

Art & Design Subject Leaders Resource File



Art & Design SL Resource File

This, and subsequent resource files have been designed specifically to support the work of subject leaders in Primary Schools who have responsibility for any of the following subjects: Art & Design; Computing; Design & Technology; English; Geography; History; Mathematics; MfL; Music; PE; PSHE and Science.

The structure of each resource file follows the same format:

<i>Part A: Resources & NC Requirements</i>	<i>Pages 3 - 4</i>
<i>Part B: A subject leaders audit: Art & Design</i>	<i>Pages 5 - 6</i>
<i>Part C: Progression in Art & Design: an exemplar</i>	<i>Pages 7 - 9</i>
<i>Part D: Initial subject self-evaluation proforma</i>	<i>Pages 10</i>
<i>Part E: Best practice as identified by Ofsted</i>	<i>Pages 11 - 20</i>
<i>Part F: Art & Design - Good (in 'old' money)</i>	<i>Pages 21 - 22</i>
<i>Part G: Art & Design: Quality of Education</i>	<i>Pages 23 - 26</i>
<i>Part H: Art & Design: Quality of Education – an exemplar</i>	<i>Pages 27 - 31</i>
<i>Part I: Preparing for subject specific deep dive: Art & Design</i>	<i>Pages 32 - 33</i>
<i>Annex 1: Art & Design – Outstanding (in 'old' money)</i>	<i>Pages 34 – 36</i>
<i>Annex 2: Meeting the needs of pupils with SEND</i>	<i>Pages 37 - 44</i>

To support the work of a subject leader, there is a subject specific work-book for you to keep a record of all of the actions you have taken as well as the impact / outcome of those actions.

Art & Design Subject Leaders Work-Book





Part A: Resources & NC Requirements

Links

- Professional Association for teachers of Art

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

(Membership: School £107 / annum – Individual: £54 / 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

Part B: Subject leaders audit: Art & Design

Task	Notes	Completed	Date
Am I clear about the N.C. Aims for Art & Design?			
Have I checked out the subject association website to identify resources for: * Me, as the subject leader * Teachers / assistants			
Have I completed an audit of my own K, S & U against these aims?			
Have I identified sources to support me in my own subject knowledge?			
Have I written a statement of Intent for Art & Design?			
In writing the statement of Intent, did I refer to paragraph 179 of D-D Resource 1?			
Re: Para: 179, do I have a written response for each of the 5 bullet points?			
Has this statement been approved by HT / SLT / all staff?			
Have I developed a monitoring calendar so that I am able to build up an accurate and up-to-date overview of the www/ebi in T, L & A for Art & Design?			
Have I clarified with my line manager what good / better T, L & A in Art & Design 'looks' like? (and hence what is not yet 'good' enough)			
Supplementary questions:			

How long have I been the subject leader for Art & Design, and what support (CPD) have I received either internally or externally?			
What resources do I use to support me as a subject leader?			
How have I designed the Art & Design curriculum?	Looked at overviews for every year group / matched with the NC / checked skills by end of KS1 & 2; mapped out for each year group what should be taught // not being done in practice – scheme not being followed – all staff have the document – not talked through (this is where it has fallen down / not have time to implement with staff – EBI: need to sit with staff as to how to implement and develop their strands / share best practice (what good learning look likes in the classroom); use of Kapow – matched the skills;		
What am I trying to achieve through the Art & Design curriculum?			
What scheme of learning does the school follow (published or your own)?			
How is this subject taught, and why?			
How do children progress in this subject from one year to the next? (<i>Remember that progress is knowing more, remembering more and being able to do more.</i>)			
How do you ensure that pupils retain their subject knowledge?			
How do you ensure that pupils with SEND (as well as those entitled to Pupil Premium) benefit from the curriculum in this subject?			
What would you expect an inspector to see when they visit Art & Design lessons and speak to the pupils?			

How do teachers clarify any misconceptions by pupils?			
What links are made between Art & Design and other subjects does – can you give an example of where this works particularly well?			
Can you tell of any examples where you have supported other teachers / assistants in subject X and the impact that this has had on their teaching / pupils' learning?			



Part C: Progression in Art & Design – an exemplar

	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.
a	Pupils respond to ideas.	They explore a variety of materials and processes to create their own work	They describe what they think and feel about the work of others and what they have done in their own work.	
b	Pupils explore ideas and make some choices about what they will do.	They investigate the nature and qualities of different materials and processes, exercising some control over those	They describe some of the characteristics of different kinds of art, craft and design. They suggest ways to	

