



Exploring the Ofsted Curriculum Review in Art & Design

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Aims of this Session:

To Introduce You to Some of the Key Points From the Ofsted Review for Art & Design

To Share AccessArt's Thinking

To Enable You to Consider What Might Be Useful for You & Your School, & to Help You Think Through Some Key Questions



Full name in chat pls
(register)



Throughout this presentation pls think about what **RESONATES** for you, your school and your pupils...



What the Review Aims To Do:

It was stressed at the launch:

- For schools or inspectors – the research reviews “share guiding principles”
- The Reviews share ideas (based upon research) “about what high quality education might* look like, to allow a school to “move step by step towards expertise.”
- That teachers should remember that the Reviews are not a checklist. Schools do not have to read the contents with a checklist mentality.
- “There is no single way to provide a high-quality education in the subject.”

**Pls note use of the word “might.”*

In addition, AccessArt would like to remind Primary teachers in particular that the Review speaks to all key stages – which means that many of the examples within the Review are aimed at contexts other than primary.



Thank you to Marc Hayes – in this presentation we use (and credit) some of his report summaries. You can download/buy the summary [here.](#)



The Purpose of Art and Design

- Art at its best should be both 'intellectually challenging and creatively demanding'.
- Art is both practical and theoretical, informed by studio practices and academic disciplines.

[Summarised by](#)
[Marc Hayes](#)



Curriculum

"know and can do"

- The curriculum should set out how pupils will ~~'get better'~~ at Art.
- Pupils can develop their **practical knowledge** of how to create art by learning the methods and techniques used by artists, craft-makers, and designers.
- Pupils can learn the **theoretical knowledge** of the tools, materials, and history of the subject.
- Pupils can learn the **disciplinary knowledge** of art, such as the ways in which it is judged, valued, and evaluated.
- Pupils make progress in art when they build all three types of knowledge and make connections between them.
- The National Curriculum for Art is different to school's art curricula. The NC sets out the aims of the subject and outlines the content, but the detail and specificity needs to be decided by schools. This means there are several different ways in which a high-quality art curriculum might be achieved, and the report focuses on content which **might be** included by schools.
- Schools will also need to decide on the sequencing of content.
- Due to the lack of detail in the NC, those with responsibility for the curriculum need to consider whether they have enough content in the Art curriculum for it to be 'cumulatively sufficient' to be high-quality.



What to Teach

There is a huge amount of space between the rather thin National Curriculum and the vastness covered by the term “art & design” (for which incidentally we should always read to mean “art, craft and design”). The report states:

“A school art curriculum is unlikely to be able to cover all the areas of making in sufficient depth for pupils to engage meaningfully with them. Therefore, subject leaders and curriculum designers need to choose which areas to include.”

“Design & Graphic Design”

*Architecture,
Fashion,
Set Design etc.*

*Illustration
Sketchbooks*

It goes on to outline the twelve “areas of making”:

“drawing, painting, printmaking, sculpture, ceramics, creative craft, collage, textiles, photography and lens-based media, installation and site-specific work, digital and new media, design and graphic design”

Of these areas of making, 3 (drawing, painting and sculpture) are specified in the national curriculum. The national curriculum also refers to ‘other art, craft and design techniques’.”



Thinking about Curriculum...

How much time do you have to teach art? Is it enough?

What would you like to teach? What would your pupils like to learn?

