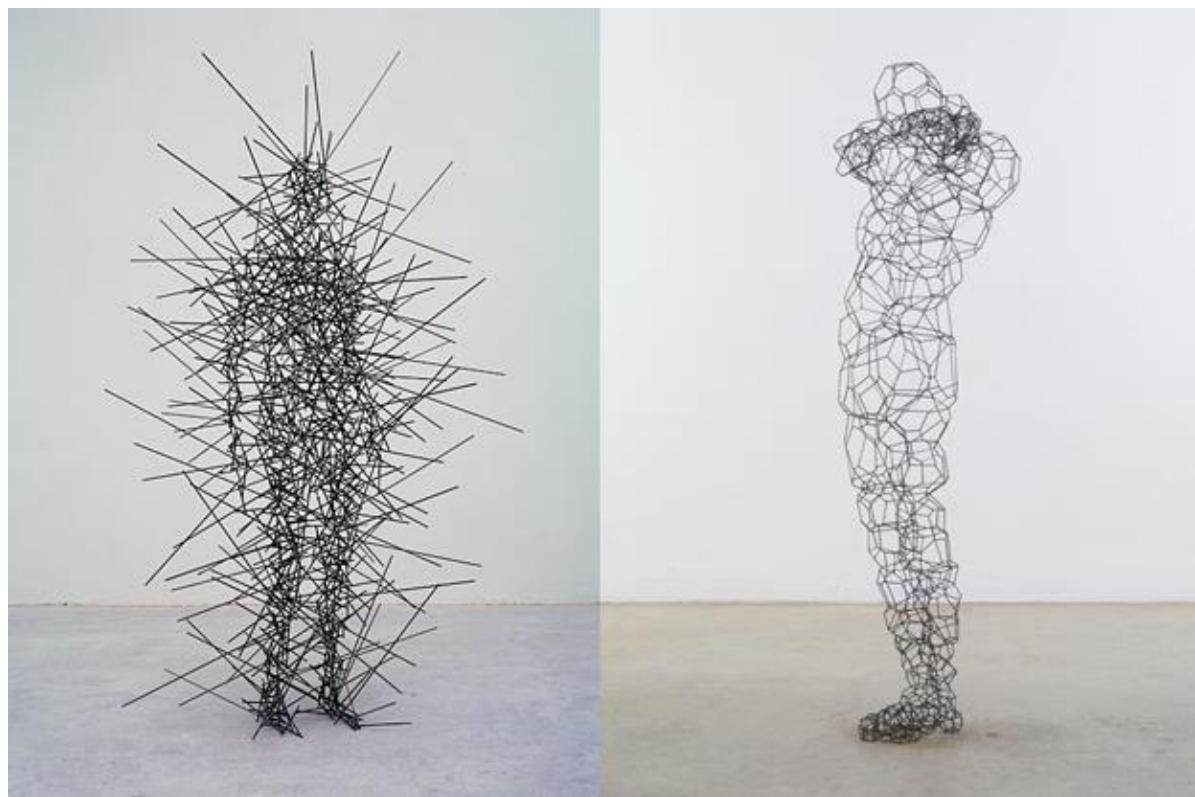


Perhaps the most important argument for the centrality of art in education is that the art room can become a zone dedicated to the exercise of curiosity, a place where the instincts of questioning can find their own paths to language. What happens when I mix this with that? How does what happens affect me/how does it affect others? There is an implicit injunction in the art room to take responsibility for the experiments the individual makes because she has chosen to make them; and when that focusing on response is sharpened by the sharing of the intentions of the maker and the perceptions of peer perceivers, the individual can both give form to and gain an appreciation of the value of her unique contribution to the world, allowing her to become an active maker of a living culture, rather than a passive consumer.

It does not matter whether the individual ends up becoming a professional artist: the important thing is that the direct experience of art makes the individual.

