft and design by exploiting the visual impact of the subject.
- A common sense of purpose has been established among staff and with partners in the creative and cultural sector, all of whom understand the value of art, craft and design education.
- Subject self-evaluation uses the observation skills of staff to good effect and is well-informed by good practice in art, craft and design education. Feedback from stakeholders is followed up by well-targeted and persistent actions.
- The subject makes a good and appropriate contribution to whole-school priorities including literacy and numeracy policies.
- Subject leaders use their knowledge of good practice in art, craft and design education to provide professional development that is matched closely to the needs of staff and the growth of the subject. Resources are used effectively, including those provided by subject organisations, and the creative and cultural sector.
- Subject policies and provision ensure that all pupils experience a wide range of art, craft and design activities which they are actively encouraged to enrich through visits to art galleries and through independent work. The uniqueness of the subject is clearly communicated.



Part D: Art & Design: Quality of Education

INTENT		
NEW HANDBOOK	EVIDENCE	OLD SUBJECT CRITERIA
<p>Leaders adopt or construct a curriculum that is ambitious and designed to give all pupils, particularly disadvantaged pupils and including pupils with SEND, the knowledge and cultural capital they need to succeed in life. This is either the national curriculum or a curriculum of comparable breadth and ambition. <i>[If this is not yet fully the case, it is clear from leaders' actions that they are in the process of bringing this about.]</i></p>		
<p>The school's curriculum is coherently planned and sequenced towards cumulatively sufficient knowledge and skills for future learning and employment. <i>[If this is not yet fully the case, it is clear from leaders' actions that they are in the process of bringing this about.]</i></p>		
<p>The curriculum is successfully adapted, designed or developed to be ambitious and meet the needs of pupils with SEND, developing their knowledge, skills and abilities to apply what they know and can do with increasing fluency and independence. <i>[If this is not yet fully the case, it is clear from leaders' actions that they are in the process of bringing this about.]</i></p>		

IMPLEMENTATION		
NEW HANDBOOK	EVIDENCE	OLD SUBJECT CRITERIA
<p>Teachers have good knowledge of the subject(s) and courses they teach. Leaders provide effective support for those teaching outside their main areas of expertise.</p>		
<p>Teachers present subject matter clearly, promoting appropriate discussion about the subject matter being taught. They check pupils' understanding systematically, identify misconceptions accurately and provide clear, direct feedback. In so doing, they respond and adapt their teaching as necessary without unnecessarily elaborate or individualised approaches.</p>		
<p>Over the course of study, teaching is designed to help pupils to remember long term the content they have been taught and to integrate new knowledge into larger ideas.</p>		
<p>Teachers and leaders use assessment well, for example to help pupils embed and use knowledge fluently, or to check understanding and inform teaching. Leaders understand the limitations of assessment and do not use it in a way that creates unnecessary burdens on staff or pupils.</p>		
<p>Teachers create an environment that focuses on pupils. The textbooks and other teaching materials that teachers select – in a way that does not create unnecessary workload for staff – reflect the school's ambitious intentions for the course of study. These materials clearly support the</p>		

intent of a coherently planned curriculum, sequenced towards cumulatively sufficient knowledge and skills for future learning and employment.		
The work given to pupils is demanding and matches the aims of the curriculum in being coherently planned and sequenced towards cumulatively sufficient knowledge.		
Reading is prioritised to allow pupils to access the full curriculum offer.		
A rigorous and sequential approach to the reading curriculum develops pupils' fluency, confidence and enjoyment in reading. At all stages, reading attainment is assessed and gaps are addressed quickly and effectively for all pupils. Reading books connect closely to the phonics knowledge pupils are taught when they are learning to read.		
The sharp focus on ensuring that younger children gain phonics knowledge and language comprehension necessary to read, and the skills to communicate, gives them the foundations for future learning.		
Teachers ensure that their own speaking, listening, writing and reading of English support pupils in developing their language and vocabulary well.		