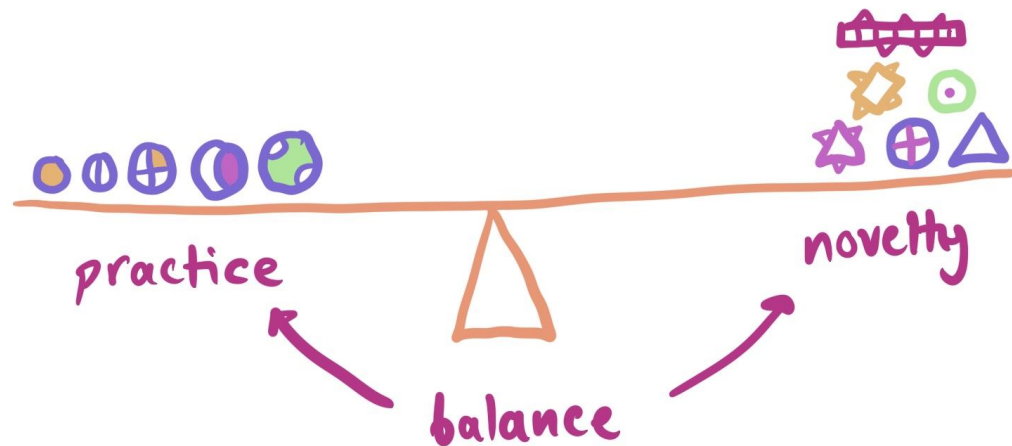
What Resonates For You?



Practice

- Practice is a vital component for pupils to achieve the goals of a curriculum.
- The curriculum should be planned so that opportunities for practice are 'built in'.
- The curriculum should be structured so that it is sequenced for practice. This goes beyond sequencing individual schemes of work. It means that there should be regular opportunities to work with related content so that they can ~~learn the content~~ in the long term. This might include returning to previously taught media and layering on knowledge so that pupils also practise techniques which they have previously learned.
- School leaders should consider how pupils can re-encounter curriculum components in different contexts so that they have the time and instruction to practise and master content.

[Summarised by Marc Hayes](#)





Thinking about Opportunity for Practice...

Do you provide opportunities for practice?

How do you balance practice with novelty?

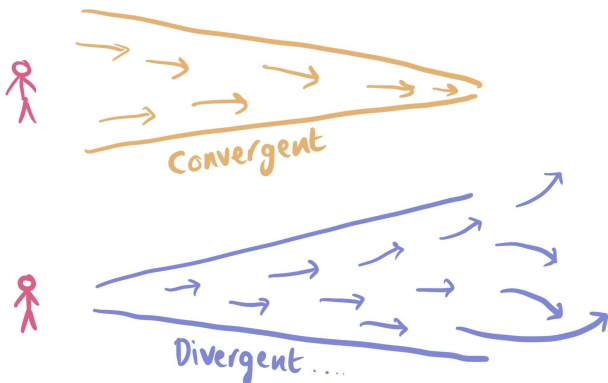
What Resonates For You?



Convergence and Divergence in the Curriculum

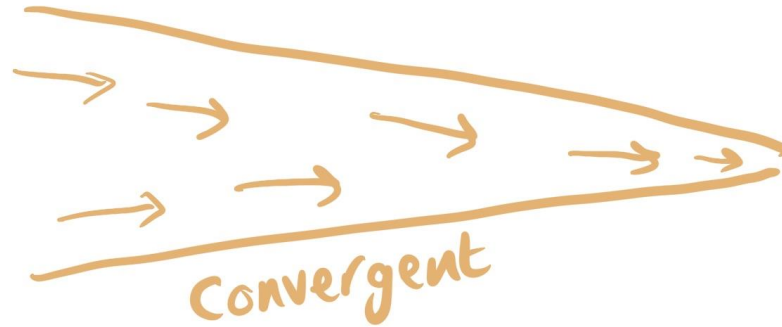
- As art involves pupils creating original responses, the **end points** can be understood as being either **'convergent'** or **'divergent'**.
- **Convergent outcomes** are more prescribed outcomes so that pupils learn a specific curriculum object. For example, practising mixing secondary and tertiary colours. This includes learning **'about' and 'with' art.**
- **Divergent outcomes** are less prescribed outcomes which are diverse and radically different from others. For example, producing work where a range of different techniques could be applied. This includes **learning 'in' and 'through' art.**
- Subject leaders may need to be clear about the type of goal the curriculum is aiming towards. They will need to decide on the content needed to achieve both convergent and divergent outcomes.

