

## **Art, Craft and Design Survey Visits**

### **Generic grade descriptors and supplementary subject-specific guidance for inspectors on making judgements during visits to schools**

Subject feedback letters, following survey visits, normally contain separate judgements on:

- the achievement of pupils in the subject
- the quality of teaching in the subject
- the quality of the curriculum in the subject
- the quality of leadership and management of the subject
- the overall effectiveness of the subject.

In coming to these judgements, inspectors will use the relevant criteria and grade descriptors from the 2012 Section 5 evaluation schedule as they can be applied to individual subjects. Key elements of these descriptors are set out in the left-hand columns in the following pages though inspectors may refer to the whole section 5 evaluation schedule where appropriate. Alongside them (for achievement, teaching, the curriculum and leadership and management) are supplementary, subject-specific descriptors which provide additional guidance for art, craft and design. These descriptors should be applied in a way which is appropriate to the age of pupils involved. Except where otherwise indicated, descriptors are intended to be used on a 'best fit' basis.

It is important to note that this guidance is intended only to inform the judgements made by specialist inspectors carrying out subject survey visits. It is not for use on Section 5 whole-school inspections.

## Grade descriptors:<sup>1</sup> achievement of pupils in art, craft and design

	Generic	Supplementary subject-specific
1	<p><b>Outstanding</b></p> <p>Almost all pupils, including, where applicable, disabled pupils and those with special educational needs, are making rapid and sustained progress in the subject over time given their starting points. They learn exceptionally well and as a result acquire knowledge quickly and in depth, including in the sixth form and areas of learning in the Early Years Foundation Stage. They develop and apply a wide range of skills to great effect, including reading, writing, communication and mathematical skills that will ensure they are exceptionally well prepared for the next stage in their education, training or employment. The standards of attainment of almost all groups of pupils are likely to be at least in line with national averages for all pupils with many above average. In exceptional circumstances, where standards of attainment of any group of pupils are below those of all pupils nationally, the gap is closing dramatically over a period of time.</p>	<p>Achievement in the subject is likely to be outstanding when pupils:</p> <ul style="list-style-type: none"> <li>■ use visual language skilfully and convincingly (for example, line, shape, pattern, colour, texture, form) to express emotions, interpret observations, convey insights and accentuate their individuality. Use visual and tactile communication fluently</li> <li>■ draw confidently and adventurously from observation, memory and imagination. Explore and invent marks, develop and deconstruct ideas, communicate perceptively and powerfully through purposeful drawing in 2D, 3D or digital media</li> <li>■ demonstrate their knowledge and understanding of other artists, craftworkers and designers. Think and act like creative practitioners by using their knowledge and understanding to inform, inspire and interpret ideas, observations and feelings</li> <li>■ show independence, initiative and originality to develop their creativity. In relation to their ages, all groups of pupils select and use materials, processes and techniques skilfully and inventively to realise intentions and capitalise on the unexpected</li> <li>■ reflect on, analyse and critically evaluate their own work and that of other pupils and creative practitioners to instigate, pursue and develop work in art, craft and design that is uniquely meaningful to them. SMSC development is strong</li> <li>■ participate actively in lessons, are committed to optional activities in and out of school. Pupils are productive, sustain intense interest, develop resilience and understand that creative practice is often challenging, purposeful and collaborative.</li> </ul>
2	<p><b>Good</b></p> <p>Pupils are making better progress than all pupils nationally in the subject given their starting points. Groups of pupils, including disabled pupils and those with special educational needs, are also making better progress than similar groups of pupils nationally. Pupils acquire knowledge quickly and are secure in their understanding of the subject. They develop and apply a range of skills well, including reading, writing, communication and mathematical skills that will ensure they are well prepared for the next stage in their education, training or employment. The standards of attainment of the large majority of groups of pupils are likely to be at least in line with national averages for all pupils. Where standards of any group of pupils are below those of all pupils nationally, the gaps are closing. In exceptional circumstances, where attainment is low overall, it is improving at a faster rate than nationally over a sustained period.</p>	<p>Achievement in the subject is likely to be good when pupils:</p> <ul style="list-style-type: none"> <li>■ handle a range of 2D, 3D or digital media competently and confidently. Explore and exploit the visual language well to develop individual and diverse responses to given or chosen starting points</li> <li>■ use drawing to aid thinking. Enjoy using different drawing materials or techniques to record observations, recall memories or express imagination. Appreciate the qualities and understand the value of drawing to other artists, craftworkers and designers</li> <li>■ are curious about the work of other artists, craftworkers and designers and make independent and informed choices about referring to the work of others, liberating rather than constraining their own ideas or style</li> <li>■ strive for originality in the development of their ideas and approaches. Understand the value of experimentation and working beyond their comfort zone in order to discover and develop creativity</li> <li>■ compare, contrast and criticise their own achievements, those of their peers and other creative practitioners in order to recognise connectivity and creative diversity. Are able to reflect on the development of their own work and that of others.</li> <li>■ contribute positively and purposefully to their learning in lessons and in between. Cooperate well with staff and visiting artists, and collaborate effectively with other pupils. Show initiative, an ability to work unaided and respond to advice actively.</li> </ul>