Antony Gormley

(Hickman 2010)



<https://the189.com/sculpture/series-of-sculptures-by-antony-gormley/>

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Bibliography

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Drawing by Kate, aged 6

The nature of the discipline: why should art be taught in primary schools?

This question was sent to various art educators, who each responded in 100 or so words...

Art, craft and design education is concerned with the transmission and transformation of cultures. Thus pupils should learn to appreciate, value and be tolerant of images and artefacts, western and non-western, from our time and from other times, and to understand the contexts of their production. They should develop the capacity to work confidently and creatively with a range of traditional media and new technologies, appreciating and enjoying competent and intelligent making. They should learn to reflect critically on their work and that of others, making reasoned judgments about quality, value and meaning, while developing a life-long interest in the visual arts.

John Steers, General Secretary of the National Society for Education in Art and Design from 1981 - 2010

Spin, weave, stitch, slot, splash, blob, finger, press, mark, make, blow, blend, smear, grind, mash, melt, explore, explain, discover, dismantle, print, prod, roll, build, scratch, scribble, scrawl, tear, rip, wrench, screw, crumple, smash, thread, arrange, destroy, rub, install, erase, etch, knit, knot, tangle, poke, carve, crease, hammer, bend, undo, ink, fold, discuss, unwind, create, break, stick, pin, paint, draw, design, unravel, wind, tease, sketch, throw, smear, construct, collage, crayon, bend, frill, bake, bind, collect, dribble, fluff, dab, grate, hack, join, lick, mend, wear, wring, stain, flip, crunch, attach, mould, press, cut, dabble, snip, shred, pierce, deconstruct, hang, crochet, weld, invent.

Lesley Butterworth, General Secretary of the National Society for Education in Art and Design since 2010 www.nsead.org

Now remember gentlemen, that I have not been trying to teach you to draw, only to see. Two men are walking through Clare Market, one of them comes out at the other end not a bit wiser than when he went in; the other notices a bit of parsley hanging over the edge of a butter-woman's basket and carries away with him images of beauty which in the course of his daily work he incorporates with it for many a day. I want you to see things like these.

*John Ruskin from Cook, E.T (1911) *The Life of John Ruskin*; Volume 1; Volumes 1819-1860
(chosen by Robert Watts www.artandeducation.co.uk)*

Art should be taught in primary schools because children can learn about people, themselves, others, beliefs, values, cultures and life itself as well as the opportunities, materials and techniques. In the hands of competent teachers, they will also be encouraged to observe, explore, take risks and appreciate the learning processes they engage in. They will enjoy collaborative activities, celebrate their own successes and meet new challenges with growing confidence.

In short, without art being taught in primary schools, the cerebral and allegedly 'intellectual' aspects of the remaining curriculum will define the future of society by producing in-balanced individuals who lack creative playfulness. And art itself will be strangled.

Peter Gregory, Senior Lecturer in Education (Creative Arts) University of Kent, Canterbury

Art in primary school is important because:

You do it yourself
a deep connection is made
it is unmediated and unlimited
you change the world
it is a revelation
thinking and doing and seeing begin to make sense
It's your thing.
You do it
you make decisions
your one is different
it can be like a secret door opening
you don't have to know what you are doing to do it
it's magic
you can see it and so can other people
you discover something secretly between you and it and want more
it makes you feel good
it is new and nobody has done it before

Alistair Lambert artist /teacher <http://www.alistairlambert.co.uk>

Cognitive development linking with social and emotional development
Say what words can't - pictures can speak louder than words
Fun and entertaining - Provides an escape from boredom
Helps children connect with nature and the environment
Kinaesthetic - develops fine and gross motor skills
Enhance learning in every area of the curriculum
Inclusive – non-academic children can achieve
Creative thinking and creative development

- Finding new ways of looking at the world
- Observation and learning to look in detail
- Inventing new languages for expression
- Hand-eye coordination - Decision making
- Developing confidence and self esteem
- Learning art-specific vocabulary
- Individuality and independence
- Questioning and enquiring
- Therapeutic and relaxing
- Imaginative
- Inspiring
- Surprising
- Communication
- Visualization
- Sensory learning
- Fresh interpretations
- Divergent thinking
- Exploring and experimenting
- Exciting way to learn about the world
- Not limited by right and wrong
- Freedom of thought and deed
- Releasing and playing with ideas
- Learning about materials
- Practical and engaging
- Develops concentration
- Visual and enjoyable
- Everyone can do it!

