

Curriculum Q & A in Art and Design – updated 22.11.21

<i>Subject Curriculum</i>	<p>Does the subject curriculum match or exceed the breadth of the National Curriculum? Art and Design exceeds the breadth of the National Curriculum. Where the National Curriculum specifies that children must learn the key skills of drawing, painting and sculpture and apply these skills, our school also teaches units on printing, collage and textiles and digital media. The three core skills (drawing, painting and sculpture) are applied in these three other topics, but additional knowledge is also taught within these units which have been chosen to best suit the cohort of children we teach and what we think will be useful learning for them in the future, for example, the rise in use of technology means digital media learning is relevant to them now and in later education/work.</p> <p>Is challenge understood in terms of curriculum end points? Teachers are informed of prior and future learning through the whole school curriculum map and the school’s Art progression document. Whole partnership PDM (such as in Summer term 2021) also allowed for staff to see the progression and expectations in the subject.</p>
<i>Curriculum components</i>	<p>Do pupils have the prior knowledge necessary to learn new curriculum content? Our Art and Design curriculum has been planned to ensure sequential, layered knowledge acquisition so that children are continuously embedding the key knowledge and learning the techniques required; art skills are gained through explicit modelling of techniques. As part of our pedagogical approach, continuously retrieving prior knowledge at the start of lessons, during the lessons and between lessons (e.g. in weekly retrieval practice sessions) is understood by staff as essential for effective teaching in all subjects, including in Art and Design. To support this, sketchbooks are used in Key Stage Two. They are kept at the end of each year and passed on to new teachers so that children can return to previous sketches to recall prior learning of techniques.</p> <p>Does curriculum planning identify small enough component steps so that all pupils can ultimately achieve ambitious end points? We have mapped the progression in Art and Design so teachers know what the next step in their learning of that topic is (in the progression document). Our Art and Design curriculum is planned so that relevant prior learning is taught at the start of a sequence of lessons. Lessons are broken down into their component parts which are identified as needing to be taught and practised before children can do the composite task(s) within a sequence of lessons. E.g. pupils in year 5 are taught techniques for trees for they are asked to draw a country side landscape. The planning the Art and Design curriculum takes into account of not over-loading working memory of children so that the new learning develops prior learning, without overwhelming children.</p>
<i>Curriculum sequencing</i>	<p>Does planning consider the sequencing of content at different scales to create readiness for future learning:</p> <p style="padding-left: 20px;">a) Within the lesson sequence Art lessons are sequenced to follow on from relevant prior learning. At the start of lessons, prior learning is reviewed with the class, this may be from the previous lesson, other topics with relevant links, or previous learning in earlier year groups. Throughout the lessons, questioning and formative assessments are woven into teachers’ practice. At the end of the independent practising part of the lesson, teacher’s review what has been taught in the lesson, helping to lead on appropriately to the learning which will take place in the next lesson. During</p>

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	<p>lessons, teachers support children practising their techniques, and sharing different ways of doing the technique with the class through explicit modelling.</p> <p>b) Within the topic</p> <p>Lessons within an Art and Design topic are planned to ensure sequential, layered knowledge acquisition. At the start of a topic, it is identified what the children have been taught previously in the topic, which will have been in the previous year groups. This is reviewed at the start of the new topic and the Art and Design progression document supports this. Lessons are then taught in components which lead to the composite task(s) which feature the different techniques taught in the topic. E.G. IN Year 6 Sculpture, children learn how to use different wire shaping and cutting tools, practise different ways of shaping wire to create a desired effect, practise simple techniques taught to them, before starting their own original sculpture with a wire foundation.</p> <p>c) Within the year or phase?</p> <p>The sequence in which topics are taught is designed purposefully so that the three core skills (drawing, painting and sculpture) are taught first then these skills are embedded and applied in the following units. Drawing is understood as the principle skill in art, and therefore comes first so that throughout the year, this skill can be developed through direct teaching and the children practising. Painting is taught second as some of what is taught is the prior learning needed for later in the year, e.g. for colour mixing or texture when printing or painting a sculpture.</p>
<p><i>Rigour (where relevant)</i></p>	<p>Do pupils gain disciplinary knowledge of how the subject ‘works’ and engage in disciplinary practices?</p> <p>Teachers employ a ‘growth mind-set’ attitude in our school. Teachers recognise this as key to developing confident and engaged artists. Teachers know that it is important the children understand that in Art and Design, like in other curriculum lessons, they can learn the knowledge and technique and then work hard to practise it in order to produce their work. Teachers celebrate children who practise taught skills, rather than simply praising the outcome. Teachers know and teach that art work will all look different, as children will practise techniques in ways that produces a variation of outcomes.</p> <p>Children are taught the idea of learning from previous sketches, colour mixes etc and altering and adjusting their practises to achieve their desired outcome.</p>
	<p>Do teachers ensure pupils are drawing on enough knowledge to answer subject-specific questions or engage meaningfully in subject disciplinary practices?</p> <p>As in all subjects, teachers review prior learning at the start and throughout Art and Design lessons. Teachers ensure pupils draw on relevant prior knowledge by recalling, sharing and discussing the knowledge needed for the lesson previously.</p>
	<p>Do teachers confuse ‘learning through doing’ (a pedagogy) with the curriculum goal of acquiring disciplinary knowledge?</p> <p>Direct instruction is our key pedagogical approach, however variations of this approach are used alongside other pedagogies depending on the learning intended. In Art and Design lessons, the principles of direct instruction are used and adjusted appropriately for each lesson. However, teachers still teach by modelling knowledge and techniques explicitly, which students then put into practise. Teachers are aware and practise the idea that by allowing children to ‘learn; through doing art will not challenge children to practise and use new techniques or help them progress.</p>
<p><i>Memory</i></p>	<p>Do teachers identify crucial components, emphasise and repeat these and ensure they are remembered long term?</p>

