**Primary (3-7) Initial Teacher Education: Curriculum Plan**

**Subject/Strand: EAD/Art Postgraduate Programmes**

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| **Curriculum Vision:**  Our Primary Art and Design curriculum, at Edge Hill University, is designed to ignite trainees’ enjoyment, interest and understanding of the impact that art and design has had upon our history and in shaping our cultural values, practices and beliefs. Our art curriculum is designed to support our students’ understanding of the values and principles that the implementation of a quality art and design curriculum can bring to children and how these values are connected through key research-informed practices. There is a strong focus upon enabling trainees to understand how the subject promotes children’s understanding of visual literacy, **promotion of creative behaviours**, critical thinking skills and independent learning building upon the characteristics of effective learning embedded in the EYFS and an understanding of how this underpins the learning within the National Curriculum.  Our Art and Design curriculum is informed by the internationally recognised Discipline-Based Arts Education (DBAE) approach (Al Radaideh:2019, Mannathoko:2016, Fowler Halstead:2008), the subject association (NSEAD) and also other prominent organisations such as Access Art (AccessArt is a [charity](https://www.accessart.org.uk/special/) which supports visual arts teaching and learning and ).  The curriculum which develops substantive and disciplinary knowledge and aims to support trainees’ understanding of how an effective art curriculum integrates the use of the ‘creative process’ (Edwards:2003) recorded in the visual sketchbook (Fuffery:2011, Robinson:2011), This represents how artists, designers and craftspeople create their work.  Learning how to think and behaving like an artist is the key aim of a high-quality art curriculum. Trainees are introduced and supported in their learning to develop their **Practica**l (Processes/methods, techniques, skills in tools and materials etc), **Theoretical** (theoretical knowledge e.g. art movements, vocabulary) and **Disciplinary Knowledge** (A system of assumptions, concepts, values, and practices that constitutes a way of viewing art relating to time and place), through the integrated teaching and learning of Art and Design. This will develop their understanding and confidence to implement a high quality, well sequenced curriculum that both secures and goes beyond the aims and outcomes of National Curriculum Art and Design (2013). | | | | | | | | | | | |
| **Phase 1** | | | | | | | | | | | |
| **University Based Learning** | | | | | | **School/Practical Based Learning** | | | | | |
| **Learn That** | | | **Learn How** | | | **Learn That** | | | **Learn How** | | |
| **Component Knowledge** | A practitioner is a key role model who can impact on the motivation, attitude and behaviour of their pupils. Creating a culture in a classroom where Expressive Art is celebrated and valued can have a positive impact on pupil outcomes. **LT1.1, 1.2, 1.3** | Trainees will learn how to create a positive, supportive environment where mistakes and learning from them and the need for effort and perseverance are part of the daily routine. **LH1.2, LH1.3** | | | | A school’s EAD curriculum enables it to set out its vision for the knowledge, skills and values that its pupils will learn, encompassing the national curriculum within a coherent wider vision for successful learning **LT3.1** | | to use school’s medium-term plans to plan and organise an environment that builds on children’s prior knowledge and chunks content so as not to overload working memory **OR** observe an art interaction with a focus on how the teacher sequences learning and chunks content to avoid cognitive overload **LH4.1** | | Intent |
| Learning involves a lasting change in pupils’ capabilities or understanding. Memory is an important factor in pupils knowing more, remembering more and doing more in art and design. **LT2.1, 2.3, 2.4** | Trainees will learn how to increase challenge in practice and retrieval by removing scaffolds as knowledge becomes more secure. **LH2.11** | | | | Retrieval practice is vital to ensure that children know more and remember more **LT2.7, LT2.8, LT2.9, LT2.11** | | to embed opportunities for children to learn and use key art vocabulary through teaching **OR** observing an art lesson in their own or another year group **LH3.20** | |
| Requiring pupils to regularly retrieve key knowledge can help consolidate learning. An enabling environment should provide children with the support and opportunities to do so.  **LT2.7, 2.8** |  | | | | Scaffolding provided should gradually be removed (fading) at the appropriate point in order for children to gain independence **LT4.4** | | to use questioning in order to gain an understanding of children’s progress and misconceptions through teaching **OR** observing EAD art in their own or another year group **LH4.15, LH4.16** | |