<sup>1</sup> Grade descriptors are not to be used as a checklist but should be applied adopting a 'best fit' approach.

<p><b>3</b></p>	<p><b>Satisfactory</b></p> <p>Pupils are progressing at least as well in the subject as all pupils nationally given their starting points. Groups of pupils, including disabled pupils and those with special educational needs, are also making progress in line with similar groups of pupils nationally. Pupils generally learn well in the subject, with no major weaknesses. They acquire the knowledge, understanding and skills, including those in reading, writing, communication and mathematics that will ensure they are prepared adequately for the next stage in their education, training or employment. The standards of attainment of the majority of groups of pupils are likely to be in line with national averages for all pupils. Where standards of groups of pupils are below those of all pupils nationally, the gaps are closing overall. In exceptional circumstances, where attainment is low overall, it is improving over a sustained period.</p>	<p>Achievement in the subject is likely to be satisfactory when pupils:</p> <ul style="list-style-type: none"> <li>■ make appropriate use of materials, techniques and processes. Use visual language to communicate ideas, but there may be variation in their capacity to do so independently or with originality</li> <li>■ draw using a range of media, but progress in handling different drawing tools and techniques is modest. Use a limited repertoire of drawing skills with limited improvisation or confidence in drawing on different scales and surfaces</li> <li>■ develop reasonable knowledge and adequate understanding of the work of other artists, craftworkers and designers in relation to projects undertaken but do not widen their knowledge or deepen their understanding beyond what is provided</li> <li>■ define creativity and accurately describe the attributes of creative people but make modest progress in developing their own creativity. Work might be well crafted but limited in distinctive qualities</li> <li>■ evaluate their own work and that of others but make few connections between their work created over time, or between their own work and that of others. Current work shows sufficient awareness of strengths and weaknesses to make steady progress</li> <li>■ behave satisfactorily but some might require support to make the most of their time in the subject or use materials and processes safely. Enjoy lessons in most cases but provide modest support for optional activities or courses.</li> </ul>
<p><b>4</b></p>	<p><b>Inadequate</b></p> <p>Achievement in the subject is likely to be inadequate if any of the following apply.</p> <ul style="list-style-type: none"> <li>■ Pupils' learning and progress, or the learning and progress of particular groups, is consistently below those of all pupils nationally given their starting point.</li> <li>■ Learning and progress in any key stage, including the sixth form, lead to underachievement.</li> <li>■ The learning, quality of work and progress of disabled pupils and those with special educational needs show that this group is underachieving.</li> <li>■ Pupils' communication skills, including in reading and writing and proficiency in mathematics overall, or those of particular groups, are not sufficient for the next stage of education or training.</li> <li>■ Attainment is consistently low showing little, fragile or inconsistent improvement, or is in decline.</li> <li>■ There are wide gaps in attainment and in learning and progress between different groups of pupils and of all pupils nationally that are showing little sign of closing or are widening.</li> </ul>	<p>Achievement in the subject is likely to be inadequate when pupils:</p> <ul style="list-style-type: none"> <li>■ make insufficient progress in using the visual elements to respond to experience or work from memory or imagination. Use different materials and methods with little care or creativity, or show little depth or diversity when using a narrow range</li> <li>■ demonstrate insufficient control or confidence in using drawing tools or techniques. Use drawing ineffectively to communicate. Show little awareness, interest in or use of the approaches to drawing used by other creative practitioners</li> <li>■ have insufficient knowledge of artists, craftworkers and designers, giving them a poor understanding of the context within which their own work is made. Understanding about work created in different times and places is underdeveloped</li> <li>■ ideas, approaches or work show little originality. Might follow instructions soundly but demonstrate insufficient interpretation of ideas generated by others, including their teachers, peers or artists, craftworkers and designers</li> <li>■ might consider learning in the subject is of little value in helping them interpret and respond to their life experiences and plays too small a role in their personal development. Rarely reflect on meaning and purpose in their own work or others'</li> <li>■ show insufficient commitment to work in lessons or preparation and follow-up. Give little support for optional activities or courses in the subject, individually or in groups. Use their initiative rarely or develop their independence reluctantly.</li> </ul>

