

### Purpose:

Our Trust exists to create transformational educative opportunities in a shared culture of collaboration.

## Art - Conception of Quality

Art is a unique and special subject - it should not exist purely in the service of other learning. Children have a right to learn about the artistic achievements of humans and the natural world. They should learn how artwork helps us communicate and channel creativity. Children should foster a deep interest and connection in art's past, present and future.

## Contents

- \* This document sets out our shared 'conception' of effective art teaching.
- \* It draws upon our collective expertise and is **evidence/research informed**.
- \* It references insights from Ofsted, the DfE, the EEF and other organisations invested in research and 'best bets'.
- \* This is not an exhaustive list of factors that can create quality!
- \* Our key reference points for statutory requirements are: [The National Curriculum](#), [The Ofsted handbook / research and reports](#) / & [SEND COP](#).

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## The Curriculum - what we want children to learn

### Key curriculum thoughts:

- ⇒ Primary and key stage 3 play a huge role in the world of art - what happens in these years dictates whether art becomes a choice at GCSE and potentially a career.
- ⇒ Learning about art provides children with cultural experiences that may not be typically part of growing up - these experiences have the power to change and move us.
- ⇒ **CONCEPTS** - we use the formal 'elements' of art to help organise learning. Elements are stylistic features that are included within different forms of art. Children re-encounter them through the curriculum with increasing complexity. As a result they incrementally acquire improved proficiency and expertise.

There are broadly **three** strands of knowledge in art.: **practical, theoretical and disciplinary**. Practical and theoretical knowledge are **substantive** strand. This means that they are the important 'facts' -the established knowledge about the subject. **Disciplinary knowledge** sets out the way knowledge is established - how the subject works.

### Substantive Knowledge

#### Practical Knowledge

There are two main parts for children to learn about: the **formal** elements and **areas of making**.

#### Formal Elements:

The formal elements also double up as concepts - they are helpful over arching forms of progression. Elements include: Line. Colour, pattern, texture, form, shape, space and tone.

#### Areas of making:

There are twelve broad areas: drawing, painting printmaking, sculpture, ceramics, creative craft, collage, textiles, photography, installation, digital and design. Of these, 3 are specific in the NC (in bold). Curriculums should seek to select content in these areas (and others if they wish) that ensure children gain increasing levels of knowledge and skills.

#### Theoretical knowledge

Within this strand of knowledge children learn about **artists, artwork and art traditions** (art's history and significance).

This learning should include a range of art that humans have produced - for example Western and non-Western traditions.

There should be a clear rationale for the selection of art and artists that spans the fields of traditional, modern and contemporary.

### Disciplinary Knowledge

This is the knowledge needed to engage in **practice and debate** of the subject.

Children are taught how to think and act like academics in the art world. To do this, they are supported to navigate questions such as:

What is art? / How is art made?

How is art made?

How is art judged and evaluated?

These questions will be carefully woven through sequence of learning with opportunities for teachers to model disciplinary thinking.

## Pedagogy - how we help children to learn

### We use Rosenshine's principles of instruction to help guide our approach to teaching (image reproduced here from Tom Sherrington).

**Review** - 'the most important single factor influencing learning is what the learner already knows' (Ausubel) - this should be the overriding thought as teachers plan for art. Activating relevant prior learning is crucial.

**Questioning** - we need to ask lots of questions in depth and encourage children to use the vocabulary from their practical and theoretical studies. Teachers should model responses to questions that encourage debate and evaluation of art and artists.

**Sequencing concepts and modelling** - 'memory is the residue of thought' (Willingham) - thinking carefully about what children 'attend to' is the secret to remembering. Well designed activities, that are appropriately sequenced and chunked are important. There should be ample practice at every stage. Clear worked examples (modelling) and structures and supports to manage cognitive load (scaffolds) help children journey from novice to expert. Teachers can model this journey in their own sketchbooks that they share with children. The art curriculum should not be reduced to the rehearsal of final set pieces.

**Proficiency** requires **Practise** - practice through different stages from guided to independent as children build automaticity.

**Adaptive teaching** - teachers are alert to the 'demands that learning places on memory' and they make changes to their approach accordingly.



## Assessment - checking what children have learnt

### Effective assessment is based upon a strong knowledge of its purpose and the intended curriculum




Assessment is understood in three ways: 'for', 'of' and 'as'. There is considerable overlap between each approach...

**Assessment for learning (formative)** involves providing feedback for practitioners and children that is used to improve teaching and learning. It is used in an 'live' way to adapt the curriculum e.g. checking that children understand how different materials and tools work and function.

**Assessment of learning (summative)** identifies when specific curriculum goals/end points have been achieved - it is less frequent than AfL and has limitations as it often provides more limited information about children's security with smaller steps e.g. end of unit judgements related to complex composite art works (a portrait).