		they use in their work.	improve their own work.	
c	Pupils explore ideas in different ways, collecting information and practical resources in order to make informed choices about their work.	They investigate and use the qualities of materials and processes to develop their own practical skills and communicate their ideas and meanings.	They describe the work of others commenting on the ideas and purposes that they encounter. They use this to adapt and improve aspects of their own work when making images and artefacts for different purposes.	They describe the work of others commenting on the ideas and purposes that they encounter. They use this to adapt and improve aspects of their own work when making images and artefacts for different purposes.
d	Pupils use a variety of approaches to explore and experiment with ideas, information and resources in order to develop their intentions.	They investigate and develop a range of practical skills and use the qualities of materials and processes purposefully to suit their intentions when designing and making.	They discuss their own work and that of others and consider how they might adapt and refine their ideas, skills and processes.	They compare and comment on differing ideas, methods and approaches used by artists, craftspeople and designers, relating these to the contexts in which the work was made.
e	Pupils take some creative risks when exploring, experimenting and responding to ideas and selecting information and resources in order to develop their work.	When designing and making, they develop and use their technical knowledge and skills to manipulate the qualities of materials, processes and the formal elements appropriately.	They evaluate their own work and that of others, reflecting on their own view of its purpose and meaning. They are able to adapt and refine their ideas, processes and intentions.	They consider and discuss the ideas, methods and approaches that are used by artists, craftspeople and designers, relating these to both context and purpose.
f	Pupils accept creative risks, exploring and experimenting with ideas independently and inventively and using a range	They apply their technical knowledge and skills to realise their intentions, using the qualities of materials, processes and the formal elements effectively.	They provide a reasoned evaluation of the purpose and meaning of their own work and that of others. They use their critical	They interpret and explain how ideas and meanings are conveyed by artists, craftspeople and designers, recognising the varied

	of appropriate resources imaginatively to develop, design and make work.		understanding to develop their own views and practice.	characteristics of different historical, social and cultural contexts.
g	Pupils learn from taking creative risks that help them to form and develop their ideas and to create purposeful, imaginative work with some originality.	They demonstrate confident understanding and use of materials, processes and the formal elements, combining these thoughtfully to realise their intentions.	They analyse and comment on their own and others' work, appreciating how codes and conventions are used to express ideas in different genres, styles and traditions.	They explain how and why their understanding of the work of others affects their own ideas, values and practice.
h	Pupils develop, express and realise ideas in often original ways, confidently exploiting what they learn from taking creative risks and from their understanding of creative processes.	They exploit the potential of materials and processes independently, making both intuitive and analytical judgements to develop and realise their intentions.	They confidently express reasoned judgements about their own work and that of others, demonstrating analytical, critical and contextual understanding.	They analyse, engage with, and question critically aspects of their own and others' work, identifying how beliefs, values and meanings are expressed and shared.

Part D: Initial subject self-evaluation proforma Date:

This is a basic self-evaluation proforma in order for the subject leader to gain a brief overview of strengths and areas for improvement possibly prior to undertaking a more comprehensive review and monitoring process.

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

Signed: **Date:**



Part E: Best practice as identified by Ofsted

In this section, I make reference to:

- **Ei:** the recent (February 2023) Ofsted Research Report into Art and Design: <https://www.gov.uk/government/publications/research-review-series-art-and-design/research-review-series-art-and-design>
- **Eii:** the last 'triennial' report the Ofsted wrote about Art & Design in Primary & Secondary schools (Ofsted state that they are in the process of producing similar reports). This report provides numerous examples of what were 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 school's provision against.

Part Ei: Research review series: Art and Design (February 2023)

<https://www.gov.uk/government/publications/research-review-series-art-and-design/research-review-series-art-and-design>

The report identifies a number of features which it states as: *'High-quality Art & Design education may have the following features':*

For the subject leader – it 'may' prove beneficial to work through each theme: e.g. Domains of knowledge; Pedagogy; Assessment; Systems, culture and policies etc one at a time, assessing your school's own practice against what Ofsted have identified in this report.

Art & Design Ofsted Research Report (Feb 2023)

Introduction

The study of art enables pupils to understand, appreciate and contribute to a dimension of life that taps into and expresses human innovation, imagination and thought. In this review, we use the term 'art' to include the traditions of art, craft and design.

At an individual level, a high-quality art education can build pupils' ability to 'appreciate and interpret what they observe, communicate what they think and feel, or make what they imagine and invent'. At its best, the subject is both intellectually challenging and creatively demanding.

As a subject studied in school, art includes a range of practices, as well as theoretical and philosophical ideas and interests. The building blocks of the subject enable pupils

to see, to know and to experience art. Pupils learn how to view, discuss and make art in its multifaceted, complex and contested forms.

This review explores some factors that contribute to a high-quality art education. Art and traditions of art education are broad and diverse. There is no single way to provide a high-quality education in the subject. In this review, we emphasise the curriculum, which is the ‘substance’ of what pupils learn. This connects the review to our inspection methodology. Further details about the purpose of this and other reviews can be found in ‘Principles behind Ofsted research reviews and subject reports’.

