**Primary Initial Teacher Education: Curriculum Plan**

**Art and Design: Postgraduate Programmes**

**Links to Practical knowledge, Substantive/theory, Disciplinary**

***NB – this curriculum plan identifies when trainees will ‘meet’ content for the first time – the intention is that at each phase, university and school-based colleagues will support trainees in recalling, refining, applying and discussing content from the previous phases.***

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| **Curriculum Intent:**  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 a quality art and design curriculum can bring to children and how these are connected to key research-informed practices. There is a strong focus upon enabling trainees to understand how the subject promotes children’s understanding of **visual literacy**, creativity, critical thinking skills and independent learning through effective pedagogy.  Our Art and Design curriculum is taught through the internationally recognised **Discipline-Based Arts Education** approach (Al Radaideh:2019, Mannathoko:2016, Fowler Halstead:2008), which develops substantive and disciplinary knowledge through the integration of the four key areas of; **Art Production, Art History, Art Criticism and Aesthetics** and aims to support trainees’ understanding of how an effective art curriculum integrates these four aspects through 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 to and supported in learning to develop their **Practica**l (Processes/methods, techniques, skills in tools and materials etc), **Substantive** (theoretical knowledge e.g art movements, vocabulary) and **Dispillary Knowledge** (A system of [assumptions](https://www.yourdictionary.com/assumptions), [concepts](https://www.yourdictionary.com/concepts), [values](https://www.yourdictionary.com/values), and [practices](https://www.yourdictionary.com/practices) that constitutes a way of viewing art relating to time and place), through the four areas of Art and Design, to develop their understanding and confidence to teach.  As a team we recognise the impact that an individuals’ habitus can have upon their perceptions, experiences and confidence in engaging with a wide range of cultural objects Trainees are therefore introduced to a range of artists, craftspeople and designers whose work reflect different traditions, genres, styles, cultures and communities over a range of time and places. They learn about how and why artists create their work and how this reflects, informs and shapes the cultural values, ideas and beliefs of a society and develops our understanding of the world and being human. Participation in visits to cultural institutions alongside opportunities to view and engage with original artworks and aesthetic experiences in natural, spiritual and public sites is pivotal in both developing a rich knowledge of diverse artforms and in developing children’s **cultural capital** (OFSTED:2019, DCMS:2016, Savage:2015, Bourdieu:1992).  The Art and Design curriculum places a strong focus on critical practice and understanding how artists and their work can be used to explore wider social and ecological issues and in expressing thoughts and feelings, informing a deeper understanding of themselves, others and the changing world they live in.  **KEY RESEARCH That Trainees will know that informs teaching and learning in Art and Design**   * **Phase 1-3** : National Curriculum Art and Design Key Stage One and Two * 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 * **Phase 2-3:** 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 * Hossack Janes, K. 2014 Using the Visual Arts for Cross Curricular Teaching and Learning Routeledge London | | |
| **Phase** | **Learn that…** | **Learn how to…** |
| **Phase 1**  **(University-led)** | **Trainees will know:** | **Trainees will be able to:** |
| * The Creative Arts are a diverse range of disciplines concerned with the human practices of creative expressions and cultural participation. Art and Design provides a unique range of values, principles and practices focused on visual literacy .**CCF 3.2** | * To articulate a rationale for why Art and Design is an essential element of children’s holistic learning |
| * Visual literacy is central to artistic understanding and recognising how artists create meaning in their work through the visual elements (line, colour, shape, pattern, tone, texture, space) and the design concepts (mood, movement, rhythm, harmony, contrast, symmetry) | * Consider the four areas of art education (Art Production, Art History, Art Criticism and Aesthetics) when planning and teaching a lesson/sequence of art lessons  **CCF 3.2** |
| * A knowledge rich Art and Design Curriculum is comprised of four integrated disciplines of; art production, art history, art criticism and aesthetics (philosophy and ideas). Introduced to the research by Al-Radaiden et al (2019). CCF**3.2** | * Use practical knowledge of sketchbook practice to support children’s understanding of the art and design process. Recognise ways to use them with children to support review, recall, space retrieval and interleaving practices that encourages long term memory CCF2.2, 2.3, 2.4. 2.5 |
