

Inspector subject training guidance: Primary Art & Design

The purpose of this document

This document has been created for training and supporting inspectors to conduct subject deep dives in schools. The training guidance provides a structure to explain variation in subject-level quality of education. It should be used in conjunction with handbooks for section 5, section 8 inspections of good and outstanding schools, and section 8 no formal designation (subject-specific) inspections.

Points to consider when examining the evidence:

School leaders may not be able and should not be expected to articulate their intent **as it is outlined** in this document or to provide documents which neatly provide the evidence for these focus areas. Inspectors should always investigate claims that issues affecting quality of subject education are outside of the school's control. It should be evident that the issue has been identified prior to the inspection and that the school has taken steps to mitigate the ill effects. For example, in the case of text books, it should be clear that leaders have previously identified the issue and raised it with senior leadership, investigated funding, identified texts they would prefer, identified the specific weaknesses of the current text and taken specific action to mitigate against those weaknesses.

The structure of this training guidance:

The six focus areas

These provide a structure to explain reasons for the quality of subject education as identified by inspection activities. Inspection activities are likely to be an iterative process as inspectors consider the evidence. Under each focus area there is one row and two columns.

Column 1: This is an outline of potentially stronger practice in the area each question explores.

It also provides likely responses and other evidence inspectors may encounter and gives explicit guidance on how to interpret these responses.

Column 2: This is an outline of weaker practice in the area each question explores.

It also provides likely responses and other evidence inspectors may encounter and gives explicit guidance on how to interpret these responses.

Inspector Questions: These are organising questions which, together, cover the relevant points inspectors need to investigate under each focus area. These questions serve as headings and are not designed to be asked of school leaders. There are examples of useful **school-friendly** questions inspectors might ask of people or the evidence to explain reasons for the quality of subject education. This is **not** a comprehensive list of questions which may be asked. Inspectors should use their own judgement but will find the school-friendly question suggestions useful.

Six focus areas

1. The school's understanding of progress in Art & Design and how that informs its approach to the curriculum
2. The extent to which teaching supports the goals of the Art & Design curriculum
3. The effectiveness of assessment in Art & Design
4. The extent to which there is a climate of high subject expectations where a love of the subject can flourish
5. The quality of systems and support for staff development
6. The extent to which whole-school policies affect the capacity for effective Art & Design education

Inspectors are likely to use the following sources of evidence in making their judgements

They will generally use:

- interviews with subject lead (if there is one) and/or the appropriate senior leader
- curriculum plans
- pupils' work
- discussions with pupils
- interviews with teachers
- lesson visits, including conversation with teachers, if possible.

Where appropriate, inspectors may use:

- the school's own records of lesson visits in the subject
- the resources available for teaching the subject (incl. school library, ICT facilities)
- the school's assessment policy
- assessment instruments, including mark schemes if there are any (not internal data)
- how the school provides pupils with feedback on their work
- how the school promotes the value of the subject, including via enrichment activities
- forms of support for inexperienced, non-specialist or struggling staff
- any support provided for the subject lead
- performance management's role in improving subject provision
- details of the timetable and staffing (including details of experience and qualifications of staff)
- school policies on teaching, assessment, homework, behaviour
- documents analysing strengths and weaknesses of the subject and any associated improvement plans.

Focus area 1: The school's understanding of progress in Art & Design and how that informs its approach to the curriculum

Art & Design is centred in the interrogation of what it means to be human and our experience of the world and society we live in. The subject is closely aligned to and mimics how experts think, behave and make. However, for pupils to meaningfully replicate what experts do, they must learn and secure the substantive knowledge – the practical and theoretical component knowledge first. In doing so, we adequately support pupils to acquire the knowledge they will need to experiment, invent and create their own works of art, craft and design.

Outline of potentially stronger practice in terms of intent, implementation and impact

NB: answers will take many forms. Below are common findings to look out for

Outline of weaker practice in terms of intent, implementation and impact

NB: answers will take many forms. Below are common findings to look out for

Inspector question 1:

Scope: How does the school understand what it means 'to get better' (progression) in the subject, and does the school give meaningful attention to all categories of knowledge in Art and Design? Is the scope commensurate with that outlined in the National Curriculum?

School-friendly questions:

- What kinds of things are pupils expected to learn and remember over time?
- **What knowledge** do pupils need to learn to be able to be X (e.g explore, experiment, create, draw)?
- What does it mean to get 'better' at art in your school?

The subject content is made up of many composite tasks involving creation, making, designing, drawing and many more. The specifics of each task require substantive knowledge which is practical and theoretical, and also disciplinary knowledge.

The categories of knowledge in Art & Design

- a. Practical**
- b. Theoretical**
- c. Disciplinary**

Substantive knowledge:

The curriculum does not pay meaningful attention subject. Specific knowledge relating to the subject is not taught. Pupils engage in making and creating in broad terms. Pupils make set outcomes which achieve only aesthetic goals but do not secure knowledge of the subject or readiness for new learning in art.

Art is a special project or a focused week with limited focus on domain-specific knowledge. Pupils have limited time and opportunity to explore the subject in any depth, and limited opportunity to practise and apply their knowledge.

The school primarily considers progress in terms of generic skills rather than subject specific knowledge. The curriculum plan does not

A. Practical - Pupils should be equipped with the practical knowledge to engage in making intended artistic outcomes with emerging proficiency. Pupils should be taught the component knowledge such as:

- **Methods and techniques:** shading, mono-printing, collage
- **Media and materials:** Pencil, pen, paper, wire, clay, poster paint
- **Formal elements:** Line, tone, shape, colour, form, pattern, texture

As stated in the National Curriculum, pupils should study drawing, painting and sculpture at a minimum (See appendix for further examples).

B. Theoretical - Pupils learn the history of art. The component knowledge pupils learn will be the **meanings and interpretations, how artists have used materials and processes, journeys and connections of themes and ideas** through time. Pupils should be taught about a range of art and artists across the breadth of time contexts and specialisms.

Disciplinary knowledge: (Paradigms of Art)

Disciplinary knowledge refers to the knowledge children acquire to help them understand the subject as a discipline. It is the knowledge that helps children answer the questions *What is art? What counts as art? What makes an artist? What is **valid and of quality?***

Pupils learn about the varying nature of art and are **explicitly taught** about the many different and **contradictory examples of Art.** For example, pupils look at examples of experts at work; painters, ceramicists and performance artists, or explore ways of drawing representational, expressive or using unusual materials. In these different examples of art, pupils should learn how notions of validity and

identify specific categories of knowledge or break down skills into component knowledge which should be taught and learnt. Instead, the curriculum highlights pedagogies and outcomes, and provides examples of generic skills or knowledge pupils will learn *through* the subject, for example, creativity, risk taking.