In this review, we:

- explain the national context of art and design
- summarise our review of research into factors that can affect the quality of education in art and design
- consider curriculum progression in art and design, pedagogy and assessment, and the impact of school leaders’ decisions on the provision

We draw on a range of sources, including our ‘Education inspection framework: overview of research’ and the 3 phases of our curriculum research. We also draw on research into art education, specifically sources that explore art curriculums in schools. Through this work, we hope to contribute to raising the quality of art education for all young people.

Early education and primary schools

Children first encounter art and design in the early years foundation stage (EYFS). In the EYFS statutory guidance, ‘expressive arts and design’ is a specific area of learning and development. The guidance says it is important for children to engage with the arts regularly and to explore a range of materials and media. This helps them to work towards the early learning goals, such as safely using and exploring a variety of materials, tools and techniques. High-quality practice in the early years stimulates children’s interest and imagination in the materials and media they encounter, and provides the necessary foundations for future learning.

In the national curriculum, art and design is a compulsory subject at key stages 1 and 2. A report has highlighted a decline in both the quality and quantity of art education in primary schools. There may be a range of reasons for this, including:

- a decline in real-terms funding, so pupils have less access to specialist resources and support
- schools focus more on core subjects and less on foundation subjects
- primary teachers lack the skills, training and experience to teach a high-quality art curriculum

Curriculum

Summary

- The art and design curriculum in schools sets out how pupils can ‘get better’ at the subject.
- Pupils can develop practical knowledge of how to create art, craft and design, for example by learning the methods and techniques that artists, craft-makers and designers use.
- They can also build theoretical knowledge of the tools, materials and history of art, craft and design.
- In addition, pupils can acquire disciplinary knowledge of the concept of art itself, such as the ways it is judged, valued and evaluated.
- Pupils make progress in the art curriculum when they build practical, theoretical and disciplinary knowledge (which we define below) and learn the connections between them. A high-quality art and design curriculum sequences the knowledge that pupils learn. This helps pupils to get better as they move through early years, primary and secondary education.

Domains of knowledge

There are many ways of ‘carving up’ domains of knowledge in art education. The subject literature uses a range of terms for the domains. In this review, we suggest 3 domains:

- ‘practical knowledge’, which is about developing technical proficiency
- ‘theoretical knowledge’, which is the cultural and contextual content that pupils learn about artists and artwork
- ‘disciplinary knowledge’, which is what pupils learn about how art is studied, discussed and judged

These terms are helpful for discussing the different types of knowledge that pupils build in art, and for describing good-quality art education. We do not expect schools to use this terminology.

The 3 domains build on the different ways that knowledge about art has been discussed in recent research. For instance, some researchers put forward ‘foundational art disciplines’, which include art production, art history, art criticism and aesthetics. They suggest that pupils build knowledge in these domains when they study art. Some literature refers to ‘productive’, ‘critical’ and ‘cultural’ domains in art education. Other approaches refer to the types of knowledge that pupils learn when they learn ‘about’ art, ‘with’ art, ‘in’ art and ‘through’ art. Although these approaches use different words from the ones we have chosen, they all recognise that it is important to be clear that there are subject-specific forms of knowledge in art. The terms we have used (practical, theoretical and disciplinary) incorporate many of these ideas, as we go on to explain. We have chosen them because, first, they align with the aims of the national curriculum for art and design and, second, they link to wider traditions in art education.

Our education inspection framework prioritises the knowledge that pupils learn in the curriculum. Some researchers have expressed concern about focusing on ‘knowledge’ in arts education, when the meaning of the term is limited to accumulating disconnected facts. Our school inspection handbook highlights problems with pupils ‘memorising disconnected facts’. The definition of knowledge in our review is broader than this. We use the term to refer to what pupils learn in art (sometimes called the ‘curriculum objects’), including concepts and/or principles. When pupils learn this subject knowledge, they build the capacity to appreciate and create art. There are a range of capacities and competencies that pupils could develop from learning the art curriculum. However, they depend on the smaller building blocks of art knowledge that pupils will learn. Various art educators and theorists have used terms such as ‘qualitative intelligence’, ‘visual literacy’, ‘aesthetic literacy’, ‘visual aesthetic literacy’ and ‘enlightened cherishing’ to describe such capacities.

The forms of knowledge that we will explore are types of expertise that pupils can build over time. This expertise is both productive (pupils becoming proficient in the aspects of art or producing art) and receptive (pupils learning about aspects of art). The national curriculum for art and design gives examples of both of these types of expertise. This suggests that each of the 3 domains of knowledge include receptive and productive elements. For example, within the domain of practical knowledge, pupils may ‘develop proficiency in drawing, painting, sculpture and other areas of making’ (productive expertise). This is because they learn about methods and techniques used in drawing, painting, sculpture and other areas of making (receptive expertise). Both forms of expertise are essential to the traditions of art education. This is because, while the knowledge that pupils need to learn must be clear, what they do with that knowledge may be unexpected, unpredictable or unanticipated. It is important for leaders and teachers to recognise that defining the knowledge that pupils need to learn through the curriculum is not the same as restricting or prescribing the artwork they produce.

