



dot-art Schools

How does the program help meet National Curriculum (Key Stage 2 and 3) + OFSTED targets?

National Curriculum:

Key Stage 2 Art and Design.

Relevant areas and targets which can be met / contributed to by this program have been selected from the curriculum below.

During Key Stage 2 pupils **develop their creativity and imagination** through more complex activities. These help to build on their skills and improve their control of materials, tools and techniques. They **increase their critical awareness of the roles and purposes of art, craft and design** in different times and cultures.

Evaluating and developing work

- 3a. Pupils should be taught to: **compare ideas, methods and approaches in their own and others' work** and say what they think and feel about them

Knowledge and understanding

- 4c. Pupils should be taught about: **the roles and purposes of artists, craftspeople and designers** working in different times and cultures

Breadth of study

- 5a. During the key stage, pupils should be taught the knowledge, skills and understanding through:
exploring **a range of starting points for practical work**.
- c. using **a range of materials and processes**, including ICT [for example, painting, collage, print making, digital media, textiles, sculpture]
- d. **investigating art, craft and design in the locality** and in a variety of genres, styles and traditions [for example, in original and reproduction form, during visits to museums, galleries and sites, on the internet]



Key Stage 3 Art and Design.

Relevant areas and targets which can be met / contributed to by this program have been selected from the curriculum below.

The importance of art and design

“In art, craft and design, pupils **reflect critically on their own and other people’s work**, judging quality, value and meaning. They learn to think and act as artists, craftspeople and designers, working creatively and intelligently. They develop an appreciation of art, craft and design, and **its role in the creative and cultural industries** that enrich their lives.”

1. Key Concepts

- 1.3b **Cultural Understanding:** Understanding the role of the artist, craftsperson and designer in a range of cultures, times and contexts.
- 1.4a **Critical understanding:** Exploring visual, tactile and other sensory qualities of their own and others’ work.
- 1.4d **Critical understanding:** Analysing and reflecting on work from diverse contexts.

4. Curriculum Opportunities

The curriculum should provide opportunities for pupils to:

- 4c **Respond** to the school’s location and local cultural influences
- 4d **Engage** with contemporary art, craft and design, working with creative individuals and in creative environments where possible
- 4g Make **links** between art and design and other subjects and areas of the curriculum.



Ofsted Report - Making a mark: art, craft and design education, 2008/11

This report evaluated the strengths and weaknesses of art, craft and design education in schools and colleges in England. Relevant findings and areas which can be addressed and / or contributed to by this program have been selected from the report, below. (See in particular the section “Developing Artists Craftsmakers and Designers of the Future”)

Key Findings

- Work with **creative practitioners** raised pupils’ aspirations and achievement in primary and secondary schools, but this was rarely an entitlement.
- **Art galleries** shared **exciting approaches** to teaching and learning that had intensified the work of pupils and teachers in primary and secondary schools following their visits. However, less than a third of schools organised visits in Key Stage 3
- Teaching was **more effective in the early years and post-16** because there was a greater emphasis on personalisation, a better balance between experimentation and demonstration, and more subtle and skilled use of assessment.

Recommendations

Schools should:

- **build on pupils’ experiences and creative development** in the EYFS more effectively in primary and secondary schools
- 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.

Teaching in art, craft and design

Primary:

- In over half of the schools (visited), the quality of teaching was affected negatively by approaches to teaching and learning which were **not tailored appropriately to art, craft and design**.
- Good or outstanding lessons in primary schools were characterised by:
 - **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

Secondary:

- Teachers who had forged **long-standing links with the creative and cultural sector** used problem-solving approaches and managed collaborative activities particularly well, explaining to students the wider purpose of their teaching approaches.
- In the schools where teaching was **outstanding** there was shared determination to fully exploit



students' creativity. Staff gave high priority to identifying and challenging students whose thinking or making dared to be different... **Teaching and the curriculum in Key Stage 3 were designed to develop students who could think and act like artists, craftmakers and designers**, working intelligently and creatively. The results were telling. An above-average proportion of students continued on to a Key Stage 4 course informed by their personal experience, and noticeably many other students maintained an interest in the subject and participated in optional activities

- In the best departments the learning environment was used very effectively to promote high achievement. In these schools senior staff and students consistently reported on **the positive impact of display in raising the profile of art, craft and design and its effect in promoting high aspirations...** Although opportunities were sometimes missed to inform students about current exhibitions in local art galleries or national events, an increasing number of departments posted students' work on their school website during the three-year cycle.