BA Primary Education art and design specialist students (chosen by Susan Ogier)

This page is intentionally left blank. You know why.



Learning from your art and design module – on one page...

- Try something new – experiment with different processes
- Let children inspire your planning – build upon their interests
- Allocate time to preparing resources – diverse resources lead to diverse outcomes
- Teach new skills – children will see that you can do something they can't!
- Show enthusiasm for making – demonstrate the enjoyment of making art
- Provide time to experiment – allow children to play with materials and make mistakes
- Always offer children choices – encourage them to make decisions
- Be flexible in your expectations – be open-minded and look for surprises
- Ask children to talk about work in progress – describe their successes and challenges
- Allow time for reflection on children's artworks – celebrate outcomes through displays



Learning Outcomes

- To demonstrate awareness of the contribution of art and design to children's education with a critical evaluation of current issues and research
- To demonstrate the pedagogical subject knowledge required to teach, plan and assess art and design with critical discussion of recent developments related to practice
- To demonstrate understanding of the processes of learning and teaching in art and design with critical evaluation related to recent research
- To use critical evaluation to develop your own practice and to reflect on this process as part of personal professional development and demonstrate understanding of theoretical perspectives on reflective practice.



Also, to splash around and have a bit of a laugh.

Assessment

The aim of the assignment is for you to demonstrate your understanding of how a curriculum for art and design is designed and taught. You will do this in two ways:

(i) Collaborative project

The collaborative project will take the form of a **medium term plan** that should make reference to:

- the national curriculum (or early years framework)
- appropriate teaching strategies
- assessment opportunities
- appropriate adaptations to support inclusion
- supporting visual materials designed to inspire colleagues in school
- an indication of how the success of the plan could be evaluated

Tutors will brief you on the form of this task for your subject.

Please note that no marks are awarded for the directed task project itself; however, you should find the task very useful as a means of informing your teaching of art and design in school.

(ii) A critical evaluation of a pedagogical approach to art and design in early years or primary education

e.g.

'A critical evaluation of fostering creativity in art and design at Key Stage 1'

Critically evaluate an aspect of pedagogy for your elective subject across a key stage or age phase in the context of being the subject leader. This should link to both planning and assessment of the subject and relate to a collaborative directed task regarding curriculum design undertaken with other trainees.

Possible aspects of pedagogy could include:

the role of talk... creativity... collaboration... learning through enquiry, experiment or play.

Other aspects may be agreed with your module tutor.

Your critical evaluation should be c. **3,500** words. You should also submit evidence of your work on the medium term plan as an appendix. This does not form part of the word count.

Success criteria

- Evidence of knowledge, understanding and analysis of theories of teaching and of how children learn in your elective subject
- Use of school experience to illustrate knowledge and understanding with the ability to evaluate the experience reflectively
- Critical evaluation of current issues and research
- A well-articulated discussion, showing good use of English and accurate referencing in the university required style.