| * To develop some substantive knowledge of a small range of artists from different movements and beginning to understand how their work is used to support an understanding of the  CCF**3.2** | * Recognise how the sketchbook can be used as an assessment tool to demonstrate children’s progress **and begin to make judgements** and identify some ways of providing feedback to support continued progress CCF 6.1,6.2,6.3,6.4,6.5,6.6 |
| * To recognise that the creative process should be recorded in a visual journal (sketchbook) | Consider some key principles involved when planning an effective art and design lesson CCF3.2 |
| The sketchbook promotes regular review, recall and, space retrieval practices which supports the development of long-term memory. This utilises the visuospatial sketchpad, which processes visual and spatial information **CCF 2.3, 2.4,2.5 2.8** | * Identify opportunities to support children’s cultural capital through engagement with a diverse range of artforms, Recognising what is art and how ideas around art have changed over history (classical, modern and contemporary)l |
| * To understand there are four elements in the framework for developing art criticism, description, analysis, interpretation, judgement (substantive knowledge) and how this practice effectively uses the visuospatial sketchpad.CCF3.6 | * Articulate some of the values associated with viewing original artwork for children’s understanding of art and Design and how this can develop their cultural capital. (Terenni:2017) |
| * To recognise ways to support the teaching of observational drawing (Edwards (2004) perceptions of line, space, relationships, light and Gestalt) and be introduced to resources that will support the development of their teaching of observational drawing (Fabian 2005, Access Art (2021) CCF3.6 | * ’Using LOTC experiences promotes children’s understanding of a diverse range of artforms, reduces the participation gap for children from ‘socially and economically disadvantaged’ and BAME communities and develops cultural capital’. CCF1.6, 3,2, |
| * The teaching of Art Production Processes requires progression through the principles of breadth and depth. This is achieved through the careful sequencing of techniques and skills, tools and materials. This will be exemplified through introducing trainees to progression within the process of Printing (e.g., finger, objects, mono, stencilling, Easiprint, block, Screen and lino prints) These techniques require direct teaching and practice. **CCF 2.7, 3.6, 3.5, 4,2, 4.3** | * Recognising how artists, designers and craftspeople reflect the historical, social, political and cultural period that they lived in and to understand the need to ensure children experience the work of a diverse range of artists that reflect this diversity, alongside the ‘cannon. (Art drawn of western artists’ CCF3.6 |
| * To know that children should be given opportunities to view a diverse range of original artwork through visits (LOTC), school loans, artist in residence and community partnerships recognising the array of values attached to such engagements. Trainees will be introduced to the research findings by Terenni (2017) **CCF3.6, 1.6, 2.3** | * Artists’ work can be used to explore historical and contemporary issues around social, environmental and ecological justice |
| * To recognise how Art and Design can support children’s cultural capital through developing key knowledge, skills, vocabulary attitudes and behaviours that support success in life beyond school **CCF 1,6** | * To research and develop their own knowledge and understanding of artists/art movements and Art Production processes CCF 8.1, 8..2 |
| * Short term planning in Art and Design should identify clear sequencing of learning that takes into account children’s prior learning, component and composite knowledge as well as approaches to adaptive teaching and developing long term memory   CCF 4.2, 4.5,5.3, 5.7 6.1, 7.1 | * Begin to plan for progression within Art Production using School and Curriculum Progression Maps CCF3.1, 3.2, 3.3 |
| * Medium Term Planning incorporates the four areas of art education using the creative process and builds on progression within Art processes CCf 3.6 | * Use a range of games, drama, music, poetry to support children’s understanding of observing and analysing artworks and cultural objects |
