

# Making a mark: art, craft and design education

2008/11



This report evaluates the strengths and weaknesses of art, craft and design education in schools and colleges in England. It is based principally on subject inspections of 96 primary schools, 91 secondary schools and seven special schools between 2008 and 2011. This includes five visits in each phase to focus on an aspect of good practice. The report also draws on institutional inspections, 69 subject inspections in colleges, and visits to a sample of art galleries. Part A focuses on the key inspection findings in the context of the continued popularity of the subject with pupils and students. Part B considers how well the concerns about inclusion, creativity and drawing raised in Ofsted's 2008 report, *Drawing together: art, craft and design in schools*, have been addressed.

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The background is an abstract composition of colors and textures. It features a large, semi-transparent number '4' in a light blue-grey color, positioned in the lower right quadrant. The background is divided into several color zones: a deep red at the top right, a dark blue-grey on the left, and a textured orange-red at the bottom. There are also some faint, wispy white and grey patterns scattered across the image.

## Executive summary



# Executive summary

Children see before they speak, make marks before they write, build before they walk. But their ability to appreciate and interpret what they observe, communicate what they think and feel, or make what they imagine and invent, is influenced by the quality of their art, craft and design education.

The previous triennial report, *Drawing together: art, craft and design in schools* identified the factors that contributed to high-quality provision in the subject.<sup>1</sup> But the report also drew attention to concerns that pupils who remained unconvinced about their capacity to draw were turned off by a narrow focus on fine art, or were denied rich first-hand experiences such as working with a creative practitioner or visiting an art gallery enjoyed by others. This survey sets out to evaluate the success of 91 primary schools, 86 secondary schools and seven special schools inspected between 2008 and 2011, in promoting inclusion and high achievement for all. It also draws on 69 inspections of colleges and visits to a sample of art galleries and museums in identifying examples of highly effective and innovative practice. Throughout this report the features of best practice observed within and across different phases of education are highlighted.

Two-fifths of primary schools and three-fifths of secondary schools inspected in this survey provided a good or outstanding art, craft and design education. Inconsistent provision within schools prevented more schools from being judged good or better. Creativity was promoted particularly effectively in early years settings and in sixth forms. Adventurous work inside and outside the classroom, large-scale and small-scale work, observed and imagined starting points, and approaches to learning that balanced exploration with demonstration were common strengths seen in the Early Years Foundation Stage (EYFS) and in post-16 education. These features were less evident in Key Stages 1 to 3 where the proportion of satisfactory provision was greater.

The quality and range of drawing seen were no better during this survey than inspectors reported in 2009. After getting off to a confident start in the early phase of primary education, often through adventurous mark-making, pupils' progress in drawing slowed during Key

Stages 1 and 2 and was no better than satisfactory at Key Stage 3. Pupils in Key Stages 1 to 3 were rarely encouraged to use the approaches taken by artists, craftmakers and designers to improve their drawing. Conversely, good skills in drawing underpinned good achievement in Key Stage 4 and in post-16 education. The best work in schools and colleges was characterised by a breadth of drawing media used for a wide range of purposes, including for recording, experimenting, analysing, and developing ideas.

Limited provision for teachers' professional development has meant that weaknesses in the teaching of drawing – a fundamental subject skill – have not been addressed. Fewer than a quarter of the teachers surveyed had participated in subject-specific training in the year preceding their inspection. Where teachers had participated in professional development it was often effective in preparing for an event such as a gallery visit or preparing students for examinations. School-based training that focused on whole-school issues, commonly literacy, assessment or behaviour management, had not been interpreted well in the subject. Too often, lesson planning in the subject which focused on developing literacy skills hindered the quality of learning in art, craft and design. In these lessons, the focus on observation, visual communication or tactile exploration was too often rushed. The implementation of whole-school approaches to assessment also had a similarly negative effect: too often, poorly managed self- and peer-assessment activities had minimal impact in helping pupils to develop their ideas, refine their skills and deepen their understanding.

The quality of the curriculum was better than that seen in the previous survey. The schools inspected for this report typically had broadened curriculum provision to promote greater inclusion. For example, in 11 of the 86 secondary schools visited, photography courses had improved boys' participation and performance. Sharply focused projects led by organisations such as the Crafts Council and Campaign for Drawing had contributed to pupils' enjoyment. Inspectors also reported innovative approaches to learning taking place in art galleries. However, this breadth of experiences was not matched by strategies to provide regular advice and guidance for pupils, their parents and carers about wider opportunities to develop

their creativity beyond the school. This limited the participation beyond school of many keen and able pupils that inspectors met through the survey.

In the 14 schools and nine colleges where provision was outstanding, the subject made its mark deeply on the individual and more widely across the school and community. In these schools and colleges the subject was clearly valued by senior leaders, leaders of other subjects and parents and carers. The best practice was promoted by energetic subject leaders who ensured that the exciting and ever-changing world of art, craft and design was reflected in and beyond the classroom. Their impact was reflected in working environments that were visually stimulating and embraced work in art galleries; self-motivated pupils and students who showed great commitment to the subject in and outside lessons; strong teamwork between staff and with creative practitioners; vibrant displays and challenging exhibitions of work that revealed equally high levels of thinking and making.

The subject is well placed to build on the best features seen. Pupils and students enjoy art, craft and design; it remains a popular subject in Key Stage 4 and in sixth forms and colleges. There is a track record of high attainment, particularly for girls. This report makes clear that these strong features should be accessible to all pupils and students whatever their starting points.

# Key findings

- Enjoyment of the subject was strong across the age and ability range. This was reflected by high levels of early independence, positive attitudes in lessons and course take-up that compared well with other optional subjects.
- Children made a strong start in the lessons seen in the EYFS by developing confidence and creativity through mark-making. However, between Key Stages 1 and 3 pupils lacked confidence in drawing to the detriment of their enjoyment.
- Achievement was good or outstanding in 36 of the 91 primary schools and 48 of the 86 secondary schools visited. High standards were attained in examinations. Girls attained higher grades than boys.
- Strategies to promote the inclusion of boys had proved effective. Staff in primary and secondary schools had given careful thought to broadening the appeal of subject matter. Widening options to include photography had raised boys' achievement in 11 secondary schools. Inadequate provision failed to address boys' inclusion or underachievement.
- Teaching was good in around a third of primary schools and half of the secondary schools inspected. The small proportion of outstanding teaching more effectively balanced individuality of teaching style with consistently strong impact on enjoyment and achievement.
- 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.
- There was little professional development for teachers which focused on improving pupils' key subject skills, including drawing. Whole-school approaches to assessment and literacy across the curriculum were interpreted poorly, to the detriment of the subject.
- Work with creative practitioners raised pupils' aspirations and achievement in primary and secondary schools, but this was rarely an entitlement. The role of college students in inspiring pupils and students in schools was underdeveloped.
- 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.
- Subject leaders were also strong subject teachers and had a demonstrable impact on exemplifying high standards of teaching. But they did not all observe staff regularly enough to inform developmental feedback, tailored support or delegation of responsibilities.
- Insufficient advice and guidance given to pupils, and their parents and carers, resulted in missed opportunities for pupils to nurture their interest and talent in their leisure time or pursue external courses that were well suited to their needs.
- In all phases of education, pupils' and students' spiritual, moral, social and cultural development grew through topics that embraced their personal interests and experiences. They responded powerfully and sensitively to emotive themes when well taught. However, links with related areas of the curriculum were underdeveloped.
- Initiatives led by national organisations to address the weaknesses identified in the previous report were highly effective in the schools involved in pilot work. Of the schools visited few were aware of this important work.
- Innovation and leadership of national initiatives at regional level by local authority specialists declined dramatically during the survey. Subject leaders were often too isolated to share best practice between primary, secondary schools and colleges.

# Recommendations

The Department for Education and the Department for Culture, Media and Sport should:

- ensure that the distinctive contribution of the subject to national cultural strategy is made clear, in order to promote effective and focused collaboration between all involved in art, craft and design education
- explore how teachers of the subject may be assisted in securing subject-specific professional development in order to improve the teaching of drawing and widen the impact of contemporary crafts-based initiatives.

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
- improve the quality of information, advice and guidance given to pupils, parents and carers about external opportunities for subject enrichment
- 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.

Colleges should:

- increase opportunities for students to reflect on and develop their roles as emerging artists, craftmakers and designers by working with younger pupils, and by enabling students to exhibit their work publicly.



# The context of art, craft and design education in England

**1** Since the Education Reform Act of 1988, art, craft and design (referred to as art and design in the National Curriculum), along with the other foundation subjects, has been compulsory for all pupils from ages 5 to 14 in maintained schools.<sup>2</sup> The requirement to teach the full National Curriculum in foundation subjects was suspended in 1998 to increase the focus on English and mathematics in primary schools.<sup>3</sup> Since 2000, when the suspension was removed, all primary schools have been required to teach the full National Curriculum in all subjects.

**2** Since the early 1990s, revisions and amendments to the National Curriculum, notably in 1995, 2000 and 2007, have affected the teaching of art, craft and design in primary and secondary schools in a number of ways. The changes reduced the amount of prescribed content which had to be taught and strengthened the structure of the curriculum by supporting the principles of coherence, continuity and progression. The 2007 revision to the National Curriculum at Key Stage 3 introduced 'key concepts' underpinning the art, craft and design curriculum and 'key processes' that pupils needed to learn to help them make progress.<sup>4</sup> The changes included greater reference to creativity.

**3** In England, art, craft and design is currently not compulsory for students beyond the age of 14 and those in schools offering a two-year Key Stage 3 course can stop studying art, craft and design at the age of 13. From September 2009, revised courses have been taught at GCSE.<sup>5</sup> The subject criteria require that students complete two units: one is a portfolio of selected coursework including a full project that meets four assessment objectives; the second is an external examination completed in 10 hours at school. The criteria for AS and A-level art and design were also revised and new courses started in September 2008.

**4** Art, craft and design education in England has attracted considerable international interest, particularly in relation to the development of the arts and creativity. For example, in 2010 the findings of *Drawing together: art, craft and design* in schools stimulated a Franco-British symposium. Widespread agreement about the importance of high-quality arts education has also impacted on educational policy internationally. For example, the UNESCO *Road map for arts education*, and the Obama administration policy *Winning America's future through creative schools* reflect the advocacy expressed in England through the Cultural Learning Alliance's *ImagineNation: the case for cultural learning*.<sup>6,7,8</sup> The 1,000 schools of design built in China in recent years show the extent to which the subject has attracted recent investment. In England, the recommendations of the expert panel for the National Curriculum review in 2011 and cultural review of education in 2012 re-emphasised the importance of the subject for all.

<sup>2</sup> The Education Reform Act 1988; [www.legislation.gov.uk/ukpga/1988/40/contents/enacted](http://www.legislation.gov.uk/ukpga/1988/40/contents/enacted).

<sup>3</sup> The National Literacy Strategy was introduced in primary schools in September 1998; the National Numeracy Strategy was introduced a year later.

<sup>4</sup> The art and design curriculum at Key Stage 3 can be found at: [http://curriculum.qcda.gov.uk/key-stages-3-and-4/subjects/key-stage-3/art and design/index.aspx](http://curriculum.qcda.gov.uk/key-stages-3-and-4/subjects/key-stage-3/art%20and%20design/index.aspx). From 2007 a framework of concepts and processes shaped all subjects at Key Stage 3. The key concepts in art and design are: creativity, competence, cultural understanding and critical understanding. The key processes are: explore and create; understand and evaluate.

<sup>5</sup> Information on the GCE and GCSE art and design specifications for the three

examination boards in England is listed in the further information section of this report.

<sup>6</sup> In 2010 the UNESCO world conference redefined the *Road map for arts education* originally published in 2006; [www.engineerroomcogs.org/updates/47-unesco-world-conference-on-arts-education-in-seoul.html](http://www.engineerroomcogs.org/updates/47-unesco-world-conference-on-arts-education-in-seoul.html).

<sup>7</sup> *Reinvesting in arts education: winning America's future through creative schools*, President's Committee on the Arts and the Humanities, 2011; [www.pcah.gov/sites/default/files/photos/PCAH\\_Reinvesting\\_4web.pdf](http://www.pcah.gov/sites/default/files/photos/PCAH_Reinvesting_4web.pdf).

<sup>8</sup> *ImagineNation: the case for cultural learning*, Cultural Learning Alliance, 2011; [www.culturallearningalliance.org.uk/userfiles/files/FINAL\\_ImagineNation\\_The\\_Case\\_for\\_Cultural\\_Learning.pdf](http://www.culturallearningalliance.org.uk/userfiles/files/FINAL_ImagineNation_The_Case_for_Cultural_Learning.pdf).



**Part A: Art, craft and design education  
in schools and colleges**



# Part A: Art, craft and design education in schools and colleges

## Achievement in art, craft and design

### Primary schools

**5** Achievement in art, craft and design was good in 33 of the 91 primary schools inspected between 2008 and 2011.<sup>9</sup> It was outstanding in three, satisfactory in 51 and inadequate in four schools.

**6** Inconsistent rates of progress across the different key stages limited pupils' achievement. In particular, in 37 schools the good progress that pupils made in the EYFS stage slowed in Key Stage 1. Across Key Stages 1 and 2 the progress made was similar across the academic ability range of pupils.

**7** In the schools where pupils' progress was no better than satisfactory pupils had little understanding of how to review and modify their work. Their achievements across Key Stages 1 and 2 amounted to a series of unrelated activities completed competently, but with little evidence of growing confidence in any particular aspect of the subject.

**8** Where achievement was good or outstanding, pupils' strong understanding of how well they were doing was reinforced by regular use of sketchbooks to develop ideas, record observations, explore different media or evaluate their work. Risk-taking also contributed to the highest achievement.

**9** 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 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.

**10** In the three primary schools where achievement was outstanding, pupils' creativity flourished as their subject knowledge deepened and their repertoire of skills expanded. Stimulating and well-organised environments promoted outstanding achievement across the age range. From the early years onwards, assessment drew on observation of pupils initiating their learning and responding to teaching. Staff used their knowledge of individual pupils' strengths and weaknesses to design a broad range of experiences in the classroom and outdoors that stimulated their imagination and generated originality.

<sup>9</sup> Inspectors visited five primary schools and five secondary schools to focus on an aspect of best practice in art, craft and design education in addition to the survey sample. A selection of best practice case studies is available for reference on the Ofsted good practice website.

## Art, craft and design education in schools and colleges

**11** In the following example, where children planned a wedding and performed a wedding ceremony, highly imaginative teaching was underpinned by accurate and appropriate use of assessment, with the result that these children in the EYFS made outstanding progress. Children's achievements were diverse, imaginative and purposeful. Their progress into Key Stage 1 was informed by evidence about their choice and handling of graphic design, painting, construction or photography. Such activities also contributed to wider evidence of their spiritual, moral, social and cultural development.

First, children 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.

**12** In around half of the primary schools where pupils attained high standards early on, progress was not maintained to the end of Key Stage 2 because of insufficient curriculum time in Years 5 and 6. This was also the case at the time of the last report. 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.

## Woodfold and Little Bowden Primary Schools



‘approaches to teaching and learning which encouraged creativity and were highly responsive to pupils’ emerging ideas led to high levels of achievement and enjoyment’





# Art, craft and design education in schools and colleges

**13** Although the quality and quantity of pupils' work did not always reach a high point in Year 6, many pupils achieved some good or outstanding work during their time at primary school. 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.

## Secondary schools

**14** Achievement was good or better in 48 of the 86 secondary schools visited; it was outstanding in 11 of these schools. Schools with specialist arts status were more likely to be judged outstanding. Achievement was satisfactory in 34 schools and inadequate in four.

**15** As a result of an appropriate curriculum, good teaching and constructive feedback students made good progress in two thirds of the schools inspected. Inspectors regularly saw high standards and good progress in GCSE examination classes.

**16** GCSE examination results in art and design rose in line with other subjects over the period 2008 to 2011. Results for 2011 indicate that 76% of students gained grades A\* to C in art and design compared with 73% in 2008. The proportion of students achieving grades A and A\* has risen.<sup>10</sup>

**17** Girls opting to study GCSE art and design generally had higher prior attainment than boys, indicated by their academic achievements and teacher assessments in the subject, and this was reflected in their subsequent results. In 2011, 26% of girls gained grades A\* or A in GCSE art and design compared with 12% of boys, and 83% gained grades A\* to C compared with 65% of boys. Progress in narrowing the gap between the high achievements of girls and boys at GCSE in art and design is discussed in Part B.<sup>11</sup>

**18** BTECs are the single most commonly used vocational qualifications in art and design in schools. In 2011, of the Key Stage 4 students who completed the BTEC First Certificate in Art and Design, 11.7% gained distinction\* and 9.9% distinction grades. Almost all of the students who completed the BTEC First Certificate gained a pass grade or above for the certificate. Of the students who completed the BTEC First Diploma in Art and Design, 16.1% gained distinction\* and 9.7% distinction grades. Again, almost all of the students who completed the diploma in 2011 gained a pass grade or above, the equivalent of four GCSEs at grades A\* to C.<sup>12</sup>

**19** Students achieved well in the GCSE and BTEC lessons seen when they had a good grasp of the key concepts explored by artists, craftmakers and designers over time, the confidence to interpret stimuli and media innovatively, and the ingenuity to apply their work to a range of different contexts. However, the over-emphasis on two-dimensional media reported previously restricted students' understanding to visual concepts, limited their knowledge of craftmakers and designers, and narrowed the applications of their work in around a third of secondary schools visited.

