

Secondary ITE Subject Studies Curriculum Map

Art & Design

2026/27

Background and Rationale

What is the subject studies curriculum trying to achieve? This should include specific references to the role excellent teaching of the subject plays in challenging educational disadvantage.

*This curriculum is informed by the **artist/teacher conceptual framework**, a widely recognised approach that positions art educators as practitioners, researchers, and pedagogues. However, rather than assuming that all effective art teachers must adopt this identity, the curriculum encourages student teachers to critique the artist/teacher framework which positions artistic practice and teaching practice as reciprocal and mutually informing activities, enabling educators to draw upon their identities as artists to enrich curriculum design, pedagogy and classroom experiences. This perspective draws upon the work of Hickman (2010) and Adams (2011), who position artistic practice as central to professional identity, critical reflection and pedagogical expertise within art education.*

The curriculum is designed to ensure that student teachers know and remember that high-quality art education can develop pupils' ability to "appreciate and interpret what they observe, communicate what they think and feel, or make what they imagine and invent" (Ofsted, 2023). To improve in art and design is to learn to think, act and communicate as artists, designers and makers do within professional and creative communities.

The curriculum aims to develop art and design teachers who understand and can model the diverse roles and identities that inform artistic and pedagogical practice. Drawing on more recent thinking around artist/teacher identities, including Wild (2023), the curriculum supports student teachers to critically consider how their own identities, experiences and developing practices shape their approach to teaching, learning and creative practice.

Progression in art and design, as set out through the curriculum, is characterised by increasing fluency, experimentation and authenticity in creative practice. The curriculum is deliberately sequenced to build student teachers' knowledge, skills and understanding over time, enabling them to make increasingly independent, informed and ambitious creative decisions. The role of the art, craft and design teacher is to facilitate this progression through expert subject knowledge, thoughtful curriculum design and pedagogical decision-making that supports ambitious outcomes and introduces pupils to potential pathways within the creative industries.

Subject knowledge within the programme is developed strategically through engagement with the core components of the National Curriculum and the six domains of GCSE and post-16 study: Fine Art, Textiles, Three-Dimensional Design, Graphic Communication, Critical and Contextual studies and Photography. This ensures that student teachers build upon prior knowledge, deepening & broadening their understanding progressively throughout the course.

Consistent with the artist/teacher framework, student teachers are recognised as contributors to knowledge creation as well as recipients of it. They bring their own expertise and experiences of contemporary art and design theory and practice, and opportunities to contribute to peer learning, collaborative enquiry and curriculum development are embedded throughout the programme. This approach supports the development of reflective, research-informed practitioners who are equipped to teach an ambitious and inclusive art curriculum while sustaining their own identities as artists and educators.

The artist/teacher conceptual framework also provides an important means of challenging educational disadvantage. By positioning creativity, cultural production and artistic identity as accessible to all learners, it resists deficit models that can limit pupils' participation in art and design education. Through exposure to diverse artistic traditions, contemporary practices and multiple ways of knowing and making, pupils are enabled to see themselves as legitimate contributors to visual culture regardless of their social, cultural or economic backgrounds. The framework therefore supports culturally responsive and socially just approaches to teaching, broadening pupils' cultural capital and ensuring that access to ambitious artistic experiences and creative futures is not restricted by circumstance

References

Atkinson, D. (2011). The Artist-Teacher. ResearchGate, [online] pp.115–137. doi:10.1007/978-94-6091-454-6_7.

Page, T., Adams, J. and Hyde, W. (2011) 'Emerging: the impact of the Artist Teacher Scheme MA on students' pedagogical and artistic practices', European Journal of Teacher Education, 34(3), pp. 277–295. doi: 10.1080/02619768.2011.565324.

Hickman, R. (2010). Why We Make Art and Why It Is taught. Bristol Intellect.

Wild, C. (2023). All for the Arts – Artist Teacher Practice and the Expectation of an Aesthetic Life. Seminar: CAL All For the Arts with Carol Wild, Institute of Education, UCL, London, 22 March 2023.

Curriculum Themes

What themes make up the subject studies curriculum and how are they interconnected?

Curriculum Themes

1. Developing the Artist/Teacher Identity

*The programme is underpinned by the **artist/teacher** conceptual framework, supporting student teachers to reflect on their developing identities as practitioners, pedagogues and reflective professionals simultaneously. Student teachers cultivate strong subject knowledge, disciplinary understanding and contemporary artistic awareness alongside their developing professional identity as teachers. This includes understanding and critiquing how artists, designers and makers think, act and communicate, and how these disciplinary habits can be modelled and taught within the classroom.*

2. Developing Expertise in Pedagogy and Practice

The curriculum develops student teachers' understanding of effective teaching through explicit engagement with subject-specific pedagogy and approximations of practice. Through modelling, rehearsal, reflection and classroom application, student teachers learn how to translate theory into effective teaching practice within authentic contexts.

3. Developing Inclusive and Culturally Responsive Practice

The programme prepares student teachers to teach ambitious Art & Design curricula that meet the needs of all learners and recognise the diverse cultural contexts in which pupils live and learn. Student teachers develop the knowledge and skills necessary to remove barriers to participation and achievement while ensuring all pupils have access to powerful disciplinary knowledge and creative opportunities.

Interconnections Between the Themes

These three themes are deliberately interconnected and should be understood as mutually dependent rather than sequential.

*The **artist/teacher identity** provides the disciplinary and professional foundation for effective practice. Strong subject knowledge and engagement with artistic practice enable teachers to make informed pedagogical decisions and design authentic learning experiences.*

***Pedagogical expertise and practice** provide the means through which artistic and disciplinary knowledge becomes accessible to pupils. Subject expertise alone is insufficient without the ability to model, scaffold, assess and adapt teaching effectively.*

***Inclusive and culturally responsive practice** ensures that both disciplinary knowledge and pedagogical expertise are enacted equitably. EDI (Equality, Diversity and Inclusion) is vital in schools across Liverpool, Merseyside and Wirral because these areas have diverse communities and varying levels of social and economic inequality. Schools have an important role in ensuring that all pupils, regardless of their background, identity,*

disability, culture or individual circumstances, have equal access to education, opportunities and support. EDI also helps schools recognise and address the different barriers that pupils and families may experience, promoting fairness, inclusion, respect and positive outcomes for all. This curriculum challenges deficit perspectives by ensuring all pupils can participate in, contribute to and succeed within Art, Craft and Design education.

