**Primary Initial Teacher Education: Curriculum Plan**

**Art and Design - Undergraduate Programmes**

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

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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 (Year One)** | **Trainees will know:** | **Trainees will be able to:** |
| * A quality art curriculum is comprised of practical, substantive and Disciplinary knowledge which supports enjoyment, skills including technical and thinking skills, concepts, creative behaviours and positive attitudes and values. **CCF 3.2** | * To articulate a rationale for why Art and Design is an essential element of children’s holistic learning CCF3.2 |
| * Art and Design is comprised of four integrated learning experiences; art making, art history, art criticism and aesthetics (philosophy and ideas). CCF**3.2** | * 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** |
| * Visual literacy is central to artistic understanding, recognising how artists create meaning in their work through the visual elements (line, colour, shape, pattern, tone, texture, space) and the design principles (mood, movement, rhythm, harmony, contrast, symmetry) CCF3.2 | * Begin to recognise how to support children’s understanding of the **visual elements** (line, colour, shape space/form texture, pattern, tone) and **design concepts (mood, movement, rhythm, harmony contrast, symmetry)** to communicate meaning in both making art and interpreting art CCF3.2 |
| * The requirement of National Curriculum Art and Design as a baseline and how the four integrated disciplines of; art production, art history, art criticism and aesthetics (philosophy and ideas), supports and extends the NC. They will be 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 |
| * How to develop their 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 CCF6.1,6.2,6.3 6.4,6.5,.6.6 |
| * The pivotal role of the sketchbook in recording children’s progress (what they know, understand and can do and in providing feedback and making assessments CCF3 2.2.2, 6.1, 6.2, 6.3, 6.4, 6.5, 6.6 | * Consider some key principles involved when planning an effective art and design lesson CCF3.2 |
| * Art and Design enables children to understand and learn about themselves and the world they live in. Art as critical practice provides opportunities to explore how artists engage in their society and explore key issues, debates and controversies of their period | * Identify opportunities to support children’s cultural capital through engagement with a diverse range of artforms, the development of their substantive knowledge, subject specific and wider vocabulary and acquisition of thinking skills that support life beyond school CCF1.6 3.2 |
| * 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 and it is how artists work. **CCF 2.3, 2.4,2.5 2.8** | * 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 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.to develop observational skills CCF 3.2., 4.1,4.2, 4.3, 4.4, 4.5, 4.6 | * ’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’ CCF3,2. |
| * To recognise there are two approaches to drawing a9observation and imagination. To know how 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, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7 | * Recognising how artists, designers and craftspeople reflect the historical, social, political and cultural period that they lived in. Understanding how art has been viewed and understood has changed over time (classical, modern and contemporary)’ CCF3.6 |
| * The teaching of Art Production Processes requires progression through the principles of breadth and depth. This is achieved through the careful sequencing of techniques, skills, tools and materials. Introduce to progression in printing (e.g., finger, objects, mono, stencilling, Easiprint, block, Screen and lino prints) These techniques require modelling and practice. **CCF 2.7, 3.1, 3.2, 3.3, 3.4 3.5, 3.6, 4.1, 4.2, 4.3,4.4, 4.5, 4.6, 4.7, 5.1, 5.2, 5.3 5.4, 5.5 5.6** | * To research and develop their own knowledge and understanding of artists/art movements and Art Production processes across the history of Art (Classical, Modern and Contemporary periods) CCF 8.1, 8..2 |
| * To know that children should be given opportunities to view a diverse range of original artwork across the classical, modern and contemporary periods of art history 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** | * Begin to plan for progression within Art Production using School and Curriculum Progression Maps CCF3.1, 3.2, 3.3 |
| * 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, 3.2, 4.1, 4.7** | * Use a range of games, drama, music, poetry, literacy to develop children’s skills in observation and analysing artworks and cultural objects CCF3.2, 3.3, 3.6, 3.7, 3.10 |