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| **Trainees will understand:** | **Composite knowledge/understanding/skills**  *By the end of this phase trainees will* ***know:***  *The four key elements (Art Production, Art History, art Criticism and Aesthetics) and how these are embedded within the aims and terminology of the National Curriculum (Substantive Knowledge) and are embedded within a Medium-Term Plan. They will know how and why a sketchbook is used to support and record children’s knowledge and understanding (Substantive and Disciplinary Knowledge).*  *By the end of this phase trainees will* ***understand:***   1. *The key principles that underpin high-quality Art and Design planning and teaching and the importance of following the creative process (exploring ideas, developing techniques and skills and planning for the finished piece)* 2. *The utilisation of a sketchbook to record the journey the child makes through the process,* 3. *Recognise the need for quality resources* 4. *Understand the need for the integration of the four key areas of art education (Art Production, Art History, Art Criticism and Aesthetics), which promote a quality art curriculum and both support and enhance the National Curriculum at Key Stage 1 and 2.* 5. *Understand the role of engaging with a range of diverse artists.* 6. *Recognise the importance of developing children’s subject specific vocabulary and providing opportunities for them to evaluate and talk about diverse artworks*   **Assessment pertaining for Phase 1**  **Assessment will take the form of formative assessments within seminars and a computer marked test at the end of the module to assess what has been learnt through centre-based training.** |
| * The most effective approach to teaching Art and Design is through the creative process recorded in the sketchbook CCF 3.6 |
| * There are different types of artists (painters, sculptures, photographers, craftspeople, architects) and different forms printing, ceramics textiles etc.) who create work using different materials, techniques tools for different purposes) CCF3.6 |
| * Artistic activity should support the four key areas of art (Art Production, Art History, Art Criticism and Aesthetics. CCF 3.6 |
| * Artistic ideas are organic and process driven and requires time for exploration, experimentation, originality and to master practical skills |
| * Observational skills are essential to the development of visual literacy CCf3.6 |
| * Artists communicate through the visual elements (line, colour, shape, texture, tone, space/form)   **CCf 3.6, 3.8** |
| * Key ideas that have been used to explore and understand what is good art recognising how these have changed over time (classical, modern and contemporary) and how this has influenced art making CCF 3.2 |
| * Using a wide range of resources to support art planning and learning (Access Art, Meg Fabian) including opportunities to experience original art work CCF 4.2 |
| * Social and ecological justice are important elements within art and design through the context and intent that they provide to artists work (contemporary art practice). |
| * Artistic experiences can support children in having a voice to express their own feelings, ideas and understanding of the world CCF3.2. |
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|  | * Recognising how artwork can reflect different styles (art movements e.g impressionism, expressionism etc) and to research and develop their own knowledge for teaching CCF3.2 |
|  | *By the end of this phase trainees will* ***be able to:***   * Begin with support to plan a quality artistic experience and recognise some resources that can support their planning   **Assessed in PP1a** | |
| **Phase 2**  **(School-led – Professional Practice 1)**  *\*Trainees will observe, discuss, apply and secure the knowledge, understanding and skills developed at Phase 1 and will add the following…* | **Trainees will know:** | **Trainees will be able to:** |
| * How Art and Design can be covered in a school’s curriculum plan CCF 3.1, 4.2 | * Identify opportunities for Art and Design experiences from the School Curriculum Plans CCF4.2 |
| * That learning in Art and Design should build on prior learning by using components that build composite knowledge CCF | * Use a sketchbook to support teaching, learning and recall within Art and Design lessons CCF2.7, 2.8 |
| * Observe the principles of a school’s Health and Safety policy upon an Art and Design lesson and how this can impact on room layout, pre lesson preparation and use of resources | * Recognise how lessons need careful sequencing and that the introduction of new techniques, skills, media and tools require direct teaching and modelling by the teacher, followed by opportunities for children to explore and practice the technique CCF |
| * Identify opportunities to promote cultural capital through the acquisition of vocabulary, knowledge of different art forms, artists, artistic movements, art historians and through engaging with different artistic traditions | * Reflect upon how Art lessons can be adapted to support the needs of individual children with support from the teacher and art and Design Lead CCF5.3 |
| * How a school assesses and records children’s progress in Art and Design | * Identify how schools build children’s substantive knowledge of artists, art movements |
