

ART AND DESIGN AUDIT TOOL

This art and design audit tool was originally prepared by the DfE Expert Advisory Group (EAG) for Art and Design prior to the publication of the 2014 National Curriculum (NC) document. It was intended to inform those interested in considering the ways in which they as individuals or as a team of teachers (department, faculty or whole school) might audit their understanding, skills and provision. Although the audit tool has since been updated to reflect the adopted NC, the EAG does not claim it to be an exhaustive and complete document.

Principles (the unique contribution art, craft and design makes to general education)	Curriculum (knowing what: knowing how: knowing why)	Pedagogy (how to learn: how to support learning)	Assessment (how to evaluate the process and outcomes of learning)	Management (how to evaluate provision and effectiveness of teaching)
<p>Experience, ideas, making</p> <p>The art, craft and design curriculum should embody personal expression, cultural understanding and creative responses to our world. It is about experience, ideas and making: making sense, making meaning, making things and making things happen.</p> <p>Understanding, communicating, inventing</p> <p>The art, craft and design curriculum is a way of knowing/thinking/doing that links cognitive, affective and practical modes. It provides pupils with the means to engage with and understand the world, to explore their relationship with it, to think about it, to express ideas about it, and to shape it anew.</p> <p>Intelligences</p> <p>The art, craft and design curriculum fosters aesthetic awareness, artistic, craft and design sensibility, understanding</p>	<p>Why</p> <p>The art, craft and design curriculum is based on humans' capacity, stretching back to pre-history, for representing and shaping their world. The curriculum is as much about <i>how</i> young people learn as <i>what</i> they learn. It is important for them to know <i>why</i> they learn, and what they might use their learning <i>for</i>.</p> <p>How</p> <p>The curriculum allows for learning <i>about</i> art and learning <i>through</i> creating art; for learning <i>about</i> craft and learning <i>through</i> craft making; for learning <i>about</i> design and learning <i>through</i> designing.</p> <p>The curriculum is experience and action-based. Artistic skills can only be developed through creating art; craft skills can only be developed through making; design skills can only be developed through designing.</p> <p>What</p> <p>The art, craft and design curriculum is about developing our capacity to learn, to think, and to do things. It is dependent upon modelling (symbolic</p>	<p>Pupils</p> <p>Pupils should have first-hand experience of all three areas of <i>art, craft and design</i>. They should have opportunities to access, learn about and engage directly with practitioners and examples of contemporary and historical art, craft and design in a range of cultural contexts. The aim is to <i>extend their experience and deepen their understanding</i>.</p> <p>Through purposeful making and doing, pupils should experience a range of modes of learning – visual, spatial, haptic and kinaesthetic. The aim is <i>to learn how to learn</i>.</p> <p>Pupils should engage in a variety of artistic, craft and design processes that involve exploring, investigating, experimenting, playing, reflecting, expressing, generating, developing and refining ideas, presenting and communicating ideas, thoughts and feelings.</p> <p>Pupils should experience learning in art, craft and design that involves increasing levels of challenge, risk-taking and unpredictable outcomes.</p> <p>Pupils should have sufficient time to practise skills in handling materials, media,</p>	<p>The curriculum is not linear and sequential: it is iterative and spiral. Assessment should be holistic, taking account of various interactive and interdependent elements.</p> <p>Breadth and balance</p> <p>What range of learning opportunities are offered? What range of processes, skills, techniques, media, technologies does each pupil experience?</p> <ul style="list-style-type: none"> • Are tasks, exercises, assignments and projects set that have specific learning objectives? • What is the level of challenge overall and how is that challenge differentiated for different groups? <p>What range of opportunities do pupils have to create art or craft, or engage in design activity?</p> <ul style="list-style-type: none"> • Is there a balance between art, craft and design? • What opportunities are there for self-expression, personal development or social engagement? • Are pupils able to exercise their powers of imagination and 	<p>Teachers</p> <p>What range of strategies do teachers use to support learning?</p> <ul style="list-style-type: none"> • What inspiration, stimuli and prompts, frameworks and scaffolding do they provide to structure learning experience? • How are differentiated learning tasks and expectations negotiated with pupils? <p>How do teachers create the conditions for effective learning?</p> <ul style="list-style-type: none"> • In what ways do they provide experience of art, craft and design? • What kinds of resources do they use to support learning and how effectively do they deploy these? • What use is made of resources in museums and galleries, or working with artists, craftmakers or