The curriculum in art, craft and design

Primary:

- Where the curriculum in art, craft and design was most effective, teachers:
 - enlivened learning through the use of computer resources, images and artefacts, **gallery visits, workshops with visiting practitioners** and use of improvisation
 - ensured that pupils understood **the relevance of the subject to their own lives** and to different communities.
- The schools visited in which pupils were able to discuss few memorable experiences in the subject, shared the following weaknesses:
 - little first-hand experience or use of **the stimuli that have inspired artists, craftmakers and designers across time**: the natural world, the built environment, human experience, identity and imagination
 - **fragmented links between the work of pupils and the work of artists, craftmakers and designers**, including creative practitioners currently working in the creative and cultural sector.

Secondary:

- High achievement was underpinned by a number of factors which combined to make an outstanding curriculum including: **"the career aspirations of students were informed by projects that related to real issues that individuals or communities tackled through art, craft and design."**
- There were surprisingly few curriculum developments at Key Stage 3 in response to changes to the National Curriculum, which had provided opportunities for innovation in the secondary school curriculum. For example, **links between schools and the creative industries were no more evident than in the previous inspection cycle** despite the requirement to develop students who think and act like artists, craftmakers and designers working intelligently and creatively.

Providing enrichment opportunities for all

- Pupils' entitlement to **experience art, craft and design first hand in professional and public settings** continues to vary too much from school to school. Around a third of primary schools ensured that all pupils visited an art gallery. Less than a third of secondary schools enabled all students to visit an art gallery before making their options choices. **Too many students ended their secondary school education in art, craft and design with experiences confined to the classroom.**
- Where subject leadership was most effective, **visits to art galleries and other enrichment activities were integral** to the curriculum and had a clear impact in raising standards and



broadening pupils' horizons. Some subject leaders cited a number of barriers to conducting visits, including their concerns over excessive paperwork, the cost to pupils and other pressures on the timetable. Nonetheless, the **positive impact of imaginative enrichment programmes** on outcomes for pupils seen in other schools highlights that barriers must be overcome to secure pupils' cultural entitlement. Too much teaching continues to rely on secondary sources rather than **direct, hands-on experience of art, craft and design** to the detriment of pupils' cultural development.

Developing artists, craftmakers and designers of the future

- The last triennial report found that pupils **benefited greatly from the feedback received when their work was shared locally or more widely**. The subject was used very effectively to draw in the community through displays, exhibitions and workshops. This survey also found that school-based events were used successfully, although few schools were involved in collaborative events between schools. The decline in local authority subject support was a contributory factor.
- Exhibitions of secondary school students' examination work continue to be particularly strong features of provision. Pupils who met with inspectors reported consistently **the motivational impact of seeing their own work displayed professionally and publicly**.
- Evaluations presented by schools, interviews with pupils, and discussions with parents and carers at events organised by schools, reaffirmed the **benefits to pupils of presenting their work for a wider audience**. The most commonly reported benefits to pupils were:
 - deeper reflection on the **meaning, purpose and impact of their own work** when listening to other people's reactions
 - improved **critical and comparative skills** through seeing their work alongside the work of other pupils or creative practitioners
 - how they had learnt from ideas and experiences they had not encountered themselves
 - increased **self-esteem** together with a **sense of competition** when realising the impact of other pupils' work
 - increased understanding about **career opportunities** where they had exhibited alongside creative practitioners or in commercial settings.
- The public exhibition of students' work was **highly effective in strengthening links between schools and the local community**, including diverse community groups, different generations and those living in contrasting socio-economic circumstances. Invariably, adults who were not parents or carers of current pupils and had little recent insight into a school, expressed astonishment at the quality and creativity of art, craft and design work created by children and young people.

