

**Art & Design Subject Leaders**  
**Wednesday 5<sup>th</sup> May 2021**

**Art & Design Deep Dive**

- Ensure that a) you as subject leader and b) all teachers are familiar with the NC Aims for A&D
- What is 'unique' about the A&D curriculum at your school (i.e. what topics / units / themes have you introduced specifically to meet the needs of your pupils?)
- What is pupils' learning (over the course of their time at your school) building towards (by end of Y2 / Y6), including that of pupils with SEND? (How would you explain that the curriculum is 'ambitious')?
- Are all teachers clear as to what they are assessing re: pupil's learning (what criteria do you use to assess progress)?
- Do have an example (or 2/3) to demonstrate pupil's progress in an aspect of A&D?

**Evidence from a school that experienced an A&D Deep Dive**

Ofsted are Coming Tomorrow!

**By Sue Brown** (<https://www.accessart.org.uk/ofsted-are-coming-tomorrow/>)

*The words every teacher dreads..... Ofsted are coming tomorrow! As an art teacher, the dread was even more real now that the **Ofsted Framework** has changed to include more of a focus on Foundation subjects! Our school had been expecting an imminent visit since the summer, so, to be honest, I was quite relieved when we finally got the call so we could show what a great school we were, and that the wait would be over. Obviously I was less relieved when I heard they would be doing a **Deep Dive** into Art! So along with History, PSHE, Maths and Reading, we braced ourselves.*

*Being part of a large academy primary school our staff work closely together to ensure that our Long Term Plan is full of cross-curricular enrichment, as well as core subjects. Working closely with our music lead, I plan and deliver the Art and Design curriculum to 560 students a week from Y1 to Y6 streamlining with the topic focus. Lessons last for 1 hour and can range from one-off technical skills to 3-4 week projects. We try as much as possible to create lessons that will embed the classroom learning – whether it's literacy, history, geography, RE, maths, and science. We start by looking at the skills and knowledge from our progression maps, sometimes linking them with the Power of Reading books to gain inspiration for art and music, such as *The Firebird* in Y3 or *Shackleton's Journey* in Y5. The ideas are combined to*

*create an engaging curriculum. Although I am not a DT specialist, I do integrate some DT skills within every year group.*

*So, having given our timetables to the inspectors, we were allocated interview and observation timings. I was interviewed for about 40 minutes in the morning, was observed in my teaching of Y3 creating clay Diva lamps and interviewed again at lunchtime about the lesson. A group of Y3 children were also interviewed separately and I met with an inspector again after school when she looked at a selection of artwork and sketchbooks from other year groups.*

*In the first interview there were general questions about the art curriculum and how it fits in with the wider school but mainly questions about how the curriculum develops the children's skills and knowledge throughout the year and also throughout their wider school life. She wanted to know how lessons were planned to include age-appropriate skills (as per my progression map) and how they were implemented. I referred to my progression map in the interview to show how each year group's skills were built on each year.*

*As we were using clay that day, I discussed the progression from simple waterlilies using templates and tree faces using natural materials in Y1 to thumb pot owls and impress patterned tiles in Y2 to moulded and decorated Diva lamps and coiled Wassail Cups in Y3. Older children then use their knowledge of moulding and joining clay in later years to create, for example, Viking heads, pots with lids and model figures.*

*Year One Tree faces using natural materials  
Year Two impress patterned tiles  
Year Three Diva lamps  
Year Four Viking heads  
Year Six pots with lids*

*We discussed briefly how I assess the children's work through metacognitive discussion during the lesson, giving guidance and advice. We also self-assess and peer assess during and at the end of larger projects.*

*I talked a lot about my role and how I had developed the art curriculum over the past year or so, where I got ideas (AccessArt, NSEAD, Gomersal Primary School and Paul Carney Arts), and how I knew that skills and knowledge were being retained.*

