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Final Version

Research paper analysis – review of the Ofsted Research review series: art and design

Consideration	Thought	Concern
Introduction:	<ul style="list-style-type: none"> Art is referenced as art, craft and design as the subject more broadly. 	<ul style="list-style-type: none"> We need to ensure breadth and depth of provision.
Context:	<ul style="list-style-type: none"> The possible content of our subject <i>is vast and subject leaders and curriculum designers need to be selective in what they include in their art curriculums.</i> Ofsted acknowledge that art, craft and design enrich each other and that they together they are the basis of art education. Emphasis on the importance of <i>why, what and how</i> to teach and assess our subject. High-quality practice in Early Years. Ofsted highlight a decline in the quality and quantity of art education in primary schools. It is time in the Key Stage 3 curriculum for pupils to build on knowledge they learned at primary school and for teaching to address gaps in pupil's knowledge. 	<ul style="list-style-type: none"> Concern that content could be driven by lack of curriculum time, knowledge, specialism, resources. Lack of investment and misinterpretation. School's understanding of these traditions. Teacher's, school's access to specialist training. Further early learning goals (ELG) reference art development explicitly and some implicitly. How to improve a broad and balanced curriculum with pressures on tests in primary curriculum?

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	<ul style="list-style-type: none"> Ofsted refer to Design and Technology (DT) as an arts-based subject. In 2021, the department for education reported that there were 1,040 fewer art and design teachers in 2020 than there had been in 2010 (8% decline). Data from Joint Council for Qualifications (JCQ) suggests there were more entries for GCSE in 2022 than 2010. 	<ul style="list-style-type: none"> Need to know experience, knowledge, skills and understanding of art and design at the start of secondary school. Not a helpful description. It should be described as DT and engineering. Cultural learning Alliance (CLA) indicate that pupils were taught fewer hours of art and design at secondary level in 2020 than in 2010. GCSE numbers fell and there is an increase in art and design specifications and courses taught by DT.
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Curriculum	<ul style="list-style-type: none"> An important distinction between the national curriculum and the school subject curriculum in art. The national curriculum sets out the aims of the subject and an outline of content. Aims: become proficient at drawing, painting, sculpture and other art, craft and design techniques. Domains of knowledge: practical theoretical, disciplinary. Practical knowledge: a school curriculum is unlikely to be able to cover all the areas of making in sufficient depth for pupils to engage meaningfully. 	<ul style="list-style-type: none"> Academies are expected to offer broad curriculum that should be similar in breadth and ambition to the national curriculum. Schools have full ownership to decide on their content. This could be open to misinterpretation and limit <i>other techniques</i> through time, specialist knowledge capacity. Understanding the forms of knowledge and that these do not need to be equally weighted. The NSEAD are producing a document in my 2023 <i>Big landscape</i> that will help with understanding knowledge: Know what, know how, know about, know self. Have a rationale for what areas to teach but don't limit. Consider doing some skills as themed, blocked time, residencies and gallery visits.

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	<ul style="list-style-type: none"> • Drawing is central to art and design curriculums at primary and secondary levels. • Theoretical knowledge: enable pupils to make connections between art’s past, present and future. • High-quality art curriculums should plan for pupils to develop sufficient knowledge to make sense of artists, artwork and art traditions. • In this section Ofsted note the importance of diversity: art, craft, design work produced outside Europe artists, craft-makers and designers from diverse communities traditional and contemporary forms of art, craft and design. • Disciplinary knowledge: we emphasise the importance of knowledge that helps pupils to make sense of what the subject is and how it came to be. When pupils learn disciplinary knowledge, they participate in discussions about big ideas in art. 	<ul style="list-style-type: none"> • Drawing is a foundational aspect of making. It can be through other skills too. You do not need to be good at drawing to be an artist. • I would say that painting too should be a foundational area of art, to think about motor control and consideration and application of colour. • To the list of knowledge pupils learn about (noted below) NSEAD would add: <ul style="list-style-type: none"> – meaning and interpretations – materials and processes – journeys and connections through time. • Cultures and traditions. • Ofsted say “<i>think carefully about the examples and case studies included in the curriculum to illustrate the variety of established, contested and neglected stories of art.</i>” Add... different places, times, heritage and histories. • Suggestion that practical and theoretical should always link. • They co-exist and are complementary.

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	<p>They explore, among other things, concepts of quality, value and purpose.</p> <ul style="list-style-type: none"> • Curriculum progression: our definition of progression is that pupils know more and remember more of the planned curriculum, and that they are therefore able to do more with the subject-specific knowledge that they learn. • Sequencing art and design content towards end points. <ul style="list-style-type: none"> – High-quality curriculums build on what pupils already know and prepare them for what is to come. This is important because it is pupils’ breadth of knowledge that they draw on to make sense of new content or engage in new ideas. Pupils’ cognitive development depends on, among other things, having the knowledge necessary for the next stage of learning. – In art, sequence pertains to the organisation of activities so that they (the activities) challenge, develop, and build upon the ideas and skills that students have previously acquired. 	<ul style="list-style-type: none"> • Pupils’ experience and maturation will all also impact on progress. In art and design, progression will involve sequential development of practical skills, experience and intention. • Ofsted note that the curriculum concentrates in enough depth on chosen areas of making for pupils to gain proficiency in those areas. There is no exemplification of <i>proficiency</i> – meaning that this will be hard to demonstrate. • Cognitive development is very important in art and design and will be influenced by many factors. In our subject, <i>maturation</i> will influence understanding of concepts, purposes and values.