| * Ways that schools celebrate children’s artistic achievements (Displays, Blogs, public exhibitions, competitions | * Support opportunities within school to engage in opportunities for children to experience original artwork in different spaces (art galleries, studios, public art, visiting artists) to engage with debates in art and to seek ways to support children developing ideas for their artwork through LOTC CCF3.6 |
| **Trainees will understand:** | **Composite knowledge/understanding/skills**  *By the end of this phase trainees will* ***know:***  The importance of recognising and using children’s prior learning to inform planning  *By the end of this phase trainees will* ***understand:***  The need to carefully sequence learning using composite and component knowledge  *By the end of this phase trainees will be* ***able to:***  Plan, teach and reflect upon a high-quality Art and Design learning experience using the school’s planned curriculum recognising the key components;   * Integration of the four areas (Art Production, Art Criticism, Art History and Aesthetics) * The utilisation of a sketchbook and associated disciplinary practices * Recognition that effective Art and Design learning is process driven, with knowledge, techniques, and skills (substantive and disciplinary knowledge) developed leading to the planning and making of the ‘final artwork/object   OR articulate where Art and Design fits within the school’s curriculum and how it might build upon pupil’s prior knowledge  **Assessment pertaining to Phase 2**  Opportunities for formative assessment. and coaching (through Weekly Development Summaries, conservations with Mentors, Subject Lead and Class Teachers around school policy, curriculum plans and trainees’ Practice Teaching files).  *By the end of this phase trainees will* ***be able to:***   * Begin with support to plan a quality artistic experience and recognise some resources that can support their planning   **Assessed in PP1a Weekly Development Summaries and Progress Report** |
| * How to use a schools’ Medium-Term Plan to develop a lesson plan or a sequence of lessons CCF 4.2 |
| * The importance of understanding children’s prior experiences and learning to inform lesson planning * CCF2.2 6. |
| * That component and composite knowledge should be well sequenced across a school’s curriculum plan   CCF3.63.5,4.2 |
| * How opportunities to integrate the four elements of art education (Art Production, Art History, Art Criticism and Aesthetics are or could be built within a schools’ Medium-Term Plan or curriculum map CCF 3.1, 3.6, 4.2 |
| * How progression of key artistic processes through techniques, skills, tools, media) are developed sequentially across the school’s Art curriculum * CCF3.1,4,2 |
| * How a sketchbook can be used by children to support motivation and engagement, develop their substantive and disciplinary knowledge), provide opportunities for recall and assessing their progress * CCF1.1, 2.7, 2.8, 3.2, 6.1, 6.2, 6.4, 6.5,, 7.4 |
| * Ways that a school celebrate children’s artistic skills * CCF3.1 |
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| **Phase 3**  **(University-led)**  *\*Trainees will review the knowledge, understanding and skills developed at Phases 1 and 2, and will add the following…* | Building on Phase 1 and 2 **Trainees will know:** | **Trainees will be able to:** |
| * The importance of researching, selecting and using artists, craftspeople and designers whose work reflects different historical times, cultures, communities and genres of art and that they created work for different purposes, audiences and spaces,   CCF3.1,3.6 | * Identify and use the Art Criticism framework of (Description, Analysis, Interpretation and Judgement) and a range of approaches and resources to develop children’s ability to talk about and make judgements about Art Works CCF3.6 |
| * That artworks and cultural objects can be used to explore the world and issues around social, environmental and ecological justice. CCF 3.7 | * To recognise the role of lOTC in providing motivating and engaging opportunities to interact with artworks and starting points for inspiring their own making CCF1.1 |
| * There are a range of methods to support children’s understanding of the history of art, key debates and thoughts about art, and this includes research, visits to art galleries, utilising frameworks e.g. Tate, timelines and practical investigating and experiencing the methods, materials and tools that artists used 3.6,4.5 | * To use a diverse range of artists, designers and craftspeople that reflect different historical/contemporary times, places and community groups and ways of making art CCF3.7 |
| * The framework for developing art criticism (description, analysis, interpretation, judgement) and how this approach uses the visuospatial sketchpad and recall strategies to support long term memory * CCF2.3 | * To recognise ways to develop children’s use of substantive language and conceptual understanding of terms such as personal aesthetic, taste, trend, fashion, good art, supporting their ability to engage in discussions around art and aesthetics * CCF3.6, 3.10 |