Adaptive Practice

How is adaptive practice integrated throughout the curriculum?

Adaptive Practice is Integrated Throughout the Curriculum

Adaptive practice is embedded throughout the PGCE Secondary Art & Design curriculum rather than being taught as a discrete or isolated component. The programme develops student teachers' understanding that adaptation is an integral aspect of effective teaching, rooted in secure subject knowledge, knowledge of pupils and responsive pedagogical decision making.

Student teachers are introduced to the principle that maintaining high expectations for all learners requires teachers to adapt teaching rather than reduce curriculum ambition. Through engagement with evidence informed approaches and the ITTECF, student teachers learn to identify and remove barriers to participation and learning while ensuring all pupils have access to powerful disciplinary knowledge in Art & Design.

The curriculum emphasises that adaptive practice is not synonymous with creating different curricula for different learners. Rather, it involves making thoughtful and informed adjustments to teaching approaches, resources, representations and levels of support so that all pupils can engage successfully with the same ambitious curricular goals.

Within the artist/teacher conceptual framework, adaptive practice is understood as a professional and creative act. Just as artists respond to context, materials and audience, effective Art & Design teachers respond to the needs, experiences and identities of their pupils, making informed pedagogical decisions that promote participation, achievement and belonging for all learners.

Five Essential Readings

1. Ash, A. and Carr, P. (2024) *A Practical Guide to Teaching Art and Design in the Secondary School*. Routledge, London. [10.4324/9780203962466](#)
2. Ofsted (2023) Curriculum research review series: Art and Design. Available at <https://www.gov.uk/government/publications/research-review-series-art-and-design/research-review-series-art-and-design>[Links to an external site.](#) (Accessed 28.07.2024)

3. *School Art: Where Is It? (Re)exploring Visual Art in Secondary Schools* | NSEAD <https://www.nsead.org/publications/books-research-and-reports/school-art-where-is-it-2024/>
4. **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. [\(Links to an external site.\)](#) International Journal for Art and Design Education.
5. **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.](#) 

	Title and Objectives	Essential Reading and Student Activity (pre or post session)	Placeme nt Activity / Focus for GM	PE Link s	ITTECF Links
7 th Septem ber AM Session 1	The values and purpose of art and design LO Explore the Art & Design PGCE curriculum and investigate artist-teacher philosophies, using educational research to inform and justify a personal teaching philosophy.	Kang, Y. and Loots, E. (2023) 'The Teaching Artist: Unraveling the Unknown Features of a Well-Known Creature Through a Systematic Literature Review', <i>Teaching Artist Journal</i> , 21(1–4), pp. 15–46. doi: 10.1080/15411796.2025.2484530. Pringle, E. (2009). <i>The artist as educator: Examining relationships between art practice and pedagogy in the gallery context – tate papers</i> . [online] Tate. Available at: https://www.tate.org.uk/research/tate-papers/11/artist-as-educator-examining-relationships-between-art-practice-and-pedagogy-in-gallery-context . Art gives a voice to the voiceless: Bob and Roberta Smith at TEDxCourtauldInstitute (2014) Access at; https://www.youtube.com/watch?v=DpSOJZelYsQ Directed study: Academic writing; each week write a short task to support the first assignment.		Q10, Q9	1.1,1.2,1.3,1.6, 2.1, 4.1, 8.3 1c, 1e, 8p
11 th Septem ber AM Session 2	The national curriculum for art and design KS3, KS4 LO Explore the Art & Design National Curriculum, complete a baseline subject audit, and establish placement	Reading prior to session -The national curriculum for art, craft and design. National Curriculum - Art and design key stage 3 (publishing.service.gov.uk) KS4 Curriculum Department for Education Green, B. (2021). Revisiting the Conceptual Domain: Educational Knowledge and the Visual Arts. <i>International Journal of Art & Design Education</i> , 40(2). doi:https://doi.org/10.1111/jade.12355. <i>The Big Landscape Toolkit</i> ,NSEAD. [online] www.nsead.org. Available at: https://www.nsead.org/resources/the-big-landscape/ .		Q3, Q9	1.3, 1.4 3.1, 3.2, 3.3, 3.5, 4.2,8.1, 8.7, 1a, 1b, 1c, 3a, 3b, 3c, 3d, 3e, 3f, 3g, 3h, 3i, 3j, 3k, 8a, 8b, 8d, 8j, 8m

	files. Explore the importance of professional development and subject networks to deepen and support professional practice. Michelle Gregson CEO NSEAD 10.45	<u>Making a Mark (Ofsted 2012)</u> This report evaluates the strengths and weaknesses of art, craft and design education in schools and colleges in England. The Curriculum: Secondary p.34 Point 80-98 <i>Read: Gast and Ash (2024) Chapter 1 in core text (A practical guide to teaching art and design in the secondary classroom)</i>			
11th Septem ber PM 2b	Drawing together 1 (theoretical and evidence informed workshop linked to formal elements). LO Understand learning outcomes and their role in planning art lessons, recognising threshold concepts as fundamental to art education.	Cohn, N. Framing “I can’t draw”: The influence of cultural frames on the development of drawing. <i>Culture & Psychology</i>. 2014;20(1):102-117. doi:10.1177/1354067X13515936Links to an external site. <u>2 DRAWING TO LEARN 10 29 13 copy</u> Links to an external site. (Adams 2013:4) Robins, C. (2014) Drawing: lines of possibility in: Learning to Teach Art and Design in the Secondary School. Routledge, London, p. 145. Drawing workshop reading: Renshaw, J. (2002) An Original Creative Principle. NSEAD. University of Chester. iJADE Conference Threshold Concepts: A Critical Point <u>THRESHOLD CONCEPTS: A CRITICAL POINT - ARTPEDAGOGY</u>	Discuss and observe effective approaches to teaching drawing in Year 7, how to manage behaviour and the practical classroom.	Q1, Q6, Q5	1.1- 1.8, 4.1-4.8, 7.5-7.7 <i>1a-1c, 1e-1h, 3p, 4a,4b, 4d, 4e,4g, 4f, 4i, 4j, 4k, 4l, 4m, 4p</i>
18th Septem ber AM Session 3	Planning 1 LO Develop inclusive lesson planning strategies through the construction and deconstruction of pedagogy, planning and progression within a drawing lesson.	Post session activity: read case study booklet and add to reflections Rosenshine, B. (2012) Principles of Instruction: Research-Based Strategies That All Teachers Should Know, by Barak Rosenshine: American Educator Vol. 36, No. 1, Spring 2012. AFT (teachertoolkit.co.uk) Pre session reading: Cohn N. Framing “I can’t draw”: The influence of cultural frames on the development of drawing. <i>Culture & Psychology</i>. 2014;20(1):102-117. doi:10.1177/1354067X13515936 Robins, C. (2014) Drawing: lines of possibility in: Learning to Teach Art and Design in the Secondary School. Routledge, London, p. 145. https://www.goshen.edu/art/ed/draw.html (Links to an external site.)	Discuss & observe how to prepare pupils for observational drawing, the purpose of drawing within the curriculum, and strategies for motivating, scaffolding, and building confidence in reluctant drawers.	Q1, Q5, Q9	2.1, 2.2,2.3, 2.7, 2.10, 3.3, 3.4, 3.5, 4.11, 5.1, 5.2, 5.6 <i>1a, 1b, 1c, 2a-2e, 2g, 3a, 3b, 3c, 3d, 3e, 3f, 3g, 3h, 3i, 3j, 3k, 3l, 3o, 4c, 6e, 8g</i>