In summary, there are 3 subject-specific forms of knowledge that subject leaders and curriculum designers might plan and sequence in the art curriculum.

Based on the above, high-quality art and design education may have the following features:

- Curriculum content is chosen specifically to enable pupils to build practical, theoretical and disciplinary subject-specific knowledge
- Curriculum content includes different ways of making and together these choices are cumulatively sufficient and provide pupils with a coherent understanding of art
- The curriculum concentrates in enough depth on chosen areas of making for pupils to gain proficiency in those areas
- Curriculum content includes practical knowledge about the methods, techniques, and styles related to these ways of making
- Curriculum content enables pupils to understand the journey of art throughout history and culture, including established, contested and neglected stories of art (theoretical knowledge)

- Curriculum content is grounded in the kinds of questions that artists, critics and scholars ask (disciplinary knowledge)
- The curriculum sequences knowledge components to help pupils work towards more complex, subject-specific end goals
- There are identified points in the curriculum where it is clear whether pupils are working towards 'convergent' or 'divergent' goals
- Practice is built in throughout the curriculum and is sufficient to ensure pupils learn a curriculum that will build receptive and productive expertise as intended

Pedagogy

Based on the above, high-quality art and design education may have the following features:

- pedagogical choices are designed to develop the particular practical, theoretical and disciplinary knowledge intended in each lesson
- classroom activities are clear about what is to be learned (the curriculum object) and enable pupils to practise it
- teaching approaches take account of pupils' level of expertise
- when pupils learn techniques for the first time, teachers make sure they have enough opportunities to practise crucial components of these techniques
- as pupils become more proficient in areas of practical knowledge, classroom activities become increasingly varied and open ended
- teachers direct pupils' attention to the main concepts, themes and ideas that they are exploring
- when learning in other locations, such as galleries, pupils have enough prior knowledge to make these experiences meaningful
- teachers make subject-specific adaptations to activities for pupils with SEND, where appropriate, instead of excessive adaptations to the curriculum or lowering expectations

Assessment

Based on the above, high-quality art and design education may have the following features:

- Formative assessment approaches help teachers to check and accurately identify gaps in pupils' knowledge of specific content
- Summative assessment is used judiciously and is clear about the forms of knowledge being assessed

Systems, culture and policies

Based on the above, high-quality art and design education may have the following features:

- School leaders understand how pupils make progress in art and design. This enables them to offer art teachers appropriate challenge and support
- School policies are not unnecessarily generic. They enable leaders to match the curriculum, pedagogical practice, and assessment to the subject. This makes sure pupils can learn the subject-specific forms of knowledge in art and design

- Teachers have enough professional development opportunities to acquire a wide range of knowledge about art education that will inform ongoing curriculum development. They also have opportunities to improve their pedagogical content knowledge about ways of making and teaching art and design
- There is enough time in the timetable for teachers to teach an ambitious curriculum that empowers pupils to build broad, rich and detailed knowledge in art and design

Conclusion

In this review, we have shown that the content of the curriculum really matters, just as much as the pedagogical approaches to teaching it and the experiences of pupils learning it. The content of the curriculum affects the quality of art, craft and design education. By making sure the art, craft and design curriculum has sufficient scope, coherence and rigour, educators and curriculum designers can improve the quality of subject education in this area.

This review rests on the assumption that there are both intrinsic and extrinsic reasons for studying art and design. We have explored the inherent value in studying art and design, and the belief that all children are better for having studied the subject. We also recognise that the art, craft and design curriculum enables pupils who may move into a professional contexts, and how this is supported by a well-sequenced curriculum that builds towards complexity.

High-quality art, craft and design curriculums work towards end goals that are defined clearly. These end goals are ambitious when they reflect the complexity and diversity of the subject matter. School leaders can support teachers and subject leaders with sufficient training and support that is appropriately attuned to the curriculum. A high-quality curriculum in art, craft and design, together with teachers who have sufficient expertise to teach it well, enables pupils to develop sophisticated knowledge about subject content, as well as love of a subject that is genuinely fascinating and a source of inspiration.

The vastness, plurality and richness of the subject can sometimes present challenges for subject leaders and curriculum planners. Leaders can mitigate these challenges by making clear decisions, based on subject-specific reasons, about what to include in the curriculum. In art and design curriculums of the highest quality, leaders will engage intellectually with complexities at the heart of the subject, and, on that basis, will make thoughtful and sensitive decisions about curriculum construction.

This review sets out a broad conception of curriculum quality that draws on art education research, as well as traditions and associated pedagogies from art history, art criticism, aesthetics and art practice. We hope that the way that we have shown how these elements can come together in high-quality subject education will be useful to curriculum leaders and designers who are thinking through what is necessary to achieve high-quality art, craft and design education.

Eii: 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.*

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*

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

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 F: Art & Design: Quality of Education – Good (in old money²)
Ofsted produced this guidance to support their subject specific reviews (Ei above)

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.