IMPACT		
NEW HANDBOOK	EVIDENCE	OLD SUBJECT CRITERIA
Pupils develop detailed knowledge and skills across the curriculum and, as a result, achieve well. This is reflected in results from national tests and examinations that meet government expectations, or in the qualifications obtained.		
Pupils are ready for the next stage of education, employment or training. They have the knowledge and skills they need and, where relevant, they gain qualifications that allow them to go on to destinations that meet their interests and aspirations and the intention of their course of study. Pupils with SEND achieve the best possible outcomes.		
Pupils' work across the curriculum is of good quality.		
Pupils read widely and often, with fluency and comprehension appropriate to their age. They are able to apply mathematical knowledge, concepts and procedures appropriately for their age.		

Part E: Art & Design: Quality of Education (exemplar)

INTENT		
NEW HANDBOOK	EVIDENCE	OLD SUBJECT CRITERIA
<p>Leaders adopt or construct a curriculum that is ambitious and designed to give all pupils, particularly disadvantaged pupils and including pupils with SEND, the knowledge and cultural capital they need to succeed in life. This is either the national curriculum or a curriculum of comparable breadth and ambition. <i>[If this is not yet fully the case, it is clear from leaders' actions that they are in the process of bringing this about.]</i></p>		<p>Subject leaders stimulate high levels of interest by pupils, parents, staff and governors in art, craft and design by exploiting the visual impact of the subject.</p> <p>A common sense of purpose has been established among staff and with partners in the creative and cultural sector, all of whom understand the value of art, craft and design education.</p> <p>The curriculum enables pupils to experience first-hand the original work of artists, craft makers and designers, and the stimulus that inspired their work, including the natural and built environment.</p>
<p>The school's curriculum is coherently planned and sequenced towards cumulatively sufficient knowledge and skills for future learning and employment. <i>[If this is not yet fully the case, it is clear from leaders' actions that they are in the process of bringing this about.]</i></p>		<p>Provision in art, craft and design is wide-ranging and provides pupils with an historical context in which to place contemporary practice. There are good opportunities for pupils to learn about creative practice rooted in the locality and further afield, including other cultures.</p> <p>Well-structured provision introduces pupils to increasingly challenging subject matter, media and processes, including drawing.</p> <p>Curriculum planning ensures that pupils revisit subject skills and knowledge in order to refine and apply previous learning.</p>
<p>The curriculum is successfully adapted, designed or developed to be ambitious and meet the needs of pupils with SEND, developing their knowledge, skills and abilities to apply what they know and</p>		<p>The curriculum is responsive to individual needs, interests and aspirations.</p>

<p>can do with increasing fluency and independence. <i>[If this is not yet fully the case, it is clear from leaders' actions that they are in the process of bringing this about.]</i></p>		
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IMPLEMENTATION		
NEW HANDBOOK	EVIDENCE	OLD SUBJECT CRITERIA
Teachers have good knowledge of the subject(s) and courses they teach. Leaders provide effective support for those teaching outside their main areas of expertise.		Pupils' interest is attracted and sustained due to teachers drawing on their own creativity, use of the classroom, and resources made for pupils. They successfully bring the art world into the school.
Teachers present subject matter clearly, promoting appropriate discussion about the subject matter being taught. They check pupils' understanding systematically, identify misconceptions accurately and provide clear, direct feedback. In so doing, they respond and adapt their teaching as necessary without unnecessarily elaborate or individualised approaches.		Difficult concepts or skills are made accessible for all pupils because of the specialist knowledge and professional development of the teacher. Teaching challenges and supports all groups of pupils.
Over the course of study, teaching is designed to help pupils to remember long term the content they have been taught and to integrate new knowledge into larger ideas.		Pupils with different starting points make equally good progress in the subject, including pupils with low prior-attainment and the most able. This is a result of teaching taking good account of pupils' cultural interests and their stages of drawing or creative development, so expectations are pitched appropriately. As a result, teaching enables pupils to work independently, creatively and collaboratively.
Teachers and leaders use assessment well, for example to help pupils embed and use knowledge fluently, or to check understanding and inform teaching. Leaders understand the limitations of assessment and do not use it in a way that creates unnecessary burdens on staff or pupils.		Teaching provides pupils with clear feedback about how to build on their strengths and tackle challenges by referring to visual examples. Annotated work by creative practitioners is used to show pupils how to review and assess their own work.
Teachers create an environment that focuses on pupils. The textbooks and		