			Use the case study booklet and class data as reference.		
18 th September PM 3b	Critical and contextual studies in art and design (FACT 1) LO develop pedagogical strategies for translating critical and contextual studies into practical classroom experiences.	Taylor, R. (1997) <i>Understanding and Investigating Art</i> . Hodder and Stoughton Tate (2024). <i>Ways of Looking at Art</i> <i>Tate</i> . [online] Tate. Available at: https://www.tate.org.uk/visit/tate-britain/ways-of-looking-at-art [Accessed 3 Jul. 2026]. Rintoul, J. (2014) 'Theory and (in) Practice: The Problem of Integration in Art and Design Education', <i>International Journal of Art & Design Education</i> , 33(3), pp. 345–354. doi:10.1111/jade.12064.	Discuss and observe strategies to integrate critical and contextual studies into Art & Design lessons, supporting pupils to analyse, interpret and make connections between artists, cultures and their own creative practice.	Q4, Q7, Q9, Q10	3.2, 3.4, 3.6, 3.9, 3.10, 4.2, 4.7 3d, 3e, 3h, 3l, 3o, 3q, 3p, 3r, 3s, 3n, 4a, 4d, 2b

25 th Septem ber Session 4	ITAP 1 Classroom Management LO start a lesson a calm and controlled manner Obtain silence and pupils attention Respond effectively to disruption during teacher talk	Bennett, T. (2020). Running the room: The teacher's guide to behaviour. John Catt. o Chapter 5 – The culture of the classroom o Chapter 6 – Establishing useful classroom norms Lemov, D. (2015) Teach Like a Champion 2.0. San Francisco: Jossey-Bass See resources on SBEC in Canvas Student Activity: To begin to be able to: start a lesson in a calm and controlled manner Obtain silence and pupils' attention Respond effectively to disruption during teacher talk	Discuss and observe the school behaviour policy, classroom routines, organisation of resources and materials, time management, managing common disruptions, and health and safety procedures in the Art and Design classroom.	Q1, Q8	1.1,1.2,1.5,3.2,3.4,4.9,4.10,5.5, 7.1,7.2,7.3,7.4, 7.5,7.6,7.7,7.8,7.9,7.10,8.2. 1a,1b,1c,1e,1f,1g,1h,4o,5p,6h,7a,7b,7c,7d,7e,7f,7g,7h,7i,7j,7k,7m,7p,7q,7r,8a,8n
2 nd October Session 5	ITAP 2 Questioning LO Ask affective questions to check pupil progress Respond effectively to hesitant or incorrect pupil responses Explore different modes of pupil responses	Rosenshine, B. (2012) 'Principles of Instruction.' American Educator, 36(1), 12-19 Christodoulou, D. (2017) Making Good Progress? The Future of Assessment for Learning. Oxford: Oxford University Press Mewald, C. (2023) 'Assessment for learning' (Ch.3). In Pachler, N. and Redondo, A. (eds) A Practical Guide to Teaching in the Secondary School See resources on SBEC in Canvas Student Activity To begin to be able to: ask effective questions to check pupil understanding Respond effectively to hesitant or incorrect pupil responses Explore different modes of pupil response (e.g. written responses, mini-whiteboards, think- pair share)	Observe: Record examples of questioning. Which questions develop critical thinking and application skills rather than simply recall?	Q5, Q7	3.2,3.3,3.4,3.5,3.6,3.8,3.9,3.10,3. 11,3.12,4.6,4.8,6.1,6.2,6.3,6.4,6.5, 6.6,6.7,8.2, 1a,1b,1c,3e,3g,3i,3m,3s,4m,4n,4p,5m,5n,6a,6f,6g,8a