[Summarised by Marc Hayes](#)

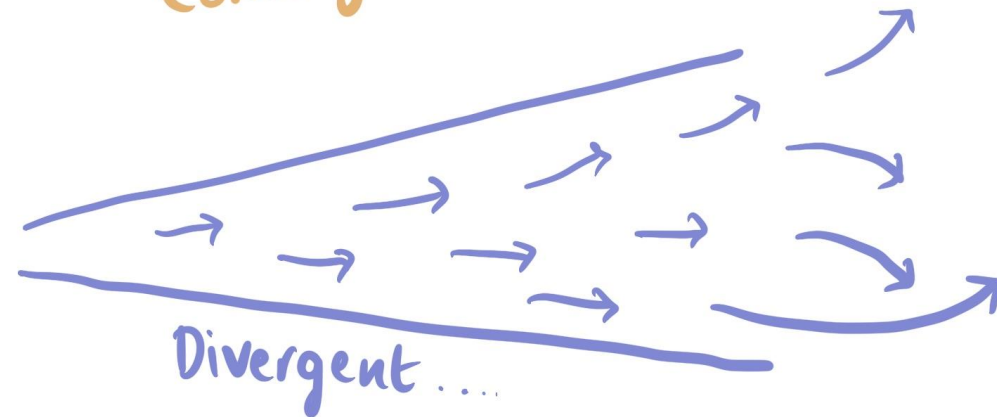


Convergent: e.g. a drawing exercise technique, colour mixing, specific knowledge

Divergent: e.g. a project involving making



Knowable?



Unknowable?

Thinking about Convergence/Divergence...

Which resonates with you?

What could you push?

When do pupils respond best?

What Resonates For You?



AccessArt advises:

- Make use of this autonomy. Be proud of the things which make your school community unique and explore them in your art curriculum.
- Know why you are making your curriculum choices, and be excited by how you can then deliver a rich offering.
- Seek advice from experts in the field to help you plan a curriculum which is relevant to, and appropriate for, your school, and meets the needs of the National Curriculum.



Domains of Knowledge

- The review suggests three domains of knowledge in art - though there are many other ways and terms used across the literature.
- The three domains are:
 - practical knowledge - developing technical proficiency
 - theoretical knowledge - cultural and contextual content about artists and artwork
 - disciplinary knowledge - content about how art is studied, discussed, and judged
- **There is no expectation (by Ofsted) for schools to use this terminology.** They have been chosen because they link with the aims of the NC and to wider traditions in art education.
- Knowledge is defined as the 'curriculum objects' - the concepts and principles which pupils will acquire through their study of the subject. It is **not about memorising disconnected facts.**
- Knowledge can be either **productive** or **receptive**.
- Productive knowledge relates to becoming proficient in the aspects of art or producing art.
- Receptive knowledge relates to pupils learning about aspects of art.
- The three domains of knowledge include both productive and receptive knowledge.