**20** Boys and girls of all abilities, including those with special educational needs and/or disabilities taking examinations in Key Stage 4, were able to articulate the importance of the subject. They commented, for example, that it helped them to be 'more reflective, analytical, organised' and that participating in cultural activities enabled people to be more 'observant, appreciative and fulfilled'.

<sup>10</sup> The data is derived from the underlying data in the following Statistical First Release: <http://www.education.gov.uk/rsgateway/DB/SFR/s001056/index.shtml>.

<sup>11</sup> The data is derived from the underlying data in the following Statistical First Release: <http://www.education.gov.uk/rsgateway/DB/SFR/s001056/index.shtml>.

<sup>12</sup> BTEC data provided by the Department for Education. Please note: only data on BTEC passes are collected. Figures for the number of students ungraded or not completing the qualification are unavailable.

## Art, craft and design education in schools and colleges

**21** Other features of high achievement in Key Stage 4 showed that students:

- invested considerable time, effort and ingenuity in research homework, drawing judiciously on resources available in lessons
- regularly explored unfamiliar media, tools or techniques in order to build the confidence to work experimentally and spontaneously
- reviewed their own work critically and continuously, seeking and using selectively the advice of staff and other students
- made connections between their own work and that of artists, craftmakers and designers deeply and independently
- were sufficiently familiar with assessment criteria that they were able to use their strengths strategically when tested
- explored themes that were uniquely meaningful to them personally.

**22** In 34 of the 91 secondary schools visited progress was weaker in Years 8 and 9 than in Year 7, where pupils usually got off to a good start. As a result, achievement overall was weaker in Key Stage 3 than in Key Stage 4 and post-16 education. In the weaker departments, teachers' lack of clarity about the attainment expected at the end of Key Stage 3 resulted in low levels of challenge. This was in marked contrast to the better teaching overall in the classes for older years where clear assessment criteria, informed by examination specifications, ensured that teachers and students understood the expected levels of attainment.

**23** Six schools visited had quickened the pace in Years 8 and 9 by starting examination courses a year early. In these schools curriculum changes had not been planned with sufficient care to ensure that students reached expected standards a year early. These strategies amounted to little more than a curtailment of students' National Curriculum entitlement.

**24** In the school highlighted in the case study that follows, intensive work in and between lessons in Year 7 quickly promoted high levels of attainment. Pupils' enthusiasm for specialist teaching and resources contributed to their swift progress. The topic – exploring colour – involved a typical range of colour mixing and matching activities, using primary colours and pigments. The teacher exploited students' wide-ranging experience of colour work in their primary schools by setting a range of challenges, including independent work to complete at home or in the art rooms. The overall objective was shared across the group, expecting students to use their practical exploration to analyse the use of colour by artists, craftmakers and designers.

Students managed the time before the four-week deadline with variable skill. However, the challenge provoked a consistently enthusiastic and imaginative response that in several cases involved parents and carers in the subject. The range of interpretations enabled students to broaden their knowledge of colour symbolism, mood, harmony, and lustre. The high quality of presentation in the form of booklets, wall charts, computer slide shows and models also showed care and creativity in sharing information with others. Many students had invested time well beyond that expected because they were absorbed by the topic in class and stimulated by the open-endedness of the task and timescale. They were made aware of the range of experiences and interests enjoyed by their peers and learnt from each other. Their learning was not confined to the subject; managing time, researching and presenting information were other skills demonstrated in the context of the subject.

## Art, craft and design education in schools and colleges

**25** Despite these inconsistencies, art and design remains a popular option choice and attainment in examination courses is high, particularly for girls. Nevertheless, the limitations of students' earlier work indicate that achievement overall could be higher still. In particular, the quality and narrow range of independent work generally completed as homework in Key Stage 3 contrasted with students' extensive sketchbook work at GCSE.

### Post-16

**26** Good and outstanding achievement was seen in around two thirds of the 69 colleges and three fifths of the 34 school sixth forms visited. Colleges were particularly successful in meeting individual needs and the interests of students through early induction procedures.

**27** In 2011, 45% of students gained A or B grades at AS level and 57% A\* to B grades at A level. Girls outperformed boys at AS and A level; 49% of girls compared with 35% of boys gained A or B grades at AS level and 60% of girls compared with 51% of boys at A level.<sup>13</sup> The proportion of girls gaining the higher grades at GCE AS and A level in art and design has been consistently higher than for boys. At A level, the gap between girls and boys is narrower than at Key Stage 4.

**28** BTEC Nationals in Art and Design include: a single award, which is equivalent to one GCE A level; a certificate, which is equivalent to two GCE A levels; and a diploma, which is equivalent to three GCE A levels. Of the 419 students who passed the National Award in Art and Design in 2011, 29% gained a distinction grade, which is the equivalent of one A level at A grade. Of the 694 who completed the National Certificate, 33% gained a double distinction, equivalent to two A levels at A grade. Of the 4,946 who completed the National Diploma, 25% gained a triple distinction, equivalent to three A levels at grade A.<sup>14</sup>

**29** Outstanding achievement was underpinned by strong promotion of equality and diversity. In one college, this was achieved by tackling difficult, challenging themes that students found compelling. This approach was underpinned by strategies to teach students about the different contexts in which art, craft and design work is created. Students were able to explore a range of possible meanings and interpretations and consider how these might change over time or in different cultures. Staff used studio displays and presentations of creative practitioners' work to increase students' awareness of work that explored different aspects of personal or social identity, including race, ethnicity and sexuality. As a result, students' exploration of often complex and provocative themes evolved naturally through their own work. Intensive work related to students' deep concerns about identity was particularly common among girls, many of whom had reflected on similar issues at GCSE. Boys tended to shift their emphasis from imaginary to more expressive work, communicating personal feelings more confidently during their post-16 course.

One student's project based on her family history involved exploring religious and racial persecution during the Second World War, the effect of immigration and internment and assimilation into a new, but foreign culture. A photography student used the theme of 'measurement' to explore highly personal and sensitive issues related to female body image, media representation and pressures experienced by teenage girls.

**30** Lower standards were seen in post-16 education lessons where groups were small. Students remained more dependent on their teacher and were less energised as a result of the lack of cutting-edge culture and competitive spirit that inspectors saw when there were larger groups of students. Targets were often too low, generated by prior examination performance rather than a rigorous evaluation of their portfolio in relation to the different expectations post-16.

<sup>13</sup> GCE AS and A-level data from *GCE/Applied GCE A/AS and equivalent examination results in England, 2009/10 (Revised)*, Department for Education, 2011; [www.education.gov.uk/rsgateway/DB/SFR/s000986](http://www.education.gov.uk/rsgateway/DB/SFR/s000986).

<sup>14</sup> BTEC data provided by the Department for Education. Please note: only data on BTEC passes are collected. Figures for the number of students ungraded or not completing the qualification are unavailable.

# St Aidan's C of E and The Weald Secondary Schools



'boys and girls were well motivated and valued the broader range of choices available'

# Art, craft and design education in schools and colleges

## Teaching in art, craft and design

### Primary schools

**31** Teaching was judged to be good in 32 of the 91 primary schools visited between 2008 and 2011. It was outstanding in three schools, inadequate in four and satisfactory in 52.

**32** In all but one school inspected, the best lessons in Key Stages 1 and 2 were taught by the subject leader. In these lessons, the teachers' subject knowledge had a marked effect on securing good or outstanding progress. In particular, these teachers were able to use their wider interest in the subject – beyond the topic being studied – to inspire and challenge pupils.

**33** In a small minority of lessons, non-specialist teachers were effective in promoting good progress because their subject knowledge and skills were enhanced by a visiting artist, craftmaker or designer. This was also true of the sessions observed to which gallery educators contributed. Successful longer-term teaching by non-specialists demonstrated the lasting impact of these forms of professional development.

**34** In around a third of the primary schools inspected, strategies were in place to provide extra specialist provision for more able pupils through art clubs run by the subject leader, a creative practitioner or a talented parent/carer. However, the impact of such provision was mixed, particularly because boys were less likely to attend than girls. It was also unusual for male members of staff to contribute to extra-curricular activities in the subject; only two of the 91 primary schools visited had a male subject leader.

**35** Around three quarters of the lessons taught by non-specialist staff resulted in pupils making only satisfactory progress. While these teachers were supported well by the subject leader on a day-to-day basis, their lack of specialist expertise resulted in competent but formulaic teaching unsuited to the promotion of creativity. In these lessons there were missed opportunities to capitalise on the unexpected or accidental.

**36** In over half of the schools, the quality of teaching was affected negatively by approaches to teaching and learning which were not tailored appropriately to art, craft and design. In particular, learning from professional development programmes in English and mathematics was applied indiscriminately and inappropriately to the teaching of art, craft and design. This failed to transform teaching or enliven learning in the subject.

**37** A common weakness of lessons judged to be only satisfactory was teachers' reluctance to adjust their prepared lesson plan in response to pupils' emerging reactions and ideas. The following case study typifies lessons seen in which the teachers' determination to stick to the lesson plan diminished pupils' enjoyment and achievement. In this example, Year 3 children were invited to draw and paint an interpretation of a photographed landscape in the style of the Austrian painter and architect, Friedrich Hundertwasser. However, the teachers' rigid adherence to the lesson plan meant that pupils' own creative ideas were not pursued. Similarly, an over-prescribed approach to assessment meant that opportunities to draw pupils' attention to a particularly interesting piece of work were missed.

'when teaching and learning in art, craft and design were less effective lessons started with reading written information or a long period of listening'



## Art, craft and design education in schools and colleges

Children in the Year 3 class had looked at boldly coloured images of Friedrich Hundertwasser's work as part of their 'landscape' theme. Their teacher successfully provoked discussion about the use of fluid lines, vibrant colour and overlapping shapes that characterised the images shared. Children were invited to draw and paint an interpretation of a chosen photograph of landscape in the style of the artist, taken from a discarded calendar.

Most pupils found working in A4-sized sketchbooks restrictive, but some improvised successfully by working across two pages. Having made observational drawings in a previous lesson it was unsurprising when children situated near to the window asked if they could make 'Hundertwasser drawings' by recording their view. However, mindful of the comparative simplicity of the landscape photographs, pupils were asked to stick with the brief. This left unanswered a question posed by the pupils' request; about what connected the pupils' perception of their view to their perception of the artists' work. It was also a missed opportunity to teach the pupils how to use their sketchbook to revisit and refine skills used previously.

Towards the end of the lesson the class plenary compared pupils' work with the images by Hundertwasser that had inspired the lesson. Keen to make sure that all pupils contributed, the teacher asked every child to evaluate their own work in turn. One piece of work clearly stood out; it resembled few of the features represented in the photograph but used flowing lines and imaginative representations of buildings filled with intricate patterns. However, the teacher did not draw the attention of the rest of the class to this particularly adventurous example which meant that the originality went unrewarded.

**38** In contrast, 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.

**39** 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.

**40** When teaching and learning in primary schools were less effective:

- lessons started with reading written information or a long period of listening
- tasks were teacher-directed and the outcomes prescribed
- a structured series of short activities restricted opportunities to practise
- expectations were similar for all pupils or informed by academic ability only
- aspirational work remained inaccessible and contributed little to pupils' goals
- pupils remained unconvinced about their ability, for example to draw.

**41** Not all teachers made enough use of the school and outside environment as a potential resource. However, when this was done well, teachers drew on and contributed to the environment through 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'.

## Camden School for Girls and Teddington School sixth forms



'where pupils made good or outstanding progress in drawing they used sketchbooks regularly and experimentally, encouraged by teachers who explained the value of making mistakes'



## Secondary schools

**42** Teaching was at least good in 46 of the 86 secondary schools surveyed and outstanding in 12. It was satisfactory in 36 schools and inadequate in four. The proportion of schools in which teaching was judged to be good or better was lower than the two thirds seen in the schools visited during the previous inspection cycle.

**43** A higher proportion of good teaching was seen in the schools with specialist arts status where three quarters of the teaching was good or better, a similar proportion to that seen in colleges. In schools with specialist arts status and colleges it was a consequence of a greater range of subject specialists within the teaching staff who were able to work to their strengths, together with more frequent opportunities for students to work with creative practitioners.

**44** The quality of teaching seen in Key Stage 4 was better than in Key Stage 3. This mirrors the findings of the previous report. While just over two thirds of the Key Stage 4 lessons observed resulted in students making good or better progress, over half of the lessons seen in Key Stage 3 secured only satisfactory progress. In the less effective lessons, opportunities were missed to capitalise on students' enthusiasm and interest in the visual world. The sequence of repetitive lessons seen in primary schools which frequently sandwiched practical activities between a long introduction and plenary at the end, was more common in the secondary schools visited in this survey than in those observed in the previous inspection cycle.

**45** The best secondary school teaching featured a number of important characteristics:

- teachers' strong subject knowledge, evident through their ability to use appropriate examples of art, craft and design when unplanned opportunities arose
- skilled use of information and communication technology (ICT) that revealed teachers' mastery in presenting imagery and information creatively and provocatively
- well-judged use of particular teaching strategies for different groups, adapted spontaneously in response to pupils' reactions

- high expectations of students made clear by the use of well-judged examples and demonstrations with good opportunities to refer to professional work

- consistent use of students' ideas, observations, experiences, skills and demonstration and judicious use of teacher-talk

- high-quality feedback by teachers during lessons and precise marking.

**46** 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.

**47** 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. In one school visited, staff had worked together to devise lessons which gave increasing emphasis to student-initiated work. 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. The short example below exemplifies the approach that proved so successful in this school.



## Art, craft and design education in schools and colleges

Students in Year 9 worked in teams of four, each team given the name of a contemporary artist, craftmaker or designer. They were set the challenge of finding out about their creative practitioner, and who or what had influenced their work. The teacher's grouping together of students with different interests and strengths paid dividends. For example one group deployed a student skilled in the use of digital media to present their findings graphically, and a different student who enjoyed experimenting made samples showing how technique had been refined. A particularly confident speaker in the group researched background information to use. The remaining student was confident in drawing. He made two portrait sketches of the artists that emphasised their character.

**48** Learning also benefited when teachers were able to work to their strengths by exploiting their degree specialism or experience of working in the creative industries. In the following example, the teacher's expertise was used well to build students' observational and analytical skills, and to promote high aspirations. These strategies were clearly effective. The proportion of students gaining GCSE grades at A\* to C in this school was well above the national average for boys and girls, at 95%, and a high proportion of students continued with the subject at sixth-form college.

'where provision was no better than satisfactory little attention had been given to narrowing the attainment gap between boys and girls that still exists nationally'

Year 10 students were given a 'masterclass' in how to organise equipment and prepare resources through the workshop environment that welcomed them. All were excited about seeing their fused-glass tiles for the first time since firing. But business-like behaviour prevailed as students completed their 'firing log' to remember the processes used that had led to planned and accidental effects. They were equally keen to learn from other students' experiments by enquiring independently, noting information and recording with a digital camera. Their teacher observed, listened and contributed by using her expert glassmaking skills and knowledge to challenge students' further. She knew her class as well as her subject, drawing on the ideas and experiences of individual students for the benefit of all. Her timing was skilful when she invited students, who were fully informed by their previous experiences, to analyse sophisticated examples of fused glass made into panels and slumped, moulded bowls, which included her own work. She modestly used her own examples to show how to learn from mistakes or satisfy personal ideas and those of clients. The students' ideas were ambitious, fuelled by their knowledge and understanding about what might be practical, possible and commercial.

**49** In contrast to this, inspectors observed common weaknesses when teachers made insufficient use of their specialist skills or had engaged in little professional development in the subject.

- Similar projects repeated regularly with a palpable lack of challenge for the teacher or the students, and 'production line' outcomes.
- A breadth of work taught but punctuated by little opportunity for students to learn how to exhaust an idea, refine a skill or pursue depth of understanding.



## Art, craft and design education in schools and colleges

- A narrow repertoire of approaches, indicative of a limited perception of teaching and learning techniques used in the subject in other settings.
- Limited understanding of how to meet the needs of different students by differentiating activities or by referring to exciting creative practitioners.
- Limited use of cultural resources in the locality, and limited knowledge of national subject initiatives or reference to contemporary work.
- Dependence on whole-school training with little interpretation in the subject or discernment about if, how and when to deploy the strategies learnt.