| A school’s curriculum should provide students with the knowledge and skills required to both create original pieces of art and design and to respond to the work of great artists whilst understanding the holistic nature of the EYFS Framework **LT3.1** | Trainees will learn how to provide opportunities for children to learn and master essential art skills by considering component knowledge. **LH3.4** | | | |  | |  | |
| Teachers need secure subject knowledge in order to explicitly teach pupils the required skills and knowledge required to meet the high demands of the ELGs. LT3.2 LT3.5 | Trainees will learn how to model, revisit and positively reinforce the use of appropriate subject-specific vocabulary in order to underpin the development of reading and writing skills. **LH3.21** | | | |  | |  | |
| A high-quality art curriculum provides opportunities to improve pupils’ literacy by explicitly teaching vocabulary and oral language skills. **LT3.10** |  | | | |  | |  | |
| Modelling, guides and scaffolds can help pupils to understand new processes and ideas. **LT4.3, 4.4** | To use modelling, explanations and scaffolds, acknowledging that novices need more structure early in a domain **LH4.2** | | | |  | |  | |
| Questioning is an essential tool. The type of question asked can have an impact on the teacher’s ability to accurately assess pupils’ prior knowledge and understanding. **LT4.6** | Trainees will learn how to use a range of types of questions to extend and challenge pupils. **LT4.15** | | | |  | |  | |
| High-quality talk can support pupils to articulate new ideas, consolidate understanding and extend their vocabulary but it is most effective when it is carefully planned and structured by the class teacher. **LT4.7, 4.9, 4.10** |  | | | |  | |  | |
| Adaptive teaching by providing targeted support, an enabling environment and specific resources for pupils is likely to increase pupil success in Expressive Art and Design. **LT5.1, 5.2. 5.3** |  | | | |  | |  | |
| Effective assessment and feedback in art is essential to children making progress and this should be in line with the methods of assessment employed in the EYFS **LT6.1** | Trainees learn how to monitor children’s work during sessions through engaging in their learning, giving focused verbal feedback and extending their learning through. **LH6.16** | | | |  | |  | |
| Establishing systems, routines and expectations for engaging with resources are key to managing behaviour during . **LT7.1** |  | | | |  | |  | |
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|  |  | | | |  | |  | |
| **Assessment** | **Assessment** | | | | | **Assessment** | | | |  |
| *What is being assessed?*  Trainees’ substantive knowledge.  Trainees’ substantive and pedagogical knowledge  Trainees’ ability to plan EAD learning and within the context of an enabling environment, breaking EYFS end points into component knowledge.  Trainees’ developing subject and pedagogical knowledge and their engagement with literature | | | | | *How is it being assessed?*  In-session retrieval activities/questioning.  In-session directed task: small group planning activity and a discussion board contribution.  Assessed via subject-specific feedback from mentors on professional practice.  Online electronic portfolio; reflective journal and trainees’ reflections in portfolio from professional practice. | | | | Impact |
| **Composite Knowledge** | **Composite knowledge/understanding/skills** | | | | | | | | |
| *By the end of this phase trainees will* ***know:*** | | | *By the end of this phase trainees will* ***understand:*** | | | *By the end of this phase trainees will* ***be able to:*** | | |
| the key approaches to teaching art vocabulary, concepts and processes within the context of the EYFS Holistic Curriculum **LH3.20** | | | that well-considered sequencing of component and composite knowledge is key for children’s progress in learning **LH2.3** | | | confidently plan and teach that considers pupils’ prior learning, component and composite knowledge and delivers learning in small, manageable chunks **LH2.3**, **LH2.4, LH2.5** | | |
| **Research** | **KEY RESEARCH****That trainees will know that informs teaching and learning in art** | | | | | | | | | |
