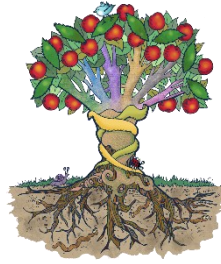


The Art Tree

Teaching Art, Craft and Design
Primary Subject Leader's Essential Guide

Julie Mitchell MA BEd (Hons) FRSA

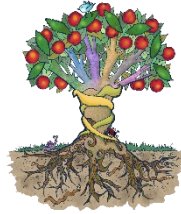
Widespread Books



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Introduction, Guide

About You

This is a practical training and support book to help you first enjoy, and then confidently teach, art, craft and design in the primary school, whether in the UK or beyond. **It is not a scheme, but it will equip you to write your own bespoke schemes.** Importantly, the contents of this book are in sync with, but do not slavishly follow, the English national curriculum. I would be so bold as to say that if you follow the guidance in here, you will be fully meeting the national curriculum for art, craft and design in England as it stands in 2022 [382].

The national curriculum for art and design is referenced throughout the book and coloured in green for easy identification and prefaced with '**NC AD**', with no footnote added (it is written in full in the Useful References section [382]). Any words that are in bold denote my emphasis.

Also highlighted in lilac are the words of artists, craft makers and designers, and significant others.

These are the people whose voices should be heard above the rest. They are the people who are directly involved in creative making, education and related fields, and from whom we can take our inspiration.

This book is designed for art, craft and design subject leaders. It will also be useful for senior leadership teams deciding ethos/policy and

designing curricula. And of course, please use the Art Tree analogy to teach children about the subject.

Why the 'Art Tree'?

I have depicted art, craft and design as a tree to give a visual representation of the whole subject area. In using this botanical metaphor, I am adopting a 'rhizomatic' approach to help unravel what can be quite a complicated and vast area of learning and make it easier to grasp.¹ And when I say 'Art Tree' I really mean 'art, craft and design tree', because the English national curriculum for art and design is really the national curriculum for art, craft and design, as described in the very first sentence:

NC AD: "Purpose . . . **Art, craft and design** embody some of the highest forms of human creativity."

Most people are aware of some aspects of the subject, but not every aspect. This way, they can find out what they know and where the gaps in their knowledge lie, and therefore develop from there. Of course, I am still developing myself, but I have presented you with as much information as I can muster and have left pointers to explore more should you wish to.

Often situated in forests, trees have roots, a trunk, branches, and leaves, and after their flowers have fallen, have fruit or cones which carry seeds. Trees can be seen above ground for birds and animals to enjoy, and have unseen roots under the ground,

¹ <<https://www.advance-he.ac.uk/knowledge-hub/rhizomatic-learning>> [accessed 16 August 2021].

from which they draw nourishment from the soil. They are fed by sunshine and rain and live in a climate which influences the kind of weather they experience, and therefore their growth. And importantly, children find themselves sitting under the shade of the Art Tree, hopefully benefiting from all its protection, creative energy and goodness.

I will use all these tree parts, and the tree's environment, to illustrate the various aspects of art, craft and design, taking each part separately and elaborating on it in more detail throughout this book. Examples of children's artworks from my art days with them (including reception and post primary), and some of my own/other teachers, are generously dispersed throughout, illustrating the practical application of this approach.



Art Tree 'Speak'

NC Introduction: "Vocabulary development . . . Pupils' acquisition and command of vocabulary are key to their learning and progress across the whole curriculum . . . It is particularly important to induct pupils into the language which defines each subject in its own right."²

You will find mentioned throughout this book the correct subject-specific language of the Art Tree. It is important that we use the vocabulary of the subject to enable us to grow in our knowledge and understanding of it, and to enable us to grow in our creativity and mastery

of techniques. Also, I will often use the term '**creative practitioner**' — this is a quicker way of saying 'artist, craft maker, designer, filmmaker, animator, architect, etc.'. I have listed examples of diverse significant historical, contemporary, Western and non-Western creative practitioners. Clearly, there are thousands more, so please do supplement them with others you know of, including local ones. Finally, I will give examples of the (direct or indirect) historical, cultural and creative significance of art, craft and design (through the different media) to our nation, as required by the national curriculum. These are for teacher information and to share with children who are of an age to understand them. Some of this might be better suited to key stage 3 work, but I include it here anyway.

Growth/Mastery

Importantly, there are year-by-year mastery tables (Years 1-6) for every medium (drawing, painting, printing, texture work, sculpture and digital media). This is depicted as *growth* – relating to the Art Tree idea. And I do not just mean growth of technique and skill as is stipulated in the national curriculum (below), but also the growth of imagination, creativity, curiosity and confidence.

NC AD: "Purpose . . . As pupils progress, they should be able to think critically and **develop a more rigorous understanding of art and design . . . Aims . . . to ensure that all pupils . . . **become proficient** in drawing, painting, sculpture and other art, craft and design techniques . . . Key stage 1 . . . Pupils should be taught . . . to **develop** a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space - Key stage 2 . . . Pupils should be taught to **develop their techniques** . . . to **improve their mastery** of art and design techniques, including drawing, painting and sculpture with a range of materials . . ."**

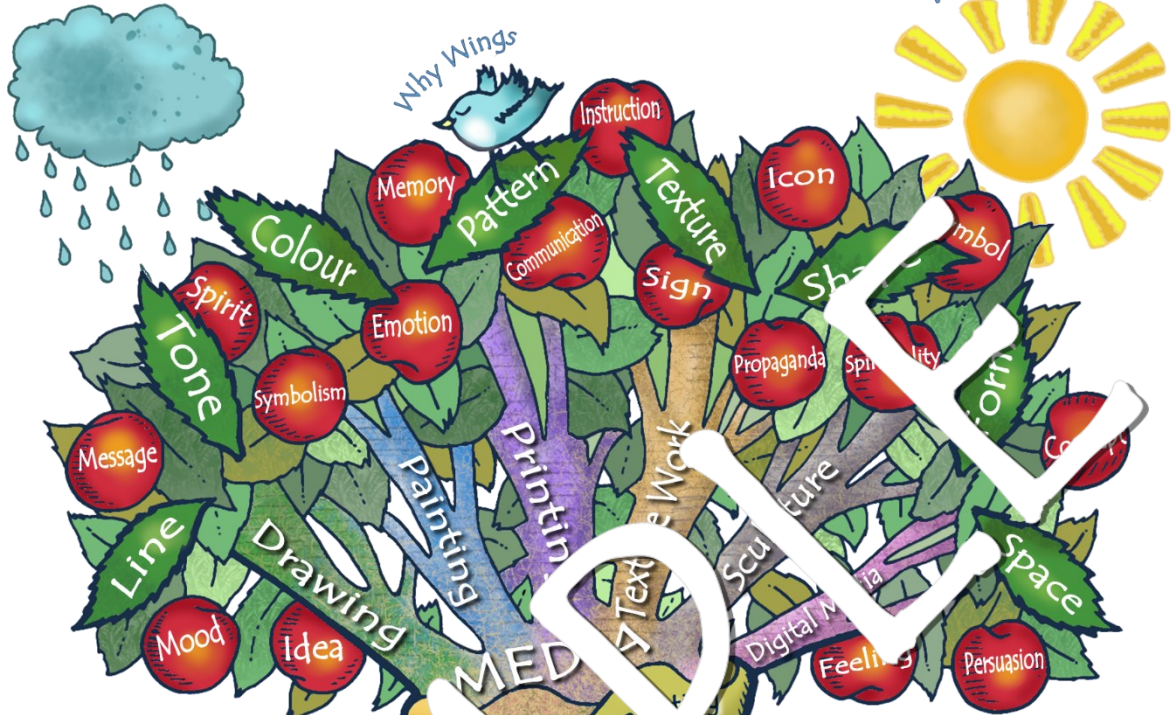
² The national curriculum in England Key stages 1 and 2 framework document 6.1 Language and Literacy, p. 10.
<https://assets.publishing.service.gov.uk/government/uploads/system/upl>

[oads/attachment_data/file/425601/PRIMARY_national_curriculum.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/upl/oads/attachment_data/file/425601/PRIMARY_national_curriculum.pdf)
 [accessed 8 October 2021].

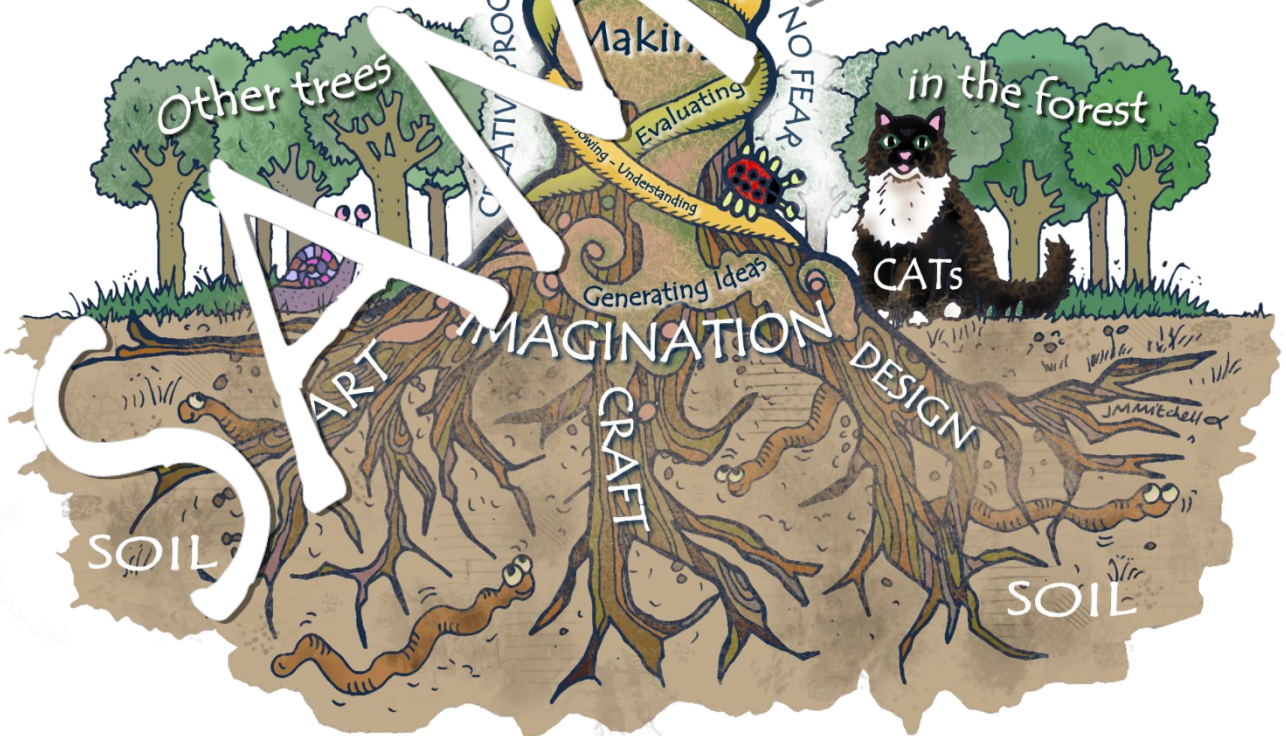


The Art Tree with Descriptions

CLIMATE MICROCLIMATE WEATHER



SEEN WORLD



UNSEEN INNER WORLD

English primary year group ages 4–11:

Reception: age 4-5 (early years foundation stage 2: curriculum covered within the statutory framework for the early years foundation stage)

Key stage 1:

Year 1: age 5-6 Year 2: age 6-7

Lower key stage 2:

Year 3: age 7-8 Year 4: age 8-9

Upper key stage 2:

Year 5: age 9-10 Year 6: age 10-11

(Key stage 1-2: school curriculum to include the national curriculum depending on school type) ³

The question I am asked, by almost every school I train in, is: “What does progression for primary pupils in art and design look like?” In developing the growth/mastery tables, I have attempted to answer this question in detail. The growth/mastery tables are the result of 30 years of professional art practice and primary art education practice, with thousands of teachers and children, to come up with what is hopefully a useful answer. It is undoubtedly a risk to attempt an answer as some of my fellow visual arts educators may say this is not possible, is restrictive or even misleading. And I absolutely agree that to nail mastery down, especially to year groups, is like nailing jelly to a wall. However, thousands of non-specialist teachers – many of whom have little or no training and sadly find scant advice in the English art and design national curriculum – are desperate for guidance.