All pupils follow the same process to the same outcome. The school does not teach the subject knowledge and instead the curriculum goal is to mimic the process of making, which does not encapsulate the knowledge needed to move beyond simple aesthetically pleasing outcomes. Pupils are not learning the subject content or thinking hard about the components, they are superficially following a process. This is not the same as practising a component (of an ultimate complex composite) to automaticity.

The school does not have a well-thought-out rationale for the art it has included in its curriculum, therefore not giving enough consideration to disciplinary knowledge. For example, pupils only learn about the modern greats (Picasso, Van Gogh, Kandinsky). In these examples, pupils see similar examples of art, limiting their perspective of what counts as Art.

quality have been expressed. For example, pupils in key stage 1 are shown examples of art using a variety of practices and disciplines that have the same theme of subject matter, encouraging pupils to describe the differences and similarities.

In key stage 2, pupils are taught how themes or genres have changed over time. For example, how artists used materials and media to portray human form.

Progression in Art & Design

Pupils make progress in art by knowing more and remembering more of the component knowledge in each category, expanding their schema.

Pupils learn, and recall this knowledge, drawing on the interplay of component knowledge to perform it as composite skills, such as drawing or designing. There is not one set standard or example of being 'good' at art so we must instead look for indicators that pupils have a secure schema and whereby they have the facility to engage in process of invention, creation and experimentation as set out in the statutory guidance.

Indicators would be children achieving the ambitious goals of the curriculum: demonstrating **fluency, experimentation and authenticity** in the art they learn about and produce.

- **Fluency:** Pupils recall component knowledge, demonstrating automaticity and proficiency in a wide range of methods and techniques of a specialism.
- **Experimentation:** Pupils have the knowledge of methods, materials and processes to be able to try out ideas, making informed choices about the methods and conventions used to find original solutions.
- **Authenticity:** Pupils have secure knowledge in the ways of making that they have the facility to visually perform and communicate their thinking of an issue, topic or theme.

Inspector question 2a:

Scope and components: Does the school ensure wide-ranging and expanding knowledge of practical content?

School-friendly questions:

- Where does your curriculum cover the different styles or traditions of X (e.g drawing, painting, sculpture)?
- Can you talk me through what specific practical knowledge children were learning in this project?
- Can you break that skill down for me, what specifically do you teach pupils? (e.g drawing)

The curriculum matches the scope and ambition of the National Curriculum.

As the National Curriculum states, pupils should be taught to:

Key stage 1:

- use a range of materials creatively to design and make products
- use **drawing, painting and sculpture** to develop and share their ideas, experiences and imagination
- develop a wide range of art and design **techniques** in using colour, pattern, texture, line, shape, form and space (**formal elements**).

Key stage 2:

- improve their **mastery of art and design techniques**, including drawing, painting and sculpture, with a **range of materials** (for example, pencil, charcoal, paint, clay).

Pupils learn the subject content of art to deepen their knowledge of the different ways of making. Doing so means pupils have the means to express their creative ideas.

In the first instance, pupils should be taught the knowledge of methods and techniques of materials and media. For example, to know that green is a secondary colour, to know how to apply light dark (tone) in pencil.

Once these components are secure, pupils will combine them to perform composite tasks such as drawing. It will also provide the foundations for pupils to build on this knowledge, understanding the interrelationships of

The curriculum does not break down the composite into tangible components.

This indicates that the curriculum leader is not considering the substantive knowledge that pupils will *learn*. Instead, they may be considering the 'skills' pupils will use to produce an outcome. They are giving superficial attention to knowledge acquisition and not breaking complex tasks down into manageable building blocks for pupils to learn and master. For example, focus on exploring, experimenting and creating but not identifying what pupils draw on to do this well.

Pupils undertake art-based activities that do not teach the subject-specific content.

Pupils are engaging in the process of making something aesthetically pleasing, which may use some of the same materials or methods used in art, but it is taught formally as part of the subject content.

The art curriculum serves 'to develop the whole child'.

It is assumed pupils will learn about the skills of making *through the subject*, as an activity. The curriculum leader may not have considered what pupil will *learn from the subject* and so may not have made strategic decisions about the knowledge essential for pupils to be taught, learn and commit to long-term memory. For example, children are doing this activity as it attributes to their well-being, creativity and self-expression, highlighting a disproportionate focus on broader aims than the explicit content of the subject.

An expansive coverage of projects and specialisms, meaning pupils do not have enough opportunity to revisit or build on prior

<p>the component knowledge. For example, what is the effect if I add more blue or yellow to green; what is similar and different in how these artists use tone.</p> <p>The school is clear about what content needs to be secure at each stage and whilst they may refer to skills, they can when promoted break it down in tangible components of knowledge. For example, pupils are taught about primary and secondary colours before being asked to paint a landscape or to make decisions about what colour to use to convey a mood or idea.</p>	<p>knowledge. For example, every project adopts another specialism – drawing, painting, photography, textiles, collage, photography. Whilst some knowledge is transferable, it may be an indicator that activities are a driver in curriculum planning rather than knowledge acquisition.</p>
<p>Inspector question 2b: Scope and components: Does the school ensure wide-ranging and expanding knowledge of theoretical content?</p> <p>School-friendly questions:</p> <ul style="list-style-type: none"> ▪ What artists, craft makers or designers do pupils study? How did you choose the artists and art in your curriculum? ▪ What specific content is emphasised when pupils look at X? Why? (N.B Does content highlight meaning and interpretations and how artists used material and processes?) ▪ How does the curriculum help pupils make links and connections between the different artists or art they look at? 	
<p>The curriculum matches the scope and ambition of the National Curriculum</p> <p>As the National Curriculum states, pupils should be taught:</p> <p>Key stage 1:</p> <ul style="list-style-type: none"> ▪ about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines and making links to their own work. <p>Key stage 2:</p> <ul style="list-style-type: none"> ▪ about great artists, architects and designers in history. <p>Within a project or theme, pupils should learn a wide-ranging history of art, both European and non-Western. Pupils should learn about specific art and artists and will be taught about the subject matter, significance and meaning of work and its contextual relevance.</p>	<p>The theoretical knowledge is limited or incorrect e.g Van Gogh chopped off his ear. This knowledge does not help pupils to understand the subject or develop their work. It does not contextualise the artwork or provide clarity of significance and meaning, limiting the development of pupils’ mental model.</p> <p>The breadth of artists explored is limited and narrow. Pupils encounter limited examples of art, limiting their expanding knowledge of the subject and the cultural capital it provides.</p> <p>Pupils build a weak mental model of art history as a fixed and singular timeline in which one art period moves onto another in a neat formation and artists only represent specific styles. In this example, pupils develop a significant misconception about art history and struggle to understand the journey of art and artists. For example, pupils believe Picasso only painted abstract portraits.</p>