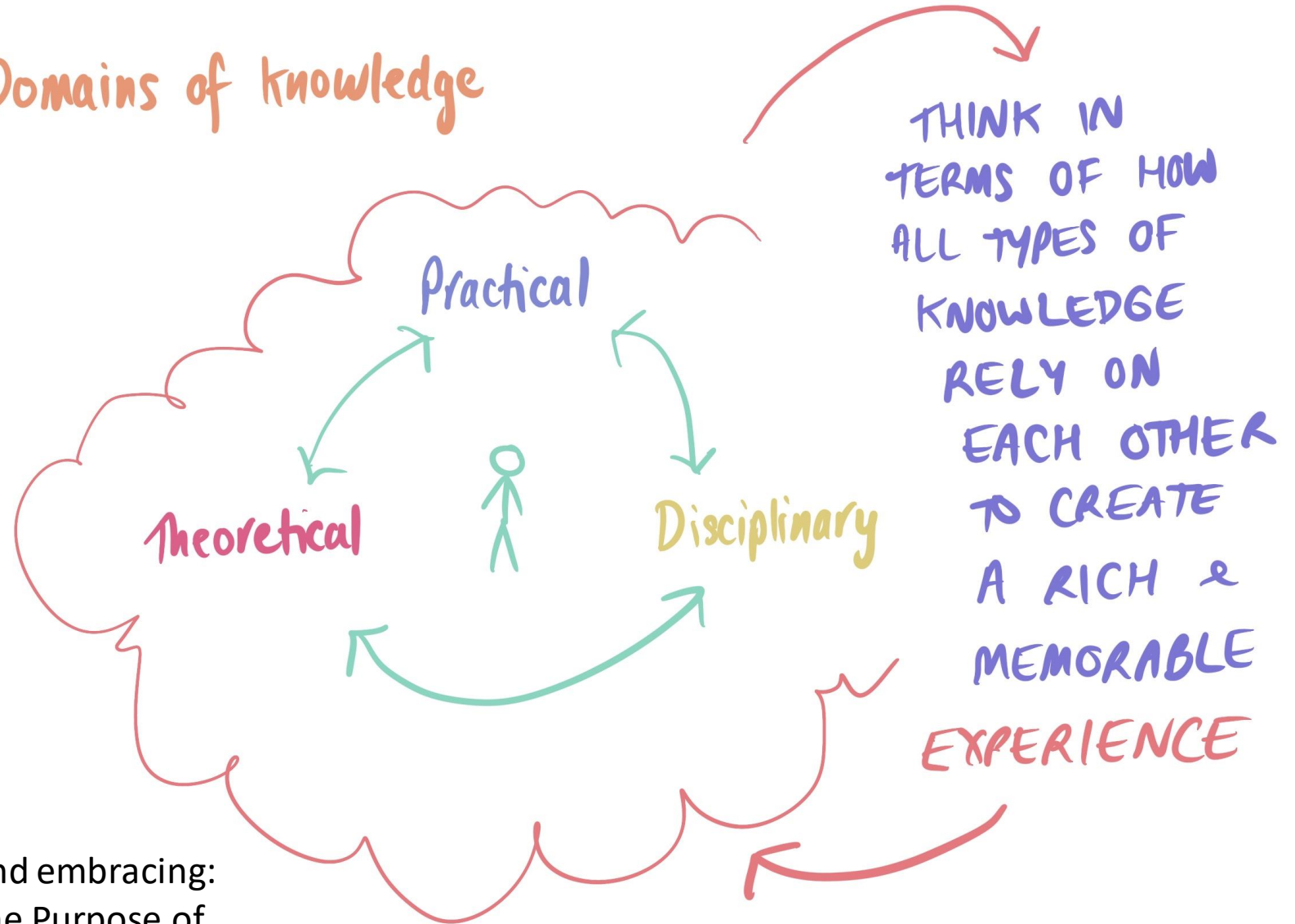


Practical: e.g. a skill, an experiential understanding, embodied knowledge (tacit). Might be very specific, or more general and hard to express in words.