The academic expectations of work at this level mean that you will need to

- use enquiry based skills
- be able to critique, compare and contrast literature
- develop an argument supported by reading
- be able to apply theory to practice
- consider alternative positions

Presentation

- All written work should be submitted electronically via the Turnitin application within the Moodle sites, unless otherwise agreed with your subject tutor.
- The work should be word-processed in a clear font (minimum size: 12), 1 ½ line-spaced with 3cm margins.
- Pages should be numbered sequentially throughout and a note made, on the title page, of the number of pages submitted and of the word count (including quotations but excluding the reference list and appendices).
- If you exceed the word count by more than 10%, you will incur a penalty of 10% of the overall mark. Submitting work significantly below the word limit will hinder the possibilities of scoring high marks as there will be less work to use as evidence of achievement of the learning outcomes.
- The work should be proof-read and carefully edited. Remember, even if work passes in relation to content, the assessment can be failed if standards of written English are not acceptable.
- A list of all references, laid out according to the Harvard guidelines provided in the *How to... study guide*, must be included with every submission. You should not use footnotes. <https://portal.roehampton.ac.uk/information/library/Pages/referencing-and-refworks.aspx>

Standards of Written English for ITT Trainees

In assessing written work, tutors look for:

- clear expression of ideas in standard written English;
- writing in an appropriate style;
- accurate spelling;
- correct punctuation;
- appropriate citations and references, correctly presented in the Roehampton version of the Harvard format.

As your work will draw on school experience and collaborative practical work, "I", "me", "my", "we", "us" and "our" are perfectly acceptable throughout your work. Please preserve anonymity for your placement school and any pupils or teachers whose work you wish to mention. Respect any agreements in relation to confidentiality and intellectual property relating to work during school experience.

Feedback

Your colleagues, and sometimes your tutor, will comment on your work on directed tasks as you work on these during the course.

As part of the support the University provides for you there are a number of Academic Learning Advisors (ALA) who can give you support with academic writing. See the Academic Skills Development Moodle site.

For a first submission you are entitled to talk with a tutor around a plan you have written of your assignment. Make sure you prepare for the tutorial and make careful notes. Tutors have limited time and you do not want to forget what they say. Make sure you have prepared questions and re-read the success criteria for the assessment prior to a meeting.

Detailed feedback on assessed work in relation to the marking criteria is provided digitally.

If a piece of work fails to meet the success criteria you are entitled to a tutorial before resubmitting. Please bring to the tutorial a draft of your resubmission, having taken into account the feedback you have already received. You can then build on any comments for your final submission. **A resubmission can only be given a maximum mark of 50%.**

Attendance

Full attendance and active participation in the sessions is a requirement of successful completion of the course. You should always complete an Absence Form if you have to miss any sessions for any reason this form is now available via the Mitigating Circumstances Porta

Taught sessions (core trainees)

Sessions will include time to plan and work on your collaborative curriculum design project, although you'll need to spend further time on this, both individually and in your group.

Note that you will already have had six art and design sessions with your tutor group – hence this sequence of sessions begins with Session 7...

Day	Tutor	Focus
Mon 9am	SL	Additional input on Maths and English planning to prepare for BSE 2 Digby Chapel
Mon 10am	MB	Whole cohort introduction – Digby Chapel
Mon 11am	SO, RW	Values in art education Principles for planning in art and design
Tue 11am	RW	Researching and writing your assignment
Tue 2pm	RW	Practical work in art and design: printmaking
Wed	various	9-1pm - Professional Studies sessions as usual 2-3pm - Group tutorial sessions with group tutors 3.30-5pm - Phonics event in Jebb Auditorium.
Thu 11am	SO	Assessment and inclusion in art and design
Thu 2pm	SO	Practical work in art and design: group task – draft medium-term plan and practice your <i>central</i> activity (Drawing / printmaking / painting / sculpture)
Fri 11am	SO, RW	Sharing and demonstrating practical ideas from medium-term plans