*During the lesson observation, she talked briefly to the children and then met with me afterwards. She asked why this lesson was at this particular time in the term, how it linked to clay work they had previously done and what skills I thought they would gain to progress forwards to the next project. She asked if I differentiated for the SEND child in the class and if TA's had any training on the techniques I was teaching.*

*She took 5 children from the class I had taught along with their sketchbooks and interviewed them separately. She asked them about the observed lessons and about art lessons in general but I had no feedback on what the children said!*

*I then selected a variety of work that had been stored from our Exhibition last summer and current sketchbooks. I discussed the reasoning behind certain*

*pieces, how ideas were driven by skills knowledge and then enhanced by cross-curricular links. Particularly, I focussed on the teaching of colour theory as certain pieces showed how this is developed over year groups. Everything from cool and warm colours with Y1, using inks for autumn colours with Y3, to how many greens can you make in Y5.*

*If I was to offer advice as to how you could prepare for an **Ofsted Deep Dive**, I would recommend that you are well prepared for the comprehensive questioning about specific skills, progression and have to hand what you might need to evidence this. Make sure you have your Long Term Plan and that you can discuss how it is cross-curricular, have your Progression Map (showing skills, knowledge, and sequential learning), your Medium Term Plan (or lesson plans) and examples of work from several year groups. Most of all breathe, be passionate about your subject and good luck!*

## **New resources**

### **NSEAD**

*NSEAD has been working in partnership with the [Oak National Academy](https://www.oaknationalacademy.com/). Members with primary expertise have worked to produce a key stage 1 and 2 curriculum map, teaching guide and video lessons that are inclusive, accessible and relevant for all primary-aged children. These are free resources that will make a difference now to those who can access them for remote learning, and into the future for teachers across the UK.*

<https://www.nsead.org/resources/curriculum/oak-national-academy/>

### **Oak Academy Art & Design EYFS**

<https://classroom.thenational.academy/subjects-by-key-stage/early-years-foundation-stage/subjects/understanding-the-world>

### **Oak Academy Art & Design KS1**

<https://classroom.thenational.academy/subjects-by-key-stage/key-stage-1/subjects/art>

### **Oak Academy Art & Design KS2**

<https://classroom.thenational.academy/subjects-by-key-stage/key-stage-2/subjects/art>

### **NSEAD (progression framework)**

*The Framework for Progression, Planning for Learning, Assessment, Recording and Reporting as a guide for teachers working at Key Stages 1-3, and including reference to the Early Years Foundation Stage and Key Stage 4.*

*The Framework for Progression, Planning for Learning, Assessment, Recording and Reporting is a members' only content. Please login to view the files.*

### **NSEAD: Design in the Primary Curriculum**

<https://www.nsead.org/resources/design/design-at-primary-level/>

**Victoria & Albert (V&A) Museum**

**Summer term on-line sessions**

**<https://www.vam.ac.uk/event/AK49ZWXR/primary-online-session-summer-2021>**

**V&A: Updated resources for primary schools**

**<https://www.vam.ac.uk/info/teachers-resources-for-primary-schools>**

**National Gallery**

**Take one picture (teacher's notes, for the past 15+ years)**

**<https://www.nationalgallery.org.uk/learning/teachers-and-schools/teachers-notes>**

## Cultural Capital

Pupils gain an understanding of why art is important and how it enhances their lives. They develop a sense of their place in school and the wider world.

- Pupils develop their observational skills and understanding of colour theory and how to create colours and use them effectively to convey meaning and communicate with an audience.
- Through art, pupils understand how to convey perspective and how to create mood and atmosphere through a range of media. They develop an understanding of tone, texture line and form and how this has been developed over centuries to enhance human culture and to document human history.
- They develop their understanding of different artists such as Pablo Picasso, David Hockney, Chris Ofili, Vincent Van Gough, Anselm Kiefer and many more.
- Through art, pupils also investigate and gain an appreciation of different cultures and artist movements and why they are important. Pupils learn about the Day of the Dead Mexican festival and investigate the way they use folk art images to symbolise death and rebirth. Pupils also look at expressive landscapes and investigate a range of artists who explore the impact their environment has on them.
- Pupils also gain an understanding of cubism, pop art, graffiti and surrealism. They develop an understanding and an appreciation of different periods of art and practice a variety of different skills and media relating to the topic. They develop evaluation skills and an understanding of how they can use different stimuli to enhance and shape their work.
- Pupils get an opportunity to visit the National Gallery in London to view many outstanding works of art, experiencing and appreciating them in a public setting to appreciate their beauty and significance on humanity over time.
- Through art, pupils gain the skills of creativity, curiosity, resourcefulness, resilience, communication, reflection and appreciation.