Inspector guidance: primary art & design

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<p>Teaching should encourage dialogue relating to the meaning and interpretations of work, analysis and attention to materials and processes, and pose questions to help pupils build knowledge of the journey of art throughout history.</p> <p>Pupils should explicitly study different art in juxtaposition, developing a mental model of how experts have expressed ideas in similar or different ways throughout history. This should focus on the aesthetic and forms in which art has been made and the connections across time and contexts. Through multiple encounters with theoretical knowledge in different contexts, pupils deepen and secure their knowledge of Art history.</p> <p>Pupils progress through the content of the curriculum with the emerging capacity to perform the composite knowledge with fidelity, for example annotating artwork, discussing in groups or making work in response to themes or stimuli.</p>	<p>Artists, genres and styles are chosen for their engagement benefits or teachers' preference and limit pupils' entitlement to the subject. For example, pupils <i>only</i> learn about Traditional European male painters or pupils learn about graffiti as 'this is engaging for boys'.</p> <p>Pupils copy the work of artists. Pupils look at the aesthetic qualities of art and copy them without considering how and why an artist has chosen material and methods to convey ideas. In this case, pupils may all produce the same outcome and follow the same process, as they do not have the knowledge of art and artists to influence their own artistic outcomes.</p>
<p>Inspector question 3: Scope, Components, Rigour: Does the school ensure wide-ranging and expanding knowledge of disciplinary knowledge?</p> <p>School-friendly questions:</p> <ul style="list-style-type: none"> ▪ How does your curriculum teach pupils about the different and contradictory ideas of art? (N.B Are Traditional, Modern and Contemporary ideas represented?) ▪ Can you show example of this? (N.B content selection for practical and theoretical content, is it structured content or superficial coverage?) How does you curriculum challenge pupils' perception of art and broaden their exposure to the many disciplines or ideas of art? 	
<p>Disciplinary knowledge sits at the heart of the subject and is the knowledge which allows pupils to decipher quality and value, and appreciate the nature of artistic practice and be able to answer the question what is art?</p> <p>Pupils need to know that art is not simply a realistic drawing or painting. They need to see examples in the many ways art can exist. Pupils should formally learn about the different paradigms of art that exist. These may be typified as Traditional, Modern and Contemporary, but other terms are possible. Within each paradigm, pupils learn about the:</p>	<p>The curriculum teaches the disciplinary knowledge in generic terms. The school may encourage pupils to mimic what artists do, 'be creative', 'experiment' without formally teaching what it is artists do as structured knowledge. Disciplinary knowledge does not draw on the substantive knowledge. The curriculum places an over-emphasis on the simulation of artist practice without pupils securing the substantive knowledge. For example, pupils explore, create and perform generic skills with a lack of technical ability or contextual understanding; as a result, work is superficial and weak.</p> <p>Curriculum planning does not carefully consider the paradigms of art included. As a result, pupils encounter a biased or narrow concept of</p>

- **Traditional** Art transmits the rules and conventions of skills, form and meaning. For example, Renaissance art
- **Modern** - Art which rejects established practices and instead values originality and self-expression, for example abstract expressionism
- **Contemporary** - Art which radicalises the modern challenge. Its force is in destabilising and deconstructing every aspect of art, its mediums, conventions of viewing and even the boundary between art and everyday life, for example site-specific installations.

The disciplinary knowledge needs context to make it more meaningful and concrete to learn. Pupils learn about disciplinary knowledge *through the context* represented in both practical and theoretical content. For example, pupils learn how to draw, using methods and techniques of traditional (representational), modern (expressive) and contemporary (performance).

The same applies in the theoretical; pupils see the different paradigms of art expressed in the selection of art, artists and movements studied. Pupils should look at traditional artists who stick the rules of convention (traditional), artists who seek to be original (modern) and artists who seek to deconstruct what we expect from art (contemporary).

In these often contradictory and broad examples of art, pupils begin to be able to see and decipher **quality and value**. Pupils in key stage 2 can appreciate how Picasso and Andy Goldsworthy can co-exist credibly as artists and how the traditions of painting, photography and site-specific installations can all be examples of art.

As a result of pupils learning about the different paradigms of art in the school curriculum, we should see pupils being able to demonstrate their appreciation and understanding of quality and value. Below illustrates examples of what we may see at every phase with increasing levels of complexity.

the subject. For example, pupils may struggle to understand what an installation is and how that counts as art.

Curriculum planning does not include rich examples of quality. As a result, curriculum planning is driven towards an aesthetic that does not reflect the subject content. For example, teachers and pupils imitate work found on Pinterest or twinkle.

Pupils have little opportunity to develop opinions, discuss artwork and have their developing scheme challenge and expanded. Both instances limit pupils' own creative endeavours and their entitlement to a full art curriculum. For example, pupils think artists *only* make beautiful work or only work in the media of drawing, painting and sculpture. Children need to have the broad and contradictory nature of art made explicit to them.