Many teachers, who have already been referring to my previous simplified versions of these new growth/mastery tables, have been grateful for this guidance. And that is what these tables are intended to be: guidance. Not rules. Not regulations. Not straitjackets. Just helpful pointers from years of experience by someone who has been in the classroom and knows the constraints and pressures first-hand, and who also knows what children can do when they make art: solid gold.

³ Department for Education, “Education and Training Statistics for the United Kingdom: 2017”, *Country Information and Data Sources* (November 2017), pp. 3 & 5.

Deep Dive, Ofsted Cross References

The Art Tree book subtitled “Teaching Art, Craft and Design: Primary Subject Leader’s Essential Guide: Deep Dive . . .” means that not only am I looking in depth at the subject of art, craft and design, but I am situating it within the context of primary teaching. The ‘deep dive’ reference means that my coverage will be extensive and thorough, as well as referencing the deep dive Ofsted inspection process for individual subjects.⁴ In fact, it feels as though I have been weaving a huge tapestry over the past two and a half years as I have been writing this book. As such, you will find many **cross references** throughout which are **indicated by square brackets e.g. [26]**. Also please see the Ofsted Deep Dive section [383] which explains the use of these icons placed throughout the book to support you in a deep dive subject inspection.



Intent



Implementation



Impact



Wider Development

Digital Resources



Finally, you will discover a small tree icon in various locations throughout the book which indicates a digital support resource which is available as part of a whole package of digital resources. (NB: Do not confuse the use of this icon when larger and placed at the start of a chapter: this does not necessarily denote a digital resource.)



You will also see a small Pinterest icon which refers you to my **Art Tree Pinterest board** full of 550+ creative practitioners mentioned in this book, plus examples of practitioners who best exemplify the different Art Tree leaves and fruit. This board is available to purchasers of the book with its digital resources package [390].

⁴ Office for Standards in Education, Children’s Services and Skills.

National Curriculum in England: Art and Design⁵

According to England's primary national curriculum's descriptions, art and design could well be its most creative subject. Not only does it open with "Art, craft and design embody some of the highest forms of human creativity", but it mentions the words **creativity**, **creative**, **creatively** and **create** eight times: that is more numerous than any other subject, and for shorter curriculum content than any other subject (only 176 words including titles). (Music mentions these words six times with its own mention of high creativity, design technology mentions them five, so I would say these two subjects could be seen as the next most creative subjects if based on national curriculum self-descriptions.) **CROSS REFERENCES SHOWN HERE IN THE ART TREE SUBJECT LEADERS' ESSENTIAL GUIDE:**

***Creative practice/practitioners**: [8, 13-18, 39-40, 52, 68, 92, 116, 142, 176, 212, 234, 245-247, 391].

Purpose of study

Art, craft and design embody some of the highest forms of human creativity [7,13,25,37]. A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and **create** their own works of art, craft and design [37,42,52,317]. As pupils progress, they should be able to think critically [333] and develop a more rigorous understanding of art and design [8,52,53,60,86,110, 131,138,140,172,204,237]. They should also know how art and design both reflect and shape our history, and contribute to the culture, **creativity** and wealth of our nation [16,31,52,59,85,109,131,135,139,170,200].

Aims

The national curriculum for art and design aims to ensure that all pupils:

- produce **creative** work, exploring their ideas and recording their experiences [8,19,37,39,46]
- become proficient in drawing, painting, sculpture and other art, craft and design techniques [8,59-199]
- evaluate and analyse ***creative works** using the language of art, craft and design [53,60,86,110,131,138,140,172,204,231,237]
- know about ***great artists, craft makers and designers**, and understand the historical and cultural development of their art forms

Attainment targets

By the end of each key stage, pupils are expected to know, apply and understand the matters, skills and processes specified in the relevant programme of study.

Schools are not required by law to teach the example content in [square brackets].

Subject content

Key stage 1

Pupils should be taught:

- to use a range of materials **creatively** to design and make products [52,129]
- to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination [19,57]
- to develop a wide range of art and design techniques [8,53,129 and all media sections 59-230] in using colour, pattern, texture, line, shape, form and space [8,129,231]
- about the work of a ***range of artists, craft makers and designers** describing the differences and similarities between ***different practices and disciplines**, and making links to their own work [361, and see growth/mastery tables' evaluation sections]

Key stage 2

Pupils should be taught to develop their techniques [52,57-58 and all media sections 59-230], including their control and their use of materials [28,52,129,365-372], with **creativity** [37-56, 38 particularly], experimentation [37,42,46,52,129,239,301,309 and see growth/mastery tables' *generating ideas* and *making*] and an increasing awareness of different kinds of art, craft and design [57-58 and all media sections 59-230].

Pupils should be taught:

- to **create** sketch books to record their observations and use them to review and revisit ideas [19,46,53]
- to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay] [8,53,57 and all media sections]
- about ***great artists, architects and designers in history**

⁵ Department for Education, *National Curriculum in England: Art and Design Programmes of Study* (11 September 2013)

<<https://www.gov.uk/government/publications/national-curriculum-in-england-art-and-design-programmes-of-study/national-curriculum-in-england-art-and-design-programmes-of-study>> [accessed 8 October 2021]



The Forest: Connecting with Other Trees

“Sharing the unique qualities which each subject offers can create considerable momentum in the classroom and children can be fired by a cross-curricular project which remains with them years later.”
Rob Barnes, artist printmaker, educationalist.⁶

Within primary education the Art Tree does not stand alone in the middle of a field, with a specially trained tree farmer there to look after its requirements. It is not usually an ‘art for art’s sake’ type of tree – although it is so amazing it certainly could be. More often that kind of tree exists in secondary education and beyond, with dedicated visual arts teachers in place to tend largely to their Art Trees.

No, the Art Tree in primary education is usually looked after by a generalist teacher who cares for a whole forest of trees, not just one. This kind of tree farmer is under tremendous pressure to give lots of attention to two of the biggest trees in the forest: maths and English. All the other trees take second place, although science particularly, and history and geography, tend to get a better deal than the rest. Quite often the Art Tree lies on the forest’s outer edges, undernourished, and often almost abandoned.

With this in mind, I want to create as much opportunity for Art Tree care as possible by connecting it with other trees in a cross-curricular fashion, giving it the best chance of attention from these busy under-pressure ‘farmers’. Other art educators may hold up their hands in horror at me saying this, rightly pointing out that art, craft and design do not

need to be justified in terms of supporting other subjects. But I am a realist. It is far better to have a small piece of pie than none, which is what often happens if you take an elitist, separatist approach to teaching the subject. It ends up at the bottom of the heap. Clare Gibb puts this beautifully when writing about the phenomenally successful **Room 13** children’s art studios across the globe. Clare explains that art:

“commonly occupies a side category within the standard curriculum. For many adults, art serves no real purpose other than as a means of producing colourful, parent-pleasing decoration for the halls of the school or the family fridge. Art has become an optional extra, an entertaining diversion to be indulged only when the maths and literature targets have been met.”⁷





Room 13 gives children and young people a perfect opportunity to take an ‘art for art’s sake’ approach to the subject, and I saw this with my own eyes when I visited Hareclive in Bristol in 2013, which was the first Room 13 to be situated in an English primary school – run by children, for children, with two fabulous artists-in-residence as facilitators.

Sadly, 99.9% of schools do not have a Room 13 or resident artists to call upon. So, I come . . .

⁶ Barnes, Rob, ‘Getting the Act Together: It may be Cross-Curricular, but is it Really Art?’ *Journal of Art & Design Education*, Vol. 12, No. 12, pp. 63-72 (p. 71). <<https://doi.org/10.1111/j.1476-8070.1993.tb00574.x>>[accessed 16 August 2021]

⁷ Gibb, Clare, ‘Room 13: The Movement and International Network’, *International Journal of Art & Design Education*, Vol. 31; Issue 3, pp. 237-244 (p. 237). Note: Clare was the CEO of Room 13 International at the time of writing.

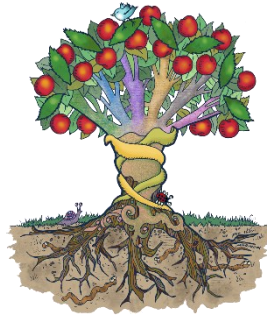


<p>Art, Craft and Design: <i>its relationship to itself (intrapersonal)</i></p>  	<p>Key Relationship: Creativity, Discovery, Research and Expression</p> <p>NC AD: “Purpose . . . Art, craft and design embody some of the highest forms of human creativity . . . Aims . . . to ensure that all pupils . . . produce creative work, exploring their ideas and recording their experiences.”</p> <p>“I shut my eyes in order to see.”⁸ Paul Gauguin</p> <ul style="list-style-type: none"> • Research, reflection, critical thinking, expression • Thinking in marks, self-expression, communication, working out what is going on inside (intrapersonal skills), improving mental health, connecting with others without words (when words are not enough), emotional and cognitive therapy <p><i>Hundreds of creative practitioners. See Art in the branches (m) for examples.</i></p>
<p>English Drama</p> <p>Foreign Language</p>  	<p>Key Relationship: Communication</p> <p>NC: “Teachers should develop pupils’ spoken language, reading, writing and vocabulary as integral aspects of the teaching of every subject.”⁹</p> <ul style="list-style-type: none"> • Calligraphy, symbols, handwriting, calligraphy, font design, book illustration, colour, letter, print media design (e.g. posters, magazines), memory aids (including mnemonics) • Mask/body/warpaint, costume/accessories, headwear, set design, props, puppets, lighting, light art, mood, atmosphere, setting • Illustration and film/video supported presentations • Film, video, animation • History – history and impact on book publishing and their subsequent impact on the world • Prepositions e.g. on, in, under, over, though, next to, besides • Art, craft and design books in the school library <p><i>List of relevant creative practitioners shown here in Subject Leader’s Essential Guide.</i></p>

⁸ <<https://mymodernmet.com/art-quotes/>> [accessed 16 August 2021]

⁹ The national curriculum in England Key stages 1 and 2 framework document 6.1: Language and Literacy, p. 10.