9 th October Session 6	ITAP 3 modelling and explanation LO How do I model and explain knowledge, processes and skills in my subject, and use feedback to move learning forward?	See resources on SBEC in Canvas Student Activity: To begin to be able to: model and explain one aspect of art & design Break down complex concepts or skills into bite-size chunks Practise the 'hand-over' from teacher to pupil activity	Discuss and observe how modelling and scaffolding can improve pupil progress in the Art classroom	Q5, Q7	3.2,3.3,3.4,3.5,3.6,3.8, 3.10,3.12,4.5,4.7,8.2 1a,1b,1c,3e,3g,3s,4i,4p,60, 8a
16 th October Session 7	ITAP 4 Subject specific LO use subject specific pedagogy to support pupil knowledge, understanding and skills Promote the appropriate use of subject specific vocabulary Recognise and respond to common pupil misconceptions associated with learning my subject. Olga Crimmins ECT 1-2.15	Cunliffe, L. (2006). A Wittgensteinian Approach to Discerning the Meaning of Works of Art in the Practice of Critical and Contextual Studies in Secondary Art Education. <i>Journal of Aesthetic Education</i> , 40(1), pp.65–78. doi:https://doi.org/10.2307/4140218. Rintoul, J. and James, D. (2016). 'That Tricky Subject': The Integration of Contextual Studies in pre-Degree Art and Design Education. <i>International Journal of Art & Design Education</i> , 36(2), pp.215–225. doi:https://doi.org/10.1111/jade.12077. Herne, S. (2006). Communities of practice in art and design and museum and gallery education. <i>Pedagogy, Culture & Society</i> , 14(1), pp.1–17. doi:https://doi.org/10.1080/14681360500487512. Student Activity: Read literature about the Artist Teacher model, including the importance of critical and contextual studies. Present own practice to small groups of pupils, devise a series of follow up questions. Plan, teach and evaluate a short workshop linked to your own practice, incorporate literacy.	Discuss how subject expertise is used to plan and deliver lessons. Consider how to support all students with their learning? Observe which scaffolds are most effective?	Q3, Q6	3.3, 3.4, 3.5, 3.6, 3.10, 5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 4.1
23 rd October AM Session 8	Planning in the subject (2). LO Deconstruct a drawing lesson to understand how curriculum planning (inc literacy) and	<u>Art And Design Curriculum And Session Materials: The Secondary Community Site</u> <u>Research review series: art and design - GOV.UK</u> NSEAD drawing projects <u>Drawing projects NSEAD</u> Owen, C. (2020) 'Through a Glass Darkly: The Teaching and Assessment of Drawing Skills in the UK Post-16 Art & Design Curriculum', <i>International Journal of Art & Design Education</i> , 39(2), pp. 333–345. doi:10.1111/jade.12265.	Discuss and observe the role of drawing in Year 7, developing substantive and	Q1, Q2, Q3, Q5, Q6	2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 3.2, 3.3, 3.4, 5.1, 5.2 1a, 1b, 2a, 3a, 3b, 3c, 3d, 3e, 3f, 3g, 3h, 3i, 3j, 3k, 3l,4c,5e, 5f, 5g, 8g, 8j, 8k

	pedagogy support pupil progress		pedagogical knowledge		
23 rd October PM 8b	Drawing workshop 2 Explore the schema of drawing and the substantive knowledge needed for teaching at Key Stages 3–4. Dan Ingham WBS	Howell, J.B. (2019). Element-and-Principles Instruction, Perceptual Drawing and Paul Klee's Pedagogical Sketchbook. <i>International Journal of Art & Design Education</i> , 39(1). doi: https://doi.org/10.1111/jade.12225 .	through the use of worked examples, resources, demonstratio ns, and effective explanations.	Q1, Q2, Q3, Q5	3.7,3.8,4.2, 4.3, 4.4 3d, 4a–4k
6 th Novemb er AM Session 9	Drawing with wire LO Apply Quality First Teaching when planning a practical lesson including effective questioning.	Introducing the threshold concepts in art , craft and design - #1 Mark making . Mark making, often in the form of drawing, is the foundation of art – a way of thinking visually. It can be used for different purposes and is a powerful form of communication. https://www.artpedagogy.com/ Penketh, C. (2017) Independence as an ableist fiction in art education: All the F Words. <i>Journal of Social Theory in Art Education</i> , Vol. 33 [Available from online library] Department for Education (2018) Schools: guide to the 0 to 25 SEND code of practice, https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/349053/Schools_Guide_to_the_0_to_25_SEND_Code_of_Practice.pdf . [accessed 11.07.25]. Davis, P., Florian, L., Ainscow, M., Dyson, A., Farrell, P., Hick, P., Rouse, M. (2004) Teaching Strategies and Approaches for Pupils with Special Educational Needs: A Scoping Study. Accessible from: MicrosoftWord-RR516.doc	Read the departments Key Stage 3 Art and Design curriculum and identify the key knowledge, skills and concepts Observe Art and Design lessons and note how teachers introduce ideas, demonstrate techniques and develop pupils' understandin g Observe and record examples of effective teacher questioning	Q1, Q2, Q4, Q5, Q6	1.5, 1.7, 2.1-2.10, 3.3, 3.11, 4.1-4.6, 5.1-5.4, 5.6-5.8, 6.4 1e, 2a-2k, 3d, 4a–4m, 5a, 5b, 5e, 5g-5p, 8g, 8c, 8d, 8e, 8f, 8h
6 th Novemb er PM	Masterclass 1: LO explore effective pedagogies and approaches to	Rosenshine, B. (2012) Principles of Instruction: Research-Based Strategies That All Teachers Should Know , by Barak Rosenshine; <i>American Educator</i> Vol. 36, No. 1, Spring 2012. AFT (teachertoolkit.co.uk)	Explore the practical art space, identifying	Q1, Q3, Q5, Q8	1.4, 4.2, 4.3, 5.8, 6.2, 6.5, 6.6, 7.1, 7.2, 7.3, 7.4, 7.5- 7.11, 8.1, 8.2