## Grade descriptors:<sup>2</sup> the quality of teaching in art, craft and design<sup>3</sup>

	Generic	Supplementary subject-specific
1	<p><b>Outstanding</b></p> <p>Much of the teaching in the subject is outstanding and never less than consistently good. As a result, almost all pupils are making rapid and sustained progress. All teachers have consistently high expectations of all pupils. Drawing on excellent subject knowledge, teachers plan astutely and set challenging tasks based on systematic, accurate assessment of pupils' prior skills, knowledge and understanding. They use well judged and often imaginative teaching strategies that, together with sharply focused and timely support and intervention, match individual needs accurately. Consequently, pupils learn exceptionally well. Teaching promotes pupils' high levels of resilience, confidence and independence when they tackle challenging activities. Teachers systematically and effectively check pupils' understanding throughout lessons, anticipating where they may need to intervene and doing so with notable impact on the quality of learning. Time is used very well and every opportunity is taken to successfully develop crucial skills, including being able to use their literacy and numeracy skills. Appropriate and regular homework contributes very well to pupils' learning. Marking and constructive feedback from teachers and pupils are frequent and of a consistently high quality, leading to high levels of engagement and interest.</p>	<p>The quality of teaching is likely to be outstanding when teachers:</p> <ul style="list-style-type: none"> <li>■ exude enthusiasm for the subject and pupils' creativity. Inspire pupils by taking every opportunity to use visually exciting resources including new technology, create environments that promote curiosity and demonstrate skilfully without inhibiting pupils</li> <li>■ are able to draw on breadth and depth of subject knowledge to prepare lessons that pupils find informative and interesting. Regularly refresh knowledge about how and why art, craft, design was and is made to connect with and challenge individual pupils</li> <li>■ create the conditions that promote pupils' progress whilst outcomes remain open ended. Improvise to ensure that no unexpected opportunities for learning are missed. Use pupils' responses to teaching to inform planning and intervention</li> <li>■ select from a wide range of teaching styles to deploy strategies that realise subject specific learning objectives. Use teaching techniques to promote confident, independent and creative learners. Adapt approaches skilfully to different settings and pupils</li> <li>■ integrate assessment skilfully into practical elements of lessons, having an evident impact on progress. Use feedback to pupils to educate, inspire and challenge their creativity. Use visual exemplification to aid pupils' understanding about how to progress</li> <li>■ are very well informed about their contribution to pupils' personal development and academic progress, which they promote through the subject. Show how a professional, personable and inclusive approach enables individuals and groups of pupils to flourish</li> </ul>
2	<p><b>Good</b></p> <p>As a result of teaching that is mainly good, with examples of outstanding teaching, most pupils and groups of pupils, including disabled pupils and those who have special educational needs, are achieving well in the subject over time. Teachers have high expectations of all pupils. Teachers use their well developed subject knowledge and their accurate assessment of pupils' prior skills, knowledge and understanding to plan effectively and set challenging tasks. They use effective teaching strategies that, together with appropriately targeted support and intervention, match most pupils' individual needs so that pupils learn well. Teaching generally promotes pupils' resilience, confidence and independence when tackling challenging activities. Teachers regularly listen astutely to, carefully observe and skilfully question groups of pupils and individuals during lessons in order to reshape tasks and explanations to improve learning. Teaching consistently deepens pupils' knowledge and understanding and teaches them a range of skills including literacy and numeracy skills. Appropriate and regular homework contributes well to pupils' learning. Teachers assess pupils' progress regularly and accurately and discuss assessments with them so that pupils know how</p>	<p>The quality of teaching is likely to be good when teachers:</p> <ul style="list-style-type: none"> <li>■ make their enjoyment and creative experiences connected to the subject explicit to pupils. Use their classroom, the resources made for pupils and their displays to attract and sustain pupils' interest. Bring a continuing interest in the art world into the school</li> <li>■ adapt their specialist knowledge and professional development to make potentially difficult concepts or skills accessible for all pupils. Are able to challenge and support all, including academically able pupils and those highly proficient with particular media</li> <li>■ prepare purposeful lessons and schemes that enable pupils with different starting points to make equally good progress. Take good account of pupils' cultural interests and stage of drawing or creative development to pitch expectations</li> <li>■ use their good subject knowledge to lend confidence to their teaching styles, which are effective in engaging learners and inspiring them to work independently, creatively and collaboratively. Develop, select and use</li> </ul>

<sup>2</sup> Grade descriptors are not to be used as a checklist but should be applied adopting a 'best fit' approach.