<https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/425601/PRIMARY_national_curriculum.pdf> [accessed 16 August 2021].



The Art Tree: The Seen and the Unseen



The Shape of My Mind, Liverpool Tate Exchange 2018 – two sculptures by one young person of the shape their mental health in education as they experienced it (left), and they shape they think it should have taken (right).

“A work consists of two elements, the inner and the outer. The inner element on its own is the emotional element of the artist’s soul.”¹⁰
Wassily Kandinsky, Artist.

NC AD: “Purpose . . . Aims . . . to ensure that all pupils . . . produce creative work, **exploring their ideas** and **recording their experiences** . . . Key stage 1 . . . Pupils should be taught . . . to **develop and share their ideas, experiences and imagination** . . . Key stage 2 . . . to **review and revisit ideas** . . .”

One of the special things about art, craft and design is that they create not only a physical object or event, but they often reveal **the inner world** of the person who created them. That is why it can be so crushing when people respond to a child’s artwork with a cutting, “What is it?”

“Tell me about your work” is a much better approach.

I work with many teachers who are terrified of creating artworks because their childhood selves have still not recovered from the damaging responses directed towards the last real piece of art they made. My main aim is to **reduce their fear** of making art, craft and design and build up confidence. As our own confidence grows, we as teachers can use the power of the revealing nature of the subject to help children rather than discourage them. Internationally acclaimed Education Professor Sir Ken Robinson stated that the “role of the arts . . . is self-consciously to manage this relationship between the inner and the outer world . . . We pay a high price for the exile of feeling in education.”¹¹ . . .

¹⁰ Duchting, Hajo, *Wassily Kandinsky, 1866-1944: A Revolution in Painting* (Erben: Taschen, 1988), p. 57.

¹¹ Dalai Lama Center for Peace and Education, *Sir Ken Robinson – Educating the Heart and Mind*, online video recording, YouTube, 3 November 2011, <<https://www.youtube.com/watch?v=11A4OGiVK30>> [accessed 21 December 2021], quotes at 38:23 and 38:45

The UK Wealth Value of Art, Craft and Design as part of the Creative Industries: The 'Stats'

NC AD: "Purpose of study . . . As pupils progress they . . . should also know how art and design . . . contribute to the . . . wealth of our nation."¹²

The national curriculum requires pupils to know how valuable art, craft and design is to the wealth of our nation. However, although I will cover this matter here, I think its content is more suited to upper key stage 2 and key stage 3 pupils. I relate how to use this information with primary children at the end of this section. In the main, I include it here so that you as teachers, subject and senior leaders understand the bigger wealth-creating picture into which art, craft and design fit.

Economic Value



Art, craft and design form part of the arts and cultural industry in the UK.

These in turn form part of the creative industries. In its *Blueprint for Growth* the Creative Industries Federation (CIF) references the government's *2001 Creative Industries Mapping Document* describing the creative industries: "those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property".¹³ CIF states the sector includes "advertising, architecture, broadcasting, crafts, design, creative tech, fashion, film, heritage, museums and galleries, music, performing arts, photography, publishing, video games and visual arts."¹⁴

In 2017 CIF reported in its *Manifesto for the Creative Industries* that the sector was:

"the fastest growing part of the UK's economy, contributing £87bn in Gross Value Added (GVA). It returns four times the GVA of the automotive industry, six times as much as life sciences and nearly 10 times that of aerospace. Between 2011 and 2015, it created three times more jobs than the economy as a whole."¹⁵

It also stated that:

"The UK is the third largest exporter of cultural goods and services in the world – just behind China and the US . . . With much of this growth, innovation and job creation emerging beyond London and the South East, the creative industries are also critical to delivering social and economic regeneration in places that need it the most. Few other sectors can deliver so much and at this scale."¹⁶

In its *Blueprint for Growth*, CIF gives further evidence of the value of the industry to "the little people":

"Unlike other major sectors and despite some major household names, the creative industries are not comprised of big companies. Creative businesses have an average of 3.3 workers and a large network of freelancers is an important feature of the creative workforce."¹⁷

Fast-forward to February 2020, and the CIF reports an even bigger growth in the Creative Industries, which:

"grew at five times the rate of the wider economy, in real terms, from 2017-2018 . . . The sector is now worth £111.7bn in Gross Value Added to the UK – more than £35 bn more than . . .

12 <https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/239018/PRIMARY_national_curriculum_-_Art_and_design.pdf> [accessed 8 October 2021]

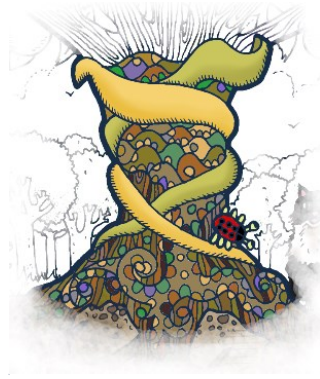
13 Creative Industries Federation, "The Value of the Creative Industries", *A Blueprint for Growth: Creative Industries Federation response to the government's consultation 'Building our Industrial Strategy'* (April 2017), p. 5.

14 Ibid.

15 Creative Industries Federation, *Manifesto for the Creative Industries, 2017*, p. 1.

16 Ibid.

17 Creative Industries Federation, *A Blueprint for Growth*, p. 6.



Trunk: The Creative Process

NC AD: “Purpose of study . . . Art, craft and design embody some of the highest forms of human **creativity**. A high-quality art and design education should . . . [equip pupils] with the knowledge and skills to **experiment, invent and create** their own works of art, craft and design . . . Aims . . . to ensure that all pupils . . . **produce creative work**, exploring their ideas and recording their experiences.”

Overview

Other than its roots, the Art Tree’s main supporting structure is the trunk, which gives it strength and height. I use the trunk to represent the creative process, and it is entirely possible to teach the subject without this process (e.g. by merely copying an artist’s work). However, all creative practitioners use this process of creation, so we should be emulating their methodology if we want to ‘think like an artist’ rather than just doing ‘school art’.¹⁸

For planning activities, the creative process in the growth/mastery sheets is described as: generating ideas from starting points, making, knowing and understanding, and evaluating.¹⁹

Sketchbook work, the go-to activity of all creative practitioners, generally takes place during the ‘generating ideas’ stage of the creative process. Quick notes can be added into sketchbooks (with pages dated for reference). These notes may include key vocabulary and

some simple evaluations of experiments during the process. I regularly stick things into sketchbooks as well as working directly in them. Sketchbooks are personal and each one is different, even if the starting point is the same, because every individual is unique.

‘**Making**’ describes the ‘getting stuck into’ element of the art, craft and design creation – the main ‘doing’ bit of the work. **Knowledge and understanding** gained through the generating ideas activity are built upon during making and are interwoven throughout the whole process.

Throughout and particularly at the end of the process is **evaluation**. This may take the form of personal reflection (thoughts, notes), conversations with ‘art buddies’ (‘peer review’) and class ‘crit. sessions’ (critique) where the class gathers round a quick, mini pop-up exhibition of work (even if as yet unfinished) to look and review where folks are up to and what seems to be working *and why*. Several children could be given responsibility for ‘curating . . .

¹⁸ Tedx Talks, *Teaching art or teaching to think like an artist?* | Cindy Foley | TEDxColumbus, online video recording, YouTube, 26 Nov 2014, <<https://www.youtube.com/watch?v=ZcFRfJb2ONk>> [accessed 22 December 2021].

¹⁹ Inspired by the creative process titles from the previous English national curriculum for art and design, and the creative process titles in the NSEAD Parallel Curriculum: <<https://www.nsead.org/static/index.html>>



↑ Drawing (A Form of Mark-Making)



2D

2 Dimensions
Length & Width

Key Visual Elements

Line

Tone

Colour

Definition

Drawing is a medium in which ‘images are depicted on a surface by making lines, though drawings can also contain tonal areas . . . and other non-linear marks’.²⁰ It can be treated as an activity in its own right but will weave its way into most other media too, if only at the planning stage. As such, drawing is foundational to art, craft and design.

“A drawing is simply a line going for a walk.” Paul Klee, artist.²¹

Historical, Cultural and Creative Significance

NC AD: “Purpose of the As pupils progress they . . . should . . . know how art and design with respect and shape our history, and contribute to the culture, creativity of our nation.”

Examples:

- ❖ Leonardo da Vinci’s drawings of machines and human anatomy reflecting the ‘birth’ of Western art and literature under the influence of classical models during the Renaissance.
- ❖ Charles Darwin’s observational drawings made in dozens of notebooks on his five-year trip around the world as HMS *Beagle*’s on-board naturalist starting in 1831. These drawings, plus the specimens he collected, served him up for a lifetime of study, which eventually resulted in his ‘theory of evolution’.²² This theory hugely impacted scientific thinking and caused a religious furore which continues to this day.

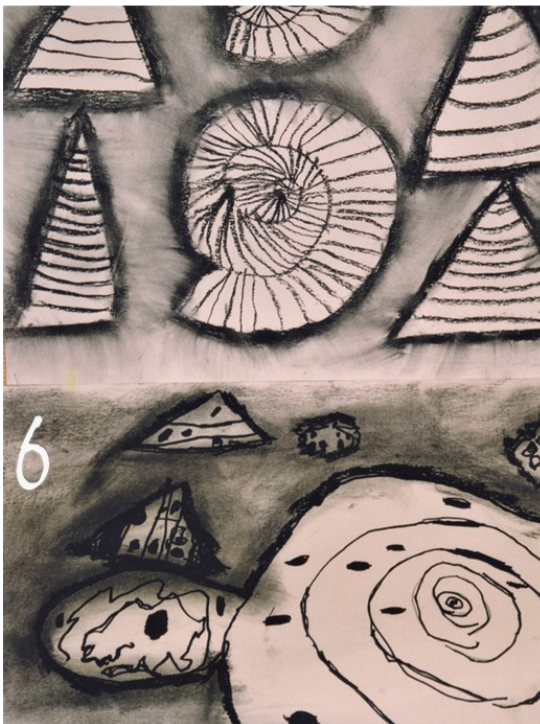
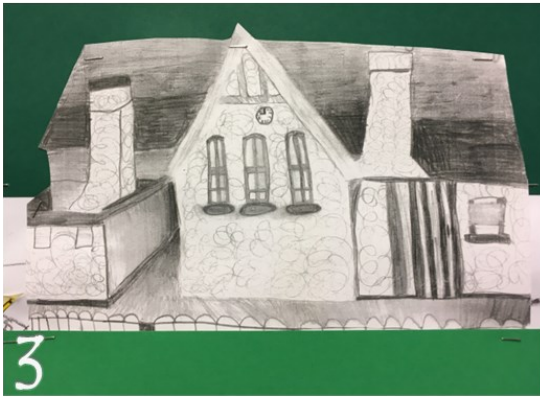
Mixing media: resources

Remember to have your main medium as the focus for your learning activity (use only this medium’s mastery document), using mixed media or multimedia if required [58]. All resources and equipment related to all media are listed on pages 365-372 . . .