What is **cultural capital**? In educational terms, it refers to the bank of cultural experiences that students can gain from different cultural opportunities. E.g. Gallery visits, historic visits, music lessons, IT skills, dance lesson etc) Families have historically passed down these advantages to their children by providing them with these opportunities. Evidence shows that children with cultural capital do better in school and go on to do better in society, their career and the world of work. Schools can have a huge impact on equipping students with cultural capital.

This video puts it in simple terms.

I've created this video in response to a group of art teachers who created a 'Cultural Capital Think Tank' which I read about on the [NSEAD](#) (National Society for Education in Art & Design) Facebook page.

<https://www.youtube.com/watch?v=ET4WodlCazk>

When I think about Cultural Capital and the impact it has on later life, I try to imagine a person, who wants to make progress in their career, going to a network meeting without any Cultural Capital. How difficult it would be to join in with the conversation and to build a social network. It's easy to see its impact on social mobility.

### **How can Art Educators Promote Cultural Capital?**

Art educators are in a strong position to fill up students (metaphorical) school bags with cultural capital both in school and through gallery visits. The video below described three and half ways to engage your students with gallery education.

[https://www.youtube.com/watch?v=x\\_7LnJXfL\\_4](https://www.youtube.com/watch?v=x_7LnJXfL_4)

### **Cultural Capital in the UK**

Cultural Capital is a term educators around the world should be aware of. Here in the UK there has been a new emphasis on 'Cultural Capital' in education since OFSTED (The Office for Standards in Education) included this term in their new [framework](#) in 2019. It is good for the arts in schools as school leaders should be putting a greater emphasis on cultural capital. A great curriculum builds cultural capital.

## From: Kapow Education

Wondering where to start with Ofsted's definition of cultural capital? Here's a digestible summary of what you need to know, plus some helpful and practical tips on where to start in helping develop your pupils' cultural capital in primary schools.

Here's what we'll be covering:

- Where did cultural capital come from?
- What's Ofsted's definition?
- Schools of thought: what are people saying?
- Approaches to developing cultural capital
- Free Kapow Primary lessons to help you develop cultural capital in your school
- Free cultural capital toolkit: staff powerpoint and templates

### So where did the term cultural capital come from?

The original phrase comes from by the French sociologist Pierre Bourdieu in the 1970s, believing the more 'capital' you had, the more powerful your position was within society. This closely linked with Karl Marx's theory on fiscal capital (and capitalism) – the more capital you had, the better off you were.

D. Hirsch, Jr., Chairman of the Core Knowledge Foundation took this to another level by [developing the idea of 'cultural literacy'](#) – “the idea that reading comprehension requires not just formal decoding skills but also wide-ranging background knowledge”. In 1986 he published '[Cultural Literacy: What Every American Needs to Know](#)' which outlines all 'core topics' he believed American children needed to know to prepare them to be a successful adult.

This phrase hit the headlines again in 2013 when Michael Gove, then Secretary of State for Education, [gave a speech](#) where he promised the curriculum would ensure pupils had a “stock of knowledge”. Taking inspiration from E.D. Hirsch Jr, he argued 'cultural capital' would impact children from low-income backgrounds the most as “the accumulation of cultural capital – the acquisition of knowledge – is the key to social mobility”. This belief that cultural capital is 'knowledge' has been controversial amongst the teaching profession.

