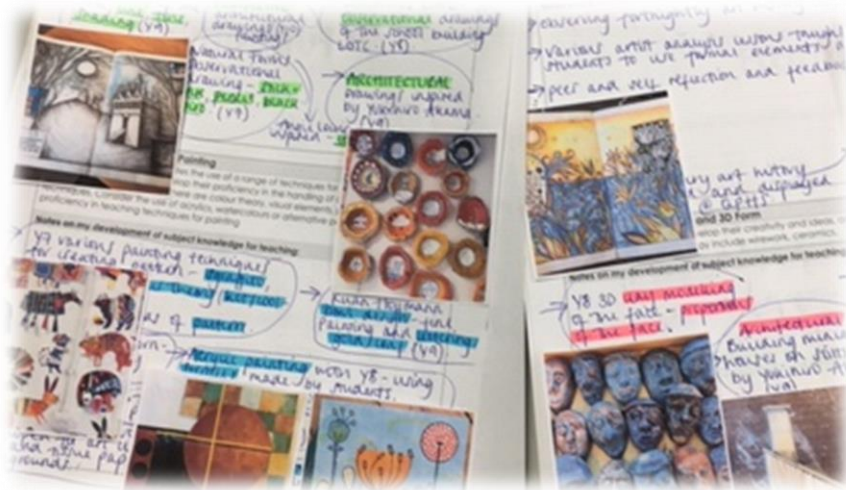


The LJMU Mentor Guide to the curriculum in Phase 2a Secondary Art and Design



Phase 2a student teachers will start to develop their independence for planning and teaching with the support of expert colleagues. With support, they will plan lessons which match the needs of groups and individuals and develop longer term planning through sequences of lessons as part of an ambitious art and design ITE curriculum.

At the end of Phase 2 we expect student teachers to:

- Create a learning environment which reflects consistently high expectations and manage pupils' behaviour in line with school policies and safe working practices in the art room.
- Plan and teach lessons which demonstrate understanding of how pupils learn and develop (schemas for drawing for example), and which select and use appropriate teaching strategies for the subject matter and classes taught.
- Demonstrate secure subject knowledge in their daily teaching and be proactive in addressing any areas of need discussed through weekly meeting records.
- Use a range of assessment strategies to accurately evaluate both their own teaching and pupils' learning and progress, and be able to use this information to design, adapt and sequence future plans.
- Adapt planning and teaching to respond to a range of learning needs, and if necessary, know where to seek help and advice to support pupils with SEND.
- respond constructively to challenge, feedback and critique, and continuously improve their understanding and practice.
- Have a positive impact on pupil progress and an increasing confidence in teaching across the curriculum.

Prior to Phase 2a; student teachers will have been taught about:

Classroom and Behaviour management in the subject
Rosenshine's Principles – structuring learning in art and design
Curriculum and progression, what does it mean to get better at drawing
Questioning and dialogue in learning
Subject knowledge and pedagogy for art and design.

They will also have been taught about:

The role of their subject in the wider curriculum and statutory requirements
Fundamental principles of how children learn in art and design
Cognitive science and memory
Principles of assessment
Observing learning & deconstructing learning following observation
Preparing for Phase 1 – the QTS file and mentoring expectations
Anti-racist education / inequality in education / teachers' responsibilities in respect of equality & diversity.

In art and design subject sessions:

Managing the art and design classroom, health and safety. The role of knowledge in the curriculum, subject knowledge development, audit and target setting, drawing theory and practice, deconstruction and reconstruction of art lessons and planning. Key questions each week draw pedagogy and practice together e.g. what is art? What is art for?
Please see the ITE Curriculum for art and design for the full programme throughout the year.