<ul style="list-style-type: none"> ▪ Pupils appreciate that art is of value (for example, they demonstrate care and caution). ▪ Pupils express clear preferences of artwork and give some clear reasons for these choices based on aesthetic. ▪ Pupils can give reasoned evaluations of their work and others, making links to intention and context. 	
<p>Inspector question 4: Components, Sequencing: Does school planning consider component content and its sequencing to build knowledge over time and create 'readiness' for future learning? Is 'ambition' or 'challenge' considered in terms of identification of the knowledge, built over time, that will allow ambitious curriculum end points?</p> <ol style="list-style-type: none"> a. within the lesson sequence b. within the topic c. within the year or phase <p>School-friendly questions:</p> <ul style="list-style-type: none"> ▪ How do you break down a skill like drawing, and how does it build over the course of the curriculum? ▪ Explain to me how you organise your curriculum, for example a project or phase (N.B focus on outcomes or mental model?). ▪ Show me how your curriculum prepares pupils for a particular topic through the knowledge that came before it. (Compare KS2 to KS1.) 	
<p>The sequence of the curriculum should be organised to support the acquisition of knowledge.</p> <p>The organisation of components should help pupils make sense of what they are learning, to develop their schemata and to minimise cognitive overload. It is for that reason it is key that subject leaders think about content choice in substantive and disciplinary knowledge towards the ambitious goals of the curriculum. Curriculum organisation focuses pupils' attention on subject content the school wants them to think hard about.</p> <ul style="list-style-type: none"> ▪ The curriculum reinforces and develops and builds on the knowledge from early years. (Prior knowledge) ▪ The curriculum content breaks down and then builds in complexity over time and intentionally revisits knowledge which has been highlighted as important or essential to their pupils. (Broken down & Re-encounter) 	<p>Teachers are unable to consider what prior knowledge is needed when sequencing the curriculum. As a result, pupils build incomplete mental models and perform knowledge with misconceptions or gaps. For example, pupils draw without considering proportions.</p> <p>Pupils attempt to perform a skill, without breaking it down into component knowledge. For example, pupils undertake representational drawing with limited knowledge of shape, proportion, size etc. or being asked to think about challenging abstract ideas or concepts with little knowledge to draw on.</p> <p>The curriculum conflates challenge with doing more rather than deepening or strengthen their expertise. For example, pupils produce larger-scale studies as they progress through the topic or use a greater range of media, with limited or no developing proficiency or automaticity, rather than learning and remembering more knowledge of component knowledge expanding their schema.</p>

- The curriculum organises the selected content to make clear and concrete for pupils and to help them make sense of, organise and learn the curriculum. (Organised)
- The curriculum lead can explain and justify the sequencing choices of content and how this builds towards curricular goals.

The curriculum does not consider how pupils acquire knowledge.

Curriculum organisation is dictated by the process of making, not pupils' developing mental model. For example, 'pupils do this study, then they do this experiment and it leads to a final piece.'

The curriculum organisation focuses on pupil outcomes and not their developing mental model.

In this instance, pupils do lots of exciting, engaging and interesting activities, but the links between lessons, projects and phases are not clear and pupils struggle to remember the curriculum they have been taught or make sense of it. For example, pupils in KS2 struggle to answer why they are undertaking work or curriculum leaders cannot articulate the thread of learning and key knowledge is built over time.

Inspector question 5:

Memory: Do teachers identify, emphasise and repeat crucial content so that pupils know more and remember more (i.e. make progress)?

School-friendly questions:

- What content is core or most essential? How do you ensure or know if pupils remember this long term?
- How do you as a school go about agreeing which specific knowledge pupils absolutely need to know within each topic and long term?
- Show me how x is taught and re-visited throughout our curriculum, so pupils remember long term (e.g. drawing).

Pupils secure knowledge of the subject which is remembered long term.

The curriculum breaks the complex outcomes into small components which are practised and recalled, helping pupils to consolidate their knowledge over time. Their knowledge expands and strengthens as they use this knowledge in multiple and varying contexts. For example, pupils can apply tone using different media - pencil, paint, pen - and in a variety of methods, for example shading, cross-hatching, blending. Through revisiting and applying this knowledge across topics, pupils develop a secure and well-connected schema and perform knowledge with automaticity.

The cumulative content of the curriculum, the interplay of the categories of knowledge and pupils' developing expert mental model should allow

Pupils do not remember or only partially remember prior learning.

The curriculum does not provide ample time for pupils to practise performing knowledge. The lack of reinforcement means that knowledge is not secure. For example, pupils undertake one project on painting.

Teachers prioritise the wrong knowledge to be recalled and practised. Pupils recall declarative knowledge, e.g. green is a secondary colour, but struggle to perform the procedural knowledge of the subject. E.g. mixing a range of hues of green or applying it to a study.

The teacher does not check or know whether pupils have learnt intended curriculum. The lack of focus on the specific content to remembered long term and how well pupils are securing this may highlight a weak mental model of the teacher of cognitive science and knowledge acquisition.

<p>pupils to achieve the ambitious goals of the curriculum. (See appendix.)</p>	
<p>Inspector question 6: SEND: How do you ensure those pupils who find it most difficult to learn Art (e.g. some pupils with specific SEND) are given the best chance to keep up?</p> <p>School-friendly questions:</p> <ul style="list-style-type: none"> ▪ Which pupils in this class are finding the subject most difficult? Why do they find the subject hard? ▪ Which bits of content are key that all pupils, including those with SEND, need to take away from this specific unit? 	
<p>Teachers are aware of the prior knowledge needed to understand new content. For example, before painting landscapes, teachers check and ensure all pupils know colour theory, techniques and materials. Not because knowledge is hierarchical, but to ensure readiness to learn new knowledge. Where knowledge is not secure, teachers are responsive in their planning and teaching.</p> <p>Teachers carefully break down and chunk content so it is manageable for pupils, utilising scaffolds and aids to help pupils achieve complex tasks.</p> <p>Teachers focus pupils' attention on the content they need to master, and minimise additional distractions or considerations. For example, the teacher may provide pupils with aids such as gridding methods to support drawing. To support pupils as they develop ideas, the teacher might give structured or directed prompts such as pre-selecting one of two artists or methods.</p>	<p>Pupils struggling to learn (e.g. with SEND) are moved on through the curriculum before key components are given sufficient practise or emphasis.</p> <p>Curriculum leaders do not carefully consider the content which must be learnt and performed with proficiency by all. Their curriculum may lack focus and strategic decision, undertaking lots of projects, covering lots of content. The richness of 'experience' overshadows pupils' ability to engage with the experience, due to their lack of knowledge.</p> <p>The curriculum leader makes strategic choices around the content selection, which is detrimental to their learning. The curriculum leader may choose to include and omit components to ensure all pupils can achieve the curricular goals but, in turn, does not give pupils a full and broad knowledge of the subject. For example, they encourage pupils to only look at abstract artists because they have 'weaker' skills. It must be clear that representational art is not more essential or favourable. Components of the curriculum are interchangeable for that reason. However, in this example, the school is avoiding teaching content because of the additional needs of children.</p>
<p>Inspector question 7: Early education: How effectively does the early education curriculum (EYFS and KS1) prepare pupils for their learning in key stage 2?</p> <p>School-friendly questions:</p> <ul style="list-style-type: none"> ▪ How is the knowledge that children learn in the early years built on as they move through KS1 and KS2? 	