| Statutory framework for the early years foundation stage – [(publishing.service.gov.uk)](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/974907/EYFS_framework_-_March_2021.pdf)    Al-Radaideh,B. Al-Share,R. & Obidat,A. (2019) Re-conceptualizing the Jordanian art Education Curricular: Suggested Entries for Teaching Discipline Based Arts Education Theory in Asia Culture and History Vol 4:6 accessed at <https://www.researchgate.net/publication/333474343_Re-conceptualizing_the_Jordanian_Art_Education_Curricula_Suggested_Entries_for_Teaching_Discipline-Based_Art_Education_Theory> on 5th January 2022    Bufferey.J. 2010 Accessart Sketchbooks in Schools: Final Evaluation Report Esme Fairbeam Foundation  accessed at <https://www.accessart.org.uk/wp-content/uploads/2017/03/sketchbooks_in_schools_final_report.pdf> on January 2022  Penfold, L. (2019) What is the role of materials in children’s learning through art? Art. Play. Children. Learning. Blog post. Theory-led piece on children’s use of materials,    Terenni,L. (2015) Young Children’s Learning in Art Museums:A Review of New Zealand and International Research Literature in European Early Childhood Education Research Journal Vol 23:5 accessed at <https://www.tandfonline.com/doi/abs/10.1080/1350293X.2015.1104049> on 5th January 2022 | | | | | | | | | |
| **Phase 2** | | | | | | | | | | | |
| **School Based Learning – Introduction/Developmental** | | | | | **University Based Learning** | | | | | | |
| **Learn That** | | | **Learn How** | | **Learn That** | | | | **Learn How** | | |
| **Component Knowledge** | a school’s primary art curriculum enables it to set out its vision for the knowledge, skills and values that its pupils will learn, encompassing the national curriculum within a coherent wider vision for successful learning **LT3.1** | | to use school’s medium-term plans to plan and deliver an art lesson that builds on children’s prior knowledge and chunks content so as not to overload working memory **OR** observe an art lesson being taught with a focus on how the teacher sequences learning and chunks content to avoid cognitive overload **LH4.1** | | secure subject knowledge for teaching in the primary art curriculum is vital **LT1.3, LT3.2, LT3.3, LT3.5** | | | to research in preparation for teaching art, ensuring that correct subject-specific vocabulary is taught and that opportunities for effective questioning are planned for **LH3.3, LH3.20, LH4.15, LH4.16, LH6.6** | | Intent |
| retrieval practice is vital to ensure that children know more and remember more **LT2.7, LT2.8, LT2.9, LT2.11** | | to embed opportunities for children to learn and use key art skills and vocabulary through teaching **OR** observing an art lesson in their own or another year group **LH3.20** | | there are strategies to support learning of key practical art skills (e.g. mixing colours) and that these strategies can help to embed this learning in children’s long-term memory including pre-learning and over-learning **LH3.20**, **LT2.2, LT2.7, LT2.8** | | | to adapt teaching for learners with differing needs e.g. SEND, ensuring that learning is ‘chunked’ into small, manageable steps so as not to overload the working memory **LH2.3, LH5.1, LH5.5** | |
| scaffolding provided should gradually be removed (fading) at the appropriate point in order for children to gain independence **LT4.4** | | to use questioning in order to gain an understanding of children’s progress and misconceptions through teaching **OR** observing an art lesson in their own or another year group **LH4.15, LH4.16** | | high-quality visual resources can help to develop children’s art knowledge and understanding **LT4.1** | | | to use models, analogies, images and other resources to enhance children’s understanding **LH4.2, LH4.10** | |
| behaviour management and effective grouping are vital to a successful art lessons **LT1.1, LT7.1** | | to consider risk assessment and behaviour management approaches that could be used during an art lesson **LH7.2, LH7.3, LH7.8** | | it is important to develop opportunities to teach children key knowledge (e.g. about specific artists and art movements) to enable children to develop an understanding of artistic similarities and differences **LT3.3** | | | to plan for teaching of art concepts within a broader context of the curriculum **LH3.4, LH3.7** | |
| sequencing of learning across a medium-term plan must allow children to build on prior artistic knowledge (practical, theoretical and disciplinary) and understanding **LT3.3,** **LT3.5,** **LT4.2** | | to plan a well-sequenced unit of learning around a ‘place’ that breaks learning down into small manageable chunks and considers children’s component and composite knowledge **LH2.3, LH2.4, LH2.5, LH2.9** | | learners with SEND should be supported appropriately through adaptive teaching and breaking learning down into small manageable chunks **LT5.1, LT5.3, LT5.7** | | |  | |
|  | | to identify links between areas of the primary curriculum so that teaching of art concepts is not isolated **LH3.4** | | ongoing formative assessment of pupils understanding is necessary to understand their learning needs **LT6.1** | | | to identify key substantive and disciplinary knowledge using school’s medium-term plans **LH3.1, LH3.2** | |
|  | | to ensure curriculum goals retain their specificity when using a thematic approach to planning, ensuring learning remains meaningful and relevant **LH3.1, LH3.3** | |  | | | to use school’s medium-term plans to devise a series of art lessons **OR** use the school’s medium-term plans to identify the sequence of learning used and how this builds upon prior learning across the primary phases  **LT3.3, LH4.1** | |