### According to their school inspection handbook, Ofsted's definition of cultural capital is:

*“As part of making the judgement about the quality of education, inspectors will consider the extent to which schools are equipping pupils with the knowledge and cultural capital they need to succeed in life. Our understanding of 'knowledge and cultural capital' is derived from the following wording in the national curriculum: 'It is the essential knowledge that pupils*

*need to be educated citizens, introducing them to the best that has been thought and said and helping to engender an appreciation of human creativity and achievement.”*

### **Schools of thought: what are people saying about it?**

There have been mixed views on Ofsted’s mandatory introduction of ‘cultural capital’ into the curriculum.

The thought behind its introduction is to expose disadvantaged children to cultural experiences and background knowledge that will equip them with cultural knowledge to propel them further in their education, careers and social development.

Some teachers at schools in more deprived areas believe this could have a positive impact on their pupils. Developing cultural capital within a school setting can give exposure to children to experiences that they may otherwise not have had. Alan Boyd, a teacher, says that he feels he is “providing opportunities and experiences that our parents can’t pass on to their children. Even simple things like going to a beach or farm that many children take for granted. Our school is in a deprived area so not many of the parents own cars. This stops them from having day trips and travelling away from their immediate area.”

### **Is Ofsted’s definition too vague?**

The [Cultural Learning Alliance](#) has openly stated that the loose definition of ‘cultural capital’ by Ofsted allows schools to develop their own interpretation of what the phrase means in a way that is best for their school and pupils. They believe schools should define ‘cultural capital’ in a way to “celebrate and embrace the different backgrounds, heritage, language and traditions of all the children living in this country”.

Similarly, [Teacher blogger Mrs Beaton](#) argues, “Let’s shift our thinking from cultural transactions to cultural openness and acceptance. That my heritage might be different to yours but neither are ‘less than’ when the comparative financial cost is totted up and someone hands the school the receipt.”

Contributing to [The Guardian](#) newspaper, Professor Diane Reay emphasises this new requirement doesn’t just confuse what ‘culture’ to develop but also the issue of class: “key elements of cultural capital are entwined with privileged lifestyles rather than qualities you can separate off and then teach the poor and working classes.”

### **What does an art subject specialist think?**

Susan Coles is a [Kapow Primary art specialist](#). She is an educator, artist and an active and respected advocate of art in schools. Here’s what she thinks:

“It is something that should be applied to all curriculum subject areas and not particularly to the Arts. Although, the autonomy of [the art curriculum](#) allows teachers much more freedom to lead on this. There is a lot of work that has

been done previously in schools, under other government and OFSTED initiatives such as SMSC and Citizenship that has actually explored this. Schools do not necessarily have to 'reinvent the wheel'.

Something that I believe is key to cultural capital is curiosity, which is, of course, a component also of creativity (see Hawking quote below). The urge, impulse, desire to find out more. Finding out more about 'myself', where I come from, where I belong, where I feel safe and confident and strong, how I manage my own well being and also ensure that I grow as a person. Cultural capital is absolutely everywhere in our world, in our own house, our street, our town/city, across the nation, across the globe. Learning through art to be viewed as a productive practice of meaning-making within the life-worlds of student. Avoid tagging on cultures which have little or no relevance to the students in your schools. Embrace the different cultures within schools, in the surrounding communities.

A school is not going to develop cultural capital through the [Arts](#) purely by, for example, taking people to an art show or to the theatre. It is the active participation in the arts that develops cultural capital. Through all the things that children love to do, we MUST ensure that young people don't just experience the arts and culture but that they actively take part and create their own as participants. Children are unique human beings- they are not a piece of data- they should sing, they should dance, they should twist, they should turn, they should rock and roll, they should imagine, and then script their stories and act them out, they should use their hands to twist, to bend, to shape, to mould, to feel, to cut, to tear, to form, to join, to draw, to paint, to make, and they should explore and experience all those wonderful haptic moments which are essential to developing as a human being. Their confidence in doing this is part of their cultural capital."