**50** 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. Displays were particularly effective when labelled with questions and explanatory information. Teachers whose lessons were outstanding often used a display board to exhibit students' ongoing work or samples of a demonstration to remind them of previous advice given. This preparation paid dividends, attracting students' immediate attention and communicating lesson objectives effectively as they entered the classroom. 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.

**51** In the outstanding departments, teachers designed and shared strategies to develop students' knowledge and understanding of art, craft and design and their literacy skills simultaneously. The example below highlights the work of one department that built progression into their teaching of critical, contextual and literacy skills.

In Year 7 the students had evaluated their work using 'Spinney' the spider and its web. Each section of the web encouraged students to note words that described successful or less effective features of their work, against different criteria. As their skills and confidence increased more extended writing was used in the outer parts of the web. More academically able students started to dispense with 'Spinney' by creating their own evaluation structure. By Year 8 the teacher used a series of prompts, encouraging the students to add to their collection of words by reading reviews where stories about art had been in the news.

A change of emphasis in Year 9 used students' experience of evaluating their own work to reflect on and criticise the work of other artists, craftmakers and designers. By Years 10 and 11 students had internalised these processes, using annotation regularly and building a critical vocabulary systematically.

In the sixth form teachers used the '4 Rs' framework – react, research, respond, reflect – to extend students' critical responses further and encourage fluent writing that incorporated accurate and powerful use of technical vocabulary.

**52** In around a third of lessons, subject-specific learning was hindered by ill-conceived strategies to develop students' wider skills and particularly their literacy. For example, more time was spent reading about the subject than in studying imagery. Where there was a strong focus on using art, craft and design lessons to strengthen literacy skills, students with special educational needs and/or disabilities said they found learning in art, craft and design harder, less appealing and less practical than they had expected. An astute observation made by a student with special educational needs in one school was that the homework tasks were more interesting than the lessons because they usually involved drawing. He was rightly concerned that this emphasis meant that he was rarely taught how to draw.

## Art, craft and design education in schools and colleges

**53** In the following example, where the introduction of a new topic in art, craft and design was overly dependent on students' literacy skills, opportunities were missed to engage students' fully in their learning through the use of images early in the lesson.

Students in Year 8 were first asked to copy into their sketchbooks the lesson objective written on the whiteboard: 'To make an abstract painting inspired by the work of Frank Stella.' Following discussion about the meaning of 'abstract' and 'expressionism' definitions were provided by the teacher and glued into sketchbooks. A biographical summary of Frank Stella's life was also provided. This reading was followed by questions focused on students' recall of factual information. Laminated images of Stella's work were used to stimulate the practical activity that followed.

Students were given only 20 minutes and access to A4-sized card, paints and brushes, to explore Stella's definition of a painting as 'a flat surface with paint on it – nothing more'. Students' responses were used to stimulate discussion about the meaning and purpose of the artists' work. In preparation for the next lesson, students were asked to select one of the images of Stella's work provided earlier, to write an evaluation. The scheme of work indicated that students would progress in subsequent lessons to larger surfaces, more personalised ideas and further written analysis explaining connections between the students' work and Stella's.

### Post-16

**54** Good or better teaching was observed in around three quarters of the school sixth forms and colleges visited.

**55** In these settings the learning environment often reflected the significant shift in responsibility from teacher to student-initiated research and project development, a feature not seen in the school sample since the EYFS. A few schools with sixth form work areas divided available space into individual booths for students to work in. Collages of stimuli, samples of ongoing work, notes of feedback by staff contributed to students' personal working environments imitating professional practice. This approach continues to be seen very commonly in colleges. In the schools, the sixth form students were rarely used to inspire younger students by inviting them to view and critique older students' work. The value of feedback by younger students should not be underestimated.

**56** Opportunities for post-16 students to visit and inspire other classes were also underdeveloped. Where older students had provided leadership to younger students, for example by running an after-school activity as part of their Arts Award, the value was reciprocal. Teachers promoted resilience, initiative and independence; all qualities that were put to the test when students took responsibility.

**57** Good relationships between staff and students were a consistent strength of teaching in post-16 education. Lessons benefited from more shared experience of exhibitions and more regular contact with creative practitioners than seen in previous years. While teaching styles often varied even within the same school or college, the most effective lessons shared common characteristics:

- skilful use of challenging subject matter and questioning to develop students' ability to reflect deeply on their own work and that of others
- up-to-date knowledge of contemporary practitioners' work and their influences, shared passionately and provocatively
- a strong emphasis on visual and tactile concepts, supported by an extensive subject vocabulary, used appropriately and explained clearly

- strategic use of teacher-led stimuli and time-limited tasks, counterbalanced with testing opportunities for students to initiate work and sustain interest
- effective mentoring of students involving regular and rigorous work reviews, clear and coherent targets, and generous support when help was required
- well-judged reference to the teachers' own creative practice including discussion of the range of setbacks and successes the teacher encountered.

**58** Outstanding teaching was underpinned by early diagnosis of students' differing needs so that learning could be highly personalised. Among the best examples seen were annotation skills modelled by an English specialist; critical skills introduced by a gallery educator; advanced photography techniques demonstrated by a commercial photographer; firing methods led by a technician; and a session inspired by a set designer who was also a parent.

**59** The most effective teaching also drew on teachers' own creative experiences as practitioners or from their regular gallery visits. In schools without sixth forms similar relationships existed at Key Stage 4 or earlier through curriculum initiatives that enabled teachers to work with groups of students all day. Teachers were able to empathise with the students as learners because they rediscovered their thinking and practice as an artist, or because they had their passion for a particular artist's work reinvigorated. The most effective teaching drew on a breadth of personal experience and depth of subject knowledge to meet students' needs, even when the needs were complex.

**60** In the following examples, highly skilled teaching ensured that two partially sighted students made excellent progress. In the first example, the teacher, recognising in the student's work some stylistic similarities with the work of Chuck Close, brought a study of the artist's approach to portraiture into her teaching.

The teacher sensitively supported the student, exploring how light and different materials distort, fragment and reflect. Practical experiments used the organising principle of the grid, allowing the artist to set warm against cold, circle against square, light against dark. Interest naturally emerged into the nature of pixilation as a primary compositional feature of digital photography and video in contrast to other techniques, and how this changed our way of seeing the world. The teacher and the student were taken on a highly personal journey of discovery.

**61** In the next example, a partially sighted student working in an independent specialist college could only see images very close up because his crisp focus was limited to the centre of any image; the edges were blurred. He was keen to paint a large self-portrait from a photograph, but was unable to see the whole image in sufficiently clear detail. The work which followed was stunning because it reflected the student's perspective so accurately.

With the help of his teacher he enlarged the photograph and dissected it into sections on a grid. By masking all but the central section he wished to capture in paint, and by moving the mask over the grid section by section, he was able to work across the whole photograph in squares until finally the whole face was painted. At no point could he see the entire image, and even when finished he was not able to see the picture as a whole, except from a considerable distance. As a direct consequence of the technique he had to adopt due to his sight loss the final painting was fragmented and distorted by the grid composition. It had a remarkable power as an image because it reflected, literally, the disconnected way in which the young artist saw the world.



‘teachers who had forged long-standing links with the creative and cultural sector used problem-solving approaches and managed collaborative activities particularly well’



**62** A weaker aspect of sixth form teaching in schools that was consistently better in colleges was the poor development of students' evaluative skills. Where the level of students' personal reflection or critical analysis was superficial it was because they had received insufficient guidance about how to evaluate, were given a narrow range of opportunities to practise evaluation, and had little feedback about how to improve. Written evaluation was often taught more effectively in sixth form colleges because staff experienced in teaching English or the history of art contributed to particular lessons. This approach avoided the frustration expressed by teachers and students in secondary schools, about 'missing working time' when evaluative skills were taught alongside practical sessions. Too often, evaluation was taught hurriedly at the end of lessons as an introduction to a homework task.

**63** Teachers were often successful in stimulating rich discussions, but low expectations of students' note-taking resulted in missed opportunities to increase the range and quality of their vocabulary. Where teaching in school sixth forms reached a high level, evaluation had been taught effectively from the start of secondary school.

### Special schools

**64** In three of the seven special schools visited highly effective subject teaching enabled students with special educational needs and/or disabilities to be successful at GCSE. Teaching and support staff worked effectively together to tailor activities to the needs of individual students. Their success in engaging individual students drew on the use of art therapy developed expertly by organisations that work with students in settings other than schools.<sup>15</sup> Teachers were skilled in capturing students' interest from the start, and used additional stimuli throughout the lesson. The following examples, from special schools where teaching was judged to be outstanding, typify the features of the inclusive and imaginative lessons seen. Both lessons were extremely successful in stimulating and sustaining the interest of all, students and support staff alike. They resulted in outstanding achievement.

**65** At this school, which caters for students with profound and multiple learning difficulties, severe learning difficulties and those with complex autism, progress in drawing was

considered vital for the many pupils facing significant challenges in making sense of the world around them and communicating with others.

Regular opportunities to draw were provided to allow students to tackle both areas. Drawing was also seen as a core component in developing students' mark-making control as a stepping-stone towards writing. Drawing activities provided exciting reasons to draw, often involving touching, listening and looking, or reference to events in students' lives. Staff went to great lengths to give all students access to drawing, for example making use of, and adapting, standing frames, or new technologies such as interactive plasma screens, to help students overcome physical barriers. As a result, the students were highly motivated to draw and the drawings made often spoke loudly about their lives and interests. This success was a strong motivation for staff to be innovative in providing further stimulating opportunities for drawing.

**66** In a day and residential special school visited, for students with speech, language and behavioural difficulties, a very high profile was given to displays of students' art, craft and design work; this, combined with high-quality teaching, led to students' excellent progress in developing their creativity and in their personal development. In the following example the teachers' skilful use of resources stimulated pupils' interest and enquiry concerning a topic with which they were unfamiliar.

Lessons were stimulating, successfully involving students physically from the start, and building their knowledge and understanding incrementally. In one lesson inspired by 'Japan', images of people wearing kimonos were brought to life by opportunities for the Year 9 students to wear kimonos that were richly decorated with block-printed patterns. Opportunities to handle printing blocks enabled the students to work out for themselves how to create a design that used the background effectively.

<sup>15</sup> The art room: [www.theartroom.org.uk/2-01-who-we-are.html](http://www.theartroom.org.uk/2-01-who-we-are.html)



## The curriculum in art, craft and design

### Primary schools

**67** The quality of the curriculum was good in 33 of the 91 primary schools inspected and outstanding in three. It was satisfactory in 51 and inadequate in four. In most schools art, craft and design was taught as a discrete subject, often alternatively with design and technology. In 17 schools the subject was planned as part of a cross-curricular approach to teaching and learning.

**68** Where the curriculum in art, craft and design was most effective, teachers:

- identified clearly the visual and tactile concepts that pupils should be introduced to, revisit and refine as they progress through primary school, and be able to apply on transfer to secondary school
- selected examples of artists, craftmakers and designers who exemplified the concepts that pupils should understand
- used robust assessment procedures to track pupils' achievement and adjust planning accordingly
- combined subject-specific learning with pupils' personal and wider experiences, including opportunities to promote spiritual, moral, social and cultural development through the wider curriculum
- enlivened learning through the use of computer resources, images and artefacts, gallery visits, workshops with visiting practitioners and use of improvisation
- provided opportunities to personalise the curriculum to match their own and pupils' interests
- ensured that pupils understood the relevance of the subject to their own lives and to different communities.

**69** The schools visited in which pupils were able to discuss few memorable experiences in the subject, shared the following weaknesses:

- topics rooted in other subjects which had led to contrived learning in art, craft and design, and insufficient clarity about which subject skills, knowledge and understanding to develop systematically
- few opportunities to visit an art gallery or museum, or poorly planned visits that distinguished insufficiently between learning in the classroom and learning first hand from original images and artefacts
- repetition of learning or insufficient opportunities to revisit prior learning in order to review and refine skills, or deepen knowledge and understanding, for example through the use of sketchbooks
- 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
- a narrow range of two-, three-dimensional and digital media or continuous exposure to a breadth of media without learning about improvising with a restrictive range of resources
- 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.

**70** Use of the locality as a stimulus was a common strength of enrichment in primary schools. Not only did this build pupils' knowledge of creative activities taking place in real settings, it also reinforced pupils' understanding of local heritage and their sense of belonging. In three examples below, well planned and imaginative enrichment activities had a clear and beneficial impact on pupils' learning in art, craft and design and on their wider development.

**71** In the first example, pupils' observations of creative work at first hand inspired them to record observations, explore techniques and develop ambitious ideas which were far in advance of their previous work.

Enrichment days provided a timely opportunity for pupils to apply skills developed in their different subjects throughout the term. A focus on the locality enabled pupils to use their learning about light, colour and mood to evaluate large sculptural works within the local marina; the National Glass Centre nearby; the work of William Morris and Edward Burne-Jones in the local church; and artists such as Lowry whose work had also been inspired by the locality. With the help of creative practitioners who lived and worked locally, the pupils developed pride in their own achievements and great respect for the work of others.

**72** In another example, work in the locality had a significant impact in broadening the range of techniques that pupils' used to communicate their ideas and feelings.

Regional heritage projects enabled pupils to combine their visual, performing arts and literacy skills in response to stimuli connected to the local ex-mining community. This included work with a local artist about the 'Trimdon Grange mining disaster'. The project promoted connections between pupils' own work, a contemporary practitioner, and the 'pitmen painters' whose striking paintings had inspired the artist.

**73** In another school, collaboration with creative practitioners helped pupils to understand that creativity in the subject is not limited to drawing.<sup>16</sup>

As part of a 'Creative Partnerships' programme, pupils worked on long-term projects with practitioners skilled in local crafts such as willow weaving, hookey-mat making and metal working. These activities enabled pupils to work on a much wider variety of scales than usual, ranging from a full-sized willow bird hide to the intricacies of bending metal. They gained knowledge of the local working and cultural heritage that connected generations together across the local community. Pupils, working alongside their teachers and creative practitioners, were able to work with more resistant materials than usual. As a result, pupils and staff developed confidence in using a wider range of materials in lessons. For example, a metal archway for their 'forest school' involved design, planning, prototypes and a completed artwork. The headteacher reported that as a result of such experiences 'many pupils' attitudes have changed as they realise that art is all around them and it is possible to acquire the skills needed to be creative without necessarily depending on drawing'.

**74** Well-planned topics that related to pupils' personal experiences, feelings and observations or that inspired their imagination, were highly effective. In the EYFS, pupils' growing awareness of themselves, their relationships with friends and family, and contact with their environment stimulated expressive and sensitive work.

**75** In Key Stages 1 and 2 planning that focused less on subject matter and more on visual and tactile concepts promoted good teaching and learning. For example, in one school pupils were taught how to create atmospheric landscapes following an exploration of light and dark. In a different school where planning was weaker, pupils created less effective landscape paintings in the style of Turner having had little opportunity to discuss or experiment with key elements explored by the artist.

<sup>16</sup> Creativity, Culture & Education: [www.creativitycultureeducation.org/](http://www.creativitycultureeducation.org/).

## Art, craft and design education in schools and colleges

**76** In the best practice, work was inspiring, imaginative and had a lasting impact. Special events, including for example, whole days devoted to art, craft or design, were imaginatively resourced and based on inspiring themes. For example, in one primary school visited the focus on 'Our Earth' involved a visit to a local pottery to see ceramics being made, finished, packaged and sold; a workshop for staff and pupils led by a visiting ceramicist; and opportunities for the pupils to sell their work at the 'Summer Fayre'. Parents and carers were also invited to contribute objects made from clay for an exhibition. Artefacts ranged from a toilet to a chimney pot. The following case study shows how one school ensured that visiting artists had a lasting impact.

A local artist was commissioned to create with pupils of all ages a huge lasting canvas based on the colours and shapes of the Wye Valley to act as a backdrop for the many events held in the school hall. The artist was employed to work on the project over a three-week period. This, he said, was a rare opportunity because often expectations were too ambitious within the time available. The extended timescale enabled the artist to spend valuable time on the planning process with the pupils. Reflecting a real-life design process, they developed ideas over time until a solution emerged.

Good-quality canvas and acrylic and fabric paints were a heavy investment that contributed to the lasting impact. Pupils learnt how to mix, apply and layer colour. As only primary colours were purchased, pupils were expected to experiment and mix their colours as an interpretation of the local landscape. Every pupil contributed, using age-appropriate tools to apply the paint, including sponge, feet and fingers, sticks and printing materials. Music played for extra inspiration as pupils worked.

The final challenge was to apply a strong, black calligraphic line to depict the meandering River Wye. The artist generated the shape using computer software then replicated the line on the canvas in

chalk. Three agile pupils were chosen to apply the paint. Reducing the margin for error was critical at this stage. The dense black paint was applied as the final layer on top of other pupils' painstaking work. The pupils rehearsed painting actions (without paint) in the hall, dancing to music using decorators' brushes before applying the paint from buckets using bold flowing movements. The rehearsal boosted pupils' confidence to work without inhibition.