- How have you adapted the expressive arts curriculum and teaching in the early years, considering any gaps demonstrated in KS2?
- What do you teach children to help them sustain periods of concentration when making? Or help them to handle tools and materials?

Early education provides pupils with the foundational knowledge needed to help them progress through the curriculum and ensure that they are adequately prepared for future learning.

Pupils in the early years will require developing knowledge in all three prime areas, communication and language, physical development and personal, social and emotional development, to support their readiness to learn subject-specific content relating to practical, theoretical and disciplinary knowledge. **The teaching in the early years and key stage 1 ensures a readiness for future learning and provides teaching that helps pupils become effective learners and thinkers of art.**

Exploring and using materials/Creating with materials:

In the early years, children are supported to develop fine and gross motor skills, being given opportunity to develop manipulation and control of their hands and arms through mark making and tearing. As they progress through the curriculum, teachers should help them to use one-handed tools such as scissors, with hand-over-hand help, and slowly reduce help given until children are able to do so independently. As children reach Reception, they should have developed small motor skills and have learned to use a range of tools competently, such as cutting with scissors and correct pencil grip.

Being imaginative/Being imaginative and expressive:

In the early years, children should be supported to develop their artistic awareness to create and communicate what they imagine. Pupils will first be stimulated to make marks intentionally, using part of their body and a range of materials to make marks in different ways. As pupils progress, they should be taught to create closed shapes with continuous lines, with shapes representing objects. Teachers should give opportunity for pupils to spend sustained periods of time making marks and encourage children

Knowledge of the subject is broad and not specific to the subject content; instead, pupils engage in art-based activities, and with limited instruction on how to use or get better methods, techniques or media.

Teaching does not draw out subject-specific language. Pupils do not learn about the technical language used in art for methods and techniques, for example pinch pot in sculpture

Subject knowledge not built into the curriculum plan. Teaching does not specify, plan and sequence what subject content pupils will learn. **Children engage in optional art-based activities to explore materials and media, or class activities such as making Christmas cards for the school.** Whilst these activities have their place, they may not lead to pupils acquiring the knowledge they need to make progress in art

All children are artists. There is a commonly held idea that we do not want to inhibit pupils' natural development, style or intuition, but this notion can prevent pupils from learning the subject.

<p>to create work which has meaning to them. As children reach Reception, they should be taught how to use a variety of artistic effects such as colouring in sticking, being shown by step-by-step guidance.</p> <p>Further examples and guidance can be found by referring to the non-statutory EYFS curriculum guidance, Development Matters.</p>	
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Focus area 2: The extent to which teaching supports the goals of the Art curriculum

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Inspector question 8:
 Is the rationale for the teaching approaches chosen primarily to achieve the curriculum intent? What is the rationale for the teaching approaches chosen for sequences of lessons?

School-friendly questions:

- Tell me a bit about the teaching approaches you have chosen in this sequence of lessons – what made them suitable for the content that you were teaching?
- Can you give me some examples of how the content that pupils study shapes the activity you have chosen to teach it?

<p>Activities support curricular goals and intent. Teachers should skilfully demonstrate a range of approaches to suit the needs of the pupils and the topic.</p> <p>For example, a number of teaching methods are appropriate at different points during a project, dependent on the security of pupils’ knowledge.</p> <ul style="list-style-type: none"> ▪ Didactic – Teacher makes explicit outcomes and provides direct and clear instruction to secure techniques and methods to 	<p>The teacher’s approach does not secure pupils’ knowledge. For example, an over-emphasis on the discovery when pupils do not have prior knowledge to draw on, allowing and encouraging misconceptions of the subject to emerge.</p> <p>Teachers use generic activities found online, which do not consider the subject-specific knowledge pupils must learn.</p>
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<p>achieve the desired outcome, for example a photorealistic portrait</p> <ul style="list-style-type: none"> ▪ Directed – Teacher provides a common experience for all pupils using exemplars or guided stimulus, for example pre-selected imagery or media to work from and with ▪ Pupil-led – Teacher facilitates so pupils lead their own exploration. For example, selecting their own theme or artists or determining their own artist outcome. This only works when pupils are able to draw on an existing schema. Shells EY/Year 6 project <p>Teachers should use a variety of these methods to ensure pupils learn the subject content through a mix of play and adult-led activities. For example, the teacher should be strategic about which content requires clear direction, and at what point they include pupils’ choice or opportunity for exploration. For example, pupils are learning about line and are taught through models and examples many ways to communicate line using different medias and techniques. Pupils practise this and demonstrate this to their teacher (Didactic). The teacher then asks pupils to produce a study and pupils must choose which of their mark-making techniques is most appropriate to communicate their ideas (Directed).</p>	
<p>Inspector question 9: What approaches do teachers use to ensure that key content is remembered long term? How do teachers ensure that pupils remember what they have been taught?</p> <p>School-friendly questions:</p> <ul style="list-style-type: none"> ▪ Tell me a bit about how the approaches your school uses ensure that pupils remember what they’ve been taught. ▪ Can you show me some examples of approaches your school uses to support pupils remembering what’s on the art curriculum over time? 	
<p>There should be evidence that teachers have planned activities which provide systematic repetition of the core content to ensure it is secure in the memory and can subsequently be applied by pupils with fluency. For example, every project has a drawing and</p>	<p>The curriculum leader does not provide ample opportunity for pupils to practise, repeat or revisit.</p>

<p>painting element which focuses on a few components previously taught.</p> <p>In art, pupils must have many opportunities to perform and practise the composite knowledge. Lessons should be organised where pupils engage in an iterative process to build mastery.</p> <ul style="list-style-type: none"> Teachers should explicitly draw out the prior learning pupils have done in previous topics for pupils to build on. Recall of substantive knowledge through the frequent low stake and informal opportunities. For example, drawing exercises. Teachers deliver lessons and plan opportunities to consolidate and check pupils' understanding. The teacher plans activities which builds on prior knowledge to deepen, expand and extend pupils' knowledge. 	<ul style="list-style-type: none"> The curriculum leader provides a wide range of activities exploring the broad concepts but does not provide adequate time for pupils to become proficient in particular media or techniques. Lack of opportunity to recall previous learning. Teachers do not check what pupils know. Teachers do not identify what specific content needs to be remembered. Not all content can be remembered and used flexibly. The teacher tried to teach it all rather than identify the most powerful knowledge for pupils and context.
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Focus area 3: The effectiveness of assessment in Art

<p>Outline of potentially stronger practice in terms of intent, implementation and impact</p> <p>NB: answers will take many forms. Below are common findings to look out for</p>	<p>Outline of weaker practice in terms of intent, implementation and impact</p> <p>NB: answers will take many forms. Below are common findings to look out for</p>
<p>Inspector question 10: How does the school assess pupils' progress in learning Art? Does formative assessment identify the curriculum components pupils have not remembered or have forgotten?</p> <p>School-friendly questions:</p> <ul style="list-style-type: none"> Tell me a bit about what your school thinks is the most effective way to assess pupils' progress in Art. What are you checking that pupils know or can do in your assessments? Why do you prioritise these? 	