<p>other teaching materials that teachers select – in a way that does not create unnecessary workload for staff – reflect the school’s ambitious intentions for the course of study. These materials clearly support the intent of a coherently planned curriculum, sequenced towards cumulatively sufficient knowledge and skills for future learning and employment.</p>		
<p>The work given to pupils is demanding and matches the aims of the curriculum in being coherently planned and sequenced towards cumulatively sufficient knowledge.</p>		
<p>Reading is prioritised to allow pupils to access the full curriculum offer.</p>		
<p>A rigorous and sequential approach to the reading curriculum develops pupils’ fluency, confidence and enjoyment in reading. At all stages, reading attainment is assessed and gaps are addressed quickly and effectively for all pupils. Reading books connect closely to the phonics knowledge pupils are taught when they are learning to read.</p>		
<p>The sharp focus on ensuring that younger children gain phonics knowledge and language comprehension necessary to read, and the skills to communicate, gives them the foundations for future learning.</p>		
<p>Teachers ensure that their own speaking, listening, writing and reading of English support pupils in developing their language and vocabulary well.</p>		

IMPACT		
NEW HANDBOOK	EVIDENCE	OLD SUBJECT CRITERIA
<p>Pupils develop detailed knowledge and skills across the curriculum and, as a result, achieve well. This is reflected in results from national tests and examinations that meet government expectations, or in the qualifications obtained.</p>		<p>Pupils handle a range of 2D, 3D or digital media competently and confidently. They explore and exploit the visual language well to develop individual and diverse responses to given or chosen starting points. Pupils use drawing to aid thinking. They enjoy using different drawing materials or techniques to record observations, recall memories or express imagination. Pupils appreciate the qualities and understand the value of drawing to other artists, craft makers and designers.</p>
<p>Pupils are ready for the next stage of education, employment or training. They have the knowledge and skills they need and, where relevant, they gain qualifications that allow them to go on to destinations that meet their interests and aspirations and the intention of their course of study. Pupils with SEND achieve the best possible outcomes.</p>		<p>Pupils are curious about the work of other artists, craft makers and designers and make independent and informed choices about referring to the work of others which they use to liberate rather than constrain their own ideas or style. Pupils strive for originality in the development of their ideas and approaches. They understand the value of experimentation and working beyond their comfort zone in order to discover and develop creativity. Pupils compare, contrast and criticise their own achievements, those of their peers and other creative practitioners in order to make connections and understand creative diversity. They are reflective about their own development and the work of others.</p>
<p>Pupils' work across the curriculum is of good quality.</p>		<p>Pupils contribute positively and purposefully to their learning in lessons and in between. They cooperate well with staff and visiting artists, and collaborate effectively with other pupils. Pupils show initiative and an ability to work unaided, and respond to advice actively.</p>

<p>Pupils read widely and often, with fluency and comprehension appropriate to their age. They are able to apply mathematical knowledge, concepts and procedures appropriately for their age.</p>		
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Annex 1: Art (art, craft & design) – Outstanding (in ‘old’ money³)

Achievement

- Pupils use visual language skilfully and convincingly (for example, line, shape, pattern, colour, texture, form) to express emotions, interpret observations, convey insights and accentuate their individuality. They communicate fluently in visual and tactile form.
- Pupils draw confidently and adventurously from observation, memory and imagination. They explore and invent marks, develop and deconstruct ideas, and communicate perceptively and powerfully through purposeful drawing in 2D, 3D or digital media.
- Pupils demonstrate their knowledge and understanding of other artists, craftmakers and designers. They think and act like creative practitioners by using their knowledge and understanding to inform, inspire and interpret ideas, observations and feelings.
- Pupils show independence, initiative and originality to develop their creativity. In relation to their ages and stages of learning, all groups of pupils select and use materials, processes and techniques skilfully and inventively to realise intentions and capitalise on the unexpected.
- Pupils reflect on, analyse and critically evaluate their own work and that of other pupils and creative practitioners to instigate, pursue and develop work in art, craft and design that is uniquely meaningful to them. This includes the lowest prior-attaining pupils and the most able, academically and creatively.
- Pupils’ spiritual, moral, social and cultural development is strong. Pupils participate actively in lessons, and are committed to optional activities in and out of school. They are productive, sustain intense interest, develop resilience and understand that creative practice is often challenging, purposeful and collaborative.