Once the canvas had dried, pupils watched as the canvas panels were hung and the enormity of the painting unfurled. All pupils attended the formal signing of 'Atom Heart', a name chosen to represent every pupil's joy in creating the painting. Their names were included on the canvas. The mark of this project's success was the significant investment

**77** The distinction and overlap between art, craft and design, and design and technology was not articulated clearly enough in most curriculum plans seen. This led to missed opportunities to tackle areas of common concern, for example the quality of pupils' designing or making. However, inspectors noted the positive impact of initiatives designed to raise the profile and status of contemporary practice in England. The following examples illustrate the impact of work by the Crafts Council on increasing pupils' understanding of contemporary crafts.

'in the schools where pupils' progress was no better than satisfactory pupils had little understanding of how to review and modify their work'

**78** An Ofsted school inspection that judged the overall effectiveness of the school, the effectiveness of partnerships and the quality of the curriculum all outstanding, reported:

The school's skilfully personalised curriculum is writ large. Displays are virtually all of pupils' own work. The 'Linden Marbles' display in the entrance is worthy of the British Museum. The knitting project with the local Women's Institute has resulted in a web of design where colour and form meld together to produce an eye-catching display. It also represents the school's excellent partnership with outside agencies, which extends to its outreach work and sponsorship from the business community.

**79** In a different context the placement of creative practitioners in school acted as a catalyst to curriculum development. A textile designer worked with groups of pupils in all year groups to create an ambitious banner, using appliqué techniques. Although designed as a commemorative project, evaluation led staff to consider how to embed the experience, particularly given the positive impact seen in pupils' behaviour, concentration and confidence.

'Many of our parents from a Pakistani origin are interested and very talented sewers and makers. We as a school had not explored this skill. Year groups after Reception do not do sewing. It has made me think that we are missing the huge potential of using our parents' skills to support our children's learning and to strengthen parent/school relationships.'

### Secondary schools

**80** The quality of the art, craft and design curriculum was good in 39 of the 86 secondary schools visited and outstanding in 11. It was satisfactory in 32 schools and inadequate in four.

**81** High achievement was underpinned by a number of factors which combined to make an outstanding curriculum:

- the depth and diversity of work in two-, three-dimensional and digital media developed as a result of the choices provided and students' decisions
- the scale, complexity, and structure of students' work stemmed from their direct experience of provocative stimuli in and out of school
- the quality and confidence in drawing evolved through challenging drawing activities that regularly interspersed longer project work
- the passion and insight shown by students was connected to exploration of creative practitioners' thinking and the maturity of subject matter used
- the career aspirations of students were informed by projects that related to real issues that individuals or communities tackled through art, craft and design
- the development of students' creativity was strengthened by opportunities to learn how creative practitioners' work had changed over time.

**82** 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.



## Art, craft and design education in schools and colleges

**83** Nevertheless, over half of the secondary schools inspected provided a curriculum in Key Stage 3 that engaged different groups of students well. In these schools:

- topics were well balanced between teachers' and students' cultural interests, including subject matter likely to appeal to boys and girls
- the range of media used included a breadth of two-, three-dimensional and digital media, and opportunities to learn how to specialise in or combine media
- references embraced art, craft and design from history and the contemporary world, and from the local to the global
- coherence was provided through efforts to refer to students' prior experiences and the approaches used by older students
- drawing was approached regularly and adventurously, linking lessons with work created outside school
- opportunities were provided to appreciate and interrogate the work of artists, craftmakers and designers first hand.

**84** Visits to art galleries were planned in 78 of the 85 schools although in 66 these were limited to Key Stage 4 or the sixth form. Only 12 schools ensured that all students visited an art gallery. In these schools senior leaders were clear about the contribution of the subject to students' spiritual, moral, social and cultural development, regardless of whether they chose to pursue the subject in Key Stage 4.

**85** Enrichment opportunities in Key Stage 3 were mostly linked to curriculum theme days or activities weeks towards the end of the summer term. This timing limited the impact on subsequent work. In Key Stage 4 opportunities to work with a creative practitioner helped challenge more able students and boost examination performance where workshops with creative practitioners were used as an extra-curricular option. Weekly art clubs were popular in Key Stage 3, particularly among Year 7 boys and girls.

**86** In common with primary schools, links with design and technology remained weak. This was noted in the previous report. This limited students' understanding of drawing for the purposes of design. However, use of ICT was better than in the sample of schools visited in the previous survey. In the example that follows all students were confident in their use of digital media because of a well-planned curriculum.

By Year 9 students were confident working with film, photography, graphics and animation. They moved seamlessly between traditional forms of drawing and the use of digital media to develop and manipulate ideas and images in two and three dimensions. Experimental work using the computer often led to revisiting traditional media or deeper exploration of digital media, technically and creatively. Their work in the subject gave students a 'need to know more' attitude to digital technology. Their understanding of digital technology enabled them to make informed choices about the media through which they could best communicate.

By the sixth form the A-level photography students used blogs to supplement or extend their sketchbook and development work, or to share and evaluate work with their peers. One student had presented all his A-level coursework in the form of an electronic portfolio.

**87** The range of curriculum opportunities at Key Stage 4 had widened in 11 schools with the result that in these schools more boys were taking the subject than before. In particular, the growth of photography courses, and their popularity with boys and girls demonstrated the importance of specialist options in meeting different students' interests, needs and aspirations. However, in six schools inspected in the final year of the survey, plans to increase attainment in the English Baccalaureate were resulting in a narrower range of options in art, craft and design.

## Craftspace Crafts=Skills for Life Project



'key to the success of the projects that re-engaged boys through a focus on crafts was the involvement of a male craftmaker whose work as a textile artist, jeweller or ceramicist inspired the students and revealed how creative practitioners work'



## Art, craft and design education in schools and colleges

**88** The increase in take-up of BTEC courses during the three years of the survey coincided with a decline in GCSE entries. However, taken with the growth in student numbers taking an Arts Award, the proportion of students gaining accreditation in the subject remains healthy.<sup>17</sup>

**89** The secondary schools visited where BTEC courses had expanded had attracted students with a diverse range of ability in the subject, including students predicted to achieve well in the subject, drawn by the opportunity to invest more time and gain the equivalent of up to four GCSEs. However the assignments were often reworked GCSE projects. Not enough courses took advantage of an increased amount of time, for example by strengthening links with the creative industries, particularly through 'live' projects. This was a strength of BTEC courses in colleges.

**90** Specialised GCSE courses, particularly photography, built successfully on the rationale used for existing courses that emphasised two-dimensional skills: extensive, well-presented research, skilful image manipulation, well-constructed composition and dramatic handling of light.

**91** Advances in the use of digital technology promoted an extensive range of computer-aided effects. However, this also drew attention to the relatively narrow range of techniques developed through the painting courses which dominated the curriculum: the use of impasto, frottage, and sgraffito techniques for example, was rare. Interrelationships between different two-dimensional media were not exploited often.

**92** The growth of courses specialising in three-dimensional work remains very slow. Contemporary craft and design work were still under-represented in the Key Stage 4 curriculum. This limited the range of post-16 work in schools.

### Post-16

**93** A good or outstanding curriculum was provided in 64 of the 69 colleges inspected, a much higher proportion than the two thirds in school sixth forms. The breadth of options, range of qualifications offered, and the quality and frequency of students' first-hand experiences met students' needs, interests and aspirations well. Outstanding curriculum provision in schools shared these features because of strong collaborative work with colleges.

**94** In schools and sixth-form colleges, the great majority of students studied AS and A levels, most taking either a fine art specialist course or an unendorsed art and design course. In 2011 photography represented over 20% of the art and design entries. Graphics and photography options had increased the proportion of boys taking a course post-16.

**95** Specialist options in 3D studies, critical studies or history of art were offered only rarely; students who had excelled in their use of three-dimensional media, or their critical and contextual studies at GCSE were often unaware that these specialist options existed. Where graphic design and textiles options were offered, courses were delivered either by art and design or design and technology staff. Collaborative work was rare despite the obvious links between the subjects. The next case study illustrates how collaboration can strengthen learning. The work was presented as a 'live' project involving external clients; a common approach in further education colleges. This example provides a simple starting point for schools looking to increase the authenticity of the curriculum.

**96** Vocational options were rare in schools though popular with students when offered at further education colleges, particularly the BTEC First and National diplomas and the post A-level Foundation Diploma in Art and Design. Most students took general art and design courses at either intermediate or advanced level, through which they could explore a range of art and design disciplines before committing to a specialist pathway. Nationally, recruitment to specialist vocational courses at advanced level, for example in graphics, fashion and textiles has grown. The number of students choosing advanced-level diplomas in photography, media and in newer areas such as games development has increased too.<sup>18</sup>

<sup>17</sup> The Arts Award is a national qualification at three levels, which supports young people in developing creative and leadership skills. In 2010–11, 16,753 students gained an Arts Award, adding to the 42,226 who had already gained the award. In 2010–11, 44% of young people worked across several art forms and 16% specialised in visual arts.

<sup>18</sup> Indicated by an analysis of individual learning returns (ILR) college enrolment data.

Graphic design students were set a brief to design suitable packaging for an accessory that had been designed by students specialising in fashion. The fashion students presented their designs and maquettes to the graphics specialists, who then developed a number of design ideas based on each product. Professional-standard presentations invited feedback. Modifications gave students real experience of compromising some of their design ideas and principles in order to satisfy different needs. Students taking both courses gained practical knowledge and expertise from this 'client–designer' relationship.

97 School sixth forms and colleges routinely organised visits to galleries and studios or residential trips in England and abroad. However, students in colleges were better informed about how to research, plan and prepare for visits to galleries or studios independently than those in schools. In one college in which the subject was judged outstanding, students on all courses took responsibility for planning and recording their individual enrichment programmes, keeping a log of their visits and experiences, regularly reflecting on and evaluating the impact.

'lower standards were seen post-16 where groups were small, students were too teacher dependent and less energised by the cutting-edge culture and competitive spirit when larger groups worked together'

98 Good and outstanding curriculum provision in school sixth forms and colleges included:

- clear progression routes from GCSE and first diploma courses to advanced level that built on students' previous and wider experiences and achievements
- opportunities for students to make choices from a wide range of specialist options or pathways, including clear routes to higher education or employment
- balance between exploring and combining different media and methods, and pursuing relentlessly the creative potential of particular tools and techniques
- regular, well-planned and followed-up visits to galleries, studios and places of personal inspiration that students increasingly managed for themselves
- events that engaged students with current creative practice, including 'live' projects, opportunities to exhibit publicly or experience of selling their work
- challenging subject matter that often combined the past and present, local and distant, the satisfying and shocking, direct and empathetic experiences.



## Leadership and management in art, craft and design

### Primary schools

**99** The effectiveness of leadership and management in art, craft and design was good in 33 of the 91 primary schools visited, outstanding in three, satisfactory in 51 and inadequate in four.

**100** The impact of good and outstanding leadership and management was evident in the following:

- whole-school curriculum design which identified the specific contribution that art, craft and design makes to pupils' creative and cultural development
- strong teaching by the subject leader and high-quality support for non-specialist staff
- regular and judicious use of local resources, including art galleries and museums, and creative practitioners working in the locality
- high expectations established through inspirational displays and portfolios of exemplar work, annotated to raise standards further
- no opportunities missed to apply skills developed in the subject, for example through the use of sketchbooks on trips or through involving pupils in designing school publicity materials
- self-evaluation and improvement planning underpinned by regular and rigorous review of the quality of provision and its impact on achievement.

**101** Where the effectiveness of leadership and management was outstanding, sustained improvements in the quality of teaching and in the curriculum had increased pupils' creativity and improved their subject skills, knowledge and understanding. Strong leadership secured highly effective partnership working between teachers, subject specialists external to the school, and parents and carers. Whole-school arts events and cross-curricular working were managed extremely carefully to ensure that pupils' progress in the subject was continuous.

**102** In the following example seen by inspectors, strong subject leadership had proved instrumental in developing high levels of subject expertise in non-specialist teachers through highly effective collaborative working. The curriculum was continuously refined as staff and pupils' subject-specific expertise developed.

The subject leader had an exceptionally strong impact on the development of subject knowledge among staff by working with them as they prepared materials linked to thematic work. The refinement of these themes over time meant that non-specialist teachers developed a good depth of knowledge in the areas required. The subject leader augmented this work very well by attending training courses herself and working alongside her colleagues as they planned teaching. The local authority creativity consultant was also involved very effectively. Together with a local network of primary school subject leaders he provided inspiration and inquiry, and promoted continuous involvement in professional debate and development when the whole-school focus had shifted to other subjects.

**103** In other cases where leadership and management were strong, highly effective subject leadership was accompanied by very strong commitment to the subject from the headteacher or other senior staff. In the example below, the dynamic leadership of the headteacher had a telling impact in improving provision for art, craft and design despite the initial absence of a specialist teacher.

On her appointment, the headteacher, with support from the governing body, was determined to develop pupils' creativity through the art, craft and design curriculum as a means to inspire pupils, raise aspirations and improve achievement in this and other subjects. With this in mind, a full-time specialist art teacher was appointed to develop the subject and

work in partnership with creative practitioners, parents and carers. The curriculum was reviewed to ensure that pupils had enough time to develop their ideas through longer sessions and special 'days' or 'weeks'. Priority was given to ensuring that pupils could access a very wide range of experiences, processes, materials and media. This enabled them to explore and develop their own skills, creativity and independence. They were able to work across two and three dimensions and in digital media from their earliest years in school.

The specialist art teacher then contacted all the local galleries, art venues, craft workers and artists she could find. As a result, there was soon an extensive bank of resources and experts to support the school. The specialist teacher, and contracted artists, craftmakers and designers worked alongside teachers, helping them to improve their own skills and confidence.

The specialist teacher also coordinated a local 'Adopt an Artist' after-school programme which involved seven other local primary schools. This initiative culminated in pupils presenting their achievements in a public exhibition at the West Yorkshire Print Workshop. The centre manager remarked on many benefits, noting, 'The annual exhibition has become the pinnacle of our burgeoning education work. It has improved our visitor numbers, attracted new audiences and expanded our database to develop local pupil and family involvement in our own school holiday education programmes.'

When reflecting on the journey the school had made since developing their vision, the headteacher commented, 'Sometimes it's worth taking the risk and demonstrating your belief in your team and your pupils. The outcomes are more than we could ever have expected. Not just in terms of pupils' great achievements and the fantastic partnerships with artists, craftmakers and parents and carers, but fundamentally with pupils' greater confidence and raised self-esteem in this now vibrant and exciting school community.'<sup>19</sup>

**104** This team approach had a profound impact. By the time pupils reached the end of Key Stage 1, they were accomplished in developing their own ideas, choosing resources, making decisions and working independently and in teams. Outstanding teaching meant that pupils could articulate their knowledge and understanding of different concepts in art, craft and design when discussing their work.

**105** In other schools, support brokered from parents and carers raised the profile of the subject and helped pupils' motivation. In the example that follows, homework challenges encouraged pupils to involve parents and carers in their work. Pupils took images home so that they could discuss their work and record their parents' views. On other occasions, pupils were asked to go and see art, craft and design work on public view, or visit creative practitioners' studios. Together, they collected resources in preparation for lessons.

Projects set for the school holidays went further by advertising activities offered by local galleries, museums and places of interest or suggesting creative activities that pupils could pursue with friends or family. These were followed up with opportunities for parents and carers to share the experiences enjoyed with their children. For example, information sent home about sculptors who used recyclable materials included reference to a series of sculptures that existed around the town. An exhibition of pupils' sculptures in school attracted the attention of a local recycling officer and was very well attended by parents and carers proud of their collaborative work.

In addition, computer-based 'e-portfolios' captured samples of pupils' artwork on the school's virtual learning environment that parents could access at home. Parents and carers without access to a computer were able to see examples projected at school during parents' evenings. The school actively encouraged parents and carers whose interests or careers were connected with art, craft and design, to share their work too.

<sup>19</sup> *Good practice resource – the journey to excellence in art, craft and design* (107728), Ofsted, 2011; [www.ofsted.gov.uk/resources/good-practice-resource-%E2%80%93-journey-excellence-art-craft-and-design](http://www.ofsted.gov.uk/resources/good-practice-resource-%E2%80%93-journey-excellence-art-craft-and-design).

## Art, craft and design education in schools and colleges

This strategy contributed to a strong sense of belonging to the school and local community. It was not uncommon for grandparents to get involved, sharing skills they thought had become redundant or unimportant with the growth of computer technology. For example, grandparents whose work in the textile and ceramics industries had come to an end with factory closures were inspired to see craftmakers putting a contemporary twist on skills with which they were familiar.

**106** In over half of the primary schools visited the effectiveness of leadership and management in the subject was no better than satisfactory. There were a number of common weaknesses.