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<p>and skills. It nurtures intellectual curiosity and contributes to intellectual development, practical knowledge and emotional intelligence. It links the inner world of memory and imagination with the outer world of lived experience and objects.</p> <p>Visual literacy</p> <p>The art, craft and design curriculum contributes to young people being visually literate so that they are able to read, interpret, and construct meaning from the signs, symbols, codes and conventions they encounter in their environment, in works of art, craft and design. They should be able to make use of this visual language in their own art, craft and design work.</p> <p>Past, present, future</p> <p>The art, craft and design curriculum provides opportunities for learning from the past, our artistic and material cultural heritage of images, artifacts and the environment. It enables us to engage with contemporary practice and current issues. It develops skills and capacity for anticipating the future and dealing with change.</p>	<p>representations) using visual, spatial, kinaesthetic and haptic modes of study.</p> <p>The art, craft and design curriculum develops the capacity for different kinds of thought, both cognitive and affective, convergent and divergent: e.g.</p> <ul style="list-style-type: none"> • analytical, critical • reflective • interpretative • logical, deductive • imaginative, inventive, creative • speculative, hypothetical <p>The art, craft and design curriculum develops not only perceptual and analytical skills, but also fosters the ability to visualize and realize, nurturing powers of imagination, invention, innovation and creativity, using techniques such as adaptation, appropriation and transformation.</p> <p>The curriculum is heuristic, with pupils making discoveries and solving problems themselves, developing confidence and skills in investigation and experimentation, developing ideas through handling and manipulating materials, media, tools and technologies: e.g.</p> <ul style="list-style-type: none"> - 2D (e.g. drawing (manual and digital) fashion design, graphic design, illustration, painting, printmaking, textiles) - 3D (e.g. architecture and environmental design, ceramics, jewellery, sculpture) - Photographic, digital, animation, games 	<p>tools and technologies to develop confidence and competence in their use.</p> <p>Pupils should have opportunities for:</p> <ul style="list-style-type: none"> • the transfer and consolidation of knowledge, understanding and skills in making links with learning in other curriculum areas. • individual work and independent study, as well as collaborative study and making as part of group activities. • work on a variety of scales, large and small and to develop and create proposals and outcomes for a variety of contexts and in response to a craft or design brief or a commission. • first-hand experience of art, craft and design and opportunities to engage with artists, craftspeople and designers (including e.g. architects, ceramicists, fashion/textile designers, graphic designers, jewellers, painters, photographers and film makers, product designers, sculptors, and typographers). • engagement with learning contexts that promote, increasing understanding of the creative, design and media industries, their role in the global economy and the career opportunities available. <p>Teachers</p> <p>Teachers need to provide inspiration, stimulation and support for all pupils to address their differing needs.</p> <p>Teaching needs to address relevance,</p>	<p>invention?</p> <ul style="list-style-type: none"> • Are pupils able to discuss and critique their own work and that of others? • Are pupils able to gain first-hand experience of art, craft or design by visiting galleries and museums or working alongside, artists, craftmakers and designers • What is the potential for transfer of knowledge and skills to other areas of the curriculum? <p>Relevance</p> <p>Do pupils use materials, media, tools, technologies and forms of expression and communication appropriate to their intentions, subject matter and audiences?</p> <p>What questions and purposes underpin learning activities?</p> <ul style="list-style-type: none"> • Is the work derived from pupils' lived experience, aspirations, imaginings and inventions, or from the teacher's vision? • How far does the teacher influence content and outcomes? What ownership do pupils have of the ideas? <p>Does subject matter and learning activities relate to pupils' needs?</p> <ul style="list-style-type: none"> • Do they take account of cultural context, age, gender and locality? • Do they involve individual and group work? 	<p>designers?</p> <ul style="list-style-type: none"> • In what ways do teachers model how to learn? <p>What strategies do teachers put in place for review of their own practice?</p> <ul style="list-style-type: none"> • Do they collect evidence of pupils' work as a basis for reflection? • Do they engage in peer review? <p>Bodies of knowledge and skill sets are constantly changing. How do teachers keep their subject knowledge up to date in relation to art, craft and design?</p> <ul style="list-style-type: none"> • How do they upgrade their professional knowledge and skills through continuing professional development? • In what ways do teachers create new learning opportunities, develop new approaches and reinvigorate their teaching? <p>Managers</p> <p>Is the art, craft and design curriculum available for all pupils?</p> <p>How well is the art, craft and design curriculum resourced? (teachers, technicians, time, funding, renewable materials,</p>