| * 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, 4.3, 4.4, 4.5,5.3, 5.7 6.1, 7.1 | Identify opportunities for Art and Design experiences from the School Curriculum Plans CCF3.1 |
| * Medium Term Planning incorporates the four areas of art education using the creative process and builds on progression within Art processes CCf 3.2, 4.2 | * 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 CCF3.2 |
| * How Art and Design can be covered in a school’s curriculum plan CCF 3.1, 4.2 | * 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 CCF 5.3 |
| * That learning in Art and Design should build on prior learning by using components that build composite knowledge CCF5.2, | * Identify how schools build children’s substantive knowledge of artists, art movements CCF 3.1, 3.2, 3.3, 3.5 4..2 |
| * 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 CCF3.1, 3.2 | * 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 CCF3.1, 3.2, |
| * How a school assesses and records children’s progress in Art and Design CCF6.1 6.2 6.3. 6.4 | * To be able to use some identified resources to support the development of their own Practical, substantive and disciplinary knowledge CCF8.1, 8.2, 8.3 |
| * To know the key elements of a lesson plan for rt and Design CCf 2.2, 3.2,, 4.2 | * To create with support a lesson plan for an Art and Design experience. CCF: 3,1, 3.2 ,4,1 |
| **Trainees will understand:** | **Composite knowledge/understanding/skills**  *By the end of this phase trainees will* ***know:***   * *Art and Design develops children’s visual through the four areas of an art curriculum (Art Production, Art History, Art Criticism and Aesthetics)* * *The visual elements (line colour, shape, pattern, tone, texture, space/form* * *The four key areas (Art Production, Art History, art Criticism and Aesthetics) and how these are embedded within the aims and terminology of the National Curriculum and support (Practical, Substantive and Disciplinary Knowledge) and are embedded within a lesson plan and across the schools’ Medium-Term Plan.* * *Know how and why a sketchbook is used to support children’s learning (Practical and Substantive Knowledge).and record their progress*   *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 artistic 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 artistic process to demonstrate their progress.,* 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 and artistic movements across time and place.* 6. *Recognise the importance of developing children’s subject specific vocabulary and providing opportunities for them to evaluate and talk about a diverse range of artworks* 7. *Developed their own understanding of a small range of artists and their movements e.g. Klee/expressionism/modern, Turner:Romantic/ classical Banksey: (street art/c0ntemporary)*   **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 and a written assessment at the end of Phase 1 to assess what has been learnt through centre-based training**  *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** |
| * There are different types of artists- (artists, craftspeople, designers, architects) and different forms of art, (painters, ceramists, sculptures, printers, textile, photographers etc.) |
| * Approaches for using a range of artists work to explore ideas around self and the wider world |
| * Trainees understand the significant role that art can play in developing children’s cultural capital through exposure to different art forms and art spaces and art mvements |
|  | * Artistic activity should support the four key areas of art (Art Production, Art History, Art Criticism and Aesthetics. CCF 3.2 |  |
|  | * 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) CCF3.2 |
|  | * 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 CCf: 3.2 |
|  | * Artists communicate through the visual elements (line, colour, shape, texture, tone, space/form)   **CCf 3.2, 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 |
|  | * Artistic experiences can support children in having a voice to express their own feelings, ideas and understanding of the world CCF3.2 |
|  | * 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 |
|  | * 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 |
|  | * How to identify the key components of a lesson plan and to construct a lesson plan with support CCF 3.2 |  |
| **Phase 2 (Year Two)** | **Trainees will know:** | **Trainees will be able to:** |
| * A sequence of lessons should provide opportunities to produce art, explore art history across classical, modern and contemporary periods, to develop their art criticism skills and explore philosophical ideas CCF3.2 | * Recognise and map opportunities to include the four component areas within a sequence of art lessons |