|  | |  | |  | | |  | |
| **Assessment** | **Assessment** | | | | **Assessment** | | | | | Impact |
| *What is being assessed?*  Trainees’ substantive knowledge  Trainees’ substantive and pedagogical knowledge  Trainees’ ability to teach an art lesson, breaking national curriculum end points into component knowledge  Whether trainees have had an opportunity to teach art | | | | *How is it being assessed?*  In-session retrieval activities and questioning  Assessed via subject-specific feedback from mentors and/or link tutor on professional practice  Questionnaire on placement – outcome will inform priorities for consolidation phase  Summative assessment – assignments and presentations | | | | |
| **Composite Knowledge** | **Composite knowledge/understanding/skills** | | | | | | | | |
| *By the end of this phase trainees will* ***know:*** | | | *By the end of this phase trainees will* ***understand:*** | | | *By the end of this phase trainees will* ***be able to:*** | | |
| that a school’s curriculum plan enables it to set out a vision for art knowledge, skills and values that its pupils will learn, encompassing the national curriculum within a coherent vision for successful learning **LT3.1**  the role that art plays within the primary national curriculum and how children’s learning in art can support other areas of the curriculum **LT3.1** | | | that ensuring pupils master foundational concepts and knowledge before moving on is likely to build pupils’ confidence and help them succeed **LT3.3**  how to make links between art and different areas of the primary curriculum (and the national curriculum) so that children see the relevance of their learning **LH3.4** | | | confidently plan and deliver a sequence of art lessons that considers pupils’ prior learning, component and composite knowledge and delivers learning in small, manageable chunks **LH2.3**, **LH2.4, LH2.5** | | |
| **Research** | **KEY RESEARCH****That Trainees will know that informs teaching and learning in Art and Design** | | | | | | | | | |
| National Curriculum Art and Design Key Stage One and Two [National Curriculum - Art and design key stages 1 to 2 (publishing.service.gov.uk)](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/239018/PRIMARY_national_curriculum_-_Art_and_design.pdf)    Al-Radaideh,B. Al-Share,R. & Obidat,A. (2019) Re-conceptualizing the Jordanian art Education Curricular: Suggested Entries for Teaching Discipline Based Arts Education Theory in Asia Culture and History Vol 4:6 accessed at <https://www.researchgate.net/publication/333474343_Re-conceptualizing_the_Jordanian_Art_Education_Curricula_Suggested_Entries_for_Teaching_Discipline-Based_Art_Education_Theory> on 5th January 2022    Bufferey.J. 2010 Accessart Sketchbooks in Schools: Final Evaluation Report Esme Fairbeam Foundation  accessed at <https://www.accessart.org.uk/wp-content/uploads/2017/03/sketchbooks_in_schools_final_report.pdf> on January 2022    Terenni,L. (2015) Young Children’s Learning in Art Museums:A Review of New Zealand and International Research Literature in European Early Childhood Education Research Journal Vol 23:5 accessed at <https://www.tandfonline.com/doi/abs/10.1080/1350293X.2015.1104049> on 5th January 2022 | | | | | | | | | |
| **Phase 3** | | | | | | | | | | | |
| **University Based Learning** | | | | | | **School/Practical Based Learning** | | | | | |
| **Learn That** | | | **Learn How** | | | **Learn That** | | | **Learn How** | | |
| **Component Knowledge** | There is scope within the EYFS curriculum to address a broad range of issues that build upon children’s prior knowledge (including diversity and representation) **LT3.6, LT2.2, LT2.6** | to identify and implement different approaches to teaching art in the primary curriculum **LT3.6** | | | | ongoing formative assessment of pupils understanding is necessary to understand their learning needs **LT6.1** | | to use school’s medium-term plans to support the planning and teaching of learning opportunities and an enabling environment as well as to gain an understanding of what pupil’s prior learning is **LT3.3** | | Intent |
| Using diverse viewpoints and representation in art can stimulate and engage children **LT1.5** |  | | | | schools use varied approaches to assessing children in art **LT6.2** | | to identify key practical, theoretical and disciplinary knowledge using school’s medium-term plans **LH3.1, LH3.2** | |
| Art education in EYFS can be undertaken as a thematic approach, linking a number of areas of learning and exploring the links with EAD **LT3.7, LT3.8** | to construct a EYFS EAD curriculum underpinned by themes identified in the children’s interests. | | | | EAD sits within the school’s long-term plan; the curriculum progresses and over time should enable children to achieve the challenging ELG **LT3.1, LH2.8** | | to use school’s medium-term plans to target areas of knowledge in the subject **LH4.1**  **OR** use the school’s medium-term plans to identify the sequence of learning used and how these builds upon prior learning **LH4.1** | |