² Taken from the Subject Specific Guidance (Ofsted 2013)

- 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.

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 G: Art & Design: Quality of Education (Good)

This template includes the current criteria for the Quality of Education judgement of 'Good' along with 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.

INTENT		
NEW HANDBOOK	EVIDENCE	OLD SUBJECT CRITERIA
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>		
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>		
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>		
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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.		
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.		
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.		
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.		
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 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 H: Art & Design: Quality of Education (Good) This is the authors initial interpretation of a best-fit between the old and the new criteria.

INTENT		
NEW HANDBOOK	EVIDENCE	OLD SUBJECT CRITERIA
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>		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. 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.
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>		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 curriculum is successfully adapted, designed or developed to be ambitious and meet the needs of pupils with SEND, developing their		The curriculum is responsive to individual needs, interests and aspirations.

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>		
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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		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

inform teaching. Leaders understand the limitations of assessment and do not use it in a way that creates unnecessary burdens on staff or pupils.		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 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.		
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 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 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 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' work across the curriculum is of good quality.		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.
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 I: Preparing for a subject specific deep-dive: Art & Design

Art & Design Resources (to have at hand)

- Art & Design self-evaluation report
- Art & Design development (action) plan
- Long / medium term planning, including your progression map (skills; knowledge)
- Examples of pupil's work across year groups (at least from say EY / KS1 / KS2), including sequential learning

Suggested questions (*When responding to any questions, try not to focus solely on 'describing' what you / colleagues have been engaged in, BUT: what has been the impact / outcome of any actions.*)

- Talk me through how you have designed and planned the Art & Design curriculum?
- How does the Art & Design curriculum fit in with the wider school curriculum?
- How does the Art & Design curriculum develop pupil's skills and knowledge throughout the year and their wider school life? (can you give specific examples of which skills are developed, when and where?)
- How are lessons planned to include age-appropriate skills, as per your progression map, and how are they implemented?
- Can you demonstrate how pupils' skills (in drawing; painting; sculpture and other art, craft and design techniques) are built upon year upon year?
- How do you assess pupil's learning during lessons? (Can you give me an example / two?)
- What opportunities are there for pupils to self and peer assess during lessons / end of topics and how is this helping their learning?
- How have you developed / modified the Art & Design curriculum in recent years and why?
- How do you know that pupil's have retained the skills and knowledge that they learn during a lesson?
- Can you explain how the lesson we are about to see / have just seen fits within this topic / why are the pupils learning 'this' at this time of the school year? (e.g. having just observed the pupils 'making clay lamps' a question may include: 'how was this lesson on clay work linked to previous work undertaken and ...what skills you would expect the pupils to gain in this topic to develop into their next topic?'.)

- Referring to the lesson 'we' are about to observe: (e.g. how do you envisage the lesson will be differentiated to meet the needs of those pupils with SEND / the more able pupils?)
- If there is to be a TA in the classroom (e.g. can you tell me what CPD has the TA had on specific Art & Design skills and techniques?)
- Thank you for the portfolio of pupils' work you have shared with me... (e.g. can you explain the reasoning behind the pieces you have selected? / can you explain to me which specific skills from the Art & Design curriculum (e.g. use of colours / techniques) are being developed through these samples? / how are these being developed from year to year?)
- How does pupils' learning in KS1 build on pupils' experiences and creative development from the EYFS?
- What enrichment activities are offered to pupils and how does this support their Art & Design skills, knowledge and understanding?
- What links are there between Art & Design and the rest of the curriculum?
- What links does the school have with external agencies / museums / galleries?
- How does the Art & Design curriculum contribute to pupils' cultural capital / development?

Annex 1: Art & Design – Outstanding (in ‘old’ money³)

Ofsted produced this guidance to support their subject specific reviews (Eiii above)

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.

³ Ofsted Dec 2013

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- 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.
- 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. v 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.

Annex 2: Meeting the needs of pupils with SEND

Notes taken from

Teacher Handbook SEND – Embedding inclusive practice (January 2024)

(<https://nasen.org.uk/resources/teacher-handbook-send>)

Planning inclusive lessons

- In the first instance the purpose, process and products of the lesson (the learning journey/intent) need to be clearly articulated to learners and time taken to ensure all learners understand the journey ahead.
- Connection making can reduce a learner's fear of the unknown and can make them more ready to engage in the learning.
- Always present connections in a clear manner, verbally and visually; some learners will likely require a scaffold, for example a visual representation or key vocabulary, in their books that they can refer to at the start of each lesson.
- As all foundation subjects are often only an hour or so a week (out of 25 hours of lessons), some learners are likely to need a reminder of what they are learning about at the start of a lesson, and where it sits within the learning sequence as well as where it sits in relation to other relevant subject specific contexts and knowledge that it is building upon, prior to a whole-class retrieval starter activity.