| * What contributes to an effective lesson plan for Art and Design | * How to construct a lesson plan for Art and Design |
| * Recognise that key skills and techniques require direct teaching and modelling with opportunities for children to become proficient, experiment and use authentically for their own ideas | * How to construct a sequence of lessons within Art and Design using the four areas of Art with support CCF3.2 |
| * Art Criticism provides opportunities for children to become confident at being able to read, interpret, talk about and evaluate art CCF3,2 | * Begin to use, select and to create learning experiences that support children’s ability to talk about and evaluate the work of other artists. |
| * Start to understand and use some principles schemas for understanding and appreciating art (description, analysis, interpret and judge) CCf3.2 | * Shape a learning experience using artwork in a gallery or public space (Learning Outside the Classroom). Link to PED2019 |
| * Recognise the importance of exposure to a wide range of art and cultural objects | * Recognise some methods of using the Art and Design curriculum to support children’s cultural capital |
| * Cultural objects reflect the purpose, culture and time that they were made and the philosophical ideas of the period CCF3.2 | * Identify some ways to monitor progression within Art and Design |
| * How progression can be developed in Art and Design through school curriculum plans CCF3,2 | * Recognise ways that Art and Design can make effective cross curricular links to other subjects |
| * How art can authentically support cross curricular links whilst ensuring the core value of the subject is supported CCF3.2 | * Develop their own knowledge of a range of artists, art movements from across classical, modern and contemporary art areas.CCF 3.2 8.2 |
| **Trainees will understand:** | **Composite knowledge/understanding/skills**  *By the end of this phase trainees will* ***know:***   * How to integrate the artistic process within a sequence of Art and Design lessons reflecting the four areas of Art * Understand the need for careful sequencing of component and composite knowledge when constructing a lesson plan * The need for careful modelling and questioning * The role of the sketchbook to record and assess progress within and across Art lessons * How Art can authentically and effectively support cross curricula learning Artwork can support children’s understanding of the world and connect to other subject disciplines.   *By the end of this phase trainees will* ***understand:***   * How to shape lesson plans and recognise the key features of an effective MediumTerm Plan for Art and Design * How to plan a sequence of Art lessons * How to identify authentic cross curricular links   *By the end of this phase trainees will be* ***able to:***   * Plan a learning episode for Art and Design underpinned by key artistic principles and development of knowledge (practical, substantive and disciplary) * Give feedback to children on their artistic progress using the sketchbook, observation and discussion * Make judgements about children’s progress in Art with support * Identify authentic cross-curricular links to Art to support children’s understanding.   **Assessment pertaining for Phase 2**  **Assessment will take the form of formative assessments within seminars and a computer marked test at the end of the module and a written assessment at the end of Phase 2 to assess what has been learnt through centre-based training**  *By the end of this phase trainees will be* ***able to:***   * Plan artistic learning episodes underpinned by key artistic principles and development of knowledge * Give feedback to children on their artistic progress using the sketchbook, observation and discussion * Make judgements about children’s progress in Art with support * Identify authentic cross-curricular links to Art to support children’s understanding.   A**ssessed in PP1b** |
| * The key research informed pedagogic approaches to teaching Art Criticism CCF3.2 |
| * Recognise the subjectivity in making interpretations and judgements about Art and recognise ways to consider making judgements CCF3.2 |
| * The value of visiting art galleries to view art work CCF1.6, 2.2 3.2, 4.7 |
| * The role of Learning Outside the Classroom in supporting learning in Art and Design CCF 1.6, 2.2,3.2, 4.7 |
| * The importance of developing and using Art specific vocabulary when talking about art.4.7 |
| * The role of Art and Design in developing children’s cultural capital |
| * Recognising progression in art techniques and skills within processes/methods of art and the requirements for modelling e.g. sculpture and Land Art CCF3.1, 3.2 4.2, 4.3, 4.4t |