### **Approaches to developing cultural capital in primary schools**

How do you introduce cultural capital in your school? We've put together some ideas that you can use to create your own interpretation – and without too much additional work.

#### **Approach the arts**

One way to approach cultural capital, and perhaps the most obvious, is through the arts. This can be a mix of traditional and modern to expose children to a variety of cultures. Go to the list of Kapow Primary lessons on some art ideas to introduce into your classroom.

#### **Lunch-time and after-school clubs**

Lunch-time and after-school clubs are an opportunity for you to introduce a variety of activities to help develop your pupils' cultural capital- hands on. Read these blog posts for some specific ideas for different subjects:

[Primary school art club projects](#)

[Extra curricular computing club ideas](#)

[What to do in your after school primary language club](#)

[Outdoor learning activities for summer](#)

## 5 School trip ideas

According to a [UK government report](#), children aged 8 to 15 enjoy entertainment and culture-related and sports activities the most out of all leisure activities. School trips can be a great way to ensure children can experience new things and spend time outdoors. School trips don't have to break the bank either. Here are a few budget-friendly and free ideas:

- Local markets
- Free museums
- Local historic sites
- Physical activities
- Forest walks

Want some more ideas? Head to '[Plan my School Trip](#)' for engaging educational experiences around the UK and overseas.

## Children's assembly challenge

Why not use your assembly time to engage your children in a small challenge that will help develop their cultural capital? Try tasking each class to come up and perform their own play – each of them relating to a different culture around the world.

You could try various themes like different religious festival or re-enacting traditional stories from different cultures around the world.

## Inter-generational activities

Cultural capital could also be interpreted as childrens' exposure to people of all ages. Encouraging activities where children have to ask questions about their own families is an important way of handing down wisdom and knowledge. A great way to get pupils involved with local communities and to learn from a different generation is to visit a retirement home. Buddy up a care home resident with a child from your class and let them ask questions and engage with each other. They could even become pen pals!

## Use your pupil premium

Pupil premium was introduced in 2011 to support schools in encouraging social mobility. But, as schools can choose how to spend pupil premiums, why not use it to help develop cultural capital in your school?

[Theschoolrun.com](#) give a number of suggestions on how to use pupil premium money, such as extra one-to-one support groups for children and employing extra teaching assistants. Here are some other more creative ways to use yours, whilst developing cultural capital:

- [Funding school trips and visits](#)
- Investing in technology to help children learn e.g. tablets
- Funding language classes
- Providing music lessons
- A nutritionist for children to learn about healthy eating
- Take your class to the theatre

## **Kapow Primary lessons to help you teach cultural capital**

### ***Art: Clacton Pigeon Mural – Banksy***

Looking past the seemingly discriminatory tone of Banksy's Clacton Pigeon Mural, children consider what message he was really trying to convey and alter the image to reflect British Values. [Go to this lesson >](#)

### ***Art: Exploring prehistoric art***

Children are introduced to cave art and reflect upon the purpose of the drawings before working on developing their sense of proportion in drawing. [Go to this lesson >](#)

D&T: Food – Eating seasonally – Where in the world?

Children identify the different climates fruits and vegetables grow in and follow a recipe to make Japanese fruit skewers with plum sauce. [Go to this lesson >](#)

### ***Music: Chinese new year – Pentatonic scale***

Learning that the pentatonic scale is a five-note scale, used in many cultures across the world, pupils use a tuned instrument to play the scale together as a class, before moving on to playing pentatonic melodies in pairs. [Go to this lesson >](#)

### ***Music: Animals – Going on safari:***

After hearing the sounds of some of Africa's most notorious animals, children use instruments to replicate the sounds, experimenting with the variations of timbre. [Go to this lesson >](#)

### ***Computing: Bletchley park – playing with sound:***

Children learn the key features of a radio play before then creating and editing a radio play set at Bletchley Park during the war. [Go to this lesson >](#)