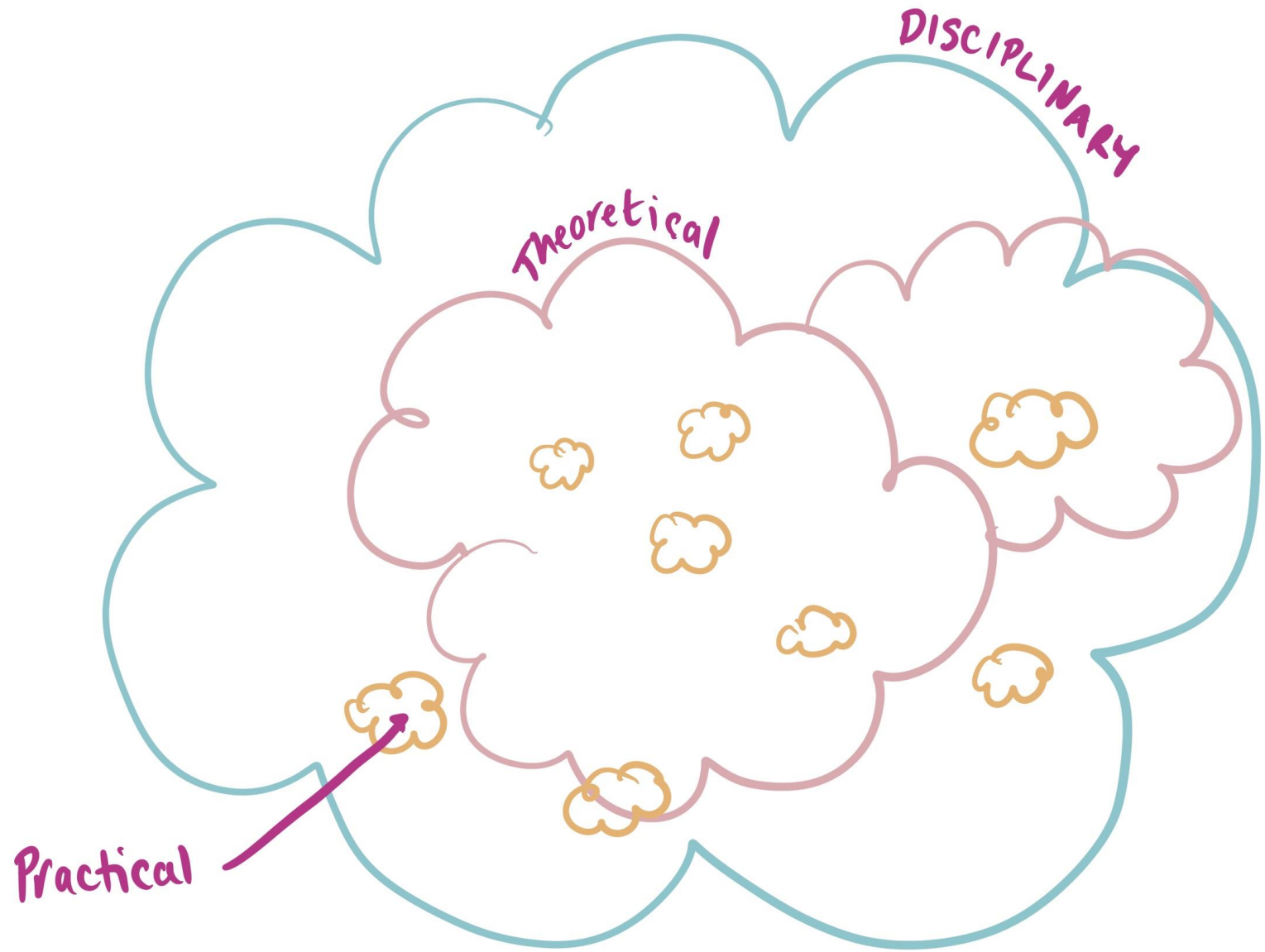
Theoretical: e.g. knowledge relating to context and understanding.

Disciplinary: e.g. Big and embracing: What is Art? What is the Purpose of Art? Key Concepts e.g. Aesthetics...

Domains of knowledge



THINK IN TERMS OF HOW ALL TYPES OF KNOWLEDGE RELY ON EACH OTHER TO CREATE A RICH & MEMORABLE EXPERIENCE





Thinking about Domains of Knowledge...

What is Useful for You? What do you/don't you understand, in terms of types of knowledge?

What do your pupils need more of to help them experience a rich, holistic, art education?

What Resonates For You?