20 <<https://www.tate.org.uk/art/art-terms/d/drawing>> [accessed 8 October 2021]
 21 <https://www.paulklee.net/paul-klee-quotes.jsp> [accessed 8 October 2021]
 22 <<https://www.amnh.org/exhibitions/darwin/a-trip-around-the-world>> [accessed 8 October 2021]

★ Drawing: Examples of Children's Work: Pencil, Graphite, Charcoal, Chalk

1. Y6 Lowry-style Industrial Landscape 2. Reception Victorian Steam Engine 3. Y6 Local House
4. Y4 Egyptian Patterns 5. Y3 Sedimentary Rock 6. Y2 Fossils 7. Y3 WW2 Bombed London





Painting Key Vocabulary

NC AD: “Purpose . . . As pupils progress, they should be able to think critically and develop a **more rigorous understanding of art and design** . . . Aims . . . to ensure that all pupils . . . evaluate and analyse creative works **using the language of art, craft and design** . . .”

All the key vocabulary below is found in the growth/mastery documents except those highlighted which are there as extra reference for teachers (also see painting types and applications [88]):

Abstract	Figurative	Mask (<i>masking off an area not intended to receive paint</i>)	Skyscape
Acrylic paint	Finger	Middle ground	Smear
Additive (<i>addition to paint e.g. glue or sawdust</i>)	Flag	Mid-ground	Spatula
Backdrop	Foreground	Miniature	Sponge, Sponge
Background	Golden ratio (<i>ancient method used to aid composition in art, architecture, and typography, describing pleasing proportions often found in nature</i>) ²³	Mix	Spray
Block paint	Gouache paint	Mosaic (<i>recognition of fragments, theme or pattern</i>)	Spread
Bristles	Graffiti (<i>possibly using an aerosol</i>)	Mural (<i>wall painting; can be a fresco depending on technique</i>)	Stippling
Brush	Handle (of a brush)	Oil painting	Still life
Card strip (<i>tool for painting with</i>)	Illustration	Outline	Stroke
Coat of paint			
Cityscape	Icon	Picture	Subject
Composition	Impasto (<i>use of thick paint or texture in a painting</i>) ²⁵	Portrait	Symbolic
Dab, Daub	Impressionistic	Poster paint	Tactile texture (<i>thick paint creating physical texture – impasto</i>)
Decoration	Ink	Powder paint	Triptych (<i>three separate painted boards creating one picture/story</i>)
Detail	Industrial landscape	Ready-mix paint	Trompe l'œil (<i>French for 'trick of the eye' where paintings create the illusion of something 3D and/or real e.g. by using perspective or shading</i>) ²⁶
Diptych (<i>two painted boards creating one picture/story</i>)	Landscape	Realistic	Visual texture (<i>painting technique to create illusion of texture</i>)
Dribble, Drip	Layer	Resist (<i>wax or other medium that resists paint</i>)	Wall hanging
En plein air (<i>working outside</i>)	Mark	Seascape	Water-based paint
Ferrule (<i>metal part of a brush</i>)	Mark making	Self portrait	Water colour paint

²³ Bruchwitz, Andrea, “What is the Golden Ratio? Inspiration for Better Composition”, *Whitewall Magazine* (22 December 2019).

<<https://www.whitewall.com/uk/mag/golden-ratio>> [accessed 8 October 2021]

²⁴ <<https://www.tate.org.uk/art/art-terms/m/motif>> [accessed 8 October 2021]

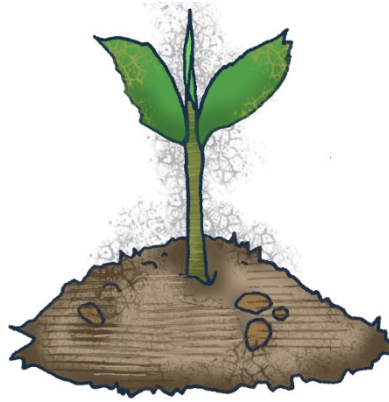
²⁵ <<https://www.tate.org.uk/art/art-terms/i/impasto>> [accessed 8 October 2021]

²⁶ <<https://www.tate.org.uk/art/art-terms/t/trompe-loeil>> [accessed 8 October 2021]

★ Painting: Examples of Children's Work

1. Reception-Y1 Story Journey 2. Y5-6 Egyptian patterns 3. Y4 Tin Forest book 4. Key stage 3 special school ethnic patterns
5. Y3-6 Commonwealth nations totems 6.7. Y3-6 World War II





Printing - Year 2 Growth/Mastery

*Main medium as focus with mixed/multimedia [58] optional: only use main medium's table per learning activity (e.g. over one half term).
 Working deeper: something to encourage when the need arises. Timetabling: [274,278-278,330-331]. Generating ideas: [39-42].
 Evaluation: [53-55,332-334,361-362]. Make: [52]. Know and Understand: [52-53]. Visual Elements: [231-231] Elements of Meaning [237-254].*

Creative Process	Objective	Working Deeper
Generate Ideas	Look/discover/imagine/respond/express – generating ideas from stimuli (significant historical/contemporary creative practitioners' work/other), preferably using sketchbooks to record/support work.	
Make	Print; learn from any mistakes, rework if necessary, and finish the activity.	
Make	Show confidence, tenacity, risk-taking and/or creativity/inventiveness when handling mistakes or the unexpected to find solutions if needed.	WD
Make	Create a simple collagraph printing plate (paper/picture) from collage materials. Make sure materials protrude at equal heights so they all print.	
Make	Print from collagraph plate using water-based printing ink, holding still once pressed on printing surface. Take rubbings from it when dry.	
Make	When printing digital use commands: choose printer, colour or monochrome, paper size, quantity, format (landscape/portrait), reduce/enlarge, print.	
Know and Understand	Remember that we print to make a copy of something. Notice where we use printing in everyday life.	
Know and Understand	Become vocabulary rich: collagraph, digital printing, printing ink/roller/toner/paper, rubbing.	
Know and Understand	Identify visual elements of medium: line/dot, tone, colour, pattern, shape.	
Know and Understand	Relevant: think/talk about any elements of meaning in artworks observed and/or created: feeling (e.g. happy, sad, frightened, excited, hurt, angry), sign, symbol, spirituality, spirit, memory, instruction.	
Evaluate and Explore	Look ask questions to develop/improve work assisted by peer review. Describe differences/similarities between types of creative practice, making links with own work.	

✚ Textiles, Craft: Examples of Techniques: Teams of Year 2 and 6





Mosaic: Idea for Making: Year 2





Texture Work Stimuli/Starting Points: Creative Practitioners/Other

Safeguarding: always check content/theme suitability before showing children, remembering that they or their parents may Google creative practitioners/themes themselves on the internet.

Creative practice/practitioners in general: historic and contemporary (living and/or C20th/C21st experimental) – art/artists, craft/craft-makers, design/designers, photography/photographers, film and video/film-makers and videographers, animation/animators.

 **Creative practitioners/practice specific** ²⁷

Textiles/Craft: Alighiero Boetti, Althea McNish, Bayeux Tapestry, Elizabeth Zangewa, birds' nests, Bisa Butler, Chinese silk, Chinese fashion designer Guo Pei, El Anatsui, Grayson Perry, Indian cottons, Jacquard, Parkinson, Judy Scott, Katika Croche Art, Michael Brennan, Wood and cloth, weaving of the Indigenous people of North America, Sheila Hicks, Textiles from the Andes, textiles (from South America, Africa and Indonesia), The 12 Group of Textile Artists, website Vanessa Barragao, Weaverbird, Women's Movement artist Miriam Schapiro, William Morris and the Arts and Crafts Movement, Yinka Shonibare

Collage: Ancient Chinese paper-cutting, Dada, Derek Gore, Eric Carle (*The Hungry Caterpillar* book and others), gold leaf, Hannah Höch, Henri Matisse's 'cut outs', Jane Perkins, Jean Dubuffet, Kurt Schwitters, Lauren Child (*Charlie and Lola* books), Marcel Duchamp, Nick Gentry, Peter Blake, Polish Wycinanki paper cut-out for art, Rex Ray, Robert Rauschenberg, surrealism (Joseph Cornell), Trisha Moore, Victorian and other decorative page

Mosaic: Ancient Roman and Greek Mosaics, Bronze Age pebble mosaics, Caroline Sowa, Christian mosaics (Byzantium), Cleo Muscat and Chapman, Elaine M. Goodwin, Emma Biggs, Gaudi's cathedral (La Sagrada Família) and his other architectural works (Gaudi's mosaic collaborator was Josep Maria Jujol), Ilana Shafir, Isaiah Zagar, John Botica (uses pebbles), Laurel True, Pamela Irving (great for children!), Pietro Cavallini, Ravenna, Saimir Strati, Trisha Jones (at Classical Mosaic)

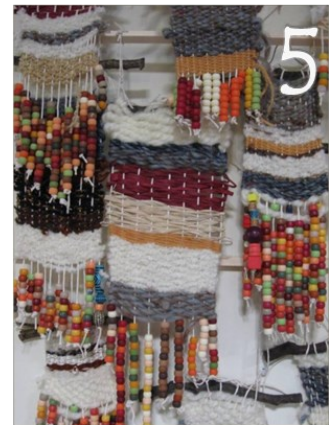
Other: personal response and expression, imagination, ideas, feelings, memories, dreams, experiences, cross-curricular links to other subjects, important issues, the world around us, educational visits to galleries and museums/elsewhere.

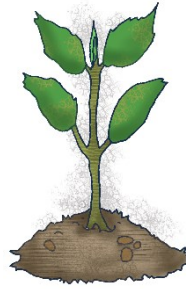
²⁷ To access my Pinterest boards showing many creative practitioners, see page 392.



Weaving and Beadwork: Examples of Children's Work/Teacher Samples

1. & 2. Y2, few Y6: Princess Diana's wedding dress 3./4./5. Y5 Weaving with beads 6./7./8./9. Teacher samples







Sculpture (with Ceramics) – Year 4 Growth/Mastery

Main medium as focus with mixed/multimedia [58] optional: only use main medium's table per learning activity (e.g. over one half term).