- The quality and accuracy of assessment were inconsistent and lacked appropriate moderation against national standards or a developed school portfolio.
- Strategies to improve teaching or the quality of the curriculum were not evaluated rigorously enough through analysis of pupils' achievement.
- Enrichment by subject specialists was poorly managed, leading to a lack of ownership or reinforcement by non-specialists, including missed opportunities to apply learning to other subjects.
- Local resources or national initiatives in the subject had not been researched or were not used well enough to develop staff and pupils' subject knowledge and skills, or to challenge talented pupils.
- The impact of improvement planning was too limited because it was overly dominated by whole-school priorities at the expense of subject-specific improvements.
- Opportunities for the subject leader to collaborate with other staff to improve provision were limited, poorly timed or poorly managed.

**107** There has been a near-absence of any appropriate subject training for subject leaders in primary schools. Opportunities that do exist are not always taken. Over the three years of the survey a declining number of schools benefited from professional development led by a local authority subject specialist. In the eight schools where the subject leader had attended a subject-specific professional development course the impact was extremely positive because staff, including the headteacher, had been supported in identifying what good learning looks like in art, craft and design.

**108** Insufficiently rigorous self-evaluation contributed to a lack of awareness of the need for subject training. In the schools where the effectiveness of leadership and management in the subject was no better than satisfactory, the monitoring and evaluation of teaching were limited to feedback about generic issues, particularly when undertaken by senior staff as part of performance management. Subject leaders were rarely given opportunities to observe teaching and provide feedback. In 12 primary schools their involvement in networks led by a particular school, a gallery educator, or an advanced skills teacher attached to a school with specialist arts college status, had a positive impact on increasing awareness of work done elsewhere. However, only one headteacher had used a subject specialist to jointly observe an art, craft and design lesson in order to improve the incisiveness of their monitoring and evaluation, or that of their subject leader.

### Secondary schools

**109** The effectiveness of leadership and management in art, craft and design was good in 36 of the 86 secondary schools visited, outstanding in 12, satisfactory in 34 and inadequate in four.

**110** Leadership and management were most effective when staff used their keen understanding of strategies used in other schools, for example to address variations in achievement in the subject between different groups or to inform their own improvement plans. Specific, clearly defined roles or responsibility contributed to accountability for all staff involved in the subject and secured opportunities to capitalise on individual strengths. Good

and outstanding subject leadership shared the following features.

- Senior staff were extremely committed to the subject. The strong direction and ambassadorial skills of the subject leader were highly effective in driving improvement.
- Whole-school initiatives complemented work in the subject because they were tailored to promote high achievement in art, craft and design.
- Staff regularly exploited opportunities to learn from inspiring practice elsewhere, including in primary schools and colleges.
- Teamwork was complemented by individual responsibilities that ensured effective leadership of different initiatives.
- A strongly inclusive ethos within the department promoted the enjoyment and achievement of all students whatever their starting points, including those that lacked confidence in drawing.
- Tailored professional development relevant to staff's individual and group needs was informed by continuous self-reflection, collaborative review, and individual feedback that was evaluative and constructive.
- A high subject profile across the school and wider community was promoted through strategically timed and placed exhibitions and events that were persuasively explained.

**111** Conversely, one or more of the following weaknesses were evident in the schools where leadership and management were no better than satisfactory.

- The promotion of individuality in teaching style was unsupported by a focus on consistency in quality. Strategies to address weaker aspects of provision were ineffective and had little impact on improving outcomes for students.
- Staff were slow to respond to school, local or national subject initiatives. There was little evidence of leadership beyond that of the subject leader and there was a culture of dependency.

- Innovation and risk-taking were limited, contrasting with departments that were energised by change and which pushed the boundaries of the subject to promote creativity.
- Plans and policies lacked vision, cohesion or common ownership. Written subject aims were ineffectively communicated to staff teaching other subjects, students or parents and carers.
- The subject existed in isolation. Knowledge of students' experiences and achievements in the wider curriculum was too limited to make meaningful links to strengthen their learning in the subject.
- Strategic planning in the subject in relation to students' creative and cultural development was unclear. This included expressive arts faculties where subject priorities were also given insufficient attention.
- Resources were unimaginative, uninspiring or sparse. A lack of improvisation or entrepreneurialism led to little personalisation of teaching resources.

**112** While all schools visited kept up-to-date with changes to examinations, awareness of other curriculum development was too varied and not enough subject leaders were sufficiently aware of the revised Key Stage 3 National Curriculum. Around half of the subject leaders in the schools inspected showed little evidence of reading or research in art, craft and design education. Awareness of national initiatives designed to reinvigorate particular aspects of the curriculum was also lacking in schools where improvement was most needed. For example, schools that offered pupils few opportunities to learn about ceramics knew little of the 'firing up' programme led by the Crafts Council focused on bringing neglected kilns back into use.<sup>20</sup>

<sup>20</sup> The Crafts Council: [www.craftscouncil.org.uk/about-us/](http://www.craftscouncil.org.uk/about-us/).



## Art, craft and design education in schools and colleges

**113** Partnerships with other providers of art, craft and design education had a wider impact in secondary schools without sixth forms than in those with them. Where partnership working was sustained, links with creative practitioners and galleries boosted students' achievement and enjoyment in all key stages. In one school, senior and subject leaders had worked collaboratively with the Turner Contemporary learning team in Margate over several years. Projects designed to promote pupils' social development and pride by engaging them in local regeneration were prioritised and were used as a springboard for further initiatives.

In this school, a group of Year 9 students took part in a pilot initiative in which they were trained as guides to help gallery visitors interpret the work in the gallery. This was used as a springboard for further initiatives.

After the success of the initial project they helped train students from other schools to undertake the same role. The students thoroughly enjoyed the project saying that it developed their knowledge of contemporary arts practice, improved their social skills and confidence, boosted their ability to learn independently and increased their pride in their community.

With budgets tight, the headteacher allocated funds judiciously, enabling staff to benefit from professional development, students to enjoy the motivation of a 'live' project and the wider school community to taste the raised aspirations associated with regeneration. For example, a newly qualified teacher who played a significant role in coordinating activities learnt much about project management and how students can reach high expectations.

**114** Clearly, the opportunities existing in Margate to play an integral part in developing a new gallery do not exist everywhere. Nevertheless, the project highlights the positive impact of projects that engage subject staff and students together. The success enjoyed in this case also illustrates the importance of supportive headteachers and principals.<sup>21</sup>

**115** Partnerships with others were often developed through networks that brought together individuals or institutions with shared values but differing strengths. Being part of a subject community as well as a school community contributed strongly to the departments that were most effective. While examples of school-based innovations were surprisingly rare, links with others involved in art, craft and design education had often stimulated particular improvements. These link bodies included:

- the National Association for Education in Art and Design (NSEAD)
- the National Association for Gallery Education (Engage)
- the Specialist Schools and Academies Trust (SSAT) arts colleges network
- higher education providers of initial teacher training
- local authority specialist subject advisers or advanced skills teachers
- the Creative Partnerships, latterly Creative and Cultural Education initiative.

**116** However, the impact of these organisations was dependent on good or outstanding subject leadership and management and the strong support of senior school leaders. By the end of the survey the organisations that had contributed to examples of good or outstanding practice in the subject had either disappeared or were scaling down their work because of reduced resources. For example, a sharp decline in higher education-based initial teacher training in the subject amounted to a reduction in continuing professional development for teachers involved in mentoring. The impact of well-informed trainees on staff in their placement schools should not be underestimated either. Post-graduate trainees in the following example explored the inclusion issues raised in the previous triennial report, within a context of direct engagement with contemporary craftmakers. The trainees found that their placement schools were often unaware of such initiatives designed to address subject issues. Inspectors identified similar concerns.

Trainee teachers taking part had little prior experience of contemporary crafts. Prior to starting the course most had a fine art degree. The session enabled them to explore and make using wire, a medium for drawing that few had previously used. The inspiring work of the craftmaker who led the session was explained through demonstration and illustration. By reflecting on their practical experience of exploring spatial concepts, and their understanding of the craftmaker's work, the trainees designed and trialed a scheme of work in their placement schools. All focused their preparation on a group of students who achieved less well in the subject than other groups. The action research that followed enabled trainees to share the impact of their project on different groups. The opportunity to work with a nationally renowned craftmaker raised the awareness and expectations of students. It also gave the trainees' tutor an opportunity to show how to manage creative practitioners visiting schools. Throughout the session she used her knowledge of trainees to observe their responses, question their understanding, challenge their creativity and to promote independent follow-up tailored to the trainees' individual needs.

**117** The impact of professional development on the quality of teaching and learning seen by inspectors was profound. In the following example subject teaching judged to be 'good' on a subject survey visit was subsequently judged to be 'outstanding' following high-quality professional development. The subject leader had embarked on a professional development course with Goldsmiths University, London that had helped refine their teaching practice. The lesson described characterised the lessons taught by other staff across the department. The use of a powerful stimulus that took students beyond the familiar was a feature of teaching that had been developed through effective dissemination of the subject leaders' professional development.<sup>22</sup>

Students had been thinking about the lesson in advance. They arrived with an artefact of personal significance that remained a mystery to the teacher or other students at the start of the lesson. Their attention was immediately attracted to a large cardboard box sitting in the middle of the classroom. Small movements and strange sounds emerging from the box promoted intense curiosity.

The students were quick to accept the teachers' challenge to record their ideas and feelings, using paper and drawing tools arranged around the box. Observing a tendency to draw animals that might sit inside the box, the teacher demanded that they push their imagination to the limits; 'If there is a creature inside, how frantic is it? Are your drawings frantic? If it is dark and scary inside, how dark and scary are your drawings?' Encouraged to use words, the students explored how to represent 'trapped', 'intimidated', 'cornered', by gesturing more through their drawing. Lively, expressive drawings emerged showing layers of meaning. Ten minutes into the lesson the depth of students' thinking, and fluency in the use of drawing, had progressed significantly.

Continuing with minimal teacher talk, the students returned to their chosen objects, reflecting on and explaining their significance. Listening carefully, the teacher again used minimal questioning to promote deeper analysis. Building on their experience of drawing from imagination, the teacher encouraged the students to use drawing to represent the meaning of their object, getting 'into the mindset of an artist'. The teacher challenged the students further, by asking them to reflect on what the drawings revealed about the significance of objects chosen by other students. Moving speedily from drawing to drawing every student was expected to add further emphasis to the meaning. Returning to drawings of their own object, now enriched by drawing additions by other students, the teacher linked the activity to that of an artist seeing their work in a gallery evaluated by others, through the experience every individual brings. Half an hour into the lesson the teacher shared the objective; 'To increase understanding about purpose and meaning in artists' work.'

<sup>22</sup> Further information is available on the Ofsted good practice website; [www.ofsted.gov.uk/resources/publications/good-practice](http://www.ofsted.gov.uk/resources/publications/good-practice).

‘there was insufficient professional development for teachers with regard to drawing’

**118** However, as in primary schools, limited access to training for art, craft and design specialists was an increasing concern for all subject leaders and other staff during the period of this survey. The training opportunities that did exist were not always exploited because staff did not know about them or could not secure the necessary funding to attend. It was not unusual for specialist staff themselves to invest in resources, enrol in adult classes or fund workshops held off site, after school or out of term time.

**119** Professional development, in the form of collaboration between schools and colleges, was underused to promote students’ continuity and progression. For example, students and college staff interviewed as part of the survey raised concerns about the lack of information, advice and guidance about further study in the subject, other than options existing in school. One student’s experience illustrated the importance of high-quality information, advice and guidance. The student told inspectors that while he had valued the subject at school he had not achieved well academically. Limited information on alternative options for further study or career opportunities led him to continue into the school sixth form. He soon realised that A-level study was not for him. Following a period working in landscape gardening, he started college to gain further qualifications.

Studying a much wider range of art and design disciplines than previously enabled him to identify and explore personal interests, discovering and developing his individual creativity as well as building confidence and self-belief. The specialist knowledge of course tutors at college helped him to develop a broad range of skills and working methods, and acquire clarity about progression routes and career opportunities. Constructive dialogue with staff in an adult environment helped him to develop strong critical and evaluative skills, enabling him to reflect on, and take responsibility for his learning and progress. Assessments and tutors’ feedback focused on refining his practice, raising quality and finding his ‘creative voice’.

A student who, in his own words was ‘a bit lost’ in Year 11, with little self-belief in his academic potential, attained a distinction. He had grown into a confident young adult, focused on developing a career that combined his passion for the subject with his experience in landscape gardening.

**120** In the schools without sixth forms, students benefited from having to prepare a portfolio for interview and having to respond to critical feedback from college staff, college students or creative practitioners involved in interviews. This experience was rarely replicated in departments where continuation into the school sixth form was promoted as the only available option. There were exceptions, specifically in the schools and colleges that offered the Diploma in Creative and Media through collaboration.

### Post-16

**121** The effectiveness of leadership and management was good or outstanding in two thirds of the 69 colleges where art and design was inspected. This was better than in the secondary schools inspected where sixth form subject leadership was good or better only in around half of the schools.

**122** Overall, subject self-evaluation was more effective in colleges than in schools with sixth forms. While staff in colleges shared the concerns of teachers in schools about the dominant focus on institution-wide priorities, there were more opportunities for subject-specific staff development. The larger staff teams had greater capacity for in-house training than schools. The delivery of vocational courses, particularly in further education colleges, included opportunities for industrial updating for staff. Where weaker provision existed, the quality of available resources, including staff, limited the impact of in-house training and widened the gap with outstanding provision.

**123** Whatever the context, highly effective subject leaders had developed a strong, cohesive team of specialist staff who celebrated their differences but shared common values. In these schools and colleges, leadership and management were characterised by a number of important strengths.

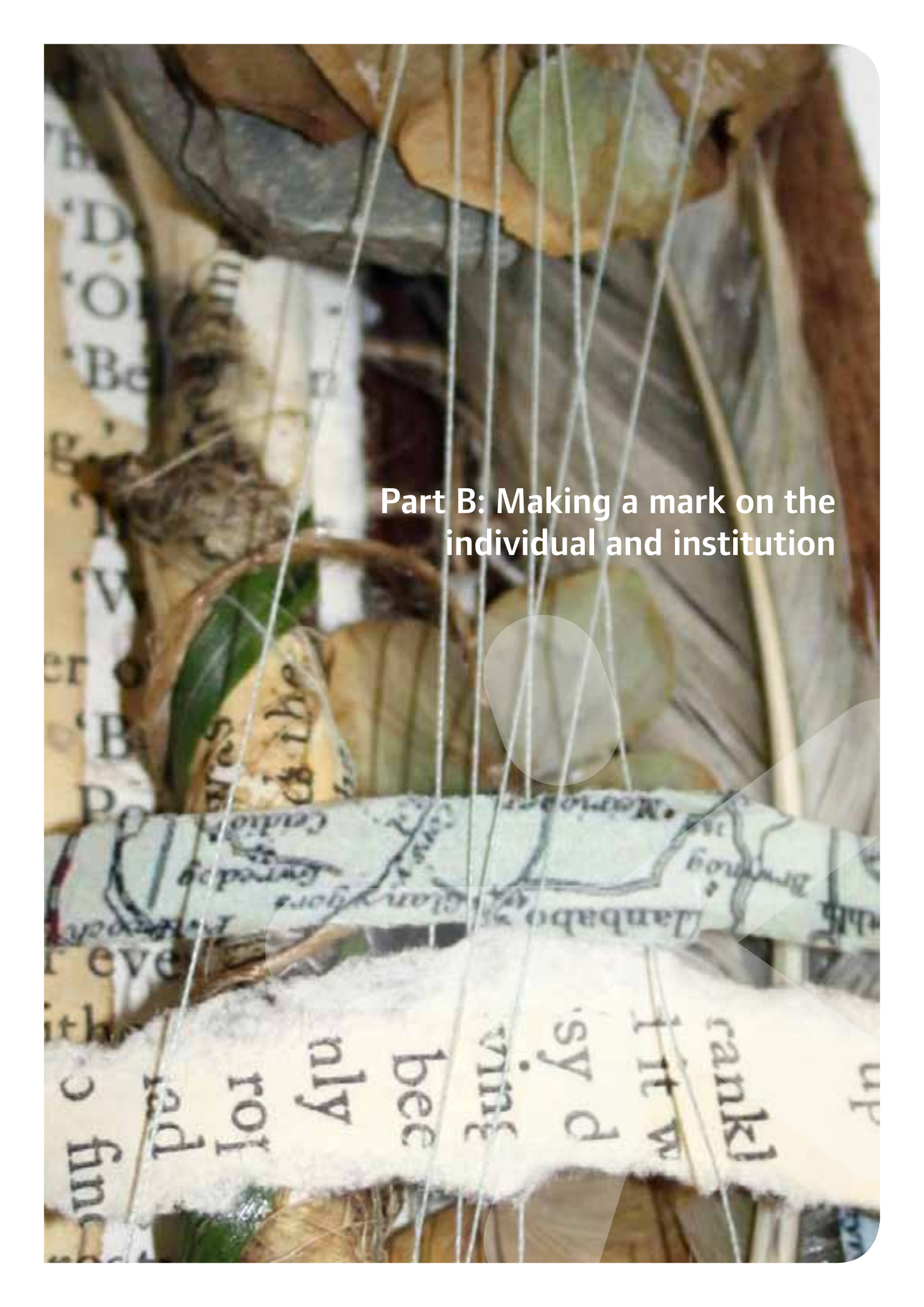
- Consistently high expectations supported by clear systems of accountability linked to outcomes for students.
- Vigorous participation in local and national initiatives, including competitive projects that created opportunities to promote students' work widely.
- High levels of interest and professional trust from senior staff, fostering risk-taking without compromising rigour.
- Strong cross-curricular working which enhanced students' subject knowledge, understanding and skills through regular application.
- Continuous review, revision and renewal of provision including in settings where standards were already high.