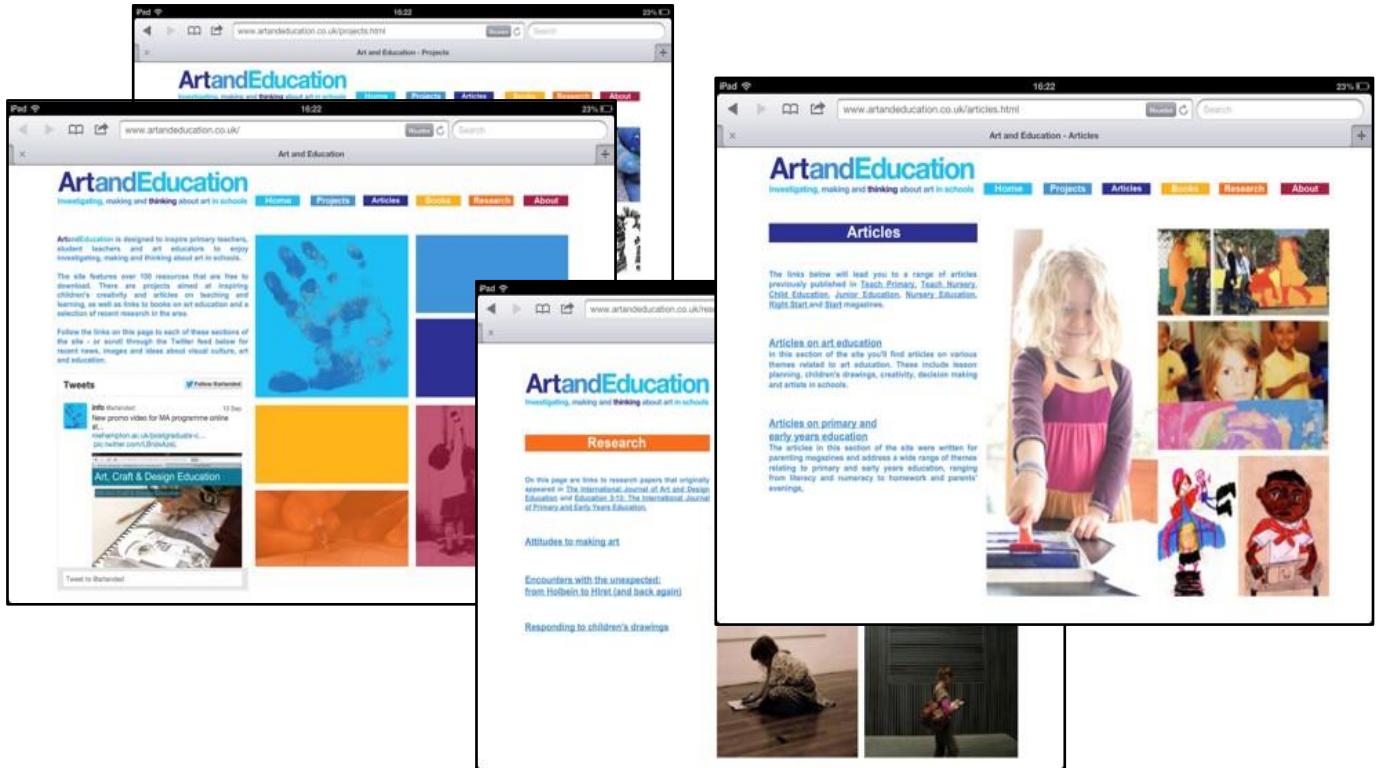
SL – Stephanie Laird

MB - Miles Berry

SO – Susan Ogier

RW – Robert Watts

Resources



www.artandeducation.co.uk

... is a website designed for primary teachers.

Written and designed by module tutor Robert Watts, it features a range of practical projects, articles and research related to art and design education.

Useful websites

Major museums and galleries in London

Tate	www.tate.org.uk
National Gallery	www.nationalgallery.org.uk
British Museum	www.thebritishmuseum.ac.uk
Victoria and Albert Museum	www.vam.ac.uk
National Portrait Gallery	www.npg.org.uk
Design Museum	www.designmuseum.org
Hayward Gallery	www.hayward.org.uk
Royal Academy of Arts	www.royalacademy.org.uk
Barbican	www.barbican.org.uk
Saatchi Gallery	www.saatchi-gallery.co.uk
Whitechapel Gallery	www.whitechapel.org
Serpentine Gallery	www.serpentinegallery.org
South London Gallery	www.southlondongallery.org
Institute of Contemporary Art	www.ica.org.uk
Photographers' Gallery	www.photonet.org.uk
Contemporary Applied Arts	www.caa.org.uk