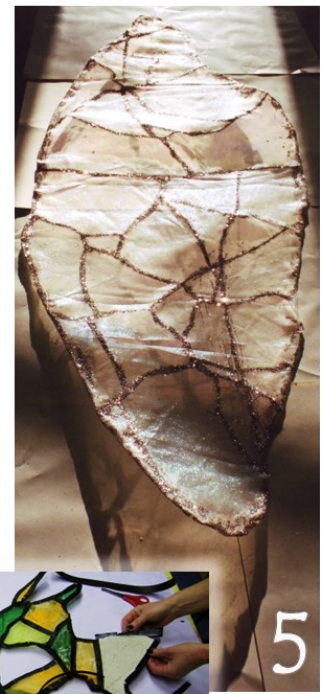
Working deeper: something to encourage when the need arises. Timetabling: [274,278-278,330-331]. Generating ideas: [39-42].

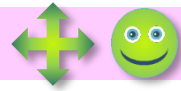
Evaluation: [53-55,332-334,361-362]. Make: [52]. Know and Understand: [52-53]. Visual Elements: [231-236]. Elements of Meaning [237-254].

Creative Process	Objective: choose ceramic option or construction option – subject leader should co-ordinate KS2 so ceramics is done at least once and does not repeat types, e.g. Y3/4: coil pot/tile, Y5/6: slab pot/head, bust, figurative piece. Construction can be done as a collective for installation of desired [285-286, 289-292].	Working Deeper
Generate Ideas	Observe/experiment/imagine/research/respond/express – generate ideas from stimuli (significant historical/contemporary creative practitioners' work/other), using sketchbooks to support work.	
Make	Alone or in pairs/teams, construct, assemble or model (small or large) into 3D form using various materials; show finer motor skills, learn from any mistakes, rework when necessary, and finish the activity. NB: Pairs/teams are best for medium/large sculpture work.	
Make 	Show confidence, tenacity, risk-taking and/or creativity/inventiveness when handling mistakes or the unexpected and solutions if needed.	WD
.Make: Ceramics	Use clay to make a coil pot for practical purposes or a clay tile using a bas-relief* and/or carved method, using suitable modelling/impressing tools. * <i>Bas relief – slightly protruding from the background.</i>	
Make: Construction	Sculpt with suitable materials (e.g. natural/found objects [137], papier mâché, junk/scrap and/or rolled newspaper/card) skins possibly covered in skins (tapes, glued paper), modelling wire.	
Make: Construction	Assemble and use suitable modelling materials (possibly from a pre-selection) that best suit their ideas. Use various fastening/connecting techniques [175].	
Make: Construction	Make a strong supporting substructure and add suitable surface texture (or skin) and/or pattern decoration.	
Know and Understand	Identify what kind of substructures sculptors can use when building their sculptures (e.g. wood, wire, armature/chicken wire).	
Know and Understand	Identify what the dimensions are of '3D': length, width, depth (e.g. using a swimming pool analogy). Become vocabulary aware: substructure, surface. Centres: carve, impress, coil pot, bas relief, armature, frame.	
Know and Understand	Identify key visual elements of medium: texture, shape, form, space.	
Know and Understand	Consider/discuss elements of meaning in artworks observed and/or created: meaning (e.g. happy, sad, frightened, excited, hurt, angry), sign, symbol, spirituality, memory, instruction, message, icon, emotion (e.g. fear, ecstasy, misery, terror, anger, flight, confusion, mortification, fury, frustration), mood (or atmosphere) (e.g. happy, joyous, spooky, dismal, gloomy, peaceful, threatening), communication, idea, symbolism. 	
Evaluate and Examine	Evaluate/examine to develop/improve work assisted by peer review.	

★ Sculpture: Examples of Children's Work

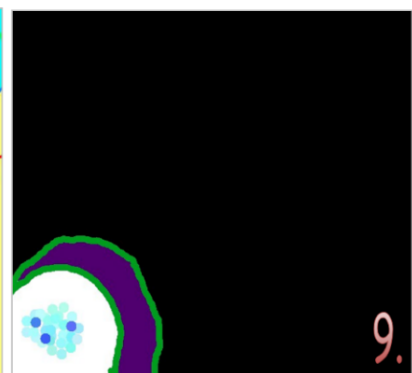
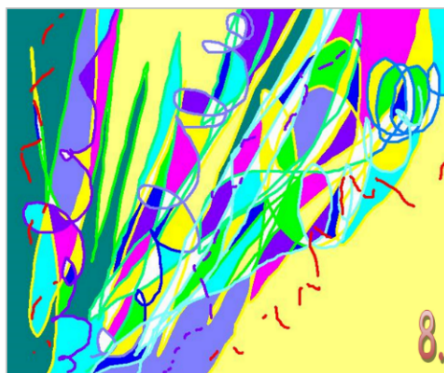
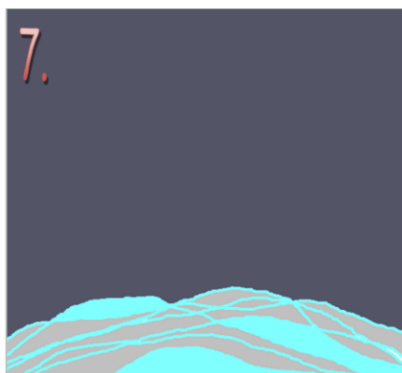
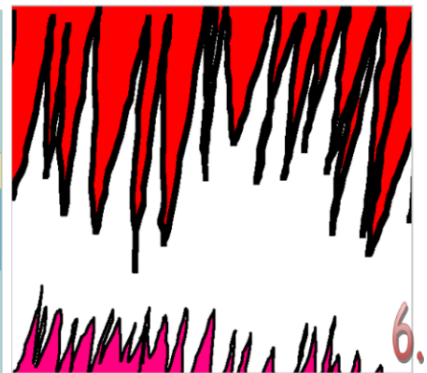
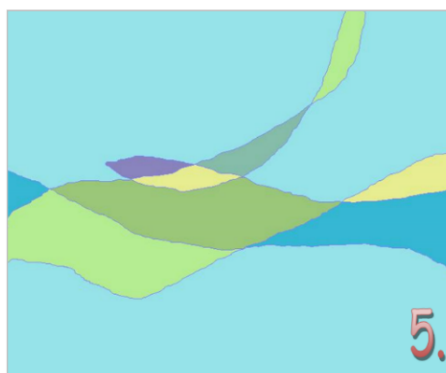
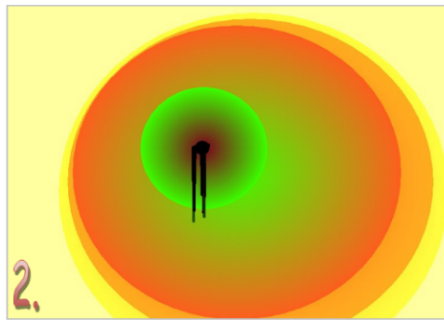
1.& 4. Y6 Stained-glass abstract shape pieces: wire, black paper, glassine paper 2./3./6./8. Y5/6 Leaves/drums/fish/abstract piece: wire, paper (3. with wool/beads/marker pen) 5. & 7. Y3-4 Giant fairy wing/leaves: wire, fabric, paint, paper, glitter





This idea can also be found in chapter 3 [23-24].

Digital Feelings



Speaking to the children:

How are you feeling? Sometimes a piece of art can tell us more about what someone is feeling than if they just try to tell you about it. Why don't you try this? Use a paint program to express how you are feeling right now. Use patterns, shapes, lines and textures and colours to 'draw' your feelings. It's a bit strange at first, but when you get the hang of drawing how you feel, it's a great way of communicating! If you're . . .



Leaves: Visual Elements



NC AD: “Aims . . . to ensure that **all** pupils . . . evaluate and analyse creative works using **the language of art, craft and design** . . . Key stage 1 Pupils should be taught . . . to develop a wide range of art and design techniques in using **colour, pattern, texture, line, shape, form and space.**”

Growing from the branches of the Art Tree are leaves which I use to symbolise the **visual elements of line, tone, colour, pattern, texture, shape (2D), form (3D) and space.**

These visual elements are often used when considering the design of a creative work. Although they are not mentioned for key stage 2 in the programmes of study, they are key terms in art, craft and design, and this key language is required to be used by all pupils.



A line is a dot that has moved and left a trace behind of various widths, lengths or pathways not broad enough to be understood as shapes, e.g. parallel, horizontal, vertical, perpendicular, curvy, straight, continuous, broken, zig-zagged, dotted, wiggly.



Tone is how light or dark surfaces appear, including not only all shades of grey but colours too. A tint is when white is added to a colour, making it lighter; a shade is when black is added, making it darker. There needs to be a light source for tone to exist. Accidental lighting is any source of light which is not sunlight, e.g. candlelight or moonlight.²⁸ **Contrast** is the placement of light and dark tones next to each other.





This is how humans see the light spectrum which shows different colours. Inside the human eye there are ‘cones’ that read colour. Each colour has a different wavelength of light, and as it reflects off objects, it appears as the colour it is known as. For example, a white surface reflects all colours and so appears white; a black surface absorbs all colours so appears black; a blue surface absorbs all colours *except blue* and therefore reflects blue back, so making it appear blue. **Colour value** (information for teachers only): how little or how much light a colour is reflecting . . .

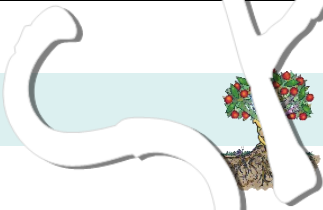
²⁸ Lucie-Smith, *Dictionary of Art Terms*, p. 10.