**Assessment as learning (the testing effect)** draws on the cognitive principle that children are likely to remember knowledge that they re-encounter and retrieve from their long term memory e.g. providing planned opportunities for children to re-encounter specific art vocabulary and formal elements.



**REVIEWING MATERIAL**  
Daily review  
Weekly and monthly review

**QUESTIONING**  
Ask questions  
Check for student understanding

**SEQUENCING CONCEPTS & MODELLING**  
Present new material using small steps  
Provide models

**STAGES OF PRACTICE**  
Guide student practice  
Obtain a high success rate  
Independent practice

## Monitoring and Governance



### Monitoring:

- ⇒ This COQ is used to evaluate the impact of the teaching of art.
- ⇒ There should be a clear focus to monitoring which utilises the **pupil book study** approach we are learning as a Trust.
- ⇒ Ideally, a whole school monitoring schedule, aligned to training, should set out the priorities for the year ahead.

### Link Governor visits prioritise 3 themes:

1. Discussing the effectiveness of art with leaders (with reference to this COQ, the local action plan and outcomes).
2. A focus on the security of **substantive and disciplinary knowledge. Consideration of how children's knowledge of different elements deepens over time.**
3. The quality of staff training - what is the impact on teaching? What do children know? What can they do?

## SEND and Inclusion



### Every teacher is a teacher of SEND.

- ⇒ Where appropriate and possible, staff should provide pre-teaching and extra practice as children encounter new and/or more complex knowledge
- ⇒ As much as is possible pupils access the whole science curriculum with appropriate adaptations. Refer to our Trust wide **COQ for SEND.**

### Principles for securing '**Greater Depth**':

- ⇒ The principles within this COQ result in children acquiring increasing fluency in recall of both substantive and disciplinary content.

## Resources, Environment & Culture



### The environment services the Science curriculum.

- ⇒ There are dedicated displays that reference and serve to remind children of the concepts that they are learning over time in art - it is these concepts that will help organise their expanding schema.
- ⇒ The acquisition of vocabulary is carefully thought through - the whole curriculum is discussed and understood by staff.
- ⇒ Appropriate media, materials and tools are readily available for teaching units - they are replenished as required.
- ⇒ Pupils are supported to select ambitious texts that relate to their studies in art.

## Subject Myth Busting



### Some common myths about mathematics:

- ⇒ **Some people just aren't great at drawing/painting.** Not so. While some people do have a natural flair for art, the great majority of artists spend years practising and crafting their work - proficiency is gained through great teaching and practise.
- ⇒ **Art can be taught through different subjects in the curriculum.** It can, but extreme caution should be taken to not undermine the level of teaching and practise required to gain proficiency.
- ⇒ **Art galleries and polished portraits are signs of a high quality curriculum.** They may well be, but, they are not a substitute for children incrementally building proficiency over time. A portrait is a 'complex composite'. It take much time and practise to produce final performances worthy of display.

## Early Years - Firm Foundations



### The art curriculum begins in the early years - this is where firm foundations are established:

- ⇒ The 'expressive arts and design' curriculum provides the starting point for the whole progression model.
- ⇒ Planning details the vocabulary (especially tier 2/3 words) that children will be introduced to. There are opportunities for children to practice and use the words they learn. This creates readiness for Key stage 1 and beyond.
- ⇒ Children are taught about a wide range of media and materials - they explore and play with carefully selected resources.

## Research, reading and Staff CPD



### This document, and practice within provision, are informed by:

Ofsted [research review](#)  
[Rosenshine's principles of instruction](#)  
[researchED series](#)  
[NSEAD](#)  
[National Curriculum](#)  
[The EYFS Framework](#)

### You can find out more about our curriculum for leaders and teachers of English at:

[Creative Learning Hub.](#)

## Our Trust Vision:

Our vision for pupils:	Our vision for people:	Our vision for communities:
<ul style="list-style-type: none"> <li>✿ Strong attendance and outcomes for all.</li> <li>✿ Freedom and Justice.</li> <li>✿ A knowledge rich curriculum.</li> <li>✿ Research/evidence informed teaching.</li> </ul>	<ul style="list-style-type: none"> <li>✿ Collaboration and kindness.</li> <li>✿ Opportunities to develop and learn.</li> <li>✿ A focus on wellbeing and workload.</li> </ul>	<ul style="list-style-type: none"> <li>✿ Schools at the heart of the community they serve.</li> <li>✿ A range of benefits to support families and vulnerable groups.</li> <li>✿ Ongoing support as pupils transition to their next school and beyond.</li> </ul>

## Our Trust Values:

<b>Integrity:</b> Courage to do the right thing for the child.	<b>Collaboration:</b> Working together, enabling each other.	<b>Dedication:</b> Committed to supporting and improving.
<b>Kindness:</b> Acting with compassion	<b>Understanding (Openness):</b> Listening and valuing one another	<b>Innovation &amp; Creation:</b> Using expertise and research to transform.