9b	subject teaching, inc behaviour management. Make effective use of the lesson plan.	Hoekstra, M. (2015) 'The Problematic Nature of the Artist Teacher Concept and Implications for Pedagogical Practice', <i>International Journal of Art & Design Education</i>, 34(3), pp. 349–357. [Available from online library] ADAMS, J. Room 13 and the Contemporary Practice of Artist-Learners. <i>Studies in Art Education</i>, [s. l.], v. 47, n. 1, p. 23–33, 2005. DOI 10.1080/00393541.2005.11652811. Disponível em: https://research.ebsco.com/linkprocessor/plink?id=44d483e0-b103-39a0-8a70-21daa0f36c1a. Acesso em: 18 jul. 2025. [Available from online library]	health and safety consideration s, classroom organisation, and strategies for engaging pupils through a short practice presentation and reflection.		1e, 1f, 1g, 1h, 4n, 4k, 4l, 7a-7r
13 th Novemb er AM Session 10	AS2 Briefing		Develop inclusive practice by observing, planning, and	Q4	8.1,8.2,8.7,8.9 8a, 8c, 8d, 8e,
13 th Novemb er PM 10b	Navigating literature in Art and Design (AS1) LO consider effective inclusive pedagogies and approaches to subject teaching focus on modelling & high quality examples)	Penketh, C. (2017) Independence as an ableist fiction in art education: All the F Words. <i>Journal of Social Theory in Art Education</i>, Vol. 33 [Available from online library] Department for Education (2018) Schools: guide to the 0 to 25 SEND code of practice, https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/349053/Schools_Guide_to_the_0_to_25_SEND_Code_of_Practice.pdf. [accessed 11.07.25]. Davis, P., Florian, L., Ainscow, M., Dyson, A., Farrell, P., Hick, P., Rouse, M. (2004) Teaching Strategies and Approaches for Pupils with Special Educational Needs: A Scoping Study. Accessible from: MicrosoftWord-RR516.doc	reflecting on effective starters and plenaries, and discuss with the SENDCo how pupil needs are identified and supported through the SEND Code of Practice.	Q4, Q6, Q9	1.3-1.7, 2.2, 2.6, 3.3, 4.1, 5.1-5.4, 6.4, 8.7, 8.9 1b, 1c, 1d, 1e, 1h, 2a,2b,4a-4h,4i, 4k, 5a, 5g, 6b, 8a
20 th Novemb er AM Session 11	Painting and colour theory LO Apply research-informed approaches to modelling, explanation & questioning when teaching painting and colour theory.	Free KS3 Art and design teaching resources Y7, 8. & 9 Page 1 of 2 Oak National Academy Ofsted (2023) Curriculum research review series: Art and Design. Available at https://www.gov.uk/government/publications/research-review-series-art-and-design/research-review-series-art-and-designLinks to an external site. (Accessed 28.07.2024) Pratt (2024), Chapter 3, 'Transforming teaching: Demonstration, modelling and the art of instruction', in <i>A Practical Guide to Teaching Art and Design in the Secondary Classroom</i>.	Discuss with your mentor: the role of painting in KS3, progression in materials, processes, and skills,	Q4, Q5, Q8, Q9	2.2, 3.4, 3.12, 4.4, 4.5, 4.6, 4.8, 4.9, 4.10, 5.1,5.2, 5.5, 6.5, 6.6, 8.1,8.2 1h, 2a-2g, 2k, 3d, 3e, 3p, 4a-4e,4g,4h,4i-4o, 5b, 5k-5o, 5q, 6p,8a, 8b

20 th Novemb er PM 11b	Planning a lesson LO Apply Quality First Teaching principles when planning a lesson on colour mixing. Reflect on effective grouping of pupils to support learning.	Albers, J. (n.d.). <i>Interaction of color: text of the original ed.</i> Place Of Publication Not Identified: Publisher Not Identified], [Date Of Publication Not Identified. Read: Fursman (2024) Chapter 10 in core text (A practical guide to teaching art and design in the secondary classroom) Advancing an anti-ableist pedagogy in the secondary art and design curriculum	and how worked examples, resources, and adaptive strategies support effective painting lessons.	Q5, Q6	1.3,1.4, 2.6-2.9, 3.12, 4.9, 4.10, 4.11,5.1-5.8 1a, 1b, 1e, 2a-2h, 3j, 3o, 3p, 4b,4d, 4f, 4g, 5a-5q, 6e
27 th Novemb er AM Session 12	Literacy and design Adaptive approaches(textiles) LO Evaluate strategies & techniques for supporting pupil progress and improvement in Art and Design (inc retrieval, working memory & oral language).	https://my.chartered.college/impact_article/powerful-knowledge-in-art-and-design-education-why-history-and-context-are-important-for-practice/ Fields, D. A. et al. (2018) 'Putting Making into High School Computer Science Classrooms: Promoting Equity in Teaching and Learning with Electronic Textiles in Exploring Computer Science', <i>Equity & Excellence in Education</i> , 51(1), pp. 21–35. doi:10.1080/10665684.2018.1436998 Hyde, Wendy. "A Stitch in Time: Gender Issues Explored through Contemporary Textiles Practice in a Sixth Form College." <i>The international journal of art & design education</i> 26.3 (2007): 296–307. Web. [Available in online library] Wild, C. (2024) 'The neuroaesthetics of art and design education', <i>International Journal of Art & Design Education</i> , 43(4), pp. 547–560 Agarwal, P.K., Finley, J.R., Rose, N.S. and Roediger, H.L. III (2017) 'Benefits from retrieval practice are greater for students with lower working memory capacity', <i>Memory</i> , 25(6), pp. 764–771. https://doi.org/10.1080/09658211.2016.1220579	Observe how expert practitioners use adaptive teaching strategies to support pupils' working memory and enable successful learning.	Q4, Q3	2.6-2.10, 3.9,3.10, 5.1-5.8, 5.3, 6.1, 6.3, 7.5,7.6 2h-2k, 3p-3u,4m, 5a-5h,6r, 7l, 7n, 7o, 8h
27 th Novemb er PM 12b	Masterclass 2: LO explore effective pedagogies and approaches to subject teaching	Rosenshine, B. (2012) Principles of Instruction: Research-Based Strategies That All Teachers Should Know , by Barak Rosenshine; American Educator Vol. 36. No. 1, Spring 2012, AFT (teachertoolkit.co.uk) A quick guide to the SEND Code of Practice: 0 to 25 years (2014) and its implications for schools and settings The SEND Code of Practice: 0 to 25 years. (n.d.). Available at: https://asset.nasen.org.uk/the_send_code_of_practice_0_to_25_years_-_mini_guide.pdf . Mould, K. (2020). <i>EEF Blog: Five evidence-based Strategies to Support high-quality...</i> [online] Education Endowment Foundation. Available at: https://educationendowmentfoundation.org.uk/news/five-evidence-based-strategies-pupils-with-special-educational-needs-send . NASEN (2021). <i>Teacher Handbook</i> . [online] SendGateway. Available at: https://www.wholeschoolsend.org.uk/teacher-handbook .	Identify the disability model that underpins the policy and practice in the placement school Consider the implications for	Q1, Q6,	1.1-1.7, 1.3, 1.6, 5.1, 5.2, 5.3,5.4, 5.7, 6.1,6.2, 6.3, 8.5, 8.6 1a-1h, 5a, 5b, 5e, 5p, 5o, 5n, 6a,6b,6e,6f,6g,6h,6i, 6m, 6r, 6q, 8n