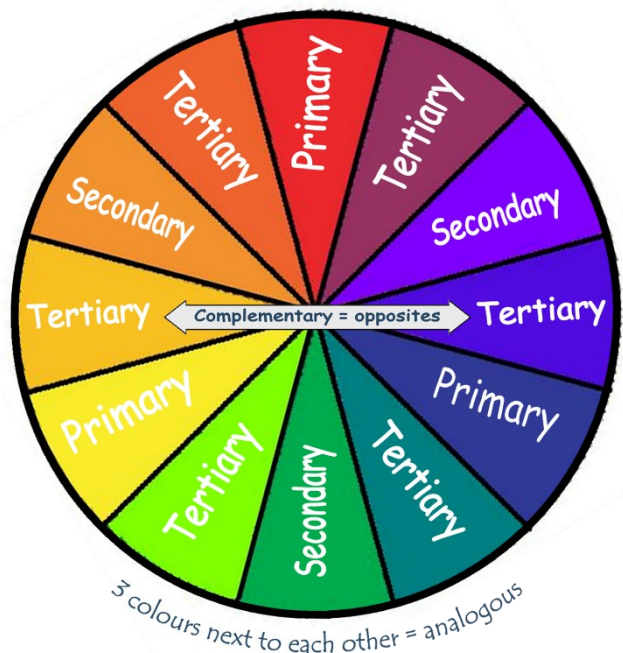
Some Creative Practitioners/Practices



	Anatomical illustrations, architects' drawings, Cy Twombly, Egyptian hieroglyphs, Japanese calligraphy, Kandinsky (Bauhaus period), Klee, Miro, W. Heath Robinson
	Baroque paintings that use chiaroscuro light effects, Christian Boltanski (with neck content), drawings by Leonardo da Vinci, Ernst Haeckel (his tonal work), Escherich (his tonal work)
	Catherine Nolin, Fauvists, Hundertwasser, Impressionists, Kandinsky, Mondrian, Neo Impressionists, Simon Bartram, William Morris' stained glass windows
	Body art, Decoration and Pattern Painting, fractal, Islamic patterns, mandalas, marquetry, weaving, Indian/African/Indonesian/South American textile prints, Zentangle
	Collages, El Anatsui, Guo Pei (Chinese fashion designer), Jackson Pollock, Jane Perkins, mosaics, tapestries, textiles, textured sculptures, weaving
	Bomberg, Cubism, heraldry, Non-Objective Art, ³⁰ paintings of the Indigenous Peoples of North America, Donald Ondaatje, Orphism, Peter Reginato, Stuart Davis, Yaacov Agam, Yayoi Kusama
	African sculptures (specify where from), Barbara Hepworth, Benin Bronzes, Buddha statues, Giacometti, Henry Moore, Isabelle Bonte, Louise Nevelson, Mayan masks, origami
	Terracotta Warriors, Cornelia Parker's exploded shed (Cold Dark Matter), Easter Island and Heidepriem's cathedral, kinetic sculptors (Anthony Howe, Theo Jansen), Land Artists (Anthony Goldsworthy, Andy Goldsworthy, Richard Long), Totems



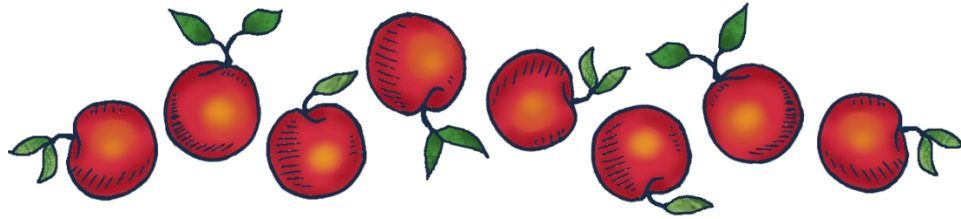
Three Primary Colour Wheel



29 <<https://www.tate.org.uk/art/art-terms/c/chiaroscuro>> [accessed 8 October 2021]

30 <<https://www.tate.org.uk/art/art-terms/n/non-objective-art>> [accessed 8 October 2021]

31 <<https://www.tate.org.uk/art/art-terms/o/orphism>> [accessed 8 October 2021]



Fruit: Elements of Meaning

NC AD: “Purpose of study . . . As pupils progress, they should be able to **think critically and develop a more rigorous understanding** of art and design . . . Aims . . . to ensure that **all pupils . . . evaluate and analyse** creative works **using the language of art, craft and design.**”



Growing from the Art Tree branches, besides the leaves, are the **fruits** of the tree – the **elements of meaning** – for example, **emotion, mood,**

memory, message and ideas. Although not all artworks will have strong elements of meaning, particularly purely decorative works, many do, and I believe that the fruit of the tree is the most important part. Without such fruit, the tree cannot reproduce itself and would die. I believe that these fruits have provided crucial reasons why art, craft and design have continued to be perpetuated across the world throughout time.

If you want to be technical about meaning itself, dive into the world of semantics, semantic holism, and resemblance theories of meaning, e.g. semantic atomism. In relation to semantic holism, “the meaning of a symbol only makes sense in relation to the entire system of which it is a part”, e.g. “a paint mark on the canvas has meaning in relation to the whole picture”.³²

However, for this book’s purposes, I shall not be

delving into such complex and more abstract matters.

Children Making Meaning

Children are often creating meaning when making their own artworks, especially in the younger years when free play and exploration are valued and given time. Children can depict “imaginary worlds while dialoguing with the materials”.³³ Drawing, in particular, can be used “as a tool for learning and representing meaning”, letting the children “discover the power of signs and develop fluid thought processes and skills that equip them to be active creators”.³⁴ Children can learn to use visual texts which involve “generating mental images through configurational signs, shaping imaginative narratives and using gesture and vocalisms to enhance and communicate meaning”.³⁵ It is important that schools value and give time for making meaning through these sign systems, otherwise “they begin to atrophy as children progress through the schooling system”.³⁶ In terms of the Art Tree, this is about linking our inner unseen world to the seen outer world and making sense of it, all of which is crucial for good mental health . . .

³² McQueen, Paddy; McQueen, Hilary, *Key Concepts in Philosophy* (Basingstoke: Palgrave Macmillan, 2010), p.194.

³³ Wright, Susan, *Understanding Creativity in Early Childhood: Meaning-Making and Children's Drawing* (London: Central, 2010), p. 150. <<https://ebookcentral.proquest.com>> [accessed 28 October 2021].

³⁴ Ibid.

³⁵ Ibid.

³⁶ Ibid.

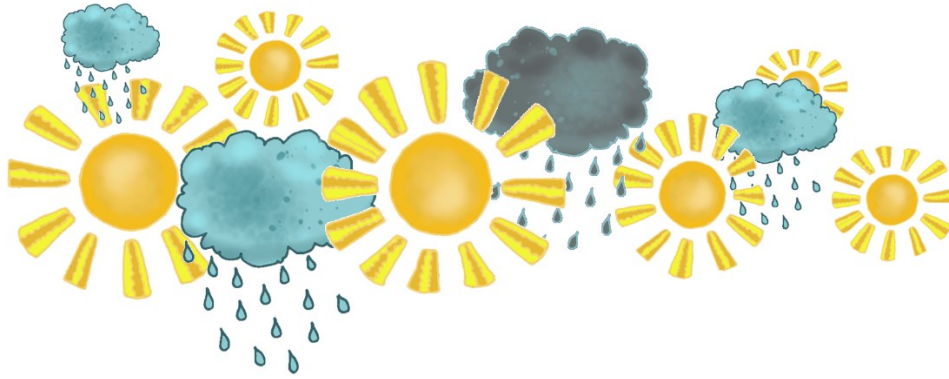
★ Elements of Meaning Examples of Children's Work

1. & 2. Help save the planet: switch to green energy 3./4./5. This is the closest example I have of children's work resembling anything like propaganda: wars cause pain, destruction and death



Year 5+





↑ Climate International, National and Local Education Leadership

The purpose of education is: “to empower people to thrive, be it in work, in life . . . in their citizenship dimension, and to thrive by taking responsibility. Not just to know . . . but to do, to act, to make a difference individually and with others.” Michael Stevenson, Senior Advisor, OECD’s PISA.³⁷

International Education Leadership

Behind every education system in the world is an **overriding ethos – or competing ethea**. In terms of the Art Tree, I call this the **climate**. A climate is more than just the everyday sun, wind and rain children experience (represented as the class teacher). Climate is an over-arching annual weather pattern experienced by larger areas (e.g. international, national and regional/local school leadership). Microclimate, represented as the subject leader, occurs within an individual school.

‘Climate’, or ethos, is often developed over years and refers to the moral ideas and attitudes that belong to a particular group or society, in this case related to education.³⁸ As American cognitive and developmental psychologist Jerome Bruner explains:

“education is not just about conventional school matters like curriculums or standards or testing. What we resolve to do in school only makes sense when considered in the

broadest context of what society intends to accomplish through its educational investment in the young.”³⁹

Climate will impact how education is weighted: towards the child, the subjects of the curriculum, or the educators. It will consider the purpose of education: for the here and now, for the future, for the child’s whole being not just academic abilities, or as an economic production unit. The American linguist, philosopher, cognitive scientist, historian, social critic and political activist Noam Chomsky presented a dichotomy of views on the purpose of an education system:

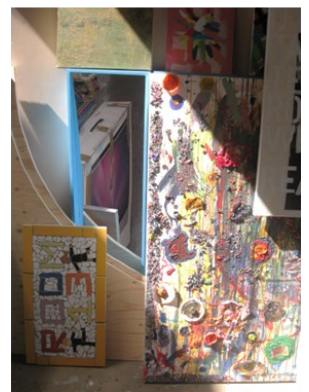
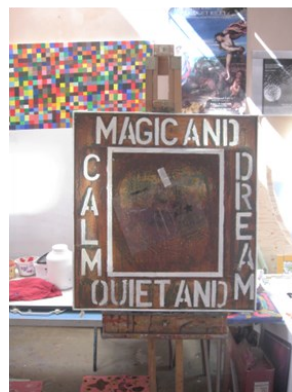
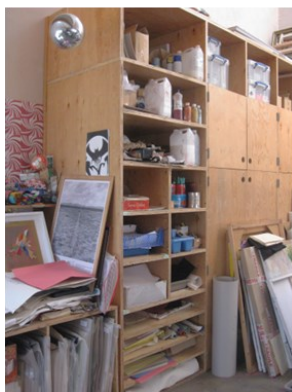
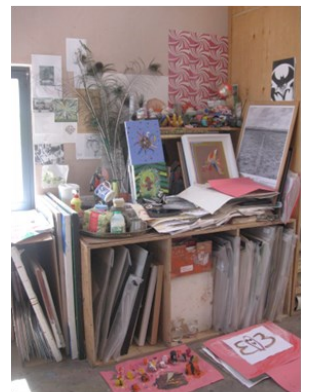
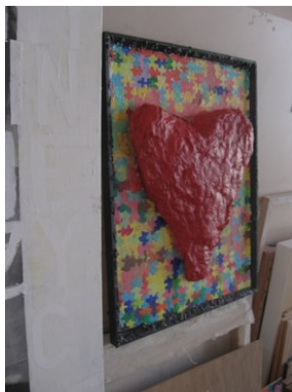
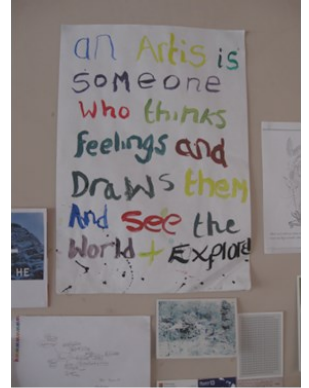
“the traditional – an interpretation that comes from the enlightenment which holds that the highest goal in life is to enquire and create, to search the riches of the past, to try to internalise the parts of them that are significant to you, that carry that quest for understanding, furthering your own way. The purpose of education from that point of view is just to help people determine how to learn on their own... The other concept is essentially indoctrination . . . from childhood, young people have to be placed . . .

37 OECD: Organisation for Economic Co-operation and Development; PISA: Programme for International Student Assessment; Global Ed Talks with Anthony Mackay: An Interview with Michael Stevenson (06:29-06:51) <<https://ncee.org/2019/08/global-ed-talks-michael-stevenson/>> [accessed 17 May 2021]
38 <<https://www.oxfordlearnersdictionaries.com/definition/english/ethos>> [accessed 8 October 2021]
39 Bruner, Jerome, *Culture of Education* (Cambridge MA: Harvard University Press, 1996), pp. ix-x.