| * A practical toolkit.to engage children with Art Criticism 2.7 | * Recognise and articulate ways to develop children’s cultural capital through an effective art curriculum. * CCF1.6 |
| * To recognise some of the connections between aesthetics and developing children’s sensory awareness | * Articulate the values that visits to art galleries, cultural institutions and other spaces, to view original artwork and cultural objects, architecture and design pieces brings to children’s learning (Terenni:2017) CCF1.6 |
| * How Art Criticism can support the development of children’s cultural capital through language acquisition, substantive vocabulary, thinking skills, knowledge of art and participation in artistic experiences and spaces CCF 1.6, 3.10, 4.7 | * Identify ways that artwork and cultural objects have and can be used to explore issues around social, environmental and ecological justice. CCF3.7 |
| * That visits to art galleries and other cultural institutions and places supports children’s cultural capital and reduces the participation gap that exists between different communities (Terenni:20170Cultural White Paper 2016 CCF1.6 | * Make effective cross curricular connections between Art and Design and other subjects, recognising authentic connections and supporting children 3.7 |
| * Recognise effective ways that the art curriculum and visits to cultural institutions and places can effectively support cross curricular learning. | * Make some judgements and provide feedback on children’s artistic work CCF 6.1, 6.2, 6.4, 6.5 |
| * To recognise the importance of high-quality resources to support a quality art curriculum and how to manage them in the classroom | * . To recognise key elements that make an effective MTP   CCF4.2 |
| **Trainees will understand:** | **Composite knowledge/understanding/skills**  *By the end of this phase trainees will* ***know:***  Key approaches to teaching and learning in Art and Design across the four areas of Art Education. They will know how Art and Design can support children’s development of ‘cultural capital  *By the end of this phase trainees will* ***understand:***  Methods that support making teaching and learning in Art and Design engaging, motivational and memorable  *By the end of this phase trainees will be* ***able to:***  Plan a series of lessons that reflect the key components of a high-quality art lesson  **Assessment pertaining for Phase 3**  **Assessment will take the form of formative assessments within seminars and a computer marked test at the end of the module to assess what has been learnt through centre-based training.** |
| * The principles key elements that constitute a quality MTP3.6 |
| * To recognise there are many ‘starting points’ to generate ideas for artistic exploration and that these should reflect the interests, age and motivation of the children. e.g. music, poetry, stories, LOTC, news items, visits, physical stimuli, cultural objects etc * CCF 3.6 |
| * There are many different art forms that are made from different processes and children should have the opportunity to engage with these across their primary education (drawing, printing, painting, sculpture, textiles, ceramics, mixed media, sculpture, photography, technology, craft, architecture, design) Each having specific techniques, tools and skills. |
| * Art has been created for 40,000 years and across different cultures and societies and that children should experience a range of artists from different times, places and communities so that they reflect the diversity of art makers and demonstrate the inclusive nature of art and design. CCf 3.4 |
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| **Phase 4**  **(School-led – Professional Practice 2)**  *\*Trainees will observe, discuss, apply and secure the knowledge, understanding and skills developed at Phases 1, 2 and 3, and will add the following…* | **Trainees will know:** | **Trainees will be able to:** |
| * How to use the Schools’ Medium-Term Plans to support the planning of a sequence of lessons and to gain an understanding of pupil’s prior learning **CCF3.1** | * Identify component and composite knowledge using schools medium term plans. CCF 3.1, 3.6, |
| * Understand that ongoing formative assessment of pupil’s understanding is necessary to meeting their learning needs.**CCF2.26.1** | * Identify substantive and disciplinary knowledge from the schools’ medium-term plan CCF3.6 4,2 |
| * Through school-based training, that schools use varied methods of assessing but that the sketchbook is a pivotal tool and schools can use Access Art Progression Framework tools for Art and Design * CCF 6.1 6.4 6.5 | * Use schools’ medium-term plans in order to devise a series of lessons or use the medium-term plans to identify the sequence of learning used and how this build upon prior learning CCf4.2 |