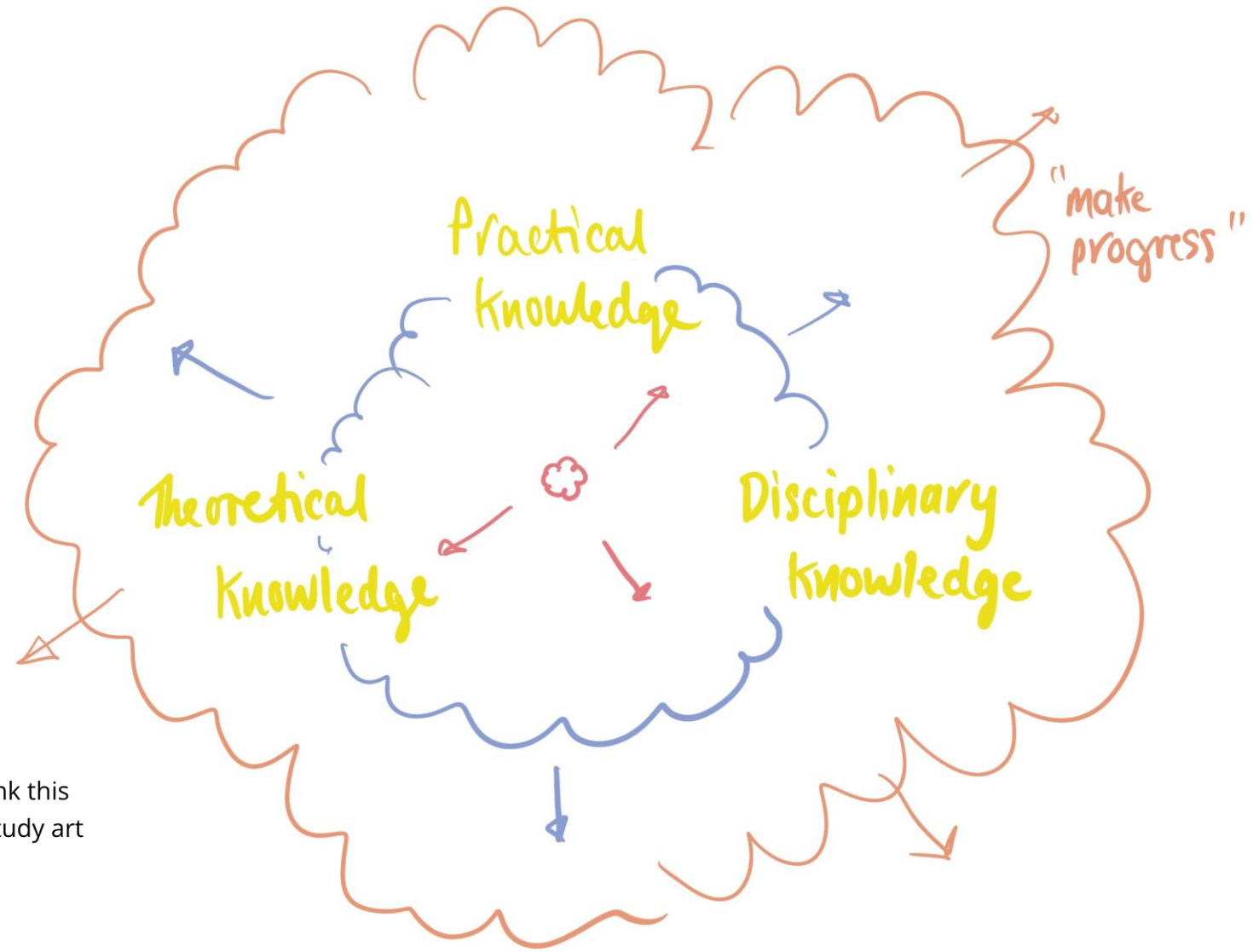


"Experience more"

"Excite, Engage"

Curriculum Progression

- Ofsted define progression as being able to **know more, remember more and do more.**
- The curriculum should enable this to happen. This means that the curriculum is the progression model.
- **Knowledge should not be understood as disconnected facts;** it should be understood in 'nuanced, subject-specific' terms.
- Developing expertise (in the review) means to build sufficient knowledge and skills that could enable pupils to achieve 'high degrees of specialism and proficiency in art'.
- The curriculum should be designed so that content is sequenced to bring about qualitative change in pupils and to help them achieve the subject-specific goals of the curriculum.
- In a high-quality art curriculum, content is selected and sequenced so that pupils build on what they already know and are prepared to learn content in the future.
- A breadth of knowledge is needed to make sense of new content and engage in new ideas.
- Sequencing applies at many levels: within lessons, across a teaching sequence, and across key stages.
- However, a curriculum is organised (e.g. some curricula are based on themes), it should ensure pupils gain a sufficient combination of practical, theoretical, and disciplinary knowledge to achieve the curriculum goals.



"Getting Better"

The Review cites that pupils should "get better" at art. AccessArt doesn't think this choice of phrase is helpful, and feeds into misconceptions about why we study art and how we make value judgements (above).