National Society for Education in Art & Design:

www.nsead.org

Bibliography

Essential Reading:

Ogier, S. (2017) *Teaching Primary Art and Design* Exeter: Learning Matters

This key text was written by module tutor Susan Ogier. It provides primary trainee teachers with subject knowledge, expert advice and guidance along with practical solutions that are necessary to offer children the best possible experiences in art, craft and design. Through guidance and support it enables them to develop an understanding of the principles and values that underpin high standards and high expectations in art and design.

Cox, S. & Watts, R. (2007) *Teaching Art and Design 3-11* London: Continuum

This book was co-written and edited by module tutor Robert Watts and its contents relate closely to those of the art and design module. It is aimed at the non-specialist primary teacher and offers comprehensive guidance on everything from organizing the classroom, planning lessons, experimenting with a range of art processes and using artists' work in the classroom. Download a chapter from the book from: http://artandeducation.co.uk/books_Teaching_art-and_design_3-11.html

Herne, S., Cox, S. and Watts, R. (2009) *Readings in Primary Art Education* Bristol: Intellect

This book was co-edited by module tutor Robert Watts and is aimed at primary teachers who have identified art and design as their specialist curriculum area. Through gathering together a range of recent research papers it addresses a number of key themes in art and design education, and is essential reading for masters' level study in art education. You can download the introductory chapter from the book at: http://artandeducation.co.uk/books_Readings_in_primary_art-and_design.html

Hickman, R. (2005) *Why we make art and why it is taught* Bristol: Intellect

A essential book for teachers intent on researching and reflecting upon art education in greater depth. Hickman explores the complexities of art education in a way that is engaging and accessible to the reader. A second edition of this text was published in 2010, though the earlier version can be found in the library.

Bowden, J. Ogier, S. and Gregory P. (2013) *The Art and Design Primary Coordinator's Handbook* London, Collins Educational.

Some trainees will aim to be subject leaders of art and design in their primary school. This text, co-written by module tutor Susan Ogier, is a source of valuable information and inspiration for aspiring subject leaders.

Recommended Reading:

- Anning, A., K. Ring. 2004. *Making Sense of Children's Drawings*. Maidenhead: Open University Press
- Barnes, R. (2003) *Teaching Art to Young Children 4-9* London: Routledge
- Clement, R., Piotrowski, J. & Roberts, I. (1998) *Coordinating Art Across the Primary School* London: Falmer Press
- Eisner, E. (1972) *Educating Artistic Vision* New York: Macmillan
- Fisher, R. and Williams, M. (2004) *Unlocking Creativity: A Teacher's Guide to Creativity Across the Curriculum* London: David Fulton
- Jones, Russell, and Dominic Wyse, (Eds.) *Creativity in the primary curriculum*. Routledge, 2013.
- Meager, N. (2012) *Teaching Art at Key Stage 1* London: Harper Collins
- Meager, N. (2012) *Teaching Art at Key Stage 2* London: Harper Collins
- Ogier, S. (2009) *Step-up Art and Design* London: Evans Brothers
- Prentice, R. (Ed) (1995) *Teaching Art and Design: Addressing Issues and Identifying Directions* London: Continuum
- Robinson, K (1999) *All our Futures* available at: sirkenrobinson.com/skr/pdf/allourfutures.pdf
- Williams, D. (1997) *Step by Step Art for... (Nursery / Reception, Key Stage 1, Lower Key Stage 2, Upper Key Stage 2)* Preston: Topical Resources

Further Reading (art and design education):