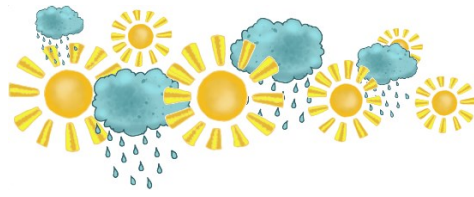


Room 13 Hareclive, Bristol, My 2013 Visit

“Room 13 is the most important model for artistic teaching in school we have in the UK.”
Sir Nicholas Serota, former Director of Tate Galleries, now Chair of Arts Council England.⁴⁰



⁴⁰ Room 13 Hareclive Work With Schools <www.room13hareclive.org.uk/schools> [accessed 13 January 2022]



↑ Microclimate: Subject Leadership

“The most important first step of art education leadership is to possess a clear vision of the future. That vision should be related to the leading edge of the field, reflect best practices, and be written in a curriculum rationale.” Kerry Freedman, Art Educator.⁴¹

The **subject leader** provides the local ‘**microclimate**’ in which the Art Tree grows. They may not make final decisions on overall school ethos, policy and curriculum (the main ‘climate’) – as national and local school leaders do – but find themselves sandwiched between the senior leadership team and class teacher (of which they are one).

Congratulations!

So, if you are the subject leader for art, craft and design in your school, congratulations! I offer extra heartfelt warmth if you have been ‘volunteered’ to do this and are feeling clueless; you are just the person I want to help. You have been given a very important role, because art, craft and design are extremely crucial to the curriculum, although they are often treated as the poor relation. Ignore this and know that the children need you to fight for their right to experience this life-enhancing subject area to a high standard. So, roll up your sleeves, disregard other-subject snobbery – and get stuck in.

The Art Tree model I have created in this book can be your general guide. However, I would like to give you some extra support, so here goes.

Your Role

The primary curriculum should be cross-curricular as far as possible. Discrete subject learning to build up skills needs to be applied to real-life or close-to-real-life scenarios in order for it to be meaningful and memorable. With this in mind, here are some general pointers for you in your role as subject leader:

- Produce a policy which includes a subject development plan [275]
- Keep abreast of current good practice from subject agencies, associations, suppliers, government [379-381], OFSTED [383-389]
- Be aware of, and feed into any relevant school development plans
- Make clear any *legal* requirements: produce what the national curriculum requires to be covered at each key stage [382]
- Create specific, simple guidance notes
- Create a helipad situation for teachers: somewhere to take off and land from – a flying platform for activity, not a straitjacket squashing creativity, as teachers need to own the subject and get excited about teaching it [277]
- See page 275 for art policy advice
- Teachers use policy information to help them create half-term brainstorms/mind maps and learning activity plans [326-327, 330-331] . . .

⁴¹ Freedman, Kerry, “Leadership in Art Education: Taking Action in Schools and Communities”, *Art Education*, Vol. 64, Issue 2 (March 2011), pp. 40-45.



Staff Development with Julie Mitchell: artdays.co.uk

I offer 'deep dive' initial teacher and in-service teacher training for subject leaders, whole schools, and groups of schools in the following areas:

- Art, Craft and Design
- Design Technology
- Display for Education/Creating Galleries/Enabling Environments. A practical ideas-fest workshop resulting in a display about 'display'.
- 1 to 1 or 1 to 2* full day session with Art or DT subject leads to plan the whole school Art or DT curriculum linking to other subjects in a cross curricular way. This is an 'ideas fest', fantastically equipping leaders. *2 leads from 2 schools.

(NB: if you become a host school for subject leaders' CPD your training can be a reduced price or even free, depending on numbers.)

Art, Craft and Design and Design Technology

Each subject covers:

1. Subject overview, ethos, pedagogy (planning, progression and evaluation), cross-curricular links, practical tips, health and safety

Followed by a choice of practical sessions from one subject:

Art, Craft and Design

2. Sketchbooks, Drawing, Painting, Printing, Texture Work (Textile Art and Collage), Sculpture, Digital Media

Design Technology

3. Construction, Mechanisms/Mechanical Systems, Electrical Systems in Products*, Textile Design, Program/Monitor/Control.
*(*Max number for training is 20 here.)*

NB: If having DT training for the first time, I strongly suggest you start with Construction, which is foundational to the subject, and then move on to Mechanisms and Mechanical Systems, which flow brilliantly from there.

Themed CPD with Progression Y1-6

- **ANIMALS INCLUDING HUMANS:** Science and art, craft and design (touching on all media).
- **GEOMETRY:** Maths and art, craft and design and design technology (touching on mark making, digital imaging, sculpture, architecture, construction).
- **MAKE:** Art, craft and design and design technology skills-fest to support key making techniques in both subjects. Very useful!
- **PRESENTING DATA:** Art, craft and design (mark-making/digital imaging): particularly supports maths, science, computing, geography, history and English.
- **PUPPETS:** Art, craft and design (sculpture, textile art and craft) and design technology (construction, mechanisms, textile design): particularly supports English (drama, literature) and history.
- **STORY:** English/drama/history and art, craft and design (touching on illustration, book design, set design, costume, masks, puppets, poster/ticket design).

Timings

Whole schools:

- For a full INSET day, you would have an hour of 1 (essential), plus two practical sessions from 2 or 3 depending on which subject you have chosen. This is based on day timings of 9:00am-4:00pm, with short morning and afternoon breaks plus 45 minutes lunch. NB: Themed CPD needs a full day.
- For a half-INSET day, you would have a shortened version of 1 (essential), plus one practical session from 2 or 3 depending on which subject you have chosen. If I am travelling from a distance, it is best if the training is in the afternoon.
- For a staff meeting or twilight, you would have one *taster* practical session from 2 or 3 (except for Electrical Systems in Products or any themed CPD which requires more time).

Subject leaders hosted at one lead school:

9:30am-3:00pm – short mid-morning/afternoon breaks plus 45 minutes lunch.

OR 1:15-5:15pm mid-afternoon break *(easier for releasing teachers without having to call in supply teachers to cover their classes for full days).*

★ Examples: Installations

Top: Y3-4 Triangles installation Bottom: Y5-6 Stained glass windows abstract designs





Weather: Class Teacher and Pedagogy

We are all learners first, then teachers.

Pedagogy (the art and science of teaching) that takes account of the learner involves providing children with many choices and a great deal of control over what is explored and how.⁴² It is, in essence, learner focused. In learning any subject, the day-to-day **'weather'** experience of the child in school is created by the class teacher. The teacher is influenced by the 'microclimates' created by subject leaders, and they, in turn, are influenced by the general climate created by senior leaders locally, nationally and internationally.

Besides the 'climate' and 'microclimate', the 'weather' the class teacher brings is based on their own schooling, pedagogical training and experience, personality, stamina and leadership style. Often teachers teach as they were taught as children (well or badly – usually a mixture of both). Their own teacher training experience is crucial, so competencies or deficiencies at this point will replicate themselves in the classroom. Teacher training is described as 'initial' for the simple reason that it is expected to be (continually) professionally developed (CPD or

PD) to keep up with the latest research and methods.

Apart from the sheer physical stamina and inner resilience teachers need to stay fresh and positive (aided by a healthy work-life balance), teacher personality is a particularly important factor in the weather they bring to the class. A clash of personality between teacher and pupil can make for a bumpy ride for both, especially for the child who has little power in the situation.

American psychologist Raymond Cattell (1905-98) suggested there are **sixteen personality key/source traits**, and these are used in his well-known personality profiling system called the Sixteen Personality Factor Questionnaire (the Cattell 16PF model).⁴³ Other research on personality has followed since Cattell, but the 16PF model is still reliably used today.

In the 1930s German-American psychologist Kurt Lewin studied various **leadership styles**.⁴⁴ His work has influenced other research on leadership since then, but his basic styles are described as authoritarian (providing clear ...

42 <<https://www.merriam-webster.com/dictionary/pedagogy>> [accessed 8 October 2021]

43 Winstanley, *Key Concepts in Psychology*, p. 53; <<https://www.verywellmind.com/cattells-16-personality-factors-2795977>> [accessed 29 October 2021]

44 Stivers, Eugene; Wheelan, Susan (Eds.), *The Lewin Legacy* (Berlin: Springer, 1986).

Leonardo da Vinci (1452–1519): Polymathic Thinking



In August 2016 I visited London's Science Museum to see replicas of Leonardo Da Vinci's machines at the Mechanics of Genius exhibition, which included 39 historical models of Leonardo's inventions, including flying machines, diving equipment and weapons. There were also large-scale reproductions of Leonardo's famous drawings and sketches. What a fabulous exhibition!

What strikes me about da Vinci are his prolific creative production and his thirst for **solving problems**. If necessity is the mother of invention, Leonardo applied his inventiveness to many situations of need or even imagined need. Powering his creativity was his amazing imagination, which envisaged machines way beyond their time. I believe that his work as an artist and scientist will have fed into his 'imagination machine', and his design and engineering work would have been girded up by his mathematical capabilities: all areas working together seamlessly to solve problems. Here, in Leonardo, we have a truly-empowered polymath.

We need more polymaths! Multi-talented, multi-skilled, multi-thinking people who can adapt, flow and create according to need and desire, without separating out disciplines or

attaching value to particular ones over others. Leonardo had a subject-equality approach to discovery, learning and invention. I think this approach is reflected in the comments made by Dr Elizabeth Blackburn, President of the world-famous Salk Institute (a cutting-edge research centre built by Nobel Prize Winner Jonas Salk). She states:

"Great research centers are places where inspired creativity, collaboration and scientific freedom should thrive. Time and time again we have seen that the most surprising discoveries and innovations arise out of pursuing high-risk, novel experiments and working with people outside our own areas of expertise."⁴⁵

If scientific institutes such as Salk can see the need for polymathic, multi-field thinking and collaboration, why can't educational establishments? Why is there still an archaic nineteenth-century view of learning which separates subject areas and places them in hierarchies or in competition with each other?

I believe learning, with a **polymathic 'STEAM' thinking** approach, is the way forward for education, and offers us the best outcomes for twenty-first century international needs. Sadly, **STEM subjects** have been favoured by the UK government over the arts.⁴⁶ Between 2010 and 2016 arts GCSE entries fell by 28%; the number...

⁴⁵ <<http://www.salk.edu/about/leadership/>> [accessed 18 February 2016]

⁴⁶ STE(A)M: Science, Technology, Engineering, (Arts) and Mathematics.

The Learning-Focused Environment



“**Well-designed school classrooms boost academic success**’... Researchers from Salford University said the layout, construction and decoration of classes had a significant impact on reading, writing and maths.” *Patrick Howse, BBC education reporter.*⁴⁷

Creating an environment that is suitable for learning should not only take account of the **physical space**, but also consider the **atmosphere or mood** created within it.