Key reading the students have been given:

Addison, N., Burgess, L. (2015) **Learning to teach art and design in the secondary school**: Third edition: A companion to school experience. Routledge
DOI:[10.4324/9780203962466](https://doi.org/10.4324/9780203962466)

Addison N, Burgess L, Steers, J and Trowell, J. (2010) **Understanding Art Education**, London: Routledge

Ofsted (2012) Making a Mark <https://www.gov.uk/government/publications/art-craft-and-design-education-making-a-mark>

The subject association for Art, craft and design is the NSEAD, National Society for Education in Art and Design and you can access the website here: [NSEAD Website](https://www.nsead.org/). (Links to an external site.) International Journal for Art and Design Education.

The National Curriculum for Art, Craft and Design at key stage 1 and 2 and 3 to see how progression plays a key part in art and design education. [click here.](#) 

The Phase 2a ITE Curriculum:

In Phase 2a, the centre – based curriculum focuses on subject knowledge and pedagogy. We ask you to support students in exploring these further in schools.

The focus of weekly discussions is in black. Professional Development Activities for STUDENTS are in blue.

Date (LJMU)	Taught LJMU session	School-based focus	Mentor curriculum in weekly meeting and Professional Development Activities.
Friday 10 NOV	<p>Exploring effective pedagogies and approaches to subject teaching.</p> <p>Teaching painting</p> <p>Formative assessment in art and design</p>	<p>Key skills and concepts for teaching art and design and what are effective approaches in the classroom,</p> <p>Formative assessment in practice – departmental approaches to formative assessment, how, where, and when? Start to discuss and observe.</p>	<p>Working with your mentor produce worked examples: Supporting student teachers to accumulate and refine a collection of powerful resources to support their teaching – student teachers will also observe stimulus, illustrations, examples, explanations and observe expert teacher’s skills in demonstrations and modelling of learning (building blocks of knowledge to inform schema).</p>
Friday 17 NOV	<p>Modelling, Demonstration and the art of instruction</p> <p>Dealing with misconceptions in the subject</p> <p>Teaching and working with clay</p>	<p>What are effective key skills and concepts Explicitly teaching and modelling the knowledge and skills pupils need to succeed within art, craft and design is beneficial. Practice is an integral part of effective teaching; ensuring pupils have repeated opportunities to practise, with appropriate guidance and support, increases success.</p>	<p><i>Discuss with your mentor:</i> Discuss with your mentor the approach of modelling, demonstration and worked examples and how to identify possible misconceptions and plan how to prevent these forming in the topics you will be teaching. How do these approaches support pupils to secure foundational knowledge before encountering more complex content, and why is this important to break down the steps?</p>
Friday 24 NOV	<p>Literacy in the Art and Design Classroom</p> <p>Adaptive and responsive teaching strategies in the subject</p> <p>Meeting individual needs in the art classroom</p> <p>Layered Textiles workshop sense of place</p>	<p>Explicitly planning teaching and modelling the knowledge and skills pupils need to succeed within art. Supporting pupils with a range of additional needs, including how to use the SEND Code of Practice, which provides additional guidance on supporting pupils with SEND effectively. Identifying pupils who need new content further broken down.</p>	<p><i>Discuss with your mentor:</i> The literacy strategy for the department.</p> <p>With your mentor, explore applications of scaffolding to support all learners considering capability. Making connections to the ways pupils may learn, store, recall and apply knowledge and obstacles pupils face in the subject.</p>
Friday 24 NOV	<p>Approximations of practice – the role of rehearsal.</p> <p>An introduction to retrieval and interleaving in art and design</p> <p>Historical and contextual understanding Models for evaluating and analysing the work of others</p>	<p>To consider ways in which you can plan to ensure that the individual needs of pupils are addressed in your lessons for pupils who have difficulties in accessing learning with written work or analysing art work;</p> <p>Explore the role of historical and contextual studies in key stage 3, look at the curriculum for your school and explore the artists and movements, set yourself a target for historical knowledge</p>	<p><i>Discuss with your mentor:</i> Consider the role of scaffolding tasks and the pupils in the classes you are teaching, discuss who might have difficulties and how scaffolding instructions or resources could support them further to access the learning taking place, including written work, or when analysing artwork.</p>