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<p>Cultural learning</p> <p>Art, craft and design embody cultural values. The art, craft and design curriculum is a key contribution to cultural education. It contributes to personal and social development. It offers opportunities to explore spiritual, moral and social issues.</p> <p>Young people's voice</p> <p>The significance of art, craft and design within the curriculum is about learning how the world and its objects can be shown, represented and shaped. It is not about making images, artifacts and designs that accord with adult expectations and preconceptions. It is about giving young people a voice.</p> <p>Life skills</p> <p>Learning in art, craft and design prepares young people for work and leisure in the twenty-first century. It contributes to life skills such as problem solving, making career choices and lifelong learning.</p>	<p>and web design, text, screen-based, performance and time-based media.</p> <p>Boundaries between art, craft and design are dissolving, so individual projects might involve a combination of materials, processes and technologies.</p> <p>Working with a variety of materials, media, processes, tools and technologies arouses pupils' curiosity, provides intrinsic motivation that produces sustained concentration and pride in accomplishment, creating a greater capacity for self-motivation and developing skills as a learner.</p> <p>The art, craft and design curriculum nurtures capacities for appreciation, discrimination, making choices, making decisions and informed value judgements about artworks, craft and design.</p>	<p>engagement, motivation and the particular interests of learners, extending pupils' experience and deepening their understanding. Teachers should encourage conversation, discussion, critique and debate about pupils' own work, and about the work of artists, craftsmakers and designers.</p> <p>Teachers should know the work of a wide range of artists, craftspeople and designers from different times and places and incorporate references to these in their teaching.</p> <p>Teaching is a creative process. Teachers should recognize opportunities for learning. They should be aware of high quality educational resources to support learning, and be able to develop their own resources</p> <p>Teachers should be able to articulate their ideological assumptions and be aware how these may affect their teaching. They should carefully consider and plan for the needs of all learners.</p>	<ul style="list-style-type: none"> • Do they involve independent study? <p>Continuity, progression and development</p> <p>What strategies do teachers use to review pupils' work?</p> <ul style="list-style-type: none"> • What are the criteria for evaluating pupils' work? • Is assessment formative or summative, or both? • Do assessments of pupils' work take account of the learning process as well as the products? • Do they differentiate learning outcomes? <p>What evidence is there that pupils build on previous knowledge and skills?</p> <ul style="list-style-type: none"> • What do pupils understand, think or believe now that was not possible before? • What knowledge do pupils gain? What do they know now that they did not know before? • What skills do pupils develop? What can they do now that they could not do before? • What is the evidence of increasing persistence in research and investigation, confidence in experimentation, ability in developing and refining ideas or competence in communication? • In what ways have pupils engaged 	<p>equipment, services).</p> <p>Are changes to the provision and development of new learning suitably linked to continuing professional development?</p> <p>How effective are channels of communications between the art, craft and design department and senior management?</p> <p>Is the curriculum appropriate to the needs and interests of all learners, or is it defined by the skills and experience of the teachers?</p> <ul style="list-style-type: none"> • Is there periodic curriculum review? • How are new course programmes developed and implemented? • How are these supported by professional development? <p>Are there formal or informal links with other departments?</p> <ul style="list-style-type: none"> • How easy is it to facilitate multi-disciplinary or inter-disciplinary collaboration? • What opportunities are there for the art, craft and design department to lead learning
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			<p>with new intellectual challenges?</p> <ul style="list-style-type: none"> • In what ways have pupils demonstrated ability to deal with more sophisticated levels of understanding? • In what ways does pupils' work show increasing complexity and depth of study? • In what ways do pupils show a growing understanding of context? • In what ways do pupils display a greater capacity to learn and an increased love of learning? • Is there a dialogue between teachers and pupils, which is reflected in progression and development in their work? 	<p>in other subjects or promote visual literacy across the curriculum?</p> <p>What provision is made for art, craft and design departments to create working contacts with practitioners and organisations outside school to support learning and teaching?</p> <ul style="list-style-type: none"> • What opportunities do teachers have to visit other schools to see the work of other teachers? • How easy is it for teachers to arrange learning opportunities for pupils outside school?
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Eileen Adams and Sophie Leach, on behalf of the DfE Expert Advisory Group for Art and Design