| The Birth to 5 matters document Areas of Learning for EADcan be used to aid assessment **LT6.1, LT6.3, LT6.6** | to assess children in EAD in relation to the statutory framework**LH6.3** | | | |  | | to plan over the long-term for progression in EAD with support from a mentor **LH3.1, LH3.3** | |
|  | to identify areas for their own CPD **LH8.1** | | | |  | |  | |
| EAD learning can be taught through a thematic cross-curricular approach where subject identity is clear and practitioner knowledge is key to this. **LT3.7, LT3.8** | to enable children to transfer learning from one subject to another **LT3.7** | | | |  | |  | |
| Learning should be sufficiently challenging and planning should consider small-step progression so that needs of SEND pupils are taken into account **LH5.2, LH5.5** | to consider the needs of SEND pupils when designing an EAD curriculum that allows children to achieve the ELG and for other pupils to go beyond this **LH1.1, LH5.5, LH5.15** | | | |  | |  | |
| **Assessment** | **Assessment** | | | | | **Assessment** | | | | Impact |
| *What is being assessed?*  Trainees’ substantive knowledge.  Trainees’ substantive and pedagogical knowledge  Trainees’ ability to plan and teach a series of lessons, breaking national curriculum end points into component knowledge | | | | | *How is it being assessed?*  In-session retrieval activities and questioning  Assessed via subject-specific feedback from mentors on professional practice.  Recorded in online portfolio through reflective entries and target settings.  Summative assessment - assignment | | | |
| **Composite Knowledge** | **Composite knowledge/understanding/skills** | | | | | | | | |
| *By the end of this phase trainees will* ***know:*** | | | *By the end of this phase trainees will* ***understand:*** | | | *By the end of this phase trainees will* ***be able to:*** | | |
| the supporting documents that can be used to assess children’s progress in EAD **LT6.2**  approaches to teaching EAD that exceed expectations of the EYFS SF and support transition to NC **(LT3.6)** | | | that EAD should be taught consistently and progressively over the medium- and long-term in order for children to make progress towards the challenging ELG **LT3.1, LH2.8**  That there are different pedagogies associated with the teaching of art and these can be applied at different points for different purposes.  That there is the necessity to engage with the work of a diverse range of artists when teaching children | | | plan and deliver an environment which supports the development of EAD learning, facilitate high quality interactions that include opportunities to assess children’s progress towards the challenging end-points of the EYFS SF **LT6.6, LH6.3, LH6.12**  critically evaluate a school’s EAD provision with a view to ensuring coverage and progression which takes into account the importance of diversity and representation | | |
| **Research** | **KEY RESEARCH****That Trainees will know that informs teaching and learning in art** | | | | | | | | | |
| Statutory Framework for the Early Years Foundation Stage – [(publishing.service.gov.uk)](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/974907/EYFS_framework_-_March_2021.pdf)    Anning, A. & Ring, K. (2004) *Making sense of children’s drawings*, Maidenhead: OUP/McGraw-Hill.  Al-Radaideh,B. Al-Share,R. & Obidat,A. (2019) Re-conceptualizing the Jordanian art Education Curricular: Suggested Entries for Teaching Discipline Based Arts Education Theory in Asia Culture and History Vol 4:6 accessed at <https://www.researchgate.net/publication/333474343_Re-conceptualizing_the_Jordanian_Art_Education_Curricula_Suggested_Entries_for_Teaching_Discipline-Based_Art_Education_Theory> on 5th January 2022    Bufferey.J. 2010 Accessart Sketchbooks in Schools: Final Evaluation Report Esme Fairbeam Foundation  accessed at <https://www.accessart.org.uk/wp-content/uploads/2017/03/sketchbooks_in_schools_final_report.pdf> on January 2022  Keyte-Hartland, D. (2019) [**Intelligent Materials: Agency and Ethics**](https://birthto5matters.org.uk/wp-content/uploads/2021/03/Intelligent-Materials-Debi-Keyte-Hartland.pdf), in Materials as provocations: Early Education Journal No 89 Autumn 2019.  Ring, K. (2013) [**Creative Representation: the child’s unique response to experience**](https://birthto5matters.org.uk/wp-content/uploads/2021/03/Creative-Representation-Kathy-Rings.pdf), in Early Education Journal, Spring 2013.    Terenni,L. (2015) Young Children’s Learning in Art Museums:A Review of New Zealand and International Research Literature in European Early Childhood Education Research Journal Vol 23:5 accessed at <https://www.tandfonline.com/doi/abs/10.1080/1350293X.2015.1104049> on 5th January 2022 | | | | | | | | | |