		development, traditional, modern or contemporary.	
Friday 1 DEC	Microteaching/approximations of practice - Collaborative learning Closing the gap in subject knowledge. The teaching portfolio	Sharing 5-minute narrative with your mentor about your microteach and making the links to teaching approaches for essential concepts, knowledge, skills, for your peer microteach	Discuss with your mentor: The class(es) that you developed the knowledge for and/or why you targeted this for development Opportunities to record and collate confidential references of pupil work adhering to safeguarding policies for your portfolio and guidance in portfolio production.
Friday 8 DEC	The teaching portfolio. Closing the gap in subject knowledge Carousel of art subject knowledge workshops for	Target setting for the next phase, subject knowledge and teaching targets informed by the weekly meeting records and LAF's gaining, applying and refining	Discuss with your mentor: Preparations and discussion to inform the phaser review form and informed by development and the one drive, subject content and audits of knowledge.
Friday 15 DEC	Preparing for phase 2b individual subject tutorials Subject knowledge transition from key stage 3-4, curriculum and teaching GCSE subject content and audits of knowledge	Creating and sharing knowledge of the curriculum – e.g., using resources and materials aligned with the school curriculum/ shared resources designed by expert colleagues that carefully sequence content).	Discuss with your mentor: Gaps in subject knowledge and opportunities in teaching and observation to develop this knowledge in the alternate placement, moving into the next phase

In Phase 2b, student teachers go to their alternate placement with no centre-based Curriculum but with continued support from their Liaison Tutor. The Phase 2b mentor guide will be accessible Section B www.itt-placement.com website.

Lesson observation focus questions: these questions can be used as foci or prompt for lesson observations and mentor/student teacher discourse. Not all elements are required in every lesson and may be phase dependent, i.e., expectations that more elements would be present in phase three of teaching as confidence and highly effective practice is embedded.

6 Key Questions to ask when observing Art and Design lessons: Lesson

observation focus questions*: these questions can be used as foci or prompt for lesson observations and mentor/student teacher discourse.

	Question	Additional Information
1	Is the learning intention/outcome clear? ...is the student teacher clear what the pupils will be learning in the lesson?	The learning outcome is carefully considered and connected to prior learning. Student considers previously encountered knowledge and skills linked to the learning that is taking place in the lesson. Classroom, activities are clear about what children will learn and practise
2	Lesson design and delivery , including sequencing and appropriate choice of teaching methods. Is there knowledge, skills and understanding evident because of pedagogical choices?	What teaching approaches support pupil progress. Modelling, explanations, worked examples, guides and scaffolds. Instructional practice. Pedagogy is aligned with the types of knowledge taught – practical, theoretical, or disciplinary. Have misconceptions been addressed.
3	Practical knowledge and work: The lesson design/teaching will support students to make personal progress, utilise practical skills and encourage pupils to practice? Pupils make and create	For example: pupils will learn that two primary colours make a secondary colour and will practice this. Skills, techniques, and practice. Are pupils getting first-hand experience through purposeful activity, are they engaged in meaningful practical activity. (Knowledge and skills)
4.	Making connections – is this encouraged? - Which theoretical (knowledge of artists and process) or disciplinary (discussions about art) concept is being explored in addition to practical knowledge and skills if appropriate. Literacy, vocabulary, and high-quality classroom talk. Are skills, techniques and practices underpinned by specialist subject specific vocabulary, is this modelled and used well.	For example: When painting: pupils will make connections to practical work through theoretical knowledge (tell me about the process, meaning or connections?) and disciplinary approaches (why do artists produce work this way?) (Knowledge and skills) Have the children been given an opportunity to engage in artistic thinking and talking regarding their artwork. How is theoretical or disciplinary understanding being developed or secured? Does the lesson allow pupils to articulate their understanding and experience more confidently. Can pupils explain their artistic influences.
5.	Is the lesson successfully adapted to the pupils' stage of creative development?	Adaptive practice. Careful planning considers pupil expertise, and subject specific adaptations are made through pupils who need new content further broken down. Formative assessment supports adaptations.
6.	Questioning/Feedback/formative assessment Does feedback address how to build on strengths and review and refine work?	(Understanding) Can pupils recall previous information and build upon this with new learning? Can pupils reflect on their own skills? (Disciplinary knowledge is grounded in questions e.g., why do we make art?)