AccessArt advises:

- A more considered phrase *might* be "to deepen their experience, understanding and execution of..." We are certain there is an interesting debate to be had about this.



Thinking about Curriculum Progression...

What is your current approach to progression?

Does changing the shape of your thinking help you think differently about progression?

What Resonates For You?



Pedagogy: Practical Knowledge

"How..."

- Pupils need **sufficient amounts of practice** 'in the moment' of learning the content, as well as across sequences of learning.
- **Purposeful, deliberate** practice of techniques can help pupils reach the level of motor automaticity they need.
- Pupils benefit from activities which do not vary much when they are being introduced to techniques for the first time.
- Activities which isolate techniques are especially important in the early stages of learning. Too many aspects being introduced at once can lead to cognitive overload.
- Varied practice can become more useful as pupils get better at techniques over time. The variation in practice helps pupils build a broad schema. This leads to **'building more rounded, deep and durable learning'**. Teachers should use pedagogical activities which reflects pupils' expertise.

[Summarised by Marc Hayes](#)



Pedagogy: Theoretical Knowledge

- Teachers need to be **clear** about what they want pupils to learn as this knowledge base is **vast, abstract, and nuanced.**
- Teachers should consider which approaches will focus pupils' attention on the ideas, concepts, and principles they want pupils to learn. The direction of pupil attention is really important.

"How..."

Pedagogy: Disciplinary Knowledge

- One effective approach when considering pedagogy is to make choices which follow from the curriculum content teachers want pupils to learn.
- Pupils need **secure knowledge** of sufficient concrete examples to be able to develop their understanding of more abstract concepts of disciplinary knowledge.
- Teachers should be clear about the concrete examples they want children to draw upon when teaching disciplinary knowledge. It is likely these will have been previously taught.
- Pupils will need the **necessary knowledge** required to understand ideas of disciplinary knowledge which they might develop through visiting art galleries and exhibitions and when speaking to practising artists, designers, and craft-makers.

Teacher
Knowledge





Thinking about Pedagogy...

What do you need? Where is your skill level?

What expertise would help you and your pupils?

What Resonates For You?



SEND

- It is not appropriate to adopt a single approach to SEND in the art classroom.
- It is important that the curriculum be **ambitious** for all pupils.
- The specified end points of the national curriculum apply to all children; pupils with the most complex needs might require that the curricular goals be adapted for them.
- Pupils with SEND generally **do not benefit** from differentiated teaching, activities, or resources to achieve a curriculum goal.
- Targeted teaching is different to differentiation: it can enable teachers to break down or reinforce aspects of the curriculum. This might mean that some pupils practise different components of the curriculum when studying the same content areas.
- Theories of cognitive load are important for teachers to consider when working with pupils with SEND. Cognitive overload inhibits pupils' ability to retain knowledge and develop schemas. Isolating the important aspects of a piece of work is a useful way for teachers to structure learning.
- **Expectations for pupils with SEND should not be unnecessarily lowered.** When introducing pupils to the work of artists, it can be useful to start with identifiable subject matter so that pupils have more chance of making sense of the artwork. This means that SEND pupils are being enabled to study the same artists as their peers.
- Teachers should think carefully about which teaching approaches and activities are **both** subject-specific **and** will enable all pupils - including pupils with SEND - to learn and to remember what they have been taught in the long term.
- Leaders might consider including the study of artists who might be considered 'disabled' so that pupils have a range of positive role models.



Misplaced
Value
Judgements

Assessment

- High-quality assessment uses different types of assessment for different purposes.
- The validity of assessments rests on **teachers' clarity** about what they are assessing and why they are assessing it.
- Effective assessment uses various forms of information (products) and provides feedback to pupils during the process.
- The nature of art and design presents **unique challenges** for assessment.
- It is important for teachers to design assessments which are **sensitive** to the nature of the subject but also remain valid and reliable.