- Adams, E. and Baynes, K. (2001) *Power Drawing Notebooks* The Campaign for Drawing
- Addison, N. and Burgess, L. (2003) (Eds.) *Issues in Art and Design Teaching*, London: Routledge Falmer
- Atkinson, D. (2003) *Art in Education: Identity and Practice (Landscapes: the Arts, Aesthetics, and Education)* New York: Kluwer
- Cox, M. 1992. *Children's Drawings*. London: Penguin
- Craft, A. (2005) *Creativity in Schools: Tensions and Dilemmas* Oxford: Routledge
- Csikszentmihalyi, M. (1997) *Creativity: Flow and the psychology of discovery and invention* New York: Harper Perennial.
- Dewey, J. (1934) *Art as Experience* New York: Minton, Balch & Co.
- Eglinton, K., (2003) *Art in the Early Years* London: Routledge Falmer

- Freedman, K. (2003). *Teaching visual culture: Curriculum, aesthetics, and the social life of art*. New York & Reston, VA: Teacher's College Press & the National Art Education Association.
- Gardner, H. (1983) *Frames of mind: The theory of multiple intelligences* New York: Basic Books.
- Gardner, H. (1990) *Art Education and Human Development* Getty Education Institute for the Arts
- Garner, S. (2008) *Writing on Drawing: Essays on Drawing Practice and Research* Bristol: Intellect
- Gentle, K., (1993) *Teaching Painting in the Primary School* Corsham: NSEAD
- Hickman, R. (Ed.) (2005) *Critical Studies in Art and Design Education* Bristol: Intellect
- Jolley, R. (2009) *Children and Pictures* Oxford: Wiley-Blackwell
- Kress, G. 1997. *Before Writing: Rethinking the paths to literacy*. London: Routledge
- Lowenfeld, V. & Britain, W. L. (1970) *Creative and Mental Growth* (5th edition). New York, MacMillan.
- Matthews, J. (1994) *Helping Young Children to Draw and Paint: Visual Representation in Early Childhood* London: Hodder & Stoughton
- Matthews, J. 2003. *Drawing and Painting: Children and Visual Representation (Second Edition)*. London: Paul Chapman
- McIntosh, P. and Warren, D. (2012) *Creativity in the Classroom: Case Studies in Using the Arts in Teaching and Learning in Higher Education* Bristol: Intellect
- Meager, N. (2006) *Creativity and Culture: Art Projects for Primary Schools* Corsham: NSEAD
- Prentice, R. (Ed) (1995) *Teaching Art and Design: Addressing Issues and Identifying Directions* London: Continuum
- Rayment, T. (2007) *The Problem of Assessment in Art and Design* Bristol: Intellect
- Read, H. (1963). *Education through Art* London: Faber and Faber.
- Robinson, K. (2001) *Out of Our Minds: Learning to be Creative* Oxford: Capstone
- Taylor, R. (1986) *Educating for Art* London: Longman
- Willats. J. 2005. *Making Sense of Children's Drawings*. Mahwah, N.J.: L. Erlbaum Associates
- Wilson, A. (2009) *Creativity in Primary Education* Exeter: Learning Matters

Journals

International Journal of Art and Design Education

[http://onlinelibrary.wiley.com/journal/10.1111/\(ISSN\)1476-8070](http://onlinelibrary.wiley.com/journal/10.1111/(ISSN)1476-8070)

International Journal of Education through Art

<http://www.intellectbooks.co.uk/journals/view-journal,id=121>

Art Education

<http://www.arteducators.org/research/art-education>

Studies in Art Education

<http://www.arteducators.org/research/studies>

Recommended Readings (general)

Claxton, G (2008) What's the point of school?, Oxford, Oneworld.

Coe, R, C Aloisi, S Higgins & L E Major (2014) [What makes great teaching?](#) London: Sutton Trust.

Coe, R & S Kime (2013) [The DIY Evaluation Guide](#). Durham, Education Endowment Foundation.

DfE (2013). [National Curriculum in England, key stages 1 and 2 framework document](#). London, DfE.

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A rare archive shot of lecturer Susan Ogier experimenting in the classroom.