The **physical learning environment** should first and foremost be safe. After this, it should be well-designed (eco-friendly, with good natural and artificial lighting, heating, airflow, neutral decor, storage and furniture). It should be well organised, not overly cluttered, attractive, intriguing and interesting, with clear child-friendly signposting, labels and symbols to assist learning. Exciting, beautiful and imagination-

sparking displays, ‘working walls’ (interactive displays),⁴⁸ exhibitions, galleries and installations are crucial. These should be refreshed half termly in classrooms to spark new interest.⁴⁹ This does *not* mean a complete overhaul, which is very time-consuming for staff. Garish or clashing colour schemes are distracting and disorientating. They irritate the eye, mind and spirit. Go for harmony or smart, well-thought-out contrasts.

The **learning atmosphere** should be a fear-free zone of peace and calm, with a hum and buzz of thinking and activity where talking and silence ...

⁴⁷ Howse, Patrick, *Well designed school classrooms ‘boost academic success’* (25 February 2015): <<https://www.bbc.co.uk/news/education-31603122>> [accessed 8 October 2021].

⁴⁸ <<http://primarypractice.co.uk/2018/08/07/working-walls/>> [accessed 8 October 2021]

⁴⁹ I suggest every 12-18 months in public areas like entrance hall, dining hall, corridors.



Sitting in the Shade: The Child

We are all children first, then adults.



Sitting in the shade of the Art Tree is **the child**, who benefits from the shelter it provides from the hot noonday sun and the pouring rain. In education,

the child is the reason why the Art Tree exists. Logically, without children to sit under the tree there would be no reason to plant it.

I use this logic to champion a **‘learner-inclusive’** approach to education which harnesses the child’s individuality, creativity, and natural curiosity. As Ed Wilson writes in his book *Changes in the Landscape for Creativity in Education*, a “learner-inclusive pedagogy involves giving the child many choices and a great deal of control over what is explored and how”.⁵⁰ Of course, teachers are vital facilitators in children’s education, and an excellent curriculum is also crucial as a foundation on which to build. However, as the saying goes, we teach children, not subjects.

As I have become more confident in teaching art, craft and design, I have learnt to trust children’s innate creativity and natural desire to learn and make. By harnessing these things, children grow and learn organically. As educationalist Sir Ken

Robinson described it, you are “creating the conditions under which they will begin to flourish”. This is a more personal gardening or agricultural metaphor for education, not an industrial/manufacturing one.⁵¹ The latter model aptly describes a now-outdated method of education dating back to the close of the nineteenth century. Then schools were built for the young poor, offering authoritarian regimentation, rote learning, and increasingly impersonal, measured standards: all for the purpose of preparing them for work in the industrial Britain of the day.⁵²

With regard to child development, research and theory, and their impact on classroom practice, this chapter does not cover such a vast subject. However, I have listed some key thinking as reminders and prompts – all of which you can investigate further should you wish to – and I have titled this short section **‘children as children’**.

So, in this chapter I will be focusing on **children as artists, and children as teachers, planners, activity-drivers and evaluators**, with lots of practical ideas for the classroom . . .

⁵⁰ Craft, Anna; Hall, Emese, “Changes in the Landscape for Creativity in Education”, in Wilson, Anthony (Ed.), *Creativity in Primary Education*, 3rd edn. (London: Sage, 2015), pp. 6-24.

⁵¹ TED, *Bring on the Learning Revolution! Ken Robinson*, online video recording, YouTube, 15 September 2015, <<https://www.youtube.com/watch?v=kFMZrEABdw4>> [accessed 22 December 2021], quote at 15:00.

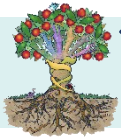
⁵² RSA, *RSA ANIMATE: Changing Education Paradigms*, online video recording, YouTube, 14 October 2010, <<https://www.youtube.com/watch?v=zDZFcDGpL4U>> [accessed 28 December 2021].



Children's Originality: Individual Character and Personality


Years 3-6 digital art: self-portraits (not done with a mirror but from memory) with 'personality' backgrounds: shapes, motifs and colours that the children felt best represented who they were. Their self-portraits were remarkably recognisable and full of character! Method used [205].






Y5 Child's Sketchbook Self-evaluation Sheet at End of Activity (Summative Evaluation)

These self-evaluations are a great source of feedback for teachers as well as for children to review their learning. If everyone struggled with something, maybe it was too difficult to start with, or not taught well. You might like to add a space for your school's curriculum core values at the bottom, or for some new art, craft and design vocabulary that they have learnt.












Our Spacecraft Sculpture



Art buddies:

Our starting point:

How much I enjoyed learning about Space and Spacecraft

How good our sketch book ideas were when we started making

0
1
2
3
4
5
6
7
8
9
10










Rubbish OK Amazing

How hard it was to make the maquette

0
1
2
3
4
5
6
7
8
9
10

Easy peasy Too hard

What I feel about our finished sculpture

How well our team worked together

0
1
2
3
4
5
6
7
8
9
10

Badly OK Brilliantly

The team would have worked better if...

I didn't know that...

New art, craft and design words:

School Core Curriculum Values : How I rate my learning power during this activity

<p>Resilience 1 2 3 4 5 Struggled, managing distractions, noticing, showing perseverance</p> <p>Reflectiveness 1 2 3 4 5 Planning, revising, distilling, meta-learning</p>	<p>Resourcefulness 1 2 3 4 5 Questioning, making links, imagining, reasoning, capitalising</p> <p>Reciprocity 1 2 3 4 5 Interdependence, collaboration, empathy and listening, imitation</p>
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Example of Storage Labels

Making Marks

Drawing Kit Included: 15-20 drawing pencils,
1 pencil sharpener with eraser, 1 rubber

Sculpture

Clay Boards

Printing

Rollers

General

Glue

Making Marks

Fine Work Acrylic Brushes

Textiles

Fabric

Display

Frieze Paper

White Card - Good for painting, inking, light collage

Coloured tissue & craft papers
Good for collage, printing, small 3D work, dry mark making, marbling (not on tissue)



Soil: Health and Safety



The Art Tree cannot grow without the soil it sits in and the nutrients that this soil brings. I am equating the soil of the Art Tree to resources (and their storage), and to health and safety, all of which are fundamental to the making process. *Disclaimer: Always follow manufacturers' instructions and school health and safety policy. Julie Mitchell cannot accept responsibility for your health and safety personal decisions.*

General

Glue

- Use washable PVA that is low odour
- Do not put in mouth or eat
- Use only for creating artworks

Policy and Approach

- Be familiar with the school's health and safety policy
- Know where the first aid kits are and who the designated first aiders are
- Children engaged in art activities should always be supervised by adults
- Without being fearful, children need to be aware of, and respect people working around them, as well as furniture, carpets, etc.
- Always demonstrate every skill and keep checking the children are grasping the point
- Use teaching assistants and CATs to help you [349]

Scissors

- Use children's rounded safety scissors
- Carry around and pass to others with the scissors in a closed position holding the blades in the hand
- Store blades side-down in a scissor box
- Take care scissors are not used for cutting hair, or being used as weapons, or being placed in the mouth
- Tuff-Kut (paramedic) scissors are for cutting thicker card and wire and should be used by

children in key stage 2 only after adult demonstration

Storage

- Keep doors of storage room clearly
- Do not pick up heavy goods precariously
- Label things well
- No children allowed in store rooms, which should be locked when not in use
- Store rooms should be well lit by electric lighting
- Keep sharps out of children's reach in sealed, labelled containers

Surfaces

Floor

- Use builders' tarpaulin to cover the whole floor when doing art days in a school hall
- Only walk on non-slippery surfaces.
- If children are working on the floor, take care they do not bang their heads or catch their eyes on sharp table edges nearby


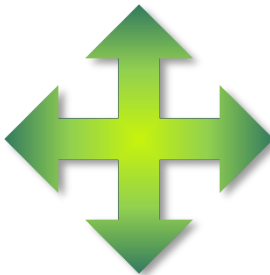
Paper

- Paper cuts to fingers, hands and mouths can occur – use first aid kits to treat
- Store paper and card in paper store
- Take care of your back when lifting heavy items . . .



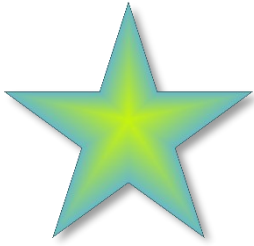
Ofsted Help from the Art Tree: Supporting Pages

Throughout *The Art Tree* book, you will find the icons below, which I have placed near text and images that may support you in addressing some key foci of an Ofsted inspection, related to the teaching of art, craft and design in the primary school.

	<h3>Intent (curriculum conception)</h3> <p>What ambitious art, craft and design are you planning, for whom, when and why?</p> <p><i>Leaders take on or construct a coherent, sequenced, full and broad (connected) curriculum to support learners' cultural capital now, and to prepare them for future learning and life. The Curriculum: what is on offer, to whom and when, the curriculum intent, and why these choices were made. General: Leadership/management have a clear and ambitious vision realised through strong, shared values, policies and practice.</i></p> <p>Art Tree Supporting pages listed here in Subject Leaders' Essential Guide.</p>
	<h3>Implementation (taught curriculum)</h3> <p>How are you going to teach and assess art, craft and design, considering learning environment and resources?</p> <p><i>Having created a learning-focused environment, with good subject knowledge, present clearly, discuss, check understanding, and clearly correct misconceptions through appropriate assessment e.g. formative (leaders should guide you, understanding the limitations of assessment, not using it in a way that creates unnecessary burdens for you or your learners). Respond and adapt without unnecessarily elaborate or differentiated approaches. Facilitate deep, long-lasting learning that can be, and is, built upon using new knowledge. (Leaders/management support non-specialists and develop teachers to have good subject knowledge and pedagogy; resources/materials are to support the ambitious curriculum, not to overload staff.)</i></p> <p>Art Tree Supporting pages listed here in Subject Leaders' Essential Guide.</p>



Ofsted Help from the Art Tree: Supporting Pages



Impact (experienced curriculum)

What are the children's art, craft and design learning **outcomes** and how do they **prepare them for the next stages of learning?**

Learners develop detailed knowledge and skills across the curriculum and, as a result, achieve well. Learners are ready for the next stage of education.

Art Tree Supporting pages listed here in Subject Leaders' Essential Guide.



*(Note: in reality, the children's wider development is part of the **impact** of the 'experienced curriculum'.)*

Wider Development (a form of enrichment)

What opportunities are there for children to **grow intrapersonally and interpersonally** through art, craft and design and how does this **impact on their learning?**

The school's wider work to develop pupils' personal development and behaviour and attitudes:

**Nurturing character – resilience, confidence, independence, knowing how to keep mentally and physically healthy.*

**Developing as a responsible, respectful, active, positive citizen in society – learning about British values, understanding and appreciating diversity, respecting the protected characteristics in law and celebrating what we have in common.*

**Being expected to behave and conduct themselves well; having a positive and committed attitude to learning; knowing how to study effectively, being resilient to setbacks; taking pride in achievements; being part of a positive and respectful culture.*

Art Tree Supporting pages listed here in Subject Leaders' Essential Guide.