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	<ul style="list-style-type: none"> • Building towards divergent and convergent end points in the curriculum. <ul style="list-style-type: none"> – When pupils achieve convergent goals in art education, we describe them as learning <i>about</i> and <i>with</i> art. When pupils achieve divergent goals, we describe them as learning <i>in</i> and <i>through</i> art. This is when we do not know how pupils will use the knowledge. • Building in practice along the way. <ul style="list-style-type: none"> – Practice is vital if pupils are to achieve the goals of the curriculum. However, it is important for subject leaders and curriculum planners to recognise that practice needs to be <i>built in</i> to the curriculum. • Creativity. <ul style="list-style-type: none"> – A subject-specific conception of creativity may be useful when describing the kinds of outputs, dispositions and aptitudes that emerge as pupils journey through the art curriculum. In 2019, the Durham Commission described creativity as the “<i>Capacity to imagine, conceive, express, or make something that was not there before</i>”. • Practice is vital if pupils are to achieve goals of the curriculum. It needs to be built in. • Sequencing - to enable pupils to achieve particular goals. 20. 	<ul style="list-style-type: none"> • Ofsted state that the curriculum sets out what pupils “<i>need to know</i>”. The national curriculum does not set out what pupils need to know or are able to do. • It is important for subject leaders and curriculum planners to recognise that practice needs to be <i>built in</i> to the curriculum. • Ofsted state: “<i>A subject-specific use of the term creativity includes the central idea that pupils can make creative contributions in art, craft and design if their knowledge and skills in a particular area (domain) are sufficiently developed.</i>” NSEAD asks if this is the case, where is this centrally cited. • Time. Sequencing to enable sufficient practice is built in. • Planning regular opportunities to help learn the content in the long-term plan and maturity with control and awareness.

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Creativity	The capacity to imagine, conceive, express, or make something that was not there before. 23.	Each area of <i>ace</i> has its own ability to enable creativity and individual expression.
Pedagogy	<ul style="list-style-type: none"> • Pedagogical considerations when teaching practical knowledge. • When teachers model work effectively, provide clear explanations and point out connections between content, they support pupils, including pupils who need the most support, to learn the curriculum in the long-term. 25. • Effective pedagogical choices help to develop pupils' subject expertise, in a practical, theoretical and disciplinary domains overtime. • Activities that isolate the technique that pupils are in the early stages of learning are especially important. People can only deal with between four-seven pieces of new information at one time. • Learning some knowledge to then point of automaticity. 27. • Pedagogical considerations when teaching theoretical knowledge. • When teachers design and plan activities, they need to be clear about the knowledge they want pupils to learn. 28. • Teachers should use the teaching methods that will best enable pupils to know and remember this content in the long-term. • Pedagogical considerations when teaching disciplinary knowledge. 	<ul style="list-style-type: none"> • Know, remember and continuous increase in control when making. • Time, specialist knowledge and content of the curriculum in primary schools may prevent this.

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	<ul style="list-style-type: none"> • Teachers need to be clear about which concrete examples they require pupils to use. • Trips and events will show pupils art that has been created and is emergent now. Introducing the opportunities of the subject. • Supporting pupils with Special educational needs and or disabilities. • It would be inappropriate to adopt a single, generic approach to special educational needs and disabilities (SEND) in the art classroom. nevertheless, it is important that the art curriculum is ambitious for all children and pupils. Pupils with the most complex needs may require curricular goals to be adapted for them. The aims and end points apply to all. • Research with SEND do not generally benefit from differentiated teaching, activities or resources to achieve a curriculum goal. • Teachers can unnecessarily lower their expectations for pupils with SEND. • Support pupils to make sense of ideas, to access the subject. • Teachers to consider the most appropriate medium for exploring and recording pupil’s ideas about specific content, such as in written, photographic, film or sound form. 32. • Ability in art and design. Consideration of ‘disability and <i>ableism</i> for teacher practice. 	<ul style="list-style-type: none"> • Acknowledging learning beyond the classroom and links to cultural heritage, links across subjects. •

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	<ul style="list-style-type: none"> Importance to have a range of positive role models and a range of artists. 32. 	
Assessment	<ul style="list-style-type: none"> Formative assessment provides important feedback to teachers so that they can adapt teaching if necessary. Assessment can be contentious in art and design if based on aesthetic judgement. Formative assessment focuses on dialogue, it is immediate and bitesize and focuses on immediate improvement in the immediate task. Known as assessment for learning. Summative assessment serves to determine how well pupils have learned over time. To be effective it needs to be able to determine how well pupils have learned and remembered different strands of knowledge over time. 35. 	<ul style="list-style-type: none"> NSEAD recommend baseline or benchmark assessment for Key Stage 3 joining secondary school. Links to primary schools to know what has been taught. Assessment needs to fulfil a purpose. <p>How to understand strengths and weaknesses to inform teaching and learning.</p>
Systems, culture and policies	<ul style="list-style-type: none"> The school's systems and policies can have a negative effect on art and design if they do not take into account the aspects of subject education specific to the subject. School leaders who want to develop an ambitious art, craft and design curriculum need to consider whether they have allowed enough time for the subject. Subject knowledge is important. 	

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	<ul style="list-style-type: none"> • School leaders need to ensure that teachers are given enough time to support and develop the subject content. • Challenge at primary level can be teachers' confidence. • Conclusion: the content of the art curriculum really matters just as much as pedagogical approaches. It affects the quality of art, craft and design education. • A well-sequenced curriculum can help pupils make links and connections through different subject areas. Risk lies when the art curriculum is in a carousel or lumped together with gaps in the offer of art in the curriculum. 	

Art

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