**124** In one college, rigorous and searching analysis of assessment information was used extremely effectively. This contributed to improvements to students' attainment. As a result, the proportion of students achieving merit and distinction grades in their BTEC qualification increased from the national average of around half, to three quarters. The improved quality of student reflection and evaluation not only contributed to higher marks in certain units, but importantly, improved the quality of their work overall. This considerable improvement in the quality of work and students' attainment contributed to an overall outstanding judgement at the college's recent subject inspection.

Staff conducted a detailed analysis of each course unit in order to identify any signs of underachievement on the foundation diploma course. Scope to increase the proportion of students achieving the higher grades existed. Scrutiny of data and evaluation of students' portfolios and written assignments indicated that some aspects of students' critical reflection and evaluation were limiting the achievement of higher grades. The teaching team agreed that all students should maintain reflective journals to record more fully and regularly evidence of their thinking and critical reflection. This strategy was monitored closely and students' work in journals was a focus of tutorials.

**125** In the strongest departments students' interests were analysed thoroughly to inform provision. High expectations were shared by teachers and support staff who capitalised on every opportunity to secure continuous improvement. Regular contact was maintained with creative practitioners and subject leaders made a keen contribution to research and innovation in the subject. These approaches ensured that staff were highly motivated to secure for their students outstanding art, craft and design education. Nevertheless, in common with other phases of education, colleges focused on students' progress in their particular phase of education rather than all phases.



The image features a dense collage of aged, yellowed paper scraps. Several white threads are stretched across the composition, creating a web-like structure. The paper fragments contain various text elements, including words like 'D.', 'O.', 'Be', 'er', 'B', 'P', 'er', 'eve', 'ith', 'omy', 'c', 'finc', 'ad', 'rol', 'nly', 'bee', 'vine', 'sy d', 'l it w', and 'rankl'. A small map is visible in the lower-middle section, showing a geographical area with labels such as 'Lambdoy', 'Clarvignor', 'Lambdoy', and 'Clarvignor'. The overall aesthetic is that of an antique or historical document, possibly a book's endpapers or a collection of old letters.

Part B: Making a mark on the individual and institution

# Part B: Making a mark on the individual and institution

## Progress on the recommendations of the last triennial report

### Promoting achievement for all

**126** At the time of the last triennial report the subject was more popular as an option with girls, and the standards they attained were higher. While this has remained the case nationally, more schools had devised strategies to increase boys' participation in the subject than in the previous survey. In the primary and secondary schools that had good provision, particular thought had been given to the appeal of subject matter and the media used. The impact on take-up and the standards attained by boys was most evident in 11 secondary schools where specialist courses had been developed.

**127** Where provision was no better than satisfactory little attention had been given to narrowing the gaps between boys and girls that still exist nationally; twice as many girls as boys choose to study the subject to 16 and girls' attainment remains significantly higher than that of boys. At A level, boys attain standards closer to those attained by girls. In the sixth forms visited, a similar proportion of boys and girls had continued to A-level courses because they were keen to pursue careers related to the subject. Boys and girls were motivated equally when there was a broad range of subject choices in art, craft and design.

**128** Initiatives designed to narrow the gaps between boys and girls had not been evaluated by enough of the schools visited. However, where provision had become more inclusive both boys and girls were well motivated and valued the broader range of choices available.

**129** The extent to which pupils and students with different abilities in the subject were challenged equally varied widely. In around two thirds of primary schools, the emphasis on enjoyment combined with the lack of data on achievement contributed to teaching that did not stretch highly creative pupils enough. While art clubs or independent work out of school, including workshops with creative practitioners, sometimes compensated, this was predominantly to the benefit of girls because far fewer boys attended.

**130** In primary and secondary schools subject leaders did not observe other teachers enough to focus on the extent to which the needs of boys and girls with different abilities were met. Inspectors observed pupils whose creative behaviours had gone unnoticed. This was generally not the case in secondary schools that offered the Arts Award, which promoted leadership in and through art, craft and design. Recent and successful pilots by the Arts Council in 60 primary schools across England offer a coherent way forward in promoting creativity more consistently within and across different phases of education.

**131** Support in the subject for pupils with special educational needs and/or disabilities was more effective in primary schools than in secondary schools. Because their class teacher in primary schools usually taught the subject they had good knowledge of pupils' wider skills, including literacy, mathematical and communication skills. In secondary schools teachers were skilled at adapting practical activities but were less effective adapting materials that involved reading and writing. Few of the students with special educational needs and/or disabilities observed in art, craft and design lessons in secondary schools were supported by additional staff. The application of pupils' wider skills in primary schools extended to varying levels of challenge when digital technology was used in art, craft and design work, whereas in Key Stage 3 expectations of students' confidence and competence with digital technology were the same for all students.

**132** Data used inappropriately in secondary schools contributed little to analysing students' starting points or their progress in the subject, or ensuring that provision was well matched to students' needs. The two thirds of schools that set students' subject target at the start of Year 7 based on their prior performance in national tests in English and mathematics were using a system which was often a poor indicator of pupils' creative abilities. Even where teachers used subject-specific data to monitor students' progress, particularly in Key Stage 3, it had no discernable impact on strategies to promote inclusion or to help students improve. Rather, data were used as a management tool rather than to secure good-quality teaching.

## Making a mark on the individual and institution

**133** These weaknesses were exacerbated by the lack of discussion between students' different subject teachers, including their teachers in art, craft and design. Despite strong policy statements about the value of the subject for all students, few schools could demonstrate how assessment in the subject had been used to inform the work of teachers in other subjects, including those that shared similar assessment criteria. In the example that follows students on a BTEC course worked with art, craft and design, and design and technology specialists which enabled staff to focus their contribution to assessment on specific elements of the course in which they were expert. This had a positive impact on students' work across different disciplines.

Successful collaboration between art and design, and design and technology departments enabled students taking the BTEC First diploma course to design imaginative and ambitious sculptures inspired by bugs and insects. Staff shared specific areas of expertise in designing and making that enabled students to translate observational drawings of bugs and insects into exciting three-dimensional designs. Working with metal enabled students to produce highly accomplished sculptures that used processes similar to those used professionally. Not all students had found it easy to maintain interest in their academic studies in the past. However, designing and making large-scale sculptures of commercial quality proved a turning point in their motivation to succeed.

'few schools were involved in collaborative events between schools or between schools and colleges'

**134** The effective assessment that underpinned the good and outstanding progress seen in 51 secondary schools was based on dialogue between teachers and students during lessons, together with detailed, constructive marking that made pupils reflect independently on their own work. The tailored support that characterised both approaches promoted inclusion well. However, these strategies were underused in around two thirds of primary schools and over a third of secondary schools because teachers had prioritised whole-school approaches to assessment at the expense of high quality subject-specific assessment. Whole-school approaches which had little impact in raising achievement in the subject included: peer assessment through a plenary at the end of every lesson; students' written evaluation at every stage of their work; and 'levelling' students' attainment at the end of every half-term. These strategies combined to reduce the time spent discussing students' progress as they created their work.

**135** Strong inclusive practice went beyond ensuring that different groups of students progressed at similar rates. Outstanding provision ensured that no opportunities were missed to promote equality and diversity. Strategies included:

- reference to artists, craftmakers and designers whose work challenged gender or ethnic stereotypes, or showed how disabilities had been overcome
- clear explanation about the value of individual and collaborative, intellectual and practical, aesthetic and functional work in the context of different times and cultures
- lessons that took account of students' prior attainment and their preferred learning styles
- topics that enabled students to explore their own cultural interests as well as stimulating interest in unfamiliar cultures, past and present
- use of diverse examples of students' work that conveyed a clear message about high quality taking many different forms
- good-quality resources to help students, their parents and carers afford specialist tools and materials for use at home, or information about how to access funding for gallery visits.

**136** Projects initiated by external agencies were particularly effective in engaging under-represented or underachieving groups when the needs of students participating were clearly identified and their responses were closely monitored and evaluated. For example, in one local authority a group of boys who had been persistently absent from school were re-engaged in education through a focus on crafts.<sup>23</sup> Key to the success of the project was the use of a male craftmaker whose work as a textile artist, jeweller or ceramicist inspired the students and showed creative practitioners at work. The project had a positive impact on the group of boys in Years 7 and 8 who had been persistent absentees.

The project started with a business and enterprise workshop that helped the boys understand products, pricing and market forces in ceramics. They visited art galleries and museums where the contemporary work of their craftmaker could be put into an historical context. The project was rooted in practical, hands-on activities and the impact on the boys involved was remarkable. One boy commented, 'Because I enjoy these sessions I make sure I am always on time.' Another added, 'Since starting this project my behaviour has improved. I'm listening a lot more to people so I can do the work more easily. Before, I just doodled or talked to someone. I know now I have to listen to find out how to do stuff.'

The school's senior leaders pointed to clear evidence of the impact. 'During the life of this project, the participants' attendance rose and their behaviour improved significantly. This is a phenomenal improvement which not only benefits the individual pupils, but also has a positive impact on the school as a whole.'

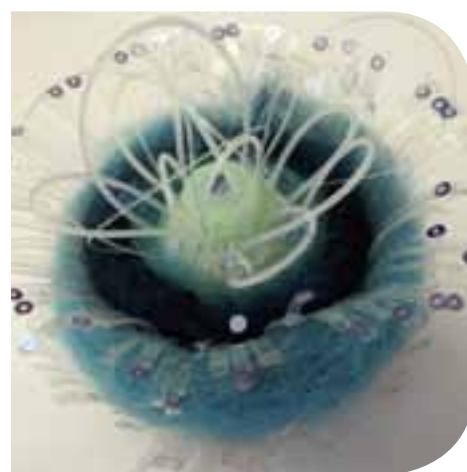
<sup>23</sup> Craftspace; [www.craftspace.co.uk/page.asp](http://www.craftspace.co.uk/page.asp).



## Queen's Park High School Year 10 Conway residential



'where subject leadership was most effective visits to art galleries and other enrichment activities were integral to the curriculum and had clear impact on raising standards and broadening pupils' horizons'



### Providing enrichment opportunities for all

**137** 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. Students who met with inspectors were keen to know more about how to access enrichment opportunities independently.

**138** 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.

**139** The impact of enrichment on teaching should not be underestimated. The high-quality work in school that followed gallery visits not only reflected pupils' absorption in the subject but teachers' renewed passion. Innovative approaches to learning developed by gallery educators were a contributory factor.<sup>24</sup> In the following example the gallery educator contributed to a strong network led by the National Association for Gallery Education. Creative teaching ensured that from an early age pupils were able to approach learning in ways that were quite unlike learning in the classroom. Return visits with parents were common

A friendly fabric snake enchanted the children when they first visited the gallery. Made as a teaching resource from a colourful patchwork of materials the padded body of the snake several metres long was swirled around one sculpture at a time. Sitting along the length of the snake enabled all of the children to have a good view of the sculpture. To help the children appreciate the shape, form and structure of Barbara Hepworth's work they were invited to squeeze the snake and explain what they could feel the snake had 'swallowed'. Discussion about hard and soft materials then led to talk about constructions that were solid or pierced, their thoughts provoked by mini sculptures sewn into the snake that children could feel inside. The gallery educator swirled the snake around different sculptures giving the children an opportunity to contrast and compare different materials and ideas explored by the sculptor, informed by their earlier introduction to three-dimensional concepts. The thoughtfully designed teaching aid engaged all children and promoted critical thinking well.

**140** Pupils who spoke with inspectors were keenly aware of the impact that out-of-lesson learning in the subject had, not only on their subject expertise, but also on their wider development. Secondary school students recalled memorable visits they had experienced in primary school education. They had not forgotten the sensation of seeing stimuli or original work accompanied by an adult able to teach them how to look and analyse, and record their experience. In contrast, too many secondary schools failed to exploit links with other subjects in order, for example, to facilitate a shared visit. Opportunities were also missed in some schools to make the most of activities weeks or enrichment days. In one school, students were able to choose between visiting the Lowry Gallery and the Trafford Centre. While only seven students visited the gallery, 92 chose to go to the shopping centre. This illustrated the importance of preparing students to take advantage of cultural experiences.

<sup>24</sup> Museumaker; [www.museumaker.com/](http://www.museumaker.com/).

**141** In some of the best practice seen, schools had devised effective strategies to increase pupils' first-hand experiences of art, craft and design. Factors which contributed to effective enrichment strategies included:

- subject leaders who were imaginative and resourceful in identifying opportunities to conduct joint visits with other curricular subjects
- subject leaders who built and sustained a partnership with an art gallery, and devised opportunities for gallery educators to visit lessons in school or see the work that followed a visit
- communication with parents and carers that made them aware of exhibitions in local art galleries or creative practitioners that they could visit with their children, making clear their value
- a culture where teachers and students in secondary schools shared their talents as creative practitioners with primary schools
- the use of an artist, attached to the school, to help pupils understand how the work of a creative practitioner evolves and responds to the changing economic climate
- strong support for all aspects of the subject from school leaders, including a commitment among senior managers to ensure that all pupils received their cultural entitlement through enrichment activities.

**142** While the vocational element of BTEC courses in schools was at an early stage of development during this survey, the Creative and Media Diploma had improved links between schools and the creative industries in three secondary schools visited. Provision had been adapted to model more closely the partnerships with creative industries that were well established in the college with which they worked. In one school visited, creative practitioners were integral to teaching and the curriculum across the school. Regular, sustained and carefully planned opportunities for students to engage with creative practitioners had an outstanding impact on students' achievement across their subjects. Furthermore, links with primary schools had been developed to ensure that the impact of this work was felt early and widely.

Students regularly visited 'the making room' with different teachers. Here, a classroom had been converted into a studio, suitably equipped and resourced with a tempting array of materials. Two creative practitioners were permanently based here, providing support for staff and students across the curriculum and outreach for primary schools in the area. Teachers timed their visits to 'the making room' with their classes to coincide with when students' learning in the subject was most likely to benefit from additional stimuli.

The creative practitioners, sensitive to the teachers' objectives and students' stage of development, prepared imaginative ways of working, often including practical 'hands on' activities supported by challenging dialogue. The role of the teacher in this environment enabled them to observe students, intervene where appropriate, or provide additional challenge through questioning and discussion related to the process of thinking and making. During their time at the school many students benefited from their work with creative practitioners through different subjects and teachers. The sixth formers, who were observed presenting their research in science perceptively and imaginatively, were excellent ambassadors of this initiative. Achievement in the sixth form was exceptional.

**143** The Arts Council's development of 10 'bridge' organisations across England aimed at increasing access to cultural experiences, together with the recommendations of the Review of Cultural Education, indicate that strategies to increase enrichment and entitlement have developed, although it was too early to evaluate their impact on the schools visited between 2008 and 2011.<sup>25,26</sup> Inspectors' discussions with students indicate that there is an urgent need to help students learn about opportunities that exist for enrichment out of school; for example the successful programme of Saturday workshops provided for 14–16-year-olds by a network of colleges and universities.<sup>27</sup>

<sup>25</sup> 'Bridge' networks have been created by the Arts Council to ensure that an arts and cultural offer reaches all young people across England. The 10 organisations, serving the East, East Midlands, London, the North East, North West, South East, South West, and the West Midlands, audit provision, identify best practice and existing opportunities, and build relationships between arts and education sectors to provide a first point of contact, for example in relation to the ArtsMark and Arts Awards.

<sup>26</sup> Review of Cultural Education, Department for Education, 2012; [www.dcms.gov.uk/publications/8875.aspx](http://www.dcms.gov.uk/publications/8875.aspx).

<sup>27</sup> The Sorrell Foundation: [www.thesorrellfoundation.com](http://www.thesorrellfoundation.com).

### Developing artists, craftmakers and designers of the future

**144** 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.

**145** Environmental projects created by primary school pupils working with creative practitioners and 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. Similar findings reported previously recommended that pupils' creative achievements deserved wider attention: for example, through a national gallery space focused on promoting the work of emerging artists, craftmakers and designers still at school. This remains an important consideration for schools, galleries and creative practitioners, particularly given the high level of international interest in the long history of art, craft and design education in England and the heightened profile given to creative development through the arts worldwide.