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	<p>Throughout lessons, teachers prioritise the teaching of vocabulary as it is a key focus in our school, because teachers are aware of the 30 million word gap between children from welfare and professional backgrounds and understand the role schools play in narrowing the gap. Furthermore, teachers understand the significance of the impact that acquiring cultural capital has on a child's social and life chances. Effective teaching of art and design can help with these two crucial aspects of education. Planning helps teachers identify crucial components of the learning, so that teachers can highlight it, embed it in their lessons and continuously recall this within and after the lesson.</p> <p>When pupils struggle, do teachers check which prior knowledge components are missing/not automatic?</p> <p>Teachers work alongside pupils in Art and Design lessons. This means that teachers can easily identify 'missing' prior learning or misconceptions in Art and Design. Teachers understand that the most effective feedback is given in a lesson directly to the child, and teachers can work with pupils to teach away from misconceptions and ensure the correct knowledge is understood and the correct techniques are employed.</p>
<p><i>Pedagogy</i></p>	<p><i>Do teaching decisions achieve curricular intent?</i></p> <p>Do teachers apply generic pedagogies, e.g. differentiation, feedback) without considering curricular intent?</p> <p>Teachers adjust pedagogies depending on what is being taught and the particular children in their class, however all teachers teach and model new knowledge and techniques explicitly before children practise in Art and Design lessons. Our core pedagogical approach, Direct Instruction, is used in Art and Design lessons but well-considered in the planning and by the teachers so that it ensures effective teaching for the specific lesson. Teachers consider the differentiation needed in a lesson depending on the individual children that make up the class in tandem with the learning intended; as a result, in some lessons there may be more modelling or practising time than others. Teachers use differentiation thoughtfully and purposefully.</p> <p>Is 'challenge' misunderstood as generic activity types?</p> <p>Teachers understand that challenge in Art and Design relates to the depth and breadth of knowledge or techniques required to be learnt and practised. For example, more complex techniques or work requiring finer detail or specific techniques are challenging; doing 'another' piece of the same work is not.</p> <p>Do activities require confident knowledge of too many 'fragile' components, overloading working memory?</p> <p>Art and Design is planned to be taught in a way that does not overload working memory, including of specific children who have known working memory difficulties. Lessons include scaffolds to allow children to access the learning so that they are not reliant on too many 'fragile' components. For example, planning considers how much new information is being taught in one lesson, so that it is the appropriate amount to build learning but not overwhelm children. For example, in Year 6 when working on the Digital Media topic, only a few new digital media techniques are taught each lesson, as this will be new knowledge to most children and teachers know new material should be presented in small steps first and then practised. Teachers understand how schemas work in the brain and that component knowledge must be secure for children to become confident artists. This understanding is incorporated into the planning and delivery of lessons for all</p>