Potential **Art and Design Specific** Targets on Lesson Analysis Forms.*

Lesson design and delivery, including sequencing and choice of teaching methods (CCF curriculum & pedagogy) Next Steps:
Identify and make explicit the key practical, theoretical or disciplinary knowledge and specialist art and design vocabulary you want the children to know and remember from this lesson/sequence.
Use visual images and high quality worked examples to support understanding of difficult key concepts.
When planning a lesson introduce new material in steps , explicitly linking new ideas to what has been previously studied and learned. Providing sufficient opportunity for pupils to consolidate and practise applying new knowledge and skills in the lesson.

Pupil progress in this lesson and use of assessment (including questioning) (CCF assessment) Next Steps:
Plan formative assessment tasks linked to lesson objectives and think ahead about what would indicate understanding in a practical response or analysis of an artwork.
When using questions prompt pupils to elaborate when responding to questioning to check that a correct answer stems from secure understanding of ... a process or retrieval of knowledge.
High-quality feedback can be written or verbal; encourage further effort, and provide specific guidance on how to improve in sketchbook work.

Comments about student teacher's developing Subject Knowledge and Pedagogy (CCF curriculum & pedagogy) Next Steps
Develop your understanding further of the essential components/concepts/ knowledge/ skills and practices of the topic (e.g. art movement) this will enable you to be more confident to motivate pupils and teach effectively from a secure understanding .
When planning anticipate what children might find difficult developing your awareness of common misconceptions how to help pupils master important concepts (e.g. reverse images in printing)
Situate the learning in the sequence or schema - remembering pupils are likely to struggle to transfer what has been learnt in one discipline to a new or unfamiliar context support pupils' to make clearer connections to prior learning or where they may have encountered something before (e.g. tone in drawing) Where prior knowledge is weak, pupils are more likely to develop misconceptions, particularly if new ideas are introduced too quickly.
When planning, consider the role of modelling , instruction and explanations to acknowledge novices need more structure early in the sequence e.g. drawing using tone
How could you support the next lesson with guides, scaffolds and worked examples to help pupils apply new ideas?
Think about the types of questions you would ask in class discussions to extend and challenge pupils (e.g. by modelling new vocabulary or asking pupils to justify answers when analysing the work of other).
The role of memory: Breaking complex material into smaller steps will support pupils (e.g., using partially completed drawing to focus pupils on the specific steps rather than a refined finished example) Working memory capacity is limited and can be overloaded.

<https://www.gov.uk/government/publications/research-review-series-art-and-design>

- **Practical knowledge** - how to create art, craft and design. Learning the methods and techniques that artists, craft makers and designers use. Technical proficiency
- **Theoretical knowledge** – knowledge of the tools, materials and history of art, craft and design. Culture, context and artist research.
- **Disciplinary knowledge** is the concept of art itself, such as the ways it is judged valued and evaluation. How art is studied.

Progress is building practical, theoretical and disciplinary knowledge and learn the connections between them. Ofsted suggest there are 3 Domains of knowledge. The inspection framework prioritises knowledge. p.9. Knowledge in art is what pupils learn, including concepts and principles. **Schools are not expected to use this terminology**

- Expertise built over time.
- **Productive** (pupils becoming proficient in the aspects of art or producing art)
- **Receptive** (pupils learning about aspects of art)

Example: Proficiency in drawing, (practical knowledge - productive) happens as a result of learning about methods and techniques used in drawing (receptive expertise) Knowledge needs to be clear – what is tone, then how do we then apply this, which in Ofsted's view is more unexpected for pupils.

*We would welcome any feedback on using these questions through the subject network, please email any comments or recommendations to a.pratt@ljamu.ac.uk