		<i>Art gives a voice to the voiceless: Bob and Roberta Smith at TEDxCourtauldInstitute</i> (2014) Access at; https://www.youtube.com/watch?v=DpSOJZeiYsQ	SEND pupils in classes in a meeting with the SENDCo.		
4 th Decemb er AM Session 13	Working with Clay Adaptive Practice, Deployment of TA. LO Apply adaptive teaching strategies to support EAL learners, disadvantaged pupils, and explore effective TA deployment.	The <i>Making Changes in Craft - Craft Expertise Phase One</i> report is a new study aims to support greater diversity in craft. (Linked) https://www.anewdirection.org.uk/blog/clay-and-hand-skills-development Read: Walton (2024) Chapter 13 in core text (A practical guide to teaching art and design in the secondary classroom) Art History in the art and design curriculum How to make a slab pot for art educators Slab Pot - YouTube Craft NSEAD Luckman, Susan., and Jane. Andrew (2020) <i>Craftspeople and Designer Makers in the Contemporary Creative Economy</i>. Cham: Springer International Publishing, Web. [Available from online library] Greenhalgh, Paul (2020) "Ceramic Art and Civilisation." First edition. London ;: Bloomsbury Visual Arts, Web.[Available from online library] Education Endowment Foundation (2015) <i>Making Best Use of Teaching Assistants Guidance Report</i>. [Online] Accessible from: https://educationendowmentfoundation.org.uk/tools/guidance-reports/	Discuss and observe how to support pupils with a range of additional needs, including how to use the SEND Code of Practice	Q3, Q5, Q6	2.2, 2.10, 3.2, 3.3, 3.4, 3.5, 3.6, 4.1-4.4, 5.2, 5.3, 5.7, 6.7, 7.4, 8.5 5a–5k, 6b, 6c, 6d, 6e, 8e, 3i, 8k 3g, 1.d 6.c, 6.d, 6.e, 6.a.
4 th Decemb er PM 13b	Technology in Art and Design LO Evaluate the use of technology to support creativity, curriculum delivery, and pupil outcomes in Art and Design.	Planning for digital tech across the art and design curriculum NSEAD Marner, Anders, and Hans Örtengren. "Four Approaches to Implementing Digital Media in Art Education." Education enquiry 4.4 (2013): 23217 Naylor, Steven. Formal and Informal Practices with Technology in a Secondary School Art Education. London: SAGE Publications, 2014.	Explore how photography is planned and taught within the curriculum, developing technical, creative, and critical skills that support progression across Key Stages.	Q3, Q6, Q10	1.8, 3.3, 3.5, 4.1-4.4, 5.2, 5.9, 8.7 3d, 3c, 4a–4c, 4f-4g, 4i-4k, 5i, 5j, 8a,8b, 8d, 8e, 8f, 8h,8j
18 th Decemb er AM	Medium term planning Retrieval and Interleaving	Agarwal, P. K., Finley, J. R., Rose, N. S., & Roediger, H. L. (2017) Benefits from retrieval practice are greater for students with lower working memory capacity. <i>Memory</i>, 25(6), 764–771. https://doi.org/10.1080/09658211.2016.1220579	Discuss and plan sequences of lessons to	Q2, Q3	2.2-2.5, 2.8-2.10 3.3-3.8, 3.9,3.10, 3.11, 4.1-4.8,5.2, 5.3, 6.2, 6.4

Session 14	LO Develop a medium-term plan that incorporates retrieval practice and interleaving to support pupil progress and literacy development in Art and Design.	<i>Ofsted (2023) Curriculum research review series: Art and Design. Available at https://www.gov.uk/government/publications/research-review-series-art-and-design/research-review-series-art-and-designLinks to an external site.</i> (Accessed 28.07.2024) <i>The Big Landscape Toolkit,NSEAD.</i> [online] www.nsead.org. Available at: https://www.nsead.org/resources/the-big-landscape/. THRESHOLD CONCEPTS: A CRITICAL POINT - ARTPEDAGOGY	build secure foundational knowledge, anticipate misconceptions, and plan strategies to address them.		2a-2k,3a-3o, 4a-4g, 4p, 8d, 8e,
18 th Decemb er PM 14b	Learning outside the classroom with FACT. LO Explore how to use FACT (and other galleries) to support critical and contextual studies in contemporary art and digital media KS4 and 5	Dege, S. (2019) The influence of social media in art. Accessed at: The influence of social media in art Arts DW 28.12.2019 Yau, J.C. & Reich, S. M. (2012) “It’s Just a Lot of Work”: Adolescents’ Self-Presentation Norms and Practices on Facebook and Instagram. <i>Journal of Research on adolescence.</i> Vol.20, No.1, pp. 196 – 209 Ødegård, M. and Solberg, S. (2024). Identifying teachers’ reactive strategies towards disruptive behavior in classrooms. <i>Teaching and Teacher Education</i>, [online] p4-7. doi:10.1016/j.tate.2024.104627. Leif, E., & Godwin, B. (2026). From behaviour management to behaviour education: a call for systemic change in Australian schools. <i>Educational and Developmental Psychologist</i>, 43(2), 235–243. p2-5. https://doi.org/10.1080/20590776.2026.2676218	Discuss and incorporate plans for sustainable links with contemporary arts organisations and developing a scheme of learning informed by current practice, media, and debates.	Q8, Q1, Q3	1.1-1.5, 3.2-3.10,3.12,5.2, 7.4 1a-1c, 1 e-1h, 3a-3u, 3g
26 th February AM Session 15	Get that Art job. AS2 briefing. LO Prepare for employment and AS2	https://neu.org.uk/latest/library/finding-your-first-teaching-job https://theartyteacher.com/how-to-get-that-art-teacher-job/	Complete and refine professional portfolio , then participate in a mock interview to develop confidence, articulate your practice, and prepare for future Art and Design teaching roles.	Q10	8.1-8.4, 8.7 2i, 2j, 2k, 4g, 4j, 4n, 5d, 6a-6d, 7n, 7o 8a-8o