'too many students ended their secondary school education in art, craft and design with experiences confined to the classroom'

**146** 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
- how they had learnt to maximise their time in an art gallery, through their involvement in organising and curating an exhibition
- increased understanding about career opportunities where they had exhibited alongside creative practitioners or in commercial settings.

**147** 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. Senior staff, the governing body, local arts organisations and gallery educators were well represented at the school exhibitions visited by inspectors. Several had succeeded in engaging community groups not well represented in the school population, for example minority ethnic groups and in one school a small group from the Traveller community. In another school, strong links with the local business community were used well to help students apply their skills in real-life settings.



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**148** Links with local businesses were hampered by poor knowledge of creative practitioners or industries based in the area. This was evident in the variable quality of work experience that schools brokered for their students. Those students interviewed who had secured work experience in the creative or cultural sector of employment had more often relied on contacts made through their families than by the school. One of the few remaining local authorities with a specialist adviser in the subject had organised a careers fair that teachers and students rated highly as an opportunity to meet creative practitioners working locally and further afield, individually and corporately. Such opportunities were extremely rare.

In this school, a group of students set themselves up as 'Stitch it Up', an eco fashion company that met as an extra-curricular club. They successfully bid for external funding to buy equipment and materials, and fund marketing and sales events. One contemporary fashion collection was inspired by medieval clothing and linked to a Lowestoft heritage project. Liaising with the town council the group successfully launched their collection in the local shopping centre by modelling their designs on a purpose-built catwalk that attracted the attention of local shoppers. This was one of many projects designed in partnership with local businesses and organisations such as the local tourist board.



## Campaign for Drawing 'Active Learning' Primary School Project



'where achievement in drawing was at its best teachers and subject leaders ensured that pupils were exposed to a range of approaches to drawing and supported progression in mark-making as drawing'



### Focusing on key subject skills: drawing

**149** Drawing as a form of communication has transcended history and cultures. In arts education it is viewed as central to students' visual and creative thinking. Drawing is a key skill for pupils wishing to work in the sector. This is reflected in its specific inclusion in examination assessment criteria, in course content and research in further and higher education. Since the last survey, international interest in drawing and the range of accreditation specifically focused on drawing, have increased.<sup>28</sup> Pupils of all ages cited drawing as one of the most important subject skills. Perceptions of their own drawing abilities were often at the heart of their attitude to the subject.

**150** Yet in the schools visited the quality and range of drawing were no better than reported in the previous survey. *Drawing together: art, craft and design in schools* made clear inspector's concerns about pupils' tentative use of drawing to record, analyse, experiment or communicate. This is a crucial weakness because pupils' wider achievement in the subject continues to be closely linked to their achievement in drawing.<sup>29</sup>

**151** While achievement in drawing was good in the EYFS stage, Key Stage 4 and post-16, it was no better than satisfactory in Key Stages 1, 2 and 3. In the schools visited and across the different age ranges, girls made better progress in drawing than boys and achieved higher standards as they did in the subject overall. The emphasis on drawing as homework contributed to the higher attainment by girls because they generally invested more time in completing homework tasks.

'the notion that everyone can draw is not being kept alive beyond the early years of schooling'

**152** Where achievement in drawing was at its best, teachers and subject leaders:

- ensured pupils were exposed to a range of approaches to drawing across all key stages and supported progression in pupils' mark-making as drawing
- helped older primary pupils sustain their enjoyment and confidence in drawing as a key process
- tackled students' low confidence in drawing in the early stages of secondary school
- offered exciting reasons to draw which modelled those used by creative practitioners
- attached importance to drawing in the development of the subject and in their evaluation of the quality of the provision offered to pupils and students
- refreshed their own engagement with drawing through professional development, including work with creative practitioners and art galleries.

**153** Almost all children in the EYFS who spoke with inspectors said they liked drawing. This was reflected in the way many gravitated to drawing activities when selecting tasks for themselves. Good achievement in the EYFS was characterised by children's enjoyment of exploring different approaches to drawing. Children were usually keen to record and respond to their experiences, making good progress in refining their mark-making and in their handling of different drawing tools. The following examples, recorded in inspectors' records of evidence, illustrate pupils' confidence in drawing the visible and the unseen, for example depicting events or characters from stories. In different ways, teachers succeeded in helping pupils understand early on that drawing could take many forms. In the first example, pupils made good progress using a wide range of materials to make drawings. In the second example, they explored the difference that various surfaces and scales made to their drawings.

In this school there was a particularly strong strand within pupils' work in which they combined unusual materials such as wire, bottles or natural forms to draw images. This provided a solid foundation for mixed-media work as they progressed through the school. Pupils explored with enthusiasm the relationship between their own intentions, for example to create a self-portrait or a scene from a story, and the possibilities offered by the materials available for making the drawing. The resulting blend provided a powerful message for them that the materials they used influenced the visual qualities of what was made.

In another school, the scale of pupils' mark-making ranged widely from their huge chalk drawings on the playground outside and on rolls of wallpaper inside, to tiny drawings inside their journals and the lids of boxes that were displayed as ready-made frames. The class museum, created in a corner of the classroom following a school visit, contained many drawings of interesting things found in the school grounds and drawings made with found objects which the teacher used as an opportunity to introduce chalk and charcoal. There were regular opportunities to draw in response to different stimuli, including activities that started with listening, looking, reading and problem-solving. The children developed their drawing discretely and through their literacy and numeracy work; handwriting and accuracy in presenting number work were integral to the teacher's approach to teaching drawing.

**154** Staff reported that they had found the early learning goals helpful in planning drawing activities, assessing children's progress and identifying the next steps forward. However, good use of assessment to promote progression in drawing rarely continued into Key Stage 1. There were a few marked exceptions. In one school, where the effectiveness of art, craft and design was judged to be outstanding, teachers' sophisticated understanding of how pupils make progress in drawing informed provision throughout

pupils' primary education. As a result, pupils' attainment in drawing was high. The key characteristics of this practice are summarised in the case study that follows. Consistently strong provision was underpinned by a strategy for drawing which was owned by staff.

The subject leader worked well with the EYFS leader and Key Stage 1 staff to ensure that children progressed well in drawing. Staff recognised that children's early mark-making was on the cusp of developing into writing. They also recognised that mark-making contributed to children's continuous growth and development in different visual art forms. Exemplar materials about the expectations of children's performance helped to ensure that children across the school were offered activities which enabled them to make good progress in both areas. They also fostered useful dialogue and professional development among staff in this complex area in which the bulk of available curriculum guidance centres on developing writing rather than drawing as a creative activity.

**155** However, inspection findings highlighted that the notion that 'everyone can draw' is not being kept alive beyond the early stages of schooling. Discussions with pupils across the primary school age range revealed that many pupils' confidence in drawing diminished incrementally as they got older. Pupils who had lost interest in drawing usually perceived that they were not good at it, especially in recording appearances accurately.

**156** Achievement that was no better than satisfactory in Key Stages 1 and 2 was marked by too narrow an approach to drawing. While pupils continued to develop their skills in observational drawing they did not build well enough on the confident imaginative drawing which many of them had developed when younger. This imbalance continued during Key Stage 3 when progress remained strongest in observational drawing but relatively weaker in drawing for imaginative or for design purposes. Pupils with a better understanding of how they were using drawing for different purposes had often gained this through studying

## Making a mark on the individual and institution

the approaches adopted by other creative practitioners. However, pupils' limited knowledge of different artists', craftmakers' and designers' approaches to drawing was a common constraint. For example, the computer-aided approaches to drawing used by arguably the most eminent contemporary artist in England, David Hockney, featured in only a handful of schools.

**157** Achievement in drawing gathered pace again for those continuing into Key Stage 4 and post-16 education, when drawing was once again used for a wider range of functions. It should be noted that, while many pupils had opted to study the subject because of their confidence in drawing, this was not always the case. A minority of pupils had chosen courses such as photography as a way to circumvent what they saw as their modest drawing skills. Among older pupils, the development of strong drawing skills, often through rich observational drawing, underpinned the more imaginative application of drawing. In one school where pupils made outstanding progress in drawing, the teaching of drawing was fully integrated into the curriculum and informed by the subject leader's clear articulation of the centrality of drawing to pupils' experiences.

'Drawing is the principal means by which students develop an intensity of engagement with the world around them. This intensity often underpins subsequent work, offering powerful banks of imagery as well as a tool to think with. Students regularly use drawing to explore the quality of objects, figures or the built environment and to respond to it. The experience gained over time in observing, coupled with confident handling of materials, enables them to develop a vocabulary of drawing which can convey visual and emotional responses to their experiences. This approach reconnects them with a relationship with drawing which is most evident in the Early Years Foundation Stage and which many have lost touch with during primary school.'

**158** Teachers' subject expertise in drawing varied widely. In primary schools, teachers' lack of confidence in their own drawing abilities meant they were reluctant to demonstrate drawing techniques to pupils and to assess pupils' progress. In the secondary and post-16 sectors teachers were more skilled in drawing and had a good understanding of how to introduce students to approaches used by other creative practitioners. However, most viewed observational drawing as the principle vehicle for teaching drawing. As a result, relatively few schools used imaginative starting points for drawing, which narrowed opportunities for pupils to develop their skills through different approaches. Where the teaching of drawing was well planned and embraced a range of approaches, pupils were confident in their drawing. The excellent curriculum planning in one school, combined with excellent teaching made a very significant contribution to high attainment in drawing. Key to their success was tackling pupils' lack of confidence in drawing at an early stage.

Drawing was seen by the staff as central to the subject. Clear planning for progression in skills across different approaches to drawing was mapped into schemes of work and cross-curricular work throughout the age range. Staff worked with pupils in the feeder primary schools to improve drawing here too. Pupils understood that they could use drawing in different ways because staff explained this and got them to use different approaches. Establishing this early was central to their success and Key Stage 3 provided a strong foundation for later work.

The subject leader kept up-to-date with new initiatives involving drawing. Professional development for staff included innovative activities such as drawing alongside visiting artists. Artists accompanied school visits, to model the use of drawing to record transitory experiences. Support for primary school staff, in response to their perception that their drawing skills were weak, included confidence-building techniques that enabled staff to reinforce the outreach provided by secondary specialists. Their sessions with primary school pupils had reinvigorated their passion for drawing and had raised expectations of secondary school students.

**159** Inspiring stimuli and clear purposes for drawing underpinned good and outstanding achievement seen across all phases. This included work from observation. Where achievement in drawing was weaker, teachers often provided objects that had inspired other artists such as natural and made forms found in still life pictures, but provided insufficient insight into why these had been selected. Not all pupils had been given an opportunity to respond through drawing to stimuli that provoked their imagination, an approach that had proven successful in improving boys' drawing skills in 11 schools.

**160** The assessment of progression in drawing was a weak area overall. Although individual drawings were marked, pupils were uncertain about the contribution of their drawing skills to assessment levels. Among all ages there was an over-reliance on the quality of pupils' observational drawing rather than across different drawing operations when assessing their progress and planning the next steps.

**161** Few primary schools offered a systematic approach to securing progression in drawing, such as by taking account of the developmental stages of pupils' drawing. As a result, strategies to challenge pupils of differing abilities appropriately were mixed. Too often pupils were asked to make an observational drawing with an HB pencil, supported by little guidance, demonstration or exemplification. This elevated the status of observational drawing without exposing the rich variation possible within observational work, for example with other materials, or by offering other ways to draw. Occasionally, inspectors found examples of primary schools that did not follow this trend. For example, a group of Leeds primary schools had worked through the local authority on the Campaign for Drawing's 'Active Learning' project. Training for subject leaders and work with artists in residence led to a deepening awareness in the schools of the nature and potential of drawing. As a result, pupils were engaged in a much wider range of collaborative and individual drawing activities than had previously been the case. Creative approaches to drawing had a positive impact on pupils' attitudes and achievement. Their bold, expressive drawings showed how intensively they had worked.

Pupils responded to stimulating starting points, for example one school used Captain Scott's journey to the South Pole. Here, pupils made drawings from imagination and memory in response to the story and to sounds and images. They made their own journey around their school site, using drawing to select and record from what they experienced. Finally the pupils made large-scale collaborative drawings to communicate time, space and events. Pupils, teachers and school leaders felt strongly that the projects had been revelatory experiences, transforming their view of the subject through drawing.

**162** Planning for a comprehensive range of drawing activities was seen too rarely during Key Stage 3 over the course of the survey but was stronger in Key Stage 4 and post-16. In the most effective schools, students regularly revisited different drawing tools and techniques through focused drawing lessons that interspersed their routine. They also regularly analysed different artists' drawings and undertook tasks that demanded experimentation or high levels of control. This included analyses of artists' drawing processes, for example their use of sketchbooks.

**163** Much use was made of sketchbooks for drawing in primary and secondary schools, and in colleges. Where pupils made good or outstanding progress in drawing they used sketchbooks regularly and experimentally, encouraged by teachers who explained the value of making mistakes. However, pupils were rarely encouraged to use sketchbooks independently in Key Stages 2 and 3. The use of sketchbooks for a full range of drawing was much more evident in Key Stage 4, although polished presentation sometimes prevented students from using sketchbooks to experiment with unfamiliar ideas or techniques. However, high-quality observational, analytical and developmental drawing often underpinned the success of their later work. In school sixth forms and colleges students often used drawing to tackle more personal themes, citing as a key element their use of drawing to explore and refine ideas in a personal space such as a sketchbook.



## Making a mark on the individual and institution

**164** In sixth forms and colleges, life drawing made a strong contribution to rapid improvements in students' drawing. There were several factors that made this experience memorable for the students: the opportunity for sixth-form students in schools and colleges to work alongside each other; the experience of working directly from the human form; the skill of a teacher with wide experience of teaching drawing; the use of time-limited tasks; exposure to an adventurous range of drawing media; dialogue directed at an individual student that in the disciplined environment of a life-drawing session others could choose to learn from. A highly effective life-drawing session seen in one college led to outstanding outcomes in drawing. By the end of the session, the volume and quality of drawing were excellent. Students were exhausted, often having to 'rescue' mistakes or rework elements criticised by their teacher, their peers or themselves. The levels of competitiveness and criticism were fierce, yet students all benefited from well-designed opportunities to reflect on the quality of their own and others' work.

The teacher set the students a challenging and dramatic pose from the start. The model was seated high up at the top of a step ladder to provide opportunities for the teacher to explore viewpoint, foreshortening and extreme perspective with the students. A sequence of well-constructed, speedy tasks ensured that students were soon able to use composition dramatically. Large scale enabled them to draw physically and freely with brush, pen and ink. Using layers of wash and line, students built up their drawings, capturing the pose and perspective as well as the tonality and form of the figure. They frequently stepped back from their work to evaluate their progress, interspersed by mini critiques with their teacher. But the studio was quiet for much of the time. The teacher was expert at quietly and sensitively advising the students about when to stop; the powerful impact of incomplete drawings was exploited. Blank areas of students' drawings contrasted with intricate details exquisitely observed.

**165** All phases of education sessions which focused exclusively on drawing promoted high standards. They were particularly important when the subject was taught through cross-curricular themes in primary and secondary schools because pupils gained a sense of progression in the subject. In the EYFS links made across pupils' learning were often meaningful and children's progression was well monitored. During Key Stages 1 and 2 many schools aspired to build drawing into thematic projects, alongside other subject processes. However, as with other processes, there was often insufficient consideration of pupils' different levels of progress when planning activities. There was generally little evidence of secondary schools or post-16 providers developing students' drawing in the context of other subjects, despite acknowledging the amount of time spent drawing across the curriculum. This represented a missed opportunity to capitalise on students' interests and experiences in different subjects. There was a particularly surprising lack of coordination between drawing in art, craft and design, and in design and technology. The subject combinations taken by sixth-formers often provided unrealised opportunities to explore links, for example between art and psychology.

**166** Apart from the minority of schools involved in external initiatives connected to drawing, there was insufficient professional development for teachers with regard to drawing. Awareness of national schemes, notably 'The Big Draw' was widespread, but although this had a profound impact on the individuals who took part, inspectors met many keen and able pupils whose school did not take part. The contribution of this or similar initiatives not only boosted pupils' confidence in drawing but also provided professional development for staff. In one primary, five secondary and one special school where the quality of drawing was judged outstanding, professional development had contributed strongly. The following example of professional development involved collaboration between schools. At the end of the programme the range of drawing strategies used in the schools had increased significantly. Evaluations noted pupils' improved motivation and capacity to learn, so increasing their enjoyment of learning.<sup>30</sup>

Fifteen primary schools worked together to improve their use of drawing as a tool for learning. Drawing explored communication, perception and invention. A regional arts education provider and national expert designed and delivered a professional development programme, 'Active Learning', which was tailored to their needs. Collaboration was integral to the evolution and evaluation of the project. The role of 'critical friend' emphasised the importance of reflective practice within and between schools. The project started with the teachers' own learning, when they worked with artists to develop their skills and understanding. They spoke of the rapid gains in their confidence to draw while their understanding of drawing deepened through working directly with creative practitioners.