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	children, and takes into consideration of specific children with SEND and working memory difficulties.
<i>Assessment</i>	<p><i>Timely feedback on component learning?</i></p> <p>Is formative assessment fit for purpose, e.g. a timely check that curriculum components have been remembered, rather than, more problematically, a summative test of composites being used to identify components?</p> <p>Within lessons and between lessons in a sequence, component aspects of knowledge are checked and re-taught if necessary, so that children are able to develop secure schemas of knowledge.</p> <p>Next lessons are adjusted based on formative assessments made by the teacher in prior lessons so that sequential, layered knowledge acquisition is gained and lessons are informed by previous learning in the class.</p>
	<p>Is summative data collection disproportionate, inefficient or unsustainable for staff?</p> <p>We have two summative assessment points in the year, January and July. Here teachers assess each child against assessment statements linked to the National Curriculum. This is an effective, efficient and non-arduous process for staff to complete. In January, it provides an ‘on track’ grade and in July, an end of year grade relating to meeting the expected standard for a year group or being below, working towards or working at greater depth.</p>
	<p>Are pupils who fall behind identified within the lesson sequence, or less helpfully, are interventions based on data from a summative assessment?</p> <p>During a lesson, teachers work alongside the children to assess understanding and misunderstandings, move learning on and teach away from misconceptions. For example, children using the art material incorrectly, or not practising a technique effectively. Pupils with such misunderstandings identified in the lesson or immediately after prior to the next lesson, so that support is given in a timely fashion and does not exacerbate misconceptions.</p>
<i>Culture</i>	<p><i>A climate of high expectations where pupils’ love of the subject can flourish</i></p>
	<p>How do teachers get the best from pupils?</p> <p>Across the school, a culture of high expectations is fostered. This is therefore the same in Art and Design lessons. Teachers insist on children being focused and engaged in learning, producing a good amount of work in lessons and working hard. Teachers model this constantly in all lessons, including in Art and Design. Teachers’ expectations of how children work, their attitude and effort is made clear to children in lessons and is celebrated when achieved using positive praise and the school’s reward systems.</p>
	<p>How do teachers enrich the curriculum subject?</p> <p>Teachers enrich Art and Design in our school by linking Art to the real world in a way that is relatable to the lives of the children in our cohort. Famous art and artists taught have been carefully considered to represent people from different, genders, ethnicities, parts of the world and artistic styles. It is essential that children see a range of people are being celebrated and learnt about in school. Art is a subject in which originality in how the taught techniques are used to create a piece of art is celebrated and the school art gallery and class galleries display outstanding work by different children.</p> <p>Art and Design Curriculum was written specifically for children in our school and considered their specific experiences, such as the design of their homes, them as citizens of London and them as unique and diverse individuals with a range of international connections. This is well-considered in the planning and art from all</p>

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	<p>over the work is celebrated and it is understood that not all children will have the space, resources and opportunities for Art and Design practising at home, for example, for most children, this curriculum will be the first time they come into contact with many of the art materials.</p>
	<p>Are there mechanisms for taking action when pupils display low effort, for example in written work and homework?</p> <p>The school's behaviour policy is clear and understood by children, and is used as needed to maintain a culture of high expectations. Teachers are well-practised in seeking support from senior leaders if needed if an occurrence persists where a child displaying low effort. Teachers also make effective use of the SENCO if a child's learning or behaviour and attitude is of concern.</p> <p>The school aims to maintain good communication with parents/carers. If a child's work or effort is of concern, parents will be invited to discuss this with teachers and next steps will be identified, actioned and monitored.</p>
<p><i>Systems</i></p>	<p>Subject processes and staff support</p> <p>What do the strengths or weaknesses already identified indicate about effective functioning to deliver a quality subject curriculum?</p> <p>Subject pedagogy and processes for Art and Design are systemic. Pedagogical approaches to teaching Art and Design are well-considered so that knowledge and techniques is taught explicitly and skills are thus acquired. Children with SEND are supported so that they can achieve well in our ambitious curriculum.</p> <p>The school is rigorous in identifying staff who need additional support and plans are actioned in a timely manner and then monitored to ensure effective teaching. A culture of high-expectations is fostered across year groups and there is consistency in class of what is expected from the children in lessons and in their work.</p> <p>As an inner-city London school, staff turnover is recognised as a reality as teachers move out of the capital. To address this, planning is designed to have lessons explicitly planned with examples and subject knowledge, including for specific techniques) explained explicitly for staff. This helps new teachers teach our ambitious art curriculum straight away.</p> <p>Probe systems for staff support and subject CPD, curriculum construction and to ensure consistent quality of subject education.</p> <p>The regular scrutiny of whole class Art books and sketch books means that a Senior leader monitors the quality of teaching and learning and can see a progression through the children's work and can intervene if staff need support. This also ensures consistency across the school, curriculum coverage and teaching is in accordance with our Art and Design Policy.</p> <p>Professional Development Meetings continue professional development of all staff; some are used for Art e.g. July 2021 (Good practice and outcomes in Art and Design) and parts of a PDM in November 2021 Using sketchbooks and class art books effectively.</p>
<p><i>Policy</i></p>	<p>Impact of whole school-wide policies on subject delivery?</p> <p>How whole-school timetabling, marking, assessment, CPD policies and priorities etc affect the quality of subject education.</p> <ul style="list-style-type: none"> • Timetabling – Timetabling – This is done by a senior leader and ensures Art and Design is taught weekly. • Assessment – Assessment – Formative assessment is continuous within and between lessons. There are two summative assessment points each year,

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	<p>January and July. These are based on assessment statements relevant to each year group and stemming from the National Curriculum and out school curriculum, and are not onerous on staff, but are effective.</p> <ul style="list-style-type: none">• CPD policies - this is planned according to the needs of the subject in the school at the time in order to be purposeful and impactful.
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