Assessment should check that the curriculum content is remembered long term. Assessment should check the intended curriculum has been delivered and to what extent the pupils have learnt this material.

Teachers should use assessment to build an understanding of pupils' prior knowledge and performance, and to help draw out common misconceptions or gaps which can be addressed in future curriculum plans.

Formative assessment is a continuous process and mostly used to determine if the curriculum has been learnt. Most commonly teachers use live feedback and oral feedback, and coach pupils through the implementation of the feedback to help them get better.

Where written feedback is given, it should focus on specific actions pupils must take and on the subject content primarily, not grammar or layout.

Assessment AS learning:

Using routine low stakes exercises can build a memory to automaticity through over-learning methods and techniques. For example, sighting methods, shading applying the tonal scale.

Assessment FOR learning:

Effective **formative assessment** is timely, focused and precise. Providing feedback via questioning or examining pupils' work can provide granular analysis of pupils' progress.

Assessment OF learning:

This assessment is for **summative** purposes such as final outcomes or end of project assessments. This type of assessment should be infrequent and should holistically review a sketchbook of work produced by a pupil.

Such assessments tend to require the application of a range of components and sub-skills in complex tasks such as developing ideas, and are therefore not so useful for diagnostic purposes.

Assessments do not focus on the subject content in a meaningful way. The assessment doesn't consider the curricular goal or content that was taught and should have been learnt. For example, the assessment focuses on effort.

Assessment is not fit for purpose; it does not identify what pupils know or gaps or the misconceptions they have which impact their performance of the composite. For example, writing an essay about the impressionist movement does not relate to component knowledge pupils need to make and develop their ideas in response to the impressionist movement.

The assessment refers to generic skills which do not link to substantive knowledge and/or are subjective and unreliable. For example, assessing how creative a piece of work is.

Assessment is seen as being linear. Summative assessments see pupils progressively get better across the different projects, and specialisms, using skills ladders and progression maps. In these examples, teachers use 'pupils can do...' statements, and in this instance are conflating learning with performance. It is not clear whether pupils have learnt the curriculum and secure the component knowledge. Skills ladders are useful teacher planning tools but are not secure assessment tools for ensuring a change in the long-term memory.

Focus area 4: The extent to which there is a climate of high expectations in the subject

Outline of potentially stronger practice in terms of intent, implementation and impact

NB: answers will take many forms. Below are common findings to look out for

Outline of weaker practice in terms of intent, implementation and impact

NB: answers will take many forms. Below are common findings to look out for

Inspector question 11:

Does the school ensure that there are high expectations of children and that they respond to these expectations?

School-friendly questions:

- How do you ensure pupils rise to your high expectations? For example, what actions do you take to ensure all pupils put their best effort into practical work?
- Tell me how pupils with special educational needs might fare studying your Art curriculum?

Teachers should be enthusiastic and stimulate pupils through well-delivered and rich teaching. Teachers should build on pupils' experiences, interests and prior knowledge, and teach pupils rigorous new content to secure knowledge of the subject in order to develop a love of art and design.

Pupils feel empowered by their ability to make and are excited to share and discuss the work they produce.

Art is celebrated and valued for the contribution it makes to children and their lives, the cultural capital it provides and its importance in the curriculum.

Art is regarded as a subject that can be enjoyed and learnt by all; where expertise is cultivated and taught, not a gift or talent for a few.

Little comprehension of the importance or the value the subject

Other subjects are prioritised. Cross-curricular projects provide greater weight and emphasis on different subjects.

Teachers do not utilise opportunities to expand pupils' knowledge beyond the classroom. For example, visits to the local museums and galleries or working with visiting artists.

Displays do not exemplify the learning of pupils and serve to be decorative.

The curriculum is poorly delivered, meaning pupils do not learn the subject and do not feel successful. As a result, pupils are discouraged and intimidated by the subject.

Inspector question 12:

How does the school enrich the curriculum beyond classroom learning?

School-friendly questions:

- Tell me a bit about what happens on the Art curriculum outside of the classroom.
- Are there any Art-specific experiences linked to the curriculum that take place outside of the Art classroom? How do they link to the curriculum sequence?
- In what ways do pupils who are very keen on your subject get to share their enthusiasm?

Teachers plan variety of opportunities for all pupils to engage with the subject beyond classroom context. For example, making industry connections, partnerships with outside agencies or visiting artists.

Pupils have the opportunity to learn about the subject beyond the scope of the National Curriculum or restrictions of school timetable, for example workshops or clubs in photography, animation or screen printing.

Pupils go on trips, and these trips are planned to ensure pupils do learn from the opportunity to view and experience art beyond the classroom, for example in galleries and museums.

Pupils get to showcase their work and achievements in exhibitions, open days and online galleries that are part of the curriculum and beyond.

Pupils engage in art-based clubs, but it does not teach them subject-specific content or relate to the work experts do.

Displays are minimal and do not celebrate or exemplify the learning of pupils.