When planning inclusive lessons, teachers need to consider how they can enable pupils to engage with the new learning:

- Are you connecting previous learning - are there prior skills or knowledge that learners can build on in this unit of study?
- Are there key words whose meanings they need to be able to understand in order to be able to engage with the core concepts being taught?
- Are there pre-requisite skills or knowledge that are required to be successful, e.g. in **History: do pupils need a clear understanding of the difference between primary & secondary sources?**

Task:

- *Have you identified the key subject specific words for each of the topics that pupils will learn during each year and how/when are these made available to pupils?*
- *What subject specific skills will pupils need to know and understand prior to the start of each new topic? And how will you ensure that pupils will be able to practice these?*
- Explicit instruction needs to be carefully planned for learners with SEND.
- New material needs to be delivered in small steps, with teachers considering how much information is presented at any one time.
- All new material should be presented both verbally and visually (dual-coded) wherever possible.

- High-interest, engaging materials such as images or short documentary clips can provide a strong start to a lesson, e.g. in **Geography** a short clip of an erupting volcano can help learners begin to understand the impact of an eruption the surrounding area.

Task:

- *Have you identified for each topic 'high-interest, engaging materials' that will be accessible to all pupils?*
- Less confident learners will benefit from having access to content of a time period prior to reading as this can motivate and support them when working through what may for them be challenging texts.

Task:

- *How do you make available to all pupils resources to support them prior to the introduction of each new topic?*

Modelling and scaffolding are key components of an inclusive lesson.

- Learners benefit from seeing the teacher model the application of for e.g. in **Art & Design** of skills in connection with subject content and watching a teacher perform 'live' research and live writing.
- A teacher / assistant 'thinking aloud' whilst modelling writing tasks can support learners when they progress to independent practice.
- Modelling should be a planned part of every lesson, with further modelling and/or scaffolding as needed when identified through formative assessment in a lesson.
- Given that for almost all foundation subjects, lessons are usually spread apart over a week/fortnight, it is crucial that new learning is recapped at the start of the following lesson. Teachers should also ensure, wherever possible, to address any misconceptions within that lesson. Misconceptions that are observed through marking between lessons can be addressed through short videos uploaded on a virtual classroom between lessons and/or at the start of the next lesson.
- For some learners with additional learning needs, misconceptions can become embedded in their understanding, impacting further progression. It is therefore vital that misconceptions are addressed directly at the earliest possible stage. It will often be beneficial to address these misconceptions in small groups or with individuals to check understanding.

Task:

- *Have you identified what 'may be' the common misconceptions that teachers and assistants need to be aware of prior to the start of each new topic? (e.g. in **Geography** it's not uncommon for pupils to be clear about the differences between: ocean; sea & channel. In **Science**, it is frequently: permeable; porous; pervious & absorbant.)*

Teaching strategies that can support learners in answering whole-class questions in lessons are:

- Additional processing time, e.g. provide questions to learners in advance of the discussion • Visual prompts
- Co-constructing answers with peers, e.g. Think - Pair - Share
- Pre-teaching content ahead of the lesson

- Mixed-ability groupings
- Communication aids
- Sentence frames and/or sentence starters with explicit reference to language function (specific to **Scientific** skills, e.g. hypothesising, summarising, evidencing).

Strategies to Scaffold Learning

How to support learners who struggle to access lessons because of literacy difficulties?

- Encourage oracy; talking about writing first and unpicking tricky words results in better understanding and written fluency. Think, Pair, Share tasks are essential, and enabling learners with SEND to succeed here by seating them near a student who is more confident with speaking would be an asset.
- Provide sentence starters and key word banks, ideally as a generic 'literacy mat' which can be used alongside knowledge organisers to embed common styles of geographical writing.
- As evaluation is a key skill it should be built into all topics. This is often challenging for pupils, especially those with SEND. Showing learners how to evaluate using models, guided examples on a visualiser, and guided reading are very helpful. Using an evaluation prompt, such as the one below, can be very useful to enable the students to apply their own ideas to the evaluation.
- Remember that **Historical; Geographical & Scientific** literacy is often high level. Consider your own use of tier 2 and 3 language in explanations; make links to everyday language and ensure your use of tier 2 and 3 language is accessible. Regularly check understanding of learners with SEND through questioning.
- Provide visual aids to enable learners to identify, for e.g. in **Art & Design: artists and their work, as well as to identify equipment and media; Design & Technology – the tools and techniques they will be expected to use / perform; Geography – rivers around the world; different building styles and materials / rural and urban environments; History – images of where in the world specific events took place and of the people involved.**
- Use frequent modelling to show learners how to structure sentences but keep it achievable; it is better to model an imperfect answer and ask the learner to suggest improvements than to model an unachievably high-quality response. This is especially important when preparing for assessments and giving feedback, so learners clearly understand how they can achieve an excellent answer and improve their own.
- Using extended guided reading in lessons is an essential way of enabling all learners, and especially those with SEND, to access the content effectively. Articles should be adapted where necessary, and often it is more effective to write pieces bespoke for the topic you are doing. The process of delivering these in class is also important to get right, and there is an example of a Highly Intentional Process below, Figure 1, page 4. (Figure 2 on page 5 is a task for the subject leader to complete)