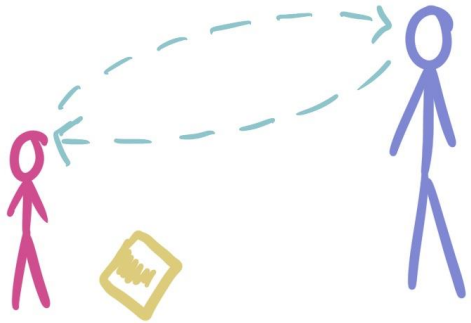
[Summarised by Marc Hayes](#)



Formative Assessment

- Formative assessment plays an important role in providing feedback to both pupils and teachers. It can help support improvement in the **immediate task**.
- Formative assessment needs to be able to check that pupils have **learned** the component knowledge intended for them. There are a variety of ways that this might occur depending on the nature of the content being assessed.
- Assessing practical knowledge does **not need to be limited to the final piece** which pupils produce. Rather, it can be sourced from **pupils' notes, sketchbooks, portfolios, observations,** and **pupil talk. Aggregating insights** from a range of sources can help teachers make better inferences about what pupils have learned.

[Summarised by Marc Hayes](#)



Assessment is a
Conversation



Summative Assessment

- The broad purpose of summative assessment is to determine how well pupils have learned what teachers have planned for them to learn. Pupils make progress when they have learned the expanding domain of the curriculum.
- Summative assessment needs to be able to determine how well pupils have learned and remembered the different strands of knowledge (practical, theoretical, and disciplinary) over time.
- Final pieces can be used for summative assessment, but **teachers must be clear about what is being assessed.**
- Simple assessment tasks, such as multiple-choice quizzes, can be useful to assess isolated aspects of pupils' knowledge. **These approaches may be too blunt to assess more complex knowledge.**
- Summative assessments should take place at sufficiently long intervals to allow time for enough curriculum content to be taught and learned.



AccessArt advises teachers to:

- Think carefully about the value judgements you might be bringing to the classroom.
- Widen your own perception of how broad the definition of “skills” might be.
- Try replacing the word “learn” for the word “explore” in the “Practical Knowledge” section of the Review and see how it might change the way we perceive the opportunities we can give to pupils.



Thinking about Assessment...

What works/ does not work, in terms of your current assessment in art?

What simple changes might you make?

What Resonates For You?



Systems, Culture and Policies

- School systems and policies can have a negative effect on art and design education if its subject specific aspects are not considered.
- Whole-school teaching strategies or approaches to assessment are likely to be too generic to fully capture the forms of knowledge included in the art and design curriculum.
- The approaches from core subjects can be incompatible or less compatible with the forms of progress in art and design.
- Leaders should make sure that policies are adapted to specific subjects.
- Leaders should ensure that sufficient and adequate time is attributed to art and design. Lengthier blocks of time can help counter the time required for housekeeping activities such as cleaning and organising.
- Sequencing the curriculum to help pupils make links between different subject areas can be a useful way to develop the contextual knowledge pupils need to make sense of art. For example, introducing the context in subjects such as mathematics, RE and history.
- It is not acceptable to remove art from the timetabled curriculum and offer it only as an extra-curricular club. This does not lead to providing opportunity for all.
- Teachers should be supported to develop their subject content knowledge and pedagogical content knowledge. Lacking this knowledge inhibits teachers' ability to provide a rich, subject-specific curriculum.
- Primary teachers often have low confidence around teaching art.



Thinking about Systems, Culture and Policies...

You've been given permission to be demanding (!)

What do you want to demand to empower you and benefit your pupils?

What Resonates For You?



Beyond What We See...

“Our review considers the nature of an art curriculum that achieves the aims of the national curriculum. We do not explore wider ideas about the indirect uses or benefits of art education, such as the idea of art as a ‘playground for experimentation’ or as a way of promoting self-esteem and well-being. These areas of research may be valuable, but they are beyond the scope of this discussion about what pupils learn in art.”



Breakout Room
Tasks

What Resonates for You?

What Clues Are There For You and Your
School?

What Issues Can Be Addressed/Bettered?

And How? What Do You Need?

What Do YOU Think The Benefits of Teaching
Art Are? Why Do We Bother?



Feedback

<https://www.hounsloweducationpartnership.co.uk/survey/primary-subject-network-evaluation-2-2/>

what

will

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YOU

MAKE