Focus area 5: The quality of systems and support for staff development

Outline of potentially stronger practice in terms of intent, implementation and impact

Outline of weaker practice in terms of intent, implementation and impact

NB: answers will take many forms. Below are common findings to look out for

<p>NB: answers will take many forms. Below are common findings to look out for</p>	
<p>Inspector question 13: What do the strengths and weaknesses already identified indicate about the school's capacity to function effectively?</p> <p>School-friendly questions:</p> <ul style="list-style-type: none"> ▪ What systems do you have in place to monitor and judge the effectiveness of the curriculum? ▪ What do you currently identify as areas of strength or weakness? 	
<p>The subject is suitably led by a qualified, experienced and motivated teacher. The teacher has knowledge of the subject from their degree, previous employment or personal interests. Leaders have ensured that additional training and support are provided where a curriculum leader has less experience.</p> <p>Regular reviews and evaluations of the subject take place.</p> <p>Schools leaders and teachers have an accurate understanding of pupils' prior learning, their attitudes and experiences to appropriately design a curriculum for the context of the pupils.</p> <p>Curriculum leader has an accurate evaluation of the subject. They are identifying the highest leverage next steps.</p> <p>Leaders assess experience, expertise and knowledge of the staff in relation to the subject.</p> <p>Staff play an active role in contributing to these continuous reviews.</p>	<p>Little thought of evaluation of the subject, staff subject knowledge and pedagogical knowledge.</p> <p>No leadership of subject to drive forward renewal, implementation or improvement.</p> <p>Evaluation of the subject is superficial and does not recognise the goals of the subject and how to achieve them. Evidence used is weak, and analysis does not address root causes or reasonable actions to improve subject quality.</p>
<p>Inspector question 14: How does the school go about the process of Art curriculum construction, debate and renewal?</p> <p>School-friendly questions:</p> <ul style="list-style-type: none"> ▪ Tell me a bit about the process for curriculum is designed in your school. Is tweaking possible? If so, who decides on the changes? ▪ Tell me about opportunities that staff have to feed back to you about whether the sequence of the Art curriculum is working. 	

<p>Leaders use statutory guidance to aid planning of broad curricular goals and carefully consider pupils' starting points to plan appropriate components in the curriculum.</p> <p>There should be evidence of reflections of schemes of work and clear mechanisms for curricular construction and renewal when necessary.</p> <p>Overall, a strategic approach to curriculum design is seen.</p>	<p>The curriculum is stagnant and has not undergone a process of renewal. There is a weak rationale for this.</p> <ul style="list-style-type: none"> ▪ We've always done it ▪ Inherited scheme of work ▪ I have used it for years <p>Curriculum renewal and debate are predominately influenced and driven by the desire to develop the whole child. Curricular thinking focuses on the activities and experiences children will benefit from rather than the knowledge they will acquire. For example, the teacher introduces a new project for the activities children will do and little thought has been given to the how the content sits in the bigger progression of pupils' learning.</p>
<p>Inspector question 15: How are all staff in the school encouraged to develop their subject knowledge and pedagogical knowledge??</p> <p>School-friendly questions:</p> <ul style="list-style-type: none"> ▪ Do you think that staff in your school are aware of their subject knowledge areas of expertise and areas for development? ▪ What opportunities do staff have to grow in knowledge and confidence about the topics that they teach? ▪ What place does subject knowledge have within the school's programme for CPD in Art? ▪ Are there any barriers that are preventing staff from developing their subject knowledge and teaching expertise? 	
<p>Expertise is sourced if not readily available. This could be liaising with secondary feeder schools, specialist teachers or undertaking bespoke support and training. The curriculum lead is adequately supported by senior teachers when they are not a specialist.</p> <p>High-quality training, and support from wider sector providers, gives teachers professional development that goes beyond resources and pedagogical thinking, developing their expertise in the subject. As a result, they feel empowered to lead it effectively.</p> <p>Where expertise is limited or teachers are struggling, there is provision of curriculum plans and resources to ensure all pupils</p>	<p>No specific training about subject curricular thinking is provided.</p> <p>The training undertaken by teachers places an emphasis on pedagogy, activities and outcomes.</p> <p>The teachers have not received training to support the delivery of the subject and have a limited and superficial understanding of curriculum content.</p>

<p>still gain a high-quality art education. Leaders provide timely and robust training to develop expertise.</p> <p>Senior staff are intentional in developing subject experts in their school and support subject leads and teachers in doing so.</p>	
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Focus area 6: The extent to which whole-school policies affect the capacity for effective education in the subject

This section is crucial to identify where the quality of education is influenced by the activities of the school and where the quality of education provided can be attributed to senior leadership.

<p>Outline of potentially stronger practice in terms of intent, implementation and impact NB: answers will take many forms. Below are common findings to look out for</p>	<p>Outline of weaker practice in terms of intent, implementation and impact NB: answers will take many forms. Below are common findings to look out for</p>
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Inspector question 16:
What are the priorities for discussions at line management meetings between teachers and SLT?

School-friendly questions:

- When is the quality of the art curriculum discussed by leaders?
- How do leaders know if the subject is being taught well?
- How do you support teachers to develop their knowledge and delivery of art?

<p>Curriculum development generally forms part of activity and discussion in subject/phase meetings. Teachers are encouraged to find gaps and problems and suggest solutions. They triangulate assessment information to feed into curriculum reform.</p> <p>Leaders encourage and support the developing expertise of teachers and actively engage in this dialogue with them, to push their thinking on further or tease out ideas and thoughts. In meetings,</p>	<p>There is little or no monitoring and evaluation of the quality of art being delivered.</p> <p>Evaluation and improvement plans focusing on quality of art are not robust. They focus on the renewing projects or pupils’ artistic outcomes, without a clear link to impact of curricular design and delivery on pupils’ learning.</p>
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<p>leaders and teachers consider practical steps towards developing this mental model and ensure teachers are continually getting better, aside from specific appraisal targets. For example, they discuss what they are currently reading, artist practice or how they are developing their knowledge of the subject.</p>	
<p>Inspector question 17: What criteria are used to decide on timetabling priorities, such as time given to your subject?</p> <p>School-friendly questions:</p> <ul style="list-style-type: none"> Are there any challenges or benefits to timetabling in Art? 	
<p>Enough curriculum time is given at each key stage to allow pupils to learn the curriculum content. For example, an occasional 20 minutes does not provide enough time practically for teaching, practise, feedback and more practise alongside the logistics of setting up and packing away.</p> <p>The subject is taught discretely, not in conjunction with other expressive art subjects like design technology or performing arts.</p> <p>Pupils undertake regular and ongoing subject teaching e.g. weekly or fortnightly.</p>	<p>The timetable is determined by the teacher and they do not prioritise the teaching of art, meaning that if and when additional time is needed for other aspects of the curriculum, art will be the subject pupils miss.</p> <p>No specific art teaching. Art has been conflated with other design and art subjects, for example design technology. The content pupils are being taught is not clear and as a result, it's a broad craft, design art project.</p> <p>Insufficient time is given. For example, one half-term a year or no curricular time given. Pupils do not have time to practise adequately before moving on, nor do they have regular opportunities to revisit and build on prior knowledge.</p> <p>The curriculum plan is not coherent. Links with other subjects within broader projects do not recognise what art knowledge needs to be learned through activities. For example, pupils undertake a project with history and design and build shields, but it is unclear how the project contributes to pupils' progression through the knowledge of the art curriculum. There might be other justifications for the project but its contribution to progression in art might be negligible.</p> <p>Carousels do not give balanced and fair distribution of subject time , t As a result regular retrieval and practise of art subject knowledge does not take place, limiting pupils' developing mental.</p>

Inspector question 18:

How do school-wide policies, such as marking or CPD, support the school's needs?