Figure 1: Highly Intentional Process - Guided reading in Geography Lessons

HIP stage	Activity	Rationale/ notes	Sample Language
0: Homework to learn vocabulary (1 week before the reading)	In the week before the reading is used, set a homework assignment where the vulnerable students (or all of the students) are given a copy of the key vocabulary to learn. This should also be shared with the EAL/SEN/Literacy coordinators and TAs where relevant	This reduces the cognitive load for the students when the reading happens in class, and enables them to have a deeper understanding of the text as it is read	This homework is important so that we can make the most of the reading time next week. It will also enable you to tackle the task we do following the reading and succeed with this.
1: Pre-teach vocabulary (1-3 mins max - be careful not to spend too long)	Using the glossary, which is found at the start of the article, Select up to 5 pieces of tier 2 or 3 vocabulary from the article. Teach it directly, giving a simple definition and one or two sentences using the word. Ensure that you make the pronunciation of the word clear. Some teachers may want the class to repeat the words back to them - this will depend on your class dynamic.	Teach briskly - limit the number of questions. Word choice and definitions must be preprepared - it is very difficult to make up on the spot and retain clarity.	This word is Say it back to me (my turn your turn) It means It might be used like this (example 1) Or like this (example 2)
2: Preview the article (1-3 mins max - be careful not to spend too long)	Explain to the students what the article will be about, and what content it will cover. Teachers should also explain WHY the article is being read - this is important metacognitively - and could be related to why the knowledge is important, but also what they will be using the knowledge for afterwards (eg extended writing/ comprehension questions)	Helps students feel secure before reading, and be more likely to understand Head off any likely misconceptions re particularly difficult words, ideas or concepts	We are going to learn from an article about.... Some of the things it will help us to understand are... Look out for the section about.... Basically, this means that
3: Teacher reads (approx 15 mins but will vary)	Teacher reads from the article with enthusiasm and clarity. Teacher uses this stage to inspire the class: invite questions, explain things, check understanding. As you read each paragraph, scroll through the visual prompts on the board. Do explain these but not for more than 15 seconds to try not to break the flow of the reading too much. Depending on the class, their confidence and your feeling, you may also want to try 'jump in' reading. This is when the teacher pauses on a word of note (often those in the glossary) and the whole class repeats it out loud. If going on to do extended writing, the students should highlight sections which are relevant to the question they will be answering. If doing comprehension questions, this is not needed as questions will be numbered to match paragraphs and students should have to look and re-read sections to find answer.	Allows teachers to teach and inspire Provides another opportunity to check and address misconceptions The jump in reading can aid in concentration and tracking, and also enhance the ability of students in their pronunciation of the more challenging and relevant key terms	Now's your chance to check that you understand, and ask any questions you may have.

Figure 2: Highly Intentional Process - Guided reading in xxxxxx Lessons
(This is a task for you to complete)

HIP stage	Activity	Rationale/ notes	Sample Language
0: Homework to learn vocabulary (1 week before the reading)	In the week before the reading is used, set a homework assignment where the vulnerable students (or all of the students) are given a copy of the key vocabulary to learn. This should also be shared with the EAL/SEN/Literacy coordinators and TAs where relevant	This reduces the cognitive load for the students when the reading happens in class, and enables them to have a deeper understanding of the text as it is read	This homework is important so that we can make the most of the reading time next week. It will also enable you to tackle the task we do following the reading and succeed with this.
1: Pre-teach vocabulary (1-3 mins max - be careful not to spend too long)			
2: Preview the article (1-3 mins max - be careful not to spend too long)			
3: Teacher reads (approx 15 mins but will vary)			

How can I support learners who struggle to retain vocabulary?

- Print knowledge organisers including word banks and visual supports for learners with SEND who need them as a reference in every lesson.
- Use retrieval practice at the start of lessons to revisit key words, identify and repeatedly focus on the most important tier 3 vocabulary. Use oracy strategies; learners are more likely to retain words between lessons if they are able use them verbally in sentences. This will include questioning to probe learners to retrieve the correct word.
- Ask learners to highlight where they have used key vocabulary in their sentences in order to recognise and reinforce this skill.

Task:

- Have you identified key vocabulary / terms for each topic and do all pupils have access to these before and during lessons?

How can I support learners who struggle to access lessons because of numeracy difficulties?

- Work with colleagues to embed geographical numeracy in the curriculum, so that learners come to expect it as part of geography lessons, e.g. mean, median, mode, range and interquartile range
- Work with colleagues in the maths department to ascertain how and when mathematical skills and concepts are taught. If there are resources learners use to scaffold their learning in maths, ensure they have access to them in geography as well.
- Allow the use of calculators. As they are always permitted in geography exams, they should also be available in lessons.