**167** It is important that teachers of the subject continue to support the development of pupils' key skills, including literacy and numeracy in primary and secondary schools. However, for all involved in art, craft and design education, drawing is a key skill. Teaching all pupils to draw with confidence and creativity was too low a priority in too many schools. If art, craft and design education is to play a full part in helping pupils 'make a mark' in the future, drawing can no longer remain a concern without a cause.





Further information

# Notes

This report is based on evidence from inspections of art, craft and design education by Her Majesty's Inspectors and Additional Inspectors between 2008 and 2011 in a range of state-funded schools in England. The 96 primary, 91 secondary and seven special schools visited were located in a range of geographical contexts and of different institutional types, including middle schools, voluntary-aided schools, schools with specialist status in a range of subjects, and academies. Inspectors visited schools which were judged to be outstanding, good and satisfactory in their last whole-school inspection but no school judged to be inadequate in its last whole-school inspection was included in the sample. Ten additional schools: five primary schools and five secondary schools, were also visited as part of the survey focusing on evidence of best practice; they are not included in the overall evaluation of achievement and provision in the subject.

During the visits, inspectors evaluated achievement, teaching, curriculum provision, and the leadership and management of art, craft and design education. They held discussions with senior staff, teachers, subject leaders, trainee teachers, pupils and students. Nine hundred and ninety-three lessons were observed. A total of 59 lessons were observed in the EYFS; 95 in Key Stage 1; 256 in Key Stage 2; 271 in Key Stage 3; 258 in Key Stage 4; and 54 in school sixth forms.

An aspect of art, craft and design education selected for specific attention during the survey was the extent to which pupils develop confidence and creativity in and through drawing.

The report also draws on evidence from institutional inspections of 69 colleges in which the subject was inspected. Further evidence was drawn from institutional inspection reports for schools' national examination results, and initial teacher education; and from discussions with those involved in art, craft and design education. This included gallery and museum educators, artists in residence, local authority advisers, consultants, academics and teacher trainers, as well as others within the wider subject community.



# Further information

## Publications by Ofsted

*Drawing together: art, craft and design in schools* (080245), Ofsted, 2009; [www.ofsted.gov.uk/resources/080245](http://www.ofsted.gov.uk/resources/080245).

*The Annual Report of Her Majesty's Chief Inspector of Education, Children's Services and Skills 2010/11*; Ofsted, 2011; [www.ofsted.gov.uk/resources/NR-2010-39](http://www.ofsted.gov.uk/resources/NR-2010-39).

## Other publications

National Curriculum for art, craft and design in primary schools, Department for Education, 2011; <http://curriculum.qcda.gov.uk/key-stages-1-and-2/subjects/art-and-design/index.aspx>.

National Curriculum for art, craft and design in secondary schools, Department for Education 2011; <http://curriculum.qcda.gov.uk/key-stages-3-and-4/subjects/key-stage-3/art-and-design/index.aspx>.

GCSE subject criteria for art, craft and design, Office of Qualifications and Examinations Regulation, 2011; [www.ofqual.gov.uk/downloads/category/192-gcse-subject-criteria](http://www.ofqual.gov.uk/downloads/category/192-gcse-subject-criteria).

GCSE, AS and A level results, Statistical First Releases, Department for Business, Innovation and Skills, 2011/12: [www.education.gov.uk/rsgateway/DB/SFR/](http://www.education.gov.uk/rsgateway/DB/SFR/).

GCSE and GCE art, craft and design specifications, Assessment and Qualifications Alliance, 2012; <http://store.aqa.org.uk/qual/pdf/AQA-8511-8513-8516-8517-8519-W-SP-12.PDF>.

## Websites

**The Arts Council** develops and invests in artistic and cultural experiences that enrich people's lives. The Arts Council supports a range of activities across the arts, museums and libraries; [www.artscouncil.org.uk](http://www.artscouncil.org.uk).

**The Design Council** brings together business decision-makers, policy-makers, educators, designers and architects to engage with the latest thinking and insight in design and innovation; [www.designcouncil.org.uk](http://www.designcouncil.org.uk).

**The Crafts Council's** aim is to make the UK the best place to make, see, collect and learn about contemporary craft; [www.craftscouncil.org.uk](http://www.craftscouncil.org.uk).

**The Campaign for Drawing** is an independent charity which raises the profile of drawing as tool for thought, creativity, social and cultural engagement. It has developed two programmes to encourage the use of drawing by professionals and others: The Big Draw and Power Drawing; [www.campaignfordrawing.org.uk](http://www.campaignfordrawing.org.uk).

**Engage** is a membership organisation representing gallery, art and education professionals in the UK and in 15 countries worldwide. Engage promotes access to, enjoyment and understanding of the visual arts through gallery education; [www.engage.org.uk](http://www.engage.org.uk).

# Annex A: Schools and colleges visited

## Primary school

Abbots Langley School  
All Saints Church of England Primary School  
Battyeferd C of E (VC) Primary School  
Bishops Down Primary School  
Bodiam Church of England Primary School  
Brinsworth Manor Junior School  
Bruce Grove Primary School  
Castle Hill Primary School  
Cheddington Combined School  
Childwall Valley Primary School  
Churchdown Village Junior School  
Cleadow Village Church of England VA Primary School  
Clifton-upon-Dunsmore C of E Primary School  
Coldean Primary School  
Cookridge Primary School  
Crosslee Community Primary School  
Crudgington Primary School  
East Halton Primary School  
Emerson Valley School  
Faith Primary School  
Foundry Lane Primary School  
Fulwell Junior School  
Gastrells Community Primary School  
Gledhow Primary School  
Goodrich CE (VC) Primary School  
Grove Junior School  
Grundisburgh Primary School  
Gwladys Street Primary and Nursery School  
Hagbourne Church of England Primary School  
Hart Primary School  
Hollinswood Junior School  
Holmfirth Junior Infant and Nursery School  
Holystone Primary School  
Holywell Primary School  
Horsforth Newlaithes Junior School  
Huntingtree Primary School  
Ivy Road Primary School  
John Mayne Church of England Primary School, Biddenden  
Kingsway Junior School  
Ladywood Primary School  
Lark Hill Primary School  
Little Bowden School  
Little Ridge Community Primary School

## Local authority area

Hertfordshire  
Stockport  
Kirklees  
Kent  
East Sussex  
Rotherham  
Haringey  
Gloucestershire  
Buckinghamshire  
Liverpool  
Gloucestershire  
South Tyneside  
Warwickshire  
Brighton and Hove  
Leeds  
Manchester  
Telford and Wrekin  
North Lincolnshire  
Milton Keynes  
Liverpool  
Southampton  
Sunderland  
Gloucestershire  
Leeds  
Herefordshire  
Stoke-on-Trent  
Suffolk  
Liverpool  
Oxfordshire  
Hartlepool  
Telford and Wrekin  
Kirklees  
North Tyneside  
Hertfordshire  
Leeds  
Dudley  
North Tyneside  
Kent  
Hertfordshire  
Derbyshire  
Stockport  
Leicestershire  
East Sussex

## Schools visited

Longlevens Junior School	Gloucestershire
Ludworth Primary School	Stockport
Maltby Redwood Junior and Infant School	Rotherham
Markyate Village School and Nursery	Hertfordshire
Meanwood Community Nursery and Primary School	Rochdale
Milton Road Primary School	Cambridgeshire
Newbury Park Primary School	Redbridge
Offmore Primary School	Worcestershire
Our Lady Star of the Sea Catholic Primary School	Chester West and Chester
Our Lady Queen of Peace Catholic Primary School	Worcestershire
Plains Farm Primary School	Sunderland
Robin Hood Primary School	Leeds
Rolph C of E Primary School	Essex
Sacred Heart Catholic Primary School	Wigan
Southfield Park Primary School	Surrey
Standens Barn Primary School	Northamptonshire
St Andrew's C of E Primary School, Horsham	West Sussex
St Anne's C of E (Aided) Primary School	Oldham
St Cyprian's Greek Orthodox Primary School	Croydon
St Francis of Assisi Catholic Primary School	West Sussex
St Gabriel's Catholic Primary School	Wigan
St James's C of E Primary School	Birch-in-Rusholme, Manchester
St John's Church of England Primary School	Sandwell
St Leonard's RC VA Primary School	Sunderland
St Luke's C of E Primary School	Staffordshire
St Margaret's Church of England Primary School	Brighton and Hove
St Mark's C of E Primary School	Wigan
St Mary's Catholic Primary School	Northamptonshire
St Michael's RC Primary School	Newcastle-upon-Tyne
St Paul's Catholic Primary School	South Gloucestershire
St Paul's Church of England Primary School	Surrey
St Peter's Catholic Primary School	West Sussex
St Peter and St Paul Catholic Primary School	Coventry
St Theresa's Catholic Primary School	Leeds
St Theresa's Catholic Primary School	Newcastle-upon-Tyne
St Thomas of Canterbury Blue Coat C of E Primary School	Chester West and Chester
St Vincent de Paul RC Primary School	Westminster
St William's RC VA Primary School	Durham
Star of the Sea RC VA Primary School	North Tyneside
Sydenham Primary School	Warwickshire
Tangmere Primary School	West Sussex
Terling C of E VA Primary School	Essex
The Discovery School	Kent
Warren Road Primary School	Bromley

Wells-next-the-Sea Primary and Nursery School  
 Welton St Mary's Church of England Primary School  
 Willingdon Primary School  
 Willow Fields Primary School  
 Withington Primary School  
 Withington Church of England Primary School  
 Woodlands Junior School  
 Wood Fold Primary School  
 Woodford Church of England Primary School

Norfolk  
 Lincolnshire  
 East Sussex  
 Sunderland  
 Herefordshire  
 Gloucestershire  
 Kent  
 Wigan  
 Northamptonshire

### Secondary school

Admiral Lord Nelson School  
 All Saints C of E School  
 Alperton Community School  
 Aylestone High School  
 Barking Abbey School  
 Barton Court Grammar School  
 Beverley Grammar School  
 Bishop Luffa School  
 Blessed Trinity RC College  
 Boroughbridge High School  
 Burnholme Community College  
 Canon Slade C of E School  
 Casterton Business and Enterprise College  
 Chace Community School  
 Chapel-en-le-Frith High School  
 Cherwell School, Oxford  
 Churchill Community School  
 City of London Academy  
 Cliff Park High School  
 Culverhay School  
 Dagenham Park C of E School  
 David Young Community Academy  
 Deansfield Community School  
 Deptford Green School  
 Djanogly City Academy  
 Driffield School  
 East Bridgwater Community School  
 Ferndown Upper School  
 Forest Hill School  
 Frank F Harrison Community School  
 Frederick Bremer School  
 Freman College  
 Frogmore Community College

### Local authority area

Portsmouth  
 Stockton-on-Tees  
 Brent  
 Herefordshire  
 Barking and Dagenham  
 Kent  
 East Riding of Yorkshire  
 West Sussex  
 Lancashire  
 North Yorkshire  
 York  
 Bolton  
 Rutland  
 Enfield  
 Derbyshire  
 Oxfordshire  
 North Somerset  
 Southwark  
 Norfolk  
 Bath and NE Somerset  
 Barking and Dagenham  
 Leeds  
 Wolverhampton  
 Lewisham  
 Nottingham  
 East Riding of Yorkshire  
 Somerset  
 Dorset  
 Lewisham  
 Walsall  
 Waltham Forest  
 Hertfordshire  
 Hampshire

## Schools visited

Garforth Community College	Leeds
Gosford Hill School	Oxfordshire
Granville Community School	Derbyshire
Hamilton Community College	Leicester
Hanson School	Bradford
Hereford Technology School	North East Lincolnshire
Hope Valley College	Derbyshire
Hillview School for Girls	Kent
Icknield High School	Luton
John Madejski Academy	Reading
John Willmott School	Birmingham
King Ethelbert School Academy	Kent
Kings Langley School	Hertfordshire
Langtree School	Oxfordshire
Longsands College	Cambridgeshire
Meopham School	Kent
Nailsea School	North Somerset
Oulder Hill Community School and Language College	Rochdale
Oxted School	Surrey
Queensbridge School	Birmingham
Queen's Park High School	Cheshire West and Chester
Richmond School	North Yorkshire
Rushey Mead School	Leicester
Ryedale School	North Yorkshire
Sandhill View Specialist Arts College	Sunderland
Silverdale School	Sheffield
South Bromsgrove Community High School	Worcestershire
South Charnwood High School	Leicestershire
St Aidan's Church of England Technology College	Lancashire
St Andrew's C of E VA High School	Croydon
St Augustine's RC High School, Billington	Lancashire
St Catherine's Catholic School for Girls	Bexley
St Edmund Campion Catholic School	Birmingham
St Peter's Catholic Comprehensive School	Bournemouth
Studley High School	Warwickshire
Sturminster Newton High School	Dorset
Tanbridge House School	West Sussex
Teddington School	Richmond-upon-Thames
The Camden School for Girls	Camden
The Cherwell School, Oxford	Oxfordshire
The Community Science College at Thornhill	Kirklees
The Corsham School	Wiltshire
The Harefield Academy	Hillingdon
The Hemel Hempstead School	Hertfordshire



The Hermitage School  
The Meadows Community School  
The Petersfield School  
The Stonehenge School  
The Weald School  
The Westgate School  
Tuxford School  
Twynham School  
Unity College  
Weston Road Academy  
Whalley Range 11–18 High School  
Wisewood School and Community Sports College  
Woldgate College  
Yorkshire Martyrs Catholic College

### Special schools

Elm Court School  
Fred Nicholson School  
Moorcroft School  
The Alternative Centre for Education  
The Ashley School  
The Avenue Special School  
The Cherry Trees School

### Colleges visited

Abingdon and Witney College  
Alton College  
Aylesbury College  
Barnet and Southgate College  
Barton Peveril College  
Bexhill College  
Birmingham Metropolitan College  
Bournville College of Further Education  
Brooklands College  
Brooksby Melton College  
Cadbury Sixth Form College  
Calderdale College  
Carshalton College  
Christ The King Sixth Form College  
City College, Brighton and Hove  
City of Bath College  
City of Bristol College  
Cornwall College

Durham  
Derbyshire  
Hampshire  
Wiltshire  
West Sussex  
Hampshire  
Nottinghamshire  
Dorset  
Lancashire  
Staffordshire  
Manchester  
Sheffield  
East Riding of Yorkshire  
Bradford

### Local authority area

Lambeth  
Norfolk  
Hillingdon  
Brighton and Hove  
Suffolk  
Reading  
Tower Hamlets

### Local authority area

Oxfordshire  
Hampshire  
Buckinghamshire  
Barnet  
Hampshire  
East Sussex  
Birmingham  
Birmingham  
Surrey  
Leicestershire  
Birmingham  
Calderdale  
Sutton  
Lewisham  
Brighton and Hove  
Bath and NE Somerset  
Bristol, City of  
Cornwall

## Colleges visited

Craven College	North Yorkshire
East Norfolk Sixth Form College	Norfolk
Epping Forest College	Essex
Gateway Sixth Form College	Leicestershire
Great Yarmouth College	Norfolk
Havering College of Further and Higher Education	Havering
Hereford College of Arts	Herefordshire
Hugh Baird College	Sefton
Kendal College	Cumbria
King Edward VI College Nuneaton	Warwickshire
Kirklees College	Kirklees
Leeds College of Art	Leeds
Leicester College co Freeman's Park Campus	Leicester
Leyton Sixth Form College	Waltham Forest
Lincoln College	Lincolnshire
Loreto College	Manchester
Milton Keynes College	Milton Keynes
New College Telford	Telford and Wrekin
Oaklands College	Hertfordshire
Paston Sixth Form College	Norfolk
Preston College	Lancashire
Prior Pursglove College	Redcar and Cleveland
Richmond Adult Community College	Richmond upon Thames
Riverside College Halton	Halton
Rotherham College of Arts and Technology	Rotherham
Salford City College	Salford
Shipley College	Bradford
Sir George Monoux College	Waltham Forest
Solihull College	Solihull
South Birmingham College	Birmingham
South Kent College (now part of K College)	Kent
South Tyneside College	South Tyneside
Southgate College (Barnet and Southgate College)	Barnet
Southwark College	Southwark
St Brendan's Sixth Form College	Bristol
St John Rigby RC Sixth Form College	Wigan
Stafford College	Staffordshire
Stockton Riverside College	Stockton-on-Tees
Suffolk New College	Suffolk
Thames Valley University	Ealing
Thanet College	Kent
The Henley College	Oxfordshire
The Manchester College	Manchester
The Sheffield College	Sheffield

University of Cumbria  
Warrington Collegiate  
West Cheshire College  
West Herts College  
West Thames College  
Weymouth College  
Wigan and Leigh College

Cumbria  
Warrington  
Chester West and Chester  
Hertfordshire  
Hounslow  
Dorset  
Wigan

The following colleges also contributed to the survey:

Godalming College  
Oxford and Cherwell Valley College  
Wyggeston and Queen Elizabeth I College

Surrey  
Oxfordshire  
Leicester

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