Teaching

- Pupils are inspired by teachers’ creativity and enthusiasm for the subject. Visually exciting resources, including new technology, are used to create environments that promote curiosity, and demonstrate skilfully without inhibiting pupils.
- Teaching draws on a breadth and depth of subject knowledge or material to ensure that lessons are informative and inspiring. Staff regularly refresh knowledge about how and why art, craft and design was and is made to connect with and challenge individual pupils, including highly academic or creative pupils.
- High-quality teaching ensures that all groups of pupils make excellent progress in developing subject skills, knowledge and understanding while outcomes remain open-ended. No unexpected opportunities for learning are missed, as a result partly of teachers’ ability to improvise. They observe pupils’ responses perceptively to inform their planning and intervention.
- Teaching strategies are highly effective in developing pupils’ confidence, independence and creativity. Pupils’ individual needs, including their stage of creative development, lead to the effective modulation of teaching approaches.

³ Ofsted Dec 2013

- Strong and sustained impact on pupils' progress is achieved through highly effective teaching integrating assessment skilfully into practical elements of lessons. Feedback to pupils educates, inspires and challenges their creativity. Pupils' understanding of how to progress is supported through teachers' sensitive use of visual exemplification.
- Pupils are confident in expressing personal feelings through their art, craft and design work as a result of professional and personable approaches combining to create an inclusive ethos. Teachers are very well informed about the contribution of the subject to pupils' personal development, attitudes to learning and academic progress, which they promote very effectively.

Curriculum

- The curriculum provides pupils with regular first-hand experience of working directly from the natural and built environment, human experience and imagination. Extensive opportunities are provided for pupils to encounter original work through visits to art galleries or work with practising artists, craft-makers or designers.
- Wide-ranging opportunities are provided for pupils to learn about contemporary art, craft and design and the influences of different periods of history. Strategies to promote understanding of art, craft and design in the locality are balanced well with opportunities for pupils to learn about the impact of different places and cultures.
- Strong planning for progression enables pupils to deepen subject knowledge and refine subject skills. Increasingly challenging activities including drawing from observation, memory and imagination, contribute to pupils' developing visual literacy.
- The curriculum ensures that pupils have excellent understanding of the subject's contribution to the creative and cultural sectors. Rigorous curriculum planning ensures that the subject makes an outstanding contribution to pupils' spiritual, moral, social and cultural development.
- The curriculum provides regular opportunities for pupils to pursue individual interests in 2D, 3D or digital media, supported by strategies that meet their needs and aspirations, including where appropriate, through accreditation. High-quality enrichment opportunities include initiatives led by pupils and highly effective use of local resources.
- Highly productive links include work with local galleries, creative practitioners and industries that enables pupils to appreciate the uniqueness of their environment. Skills distinct to the subject, including drawing, are developed explicitly and applied widely.

Leadership & management

- Subject leaders ensure that the visual impact of the subject is strong across the school and community. High-quality art, craft and design work by pupils is very informatively presented in school, online and in public venues.
- Subject leaders use creative solutions to address subject and whole-school issues. Key issues in art, craft and design education are addressed very effectively and imaginatively. The school makes a significant contribution to the development and exemplification of innovative practice in the subject. Partnerships with other schools help to spread highly effective practice.
- Self-evaluation is critical and aspirational. Inspiring practice in other educational, creative and cultural settings informs self-evaluation. The views of pupils and others are valued highly to ensure that the good practice, including learning in other subjects, is interpreted and applied well.
- The subject makes an outstanding contribution to whole-school priorities, including excellent and appropriate application of literacy and numeracy policies.

- Subject leaders continuously develop their own expertise and that of other staff through high quality professional development sharply focused on needs. The existing strengths of staff are deployed judiciously to maximise impact. Professional development includes highly effective collaborative work with other schools and the creative and cultural sector.
- Subject leaders ensure that ambitious aims for the subject make clear the distinctive contribution to pupils' creative and cultural development. Aims are shared effectively with staff, governors, pupils and parents; are closely linked to actions, both taken and planned; and are underpinned by sustained partnerships with the creative and cultural sector.
- Subject leaders make sure that high-quality, timely and independent information, advice and guidance are provided about training, education or employment in the creative or cultural sector.