Task:

- Have you worked alongside the subject leader for Mathematics to identify where learning in the subject you lead can support pupils numeracy?

How can I support learners who need additional time to develop conceptual understanding?

- What will hold learners back if they don't understand it? Identify what the 'threshold concepts' in each topic are, e.g. democracy; evaluation; analysis & composition and refer to these concepts in some way during every lesson.
- Give examples of the same concept in different contexts. Try to personalise this or use examples from the news/ media/local area, at least something that is 'relevant' to the pupils. This is a vital part of effective teaching, with teachers regularly referring to recent events to engage the learners, and encourage them to go and seek out information themselves independently.
- Plan specific hinge questions you will ask learners, to ensure you can evaluate the extent to which each learner is understanding. Probe learners to go beyond three-word responses to questions.
- Anticipate misconceptions and when they arise in lessons, challenge them quickly; include them in your explanations.
- Ensure that all resources are uploaded for all lessons and homework and revision onto a suitable electronic platform, e.g. Google Classroom, and clearly labelled so that learners, support staff and families can access these remotely and at any time. This will enable learners to recap work and concepts where they need to and want to.

Task:

- Have you identified in advance of a topic the key questions which you will want to ask of pupils – questions that address not only: who; what; where; when; why and how as well as: similarities / differences; cause & effect; rank in order of importance; synthesise your responses, etc

How can I support learners who struggle with attention?

- Plan seating arrangements carefully. Consider the use of proximity for learners who need prompting. Also, ensure learners are sat away from distractions - these could be environmental, e.g. windows next to a playground, or relational, e.g. peers.
- Share the big picture of the lesson but also show examples of the outcome so that learners can visualise what the overall aim is.
- Chunk lessons into distinct episodes of explanation, modelling, practice, feedback, etc. so that learners have a structure to expect. Represent these parts of the lesson on a visual timetable, which you refer to throughout the lesson.
- Plan in active breaks and opportunities for learners to move during lessons.
- Use behaviour-specific praise to reinforce effort and focus.

Task:

- Re: a visual of the outcome expected of pupils – do you have / are you starting to build up examples from 'past' pupils as to what a 'good' example would be to share with pupils?

How can I support learners who struggle with change and transition?

- Predictable classroom routines are vital, with well-planned and structured lessons with clear expectations.
- Build trust through positive interactions and praise.

How can I support learners who struggle with fine motor skills?

- Consider using frames or adhesives (**e.g. in Art & Design and Design & Technology**), masking tape) that hold down learners' work to surfaces in cases where learners may struggle to hold a resource in place. Provide learners with larger scale materials to work on and gradually decrease the scale as they acquire greater control.
- Encourage learners to experiment with different media, for **e.g. in Art & Design** - when drawing offer chunkier graphite sticks as well as soft 'B' range pencils. Similarly, offer a range of painting application media – some learners may prefer a sponge to a brush or may even use their fingers at times.
- Plan each lesson well in advance, to consider points where learners may struggle and allow for adult guidance accordingly. Use of scissors can be a source of frustration for some learners and wider-handled or easy grip scissors can be a useful aid.
- Engaging in art and design activity is great for helping build fine motor skills for all children. Learners will enjoy and benefit from using malleable media such as clay or air dough.

How can I support learners who need additional time to develop conceptual understanding?

- Provide opportunities for small group learning either before (pre-teach) or during the lesson. This will support learners and allow time to ask questions or explore resources

alongside adult intervention. These opportunities are part of the repetition process needed to maximise capacity to build up conceptual understanding.

- Take time to model and demonstrate each element of a process, allowing learners to develop their understanding through a step by-step approach. This will benefit all learners as it allows for an active participatory approach.
- Showing outcomes from the previous lesson's work can be a useful memory aid.
- Have visual aids in the form of worked examples that the learners can have to hand when completing independent tasks.

Task:

- Do you have / are you building up a bank of examples of 'finished' work to share with pupils, so that they can visualise the learning process / journey?

How can I support learners who struggle with attention?

- Starting off each lesson with a 'hook' - a question or image which inspires curiosity - can help engage learners. This is most effective when two to three questions are displayed, at varying levels of complexity, with learners invited to choose and engage with one of the questions. It could be helpful if the hook has a link to their own context so that learners have a concrete reference point.
- A 'chunked' approach alongside cognitive shifts can aid attention and focus. For example, after having read independently for a set amount of time, learners can then discuss in small groups before writing an answer to a set question in their books. Having a dual-coded lesson plan with known images for the different parts of the lesson and time allocated can support learners in engaging in each component of the lesson.
- Develop tasks that keep pupils engaged in their learning, e.g. if showing a video clip, provide learners with phrases to listen for or key questions to answer.

Task:

Do pupils have access to a resource (e.g. pen / pencil / paper) when observing a video / images which has key words / questions (e.g. who: what; where; when; why and how) to focus their notes?