|  | * The components of a quality Art Medium Term Plan |  |
| **Phase 3**  **(Year Three)** | **Trainees will know:** | **Trainees will be able to:** |
| * How to develop progression in a range of artistic techniques through careful sequencing 3.1, 3.2, 3.3 4.2 4.3, 4.4 | * Plan and deliver a sequence of art lessons reflecting DBAE 3.2, 3.3, 3.4 3.5, 3.6, 3.7 4.2 |
| * How to use a wider range of artists reflecting different cultural traditions and times.3.1,3.2 | * Provide effective feedback to the children to support progress CCF 6.1 6.2,6.3, 6.4, 6.4, 6.6, |
| * Plan and create q sequence of art lessons that reflect good practice (DBAE) using school curriculum maps CCF 3.1,3.2, 3.3, 3.4, 3.5, 3.6, 3.7 | * Provide feedback on children’s progress to schools and if appropriate parents concerning children’s progress in Art * 8.2 |
| * To source, adapt and create resources to support children’s artistic earning both inside and outside the classroom 3.2 4.1, 5.2, 5.3, 5.4 | * Research and teach a wider range of techniques across processes (methods) of art to support the schools’ curriculum maps 3.1, 3.2 |
| * The need to manage art lessons effectively, encouraging children to take responsibility and become more independent in their handling of tools and materials | * To manage Art and Design lessons effectively, recognising the need for children to be independent and be taught to access/clean and put away resources properly, handle resources, carefully, follow safety guidance and avoid waste. |
| * To recognise how art can support good sustainable and environmental practice in the classroom 7.1, 7.2 | * To support children in being more aware of where materials come from and in reducing waste and thinking environmentally about the materials they are using |
| * Different ways to celebrate children’s work CCF 1.1 8.3 | * Support celebrating children’s work in Art and Design   CCF 1.1, 8.3 |
| * The importance of taking responsibility to continue to develop their own professional knowledge and understanding of Art and Design to support effective teaching CCF 3.2, 8.1 | * Take responsibility to develop their own professional knowledge to enable them to teach Art and Design effectively CCF 3.2 8.1,8.2,8.3 |
| **Trainees will understand:** | **Composite knowledge/understanding/skills**  *By the end of this phase trainees will* ***know:***   * How to plan and construct a sequence of art lessons that supports the DBAE approach to produce an effective art and design Medium Term Plan. * Provide feedback and assessment information to school and parents about children’s progress within Art and Design * Extended their knowledge of a wider range of processes, techniques and artists, (Practical, Substantive and Disciplinary knowledge) and be able to reflect upon their own knowledge and set targets for their professional development * Source, adapt and create a range of recourses to support children’s artistic learning for use both inside and outside the classroom * Independently develop and take responsibility for their own practical, substantive and disciplinary knowledg***e.***   *By the end of this phase trainees will* ***understand:***   * ***The application of different approaches to support art learning.*** * ***More confidently understand how to plan for progression (breadth and depth) across processes (methods), techniques and the***   **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 and a written assessment at the end of Phase 3 to assess what has been learnt through centre-based training**  *By the end of this phase trainees will be* ***able to:***   * Plan and evaluate effective sequence of art lessons * Provide feedback on children’s artistic progress in lessons taught. * Devise celebrations of children’s artwork (Displays, Blogs etc * Source, adapt and create effective art and design **resources** * **Take responsibility for their own professional development**   **Assessed in PP2** |
| * The value of using a range of artists from different traditions and periods to support children understanding of art history 3.2 |
| * Key principles that underpin effective lesson planning across the four art areas of Art CCF 5.1, 5.2, 5.3 |
| * The importance of providing feedback to children about their progress and to support further development CCF6.1,6.2,6.3,6.4,6.5 |
|  | * The importance of giving feedback on children’s progress to support the schools’ summative assessment process and for reporting to parents. CCF7,1,7.7 |  |
|  | * The importance of celebrating children’s artwork   CCF 1.1, 7.1,7.4,7.6 |  |
|  | * A teacher has responsibility for developing their own subject knowledge across each subject 8.1,8.2,8.3 |  |