26 th February PM 15b	KS4 Interdisciplinary learning LO Evaluate the role of photography in creating meaningful interdisciplinary, inclusive learning experiences at Key Stage 4.	GCSE Specification examples and guidance Read: Cubbin (2024) Chapter 5 in core text (A practical guide to teaching art and design in the secondary classroom) The art of managing coursework in art and design The Cultural Learning Alliance 2026 Report Card NSEAD (2026a). <i>The Cultural Learning Alliance 2026 Report Card</i> NSEAD. [online] Nsead.org. Available at: https://www.nsead.org/news/newsroom/the-cultural-learning-alliance-published-its-report-card-2026/ [Accessed 8 July 2026a]. Art (2019). <i>The Art and Design Curriculum</i> NSEAD. [online] Nsead.org. Available at: https://www.nsead.org/resources/curriculum/planning-the-curriculum/ [Accessed 8 July 2026].	Observe and discuss with your mentor how photography & formative assessment can support learning and progression at KS4.	Q3, Q6	2.1, 3.1,3.2,3.6,3.7, 4.11, 6.1-6.7 2a-c, 2e,2k, 3h, 6a,6b,6e, 6f, 6g, 6h, 6i, 6j, 6k, 6l, 6o,6d, 6q.
5 th March AM Session 16	Masterclass: KS4 focus LO develop inclusive and anti-racist approaches to teaching and curriculum design in KS4 Art and Design. Explore implications for the wider life of the school.	Art (2019). <i>The Art and Design Curriculum</i> NSEAD. [online] Nsead.org. Available at: https://www.nsead.org/resources/curriculum/planning-the-curriculum/ [Accessed 8 July 2026]. NSEAD Anti-Racist resources The Anti Racist Art Education Action (ARAEA) group checklists are an excellent resource Why we need the Checklists? NSEAD Farmer, G. (2021) 'How Schools and Teachers Can Get Better at Cultural Competence', <i>Education Next</i> . Thapalyal, R. (2019) 'Expanding the Curriculum', <i>Art Monthly</i> , (432), pp. 6–9. Read: Wylie (2024) Chapter 15 in core text (A practical guide to teaching art and design in the secondary classroom) Personalising decolonisation	Discuss GCSE assessment materials , the skills (including vocabulary) developed through exemplar work, and develop a sequence of a KS4 learning plan. Discuss links with the wider life of the school, its aims and philosophy.	Q6, Q10	1.8,2.7,3.1,3.5,4.2, 4.3, 6.3, 8.1, 8.3,8.4 2d, 2i, 2k, 3a, 3c, 3d, 3e, 3p, 4g, 4j, 4n, 5d, 6a–6d, 7n, 7o, 8b, 8d, 8f
5 th March PM 16b	Sequences of learning and schema in art & design LO Use curriculum sequencing, assessment, and tracking to develop pupil knowledge, skills, and progress in Art and Design	Agarwal, P. K., Finley, J. R., Rose, N. S., & Roediger, H. L. (2017) Benefits from retrieval practice are greater for students with lower working memory capacity. <i>Memory</i> , 25(6), 764–771. https://doi.org/10.1080/09658211.2016.1220579 <i>Ofsted (2023) Curriculum research review series: Art and Design. Available at https://www.gov.uk/government/publications/research-review-series-art-and-design/research-review-series-art-and-designLinks to an external site.</i> (Accessed 28.07.2024) Gil-Ruiz, P., Martinez-Verez, V., Ospina Toro, W., & Castañeda Marulanda, W. (2025). Children's Drawing and Graphic Development: An Empirical Study of the Developmental Stages According to Lowenfeld. <i>Education Sciences</i> , 15(6), 681. https://doi.org/10.3390/educsci15060681	Discuss and devise a sequence of lessons to build secure knowledge, anticipate misconceptions, and plan strategies to address them	Q2, Q3, Q7	2.2-2.5, 2.8-2.10, 3.3-3.6, 3.9-3.11 2a-2k, 3a-3o, 3p, 3s, 3t, 3u, 5l,5m

	(inc. Literacy and Maths).		(inc. literacy and maths).		
12 th March Session 17	Claremount workshop. TA deployment. LO Apply teaching strategies and purposefully deploy a TA to empower pupils through inclusive, responsive, and accessible teaching & formative assessment. Anti-ableist art education	Read: Penketh and Hiett (2024) Chapter 18 in core text (A practical guide to teaching art and design in the secondary classroom) Advancing an anti-ableist pedagogy in the secondary art and design curriculum NASEN Mini guides NASEN. (2020) Teacher Handbook: SEND Embedding inclusive practice	Identify SEND needs in KS3 classes, adapt teaching, use the Plan-Do-Review cycle for EHCP pupils, and remove barriers to learning.	Q10, Q7	1.1-1.8, 5.1-5.9, 7.1, 7.2-7.10, 6.4, 8.2, 8.4, 8.5, 8.6, 8.8 5a, 5b, 5c, 5d, 5e, 5g-5q, 6a, 6d, 6e, 6g-6p, 6o, 7a-7g, 7j-7m, 3r, 3t, 8b-8e, 8i, 8j, 8k, 8n, 8o
19 th March AM Session 18	Teaching Graphics KS5 LO Develop understanding of curriculum, pedagogy, and progression when teaching Graphic Design at A Level.	Maier, M. The Role of Graphic Design in Educational Projects: Enhancing Learning Effectiveness Through Visual Elements (2025) (14) 1. https://doi.org/10.18533/qg60pa70 A level Specification examples and guidance AQA A-Level Art & Design Specification OCR A-Level Art & Design Specification Edexcel A-Level Art & Design Specification	Review Phase 3 subject targets and prepare for triangulation through your portfolio, teaching sketchbook, and SKD journal.	Q3, Q10	3.1, 3.2, 3.5, 3.6, 8.1 3a, 3b, 3f, 3h, 3i, 8a, 8b
19 th March PM 18b	FACT learning outside the classroom LO Evaluate how learning beyond the classroom can connect pupils with contemporary practice, creative industries, and future career pathways (inc. literacy & oracy)	<u>Marner, Anders, and Hans Örtengren. "Four Approaches to Implementing Digital Media in Art Education." Education enquiry 4.4 (2013): 23217</u> <u>Naylor, Steven. Formal and Informal Practices with Technology in a Secondary School Art Education. London: SAGE Publications, 2014.</u> Read: Grant (2024) Chapter 11 in core text (A practical guide to teaching art and design in the secondary classroom) Encouraging critical awareness through art and design education Liverpool Biennial of Contemporary Art	Analyse the art curriculum and staffing, reflect on its impact on pupils, and consider how art specialisms can contribute to curriculum development.	Q10, Q3, Q4	3.1, 3.9, 3.10, 3.12, 4.10, 5.5, 6.2, 6.3, 8.4 1d, 3f, 3h, 3n-3u, 8g