School-friendly questions:

- Tell me a bit about how big-picture decisions in school affect Art.
- Is there anything about whole-school policies that limit or hold back the Art curriculum and assessment of it?

Systems for assessment, feedback, lesson monitoring etc. are flexible enough to meet the needs of learning in Art. Whole-school policies take into account subject specificity and refer to the adaptations needed of contextualising it to make it relevant and meaningful for the subject.

Intervention for pupils is provided at the expense of Art teaching and lessons.

Systems and procedures are not flexible enough to meet the needs of this subject area and have a negative impact on the provision.

Glossary

Term	Description
Automaticity	Ability to recall and deploy (facts, concepts, and methods) with accuracy and speed and without using conscious memory; frees the working memory for higher-order processes that require holding a line of thought.
Components	The building blocks of knowledge or sub-skills that a pupil needs to understand, store and recall from long-term memory in order to be successful in a complex task. See Automaticity.
Composites	The more complex knowledge which can be acquired or more complex tasks which can be undertaken when prior knowledge components are secure in a pupil's memory.
Cumulative dysfluency	Educational failure caused when pupils do not have enough opportunities to recall knowledge to gain automaticity with the use of that knowledge. Over time this may cause many gaps in pupils' knowledge which prevent or limit pupils' acquisition of more complex knowledge.

Cumulative subjects	These are subjects where there are many possible content choices from which teachers can select e.g. English Literature or History. In cumulative subjects, progression over time comes in part from the cumulative addition of more content areas being learned by pupils. The notion of cumulative sufficiency is particularly important when considering curriculum quality in cumulative subjects. Cumulative subjects are usually set in contrast to hierarchical subjects.
Cumulative sufficiency	When the sum totality of curriculum content can be considered an adequate subject education. This notion is particularly useful when considering the quality of the curriculum in subjects where there are many possible content options.
Declarative knowledge (Art)	Examples: facts or rules to know that green is a secondary colour, to know what the term composition means.
Deep structure (will include subject specific examples)	<p>The different ways a principle can be applied that transcend specific examples. When a principle is first learned, it is used inflexibly as the learner will tie that knowledge to the particulars of the context in which the principle has been learned (the 'surface structure'). As a learner gains expertise through familiarity with the principle and its applications, their knowledge is no longer organised around surface forms, but rather around deep structure. This means that experts can see how the deep structure applies to specific examples and that is an important goal of education.</p> <p>Art: The multiple ways that 'drawing' can be typified. Pupils learn methods and techniques to draw, these may be used for linear representation such as still life, as well as a means for expression and gestural mark-making. Once pupils are familiar with method and techniques, they can use drawing as means of learning and a way to explore themes and ideas in their making.</p>
Disciplinary knowledge	Methods and conceptual frameworks used by specialists in a given subject, e.g. knowledge of History or Art as a discipline.
Hierarchical subjects	Subjects where content has a clear hierarchical structure and there is often less debate about content choices than for cumulative subjects. This is because there are core components of knowledge that you must know in order to be able to progress within the subject. It would be hard to argue for a mathematics curriculum that didn't include algebra or place value.
Long-term memory	Where knowledge is stored in integrated schema, ready for connecting to and for use without taking up working memory. See schema.
Paradigms of Art	The different ways that art can be organised and characterised. Traditional, modern and contemporary; each paradigm uses art history, materials and process, and demonstrates different pursuits and values.

Phonics	The study of the relationship between the spoken and written language. Each letter or combination of letters represents a sound or sounds. The information is codified, as we must be able to recognise which symbols represent which sounds in order to read the language.
Procedural knowledge (Art)	Methods, techniques and processes e.g. shading, sighting, intaglio (printing).
Progression model	The planned curriculum path from the pupil's current state of competence to the school's intended manifestation of expertise.
Schema/schemata (plural)	A mental structure of preconceived ideas that organises categories of information and the connections between them.
Substantive knowledge	Subject knowledge, often that carries considerable weight in a given subject domain, such as significant concepts.
Working (short-term) memory	Where conscious processing or 'thoughts' occur. Limited to holding four to seven items of information for up to around 30 seconds at a time.

Appendix: Component Knowledge

Practical – Domains of Knowledge			Formal Elements of Art & Design		
Specialisms	Media & Materials		Methods and Techniques	'Visual tools that the artist uses to create a composition'	
Drawing	Graphite Pen (2b, 4b, 6b, 2h) Eraser Coloured pencils Brush & Ink Charcoal Chalk Oil Pastel Soft Pastel Crayon		Line quality, Mark Making, hatching, cross hatching, scribble, stippling, blending, shading, sketching, enlarging, reducing, collage, primary and secondary observational drawing, layering, gridding, view finder, primary and secondary observation, blind drawing	Line	A Line is the path left by a moving point
				Shape	A shape is an area enclosed by a line
Painting	Watercolour (pan & tube) Acrylic Gouache Tempera Oils	Papers Brushes Palette knife Rollers Sponges	Under painting, blocking in, wet on wet, building up, dry brushing, s'graffito, washes, underpainting, glazing, stippling, dabbing, palette, wax resist	Form	Form is a three-dimensional shape such as a sphere, cube or cone
				Tone	Tone means the lightness or darkness of something s
				Colour	Three primary colours: Red, Blue and Yellow. By mixing two primary colours you get a secondary colour: Orange, green and purple
Sculpture	Clay Card & cardboard Plaster Wax Wood Textiles		Modelling, carving, fixing or joining materials such as card, metals and plastics, using processes such as soldering, brazing, welding, gluing,	Texture	Texture is the surface quality of something, the way something feels or looks like it feels
				Pattern	A pattern is a design that is created by repeating other formal elements e.g line, shape, colours

Model: Representational drawing

Pupils are asked to draw from primary observation showing tone, this could be broken down into three parts to help pupils learn component knowledge:

- Part 1 Sketching → Sighting → Line quality
- Part 2 Tonal scales → blending scales with shading → blending tone on shapes to show contour
- Part 3 Sighting → Line quality → applying tone