| * The importance of opportunities for children to experience original art CCF1.1,1.6 | * To seek out possibilities of including viewing original art within their lessons when possible CCf1.6 |
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| **Trainees will understand:** | **Composite knowledge/understanding/skills**  *By the end of this phase trainees will* ***know:***  That ongoing formative assessment of children’s learning is essential to a well sequenced series of lessons in Art and Desig***n***  *By the end of this phase trainees will* ***understand:***  Planning for progression across substantive and disciplinary knowledge is essential for children’s learning in a series of lessons  *By the end of this phase trainees will be* ***able to:***  Plan***,*** teach and reflect upon a series of lessons (if appropriate using the school’s curriculum) OR articulate where Art and Design fits in the school’s curriculum and compare with other school’s curriculum  Opportunities for formative assessment. and coaching (through Weekly Development summaries, conservations with Mentors, Subject Lead and Class Teachers around school policy, curriculum plans and trainees’ Practice Teaching files. Summative assessment through Progress Reports. |
| * That medium term planning is key to identifying progression in component and composite knowledge * **CCF 3.1 3.2** |
| * That planning for progression in both substantive and disciplinary knowledge is key for children’s artistic knowledge. |
| * That medium term plans can and should be adapted based upon the children’s needs and formative assessment undertaken during lessons **CCF 5.3** |
| * The impact that viewing original artwork can have on children and utilise this (when possible) within their plans **CCf 1.6, 3.6** |
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| **Phase 5**  **(University-led)**  *\*Trainees will review the knowledge, understanding and skills developed at Phases 1, 2, 3 and 4, and will add the following…* | **Trainees will know:** | **Trainees will be able to:** |
| * That a primary art curriculum captures the values, pedagogies, visual and cultural experiences and syllabus of NC Key Stage 1 and 2 | * Write a curriculum intent to reflect the values and pedagogy of a quality Art and Design Curriculum |
| * The school curriculum should build on children’s prior experience and continuously seek to expand and enhance them through offering a diverse range of art that reflects contemporary practices using both curricular and extra-curricular activity and schemes such as Art Mark and Dot Art and Take One Picture * CCf2.2 | * To use a curriculum plan for a specific year CCF 3.1, 4.2 |
| * To understand what creativity is and how it can be promoted in Art and Design | * To be able to plan Art and Design lessons to promote opportunities to develop creative behaviours CCf 3.6 |
| * A teachers’ subject knowledge will continuously develop over their career and that this will have to plan for this development and proactive in seeking opportunities for CPD CCF3.4 | * To use opportunities to view original artwork e.g. gallery visits, museum visits, public art, sculptures etc CCF1.6 4.2 |
| * To recognise opportunities for CPD through Access Art, NSEAD, Art Galleries and community organisations | * To identify a target for their own professional development in Art and Design and recognise CPD provision 8.1 |
| **Trainees will understand:** | **Composite knowledge/understanding/skills**  *By the end of this phase trainees will* ***know:***  *That Art and Design should be taught consistently and progressively throughout the primary age phrase*  *By the end of this phase trainees will* ***understand:***  *That curriculum planning must with a view of a whole school plan to ensure that the curriculum is coherently sequenced and progressively builds upon prior learning*  *By the end of this phase trainees will be* ***able to:***  ***D***evelop a curriculum plan for a year group  Assessed during Phrase 4 and Phrase 5 through Progress Reports and Programme Viva |
| * That art organisations such as RSA, NSEAD, Access Art, Tate, National Gallery, National and metropolitan museums, alongside Artists in Residence and local community groups and artists can support the development of the school’s art curriculum and learning in the school CCF8.1, 8.7 |
| * The need for teachers to widen their own repertoire and experience of art and cultural institutions and art spaces to support and improve their own teaching. In particular to explore women and BAME artists from diverse traditions and backgrounds CCF8.1, 8.7 |
| * How to provide opportunities to for children to develop their own creativity |
| * Gaining an understanding of how Art and Design is taught across the school will support them in planning an Art and Design curriculum for a particular year CCF3.1 |
| * The value of visits to view original art CCF 1.6 |
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