16 th April AM Session 19	KS4 assessment & moderation (off site visit tbc) LO Develop confidence in applying assessment criteria and moderation processes for KS4 and post-16 Art and Design qualifications.	Department for Culture, Media and Sport (DCMS) (2023) 'UK's Creative Industries contributes almost £13 million to the UK economy every hour'. <i>GOV.UK</i>. Available at: https://www.gov.uk/government/news/uks-creative-industries-contributes-almost-13-million-to-the-uk-economy-every-hour NSEAD, in partnership with Arts Council England and National Governors' Association (2019) <i>Art and Design Education: A Guide for Governors and Trustees</i>. NSEAD, ACE & NGA. Available at: https://www.nsead.org/files/02712bc706fdbff9d2e531ae17fd422.pdf	Discuss how formal and synoptic assessment inform curriculum sequencing and pupil progression. Take part in KS4 moderation.	Q10, Q7	4.2, 4.3, 6.1-6.3, 6.6, 6.7, 8.1, 8.3, 8.4 2d, 2i, 2k, 4g, 4j, 4n, 5d, 6a-6d, 6j, 6n, 6m, 7n, 7o, 8a
16 th April PM 19b	Curriculum design (EDI in the curriculum) LO Develop an understanding of how EDI principles can inform curriculum design in Art and Design.	NSEAD Anti-Racist resources The Anti Racist Art Education Action (ARAEA) group checklists are an excellent resource Why we need the Checklists? NSEAD Read: Wylie (2024) Chapter 15 in core text (A practical guide to teaching art and design in the secondary classroom) Personalising decolonisation Farmer, G. (2021) 'How Schools and Teachers Can Get Better at Cultural Competence'. <i>Education Next</i>. Available at: https://www.educationnext.org/how-schools-teachers-can-get-better-cultural-competence/. Thapalyal, R. (2019) 'Expanding the Curriculum', <i>Art Monthly</i>, (432), pp. 6–9. Available at: Art Monthly – 'Expanding the Curriculum'	Observe and develop culturally responsive teaching by promoting positive representation, plan to challenge stereotypes and racism, linking to British Values, and developing cultural competence.	Q3, Q6	3.1, 3.2, 7.6, 8.7, 8.9, 8.11 1e, 3b, 3d, 3f, 8a, 8b, 8d, 8f

23 rd April Session 20	KS4 workshop and teaching A level Curriculum design LO Plan & deliver coherent curricula that build subject knowledge, skills, and independence from KS4 to A Level, inc. literacy & oracy.	Department for Education (2015). <i>Art and design GCSE subject content</i> . [online] Available at: https://assets.publishing.service.gov.uk/media/5a7dcc7ded915d2ac884d9f9/GCSE_subject_content_for_art_and_design.pdf [Accessed 8 July 2026]. AOA A-Level Art & Design Specification OCR A-Level Art & Design Specification Edexcel A-Level Art & Design Specification Addison, Nicholas, and Lesley Burgess. <i>Learning to Teach Art and Design in the Secondary School: A Companion to School Experience</i> . London: Routledge, 2015. Web. [Available in the online library]	Deliver an A-level workshop based on your practice, aligned to the specification, and reflect on student learning. If A-level teaching is unavailable, plan and deliver a workshop to KS4.	Q5, Q4, Q2	1.1-1.8, 3.10, 4.1-4.4, 6.3, 7.5, 7.6, 7.7, 7.8-7.11, 8.8, 8.3 1a-1c, 1e-1h, 3f, 3p, 3s, 4a-4e, 4f-4k, 4l-4p, 6d, 6e, 7n, 7o, 8e, 8h
30 th April AM Session 21	Three Dimensional Studies LO Experiment with a range of three-dimensional materials, processes and construction methods, evaluating their creative and pedagogical potential for teaching Art & Design across the secondary curriculum.	Eyüpoğlu, İ. & Yalçın, Ş. (2021). <i>Evaluation of Three-Dimensional Art Works Through Views of Pre-Service Visual Arts Teachers</i> . <i>Academy Journal of Educational Sciences</i> , 5(2), 52–59. Köksal, H. (2013). <i>In Art Education, Soul of Materials: Soap Sculptures</i> . <i>Procedia – Social and Behavioral Sciences</i> , 106, 1450–1454.	Develop confidence in teaching three-dimensional studies through material selection, health and safety, practical sequencing, and scaffolding pupils' exploration of form and construction.	Q1, Q3, Q5	1.6, 4.10, 5.5 5q, 6q, 6r
30 th April PM 21b	Transition to ECT LO Explore expectations, support structures, and professional practices during the transition to ECT.	Curtis, E. et al. (2024) 'The positioning tensions between early career teachers' and mentors' perceptions of the mentor role', <i>British Educational Research Journal</i> , 50(3), pp. 1327–1349. Available at: https://bera-journals.onlinelibrary.wiley.com/doi/10.1002/berj.3974 Murtagh, L., Dawes, Louisa., Rushton, E. A. C., & Ball-Smith, C. (2024). Early career teacher mentoring in England: a case study of compliance and mediation. <i>Professional Development in Education</i> , 1–14. https://doi.org/10.1080/19415257.2023.2291357	Engage with subject CPD to maintain a contemporary curriculum, overcome barriers to participation	Q10, Q9	1.1, 1.6, 1.8 8.1, 8.2, 8.3, 8.4, 8.7 1d, 3u, 8a-8e, 8f-8i, 8j, 8l, 8m 8o, 8p

		https://careerteachers.co.uk/career-advice/preparing-for-your-first-teaching-job-tips-and-what-to-expect/	, build partnerships with cultural organisations, and prepare for a successful ECT year.		
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Please note that sessions might be delivered on a different date when collaborating with a partner school or partner institution.

Students will be expected to come to each session with a short-written reflection on one of the articles/chapters within the reading list for that week.