<sup>3</sup> These grade descriptors describe the quality of teaching in the subject taking account of evidence over time. While they include some characteristics of individual lessons, they are not designed to be used to judge individual lessons.

	<p>well they have done and what they need to do to improve.</p>	<p>teaching techniques for specific purposes.</p> <ul style="list-style-type: none"> <li>■ manage the involvement of pupils and their peers in assessment very well, guiding pupils' accurate assessment of their own work. Provide clear feedback about how to build on strengths and tackle challenges by referring to visual examples</li> <li>■ build mutual respect with individual pupils. Know when to intervene and when to use group or class work to further the impact of their teaching. Develop productive relationships with creative practitioners to complement their own expertise.</li> </ul>
<p><b>3</b></p>	<p><b>Satisfactory</b></p> <p>Teaching results in most pupils, and groups of pupils, currently in the school making progress in the subject broadly in line with that made by pupils nationally with similar starting points. There is likely to be some good teaching and there are no endemic inadequacies across year groups or for particular groups of pupils. Teachers' expectations enable most pupils to work hard and achieve satisfactorily and encourage them to make progress. Due attention is often given to the careful assessment of pupils' learning but this is not always conducted rigorously enough and may result in some unnecessary repetition of work for pupils and tasks being planned and set that do not fully challenge. Teachers monitor pupils' work during lessons, picking up any general misconceptions and adjust their plans accordingly to support learning. These adaptations are usually successful but occasionally are not timely or relevant and this slows learning for some pupils. Teaching strategies ensure that the individual needs of pupils are usually met. Teachers carefully deploy any available additional support and set appropriate homework and these contribute reasonably well to the quality of learning for pupils, including disabled pupils and those who have special educational needs. Pupils are informed about the progress they are making and how to improve further through marking and dialogue with adults that is usually timely and encouraging. This approach ensures that most pupils want to work hard and improve.</p>	<p>The quality of teaching is likely to be satisfactory when teachers:</p> <ul style="list-style-type: none"> <li>■ appear committed to their teaching of the subject so that pupils respect their expertise and are attracted by their enthusiasm. Prepare adequately for lessons to ensure that pupils encounter sufficient competence and confidence to achieve</li> <li>■ have sufficient subject skills, knowledge and understanding to support and challenge different learners and use additional support if required. Any gaps in knowledge or experience are identified and addressed through appropriate professional development</li> <li>■ prepare lessons soundly to ensure that pupils are able to work safely, access appropriate resources and expertise. Show adequate awareness of pupils' prior learning and standards achieved when planning their teaching</li> <li>■ develop a sufficiently wide range of teaching styles and approaches to ensure that lessons in art, craft and design are unpredictable and inclusive, enabling pupils who learn through practical experience to excel in and through the subject</li> <li>■ provide adequate feedback to pupils to enable individuals and groups make at least satisfactory progress. Use examples to help pupils understand what is expected and how to take the next steps</li> <li>■ maintain the interest of individuals and groups of pupils, adjusting teaching regularly to pupils' responses. Build relationships that enable pupils to work productively with visiting artists and gallery educators, or in unfamiliar settings outside the classroom.</li> </ul>
<p><b>4</b></p>	<p><b>Inadequate</b></p> <p>Teaching in the subject is likely to be inadequate where any of the following apply.</p> <ul style="list-style-type: none"> <li>■ As a result of weak teaching, pupils or groups of pupils currently in the school are making inadequate progress.</li> <li>■ Teachers do not have sufficiently high expectations and teaching over time fails to excite, enthuse, engage or motivate particular groups of pupils, including those who have special educational needs and/or disabilities.</li> <li>■ Pupils cannot communicate, read, write or use mathematics as well as they should, as appropriate, in the subject.</li> <li>■ Learning activities are not sufficiently well matched to the needs of pupils so that they make inadequate progress.</li> </ul>	<p>The quality of teaching is likely to be inadequate when teachers:</p> <ul style="list-style-type: none"> <li>■ are indistinguishable as a teacher of the subject, making insufficient use of the visual world to stimulate pupils' observation or awareness. Interpret approaches used in other areas of the curriculum insufficiently to ensure that learning is subject-specific</li> <li>■ show insufficient knowledge and understanding in the subject or confidence in using subject skills, to help different pupils make the progress they are capable of. Have insufficient awareness of contemporary practice to make their teaching relevant</li> <li>■ give too little attention to pupils' prior learning when planning lessons. Make insufficient use of assessments of pupils to pitch levels of challenge accurately. Manage the time spent supporting individuals or groups of pupils inappropriately</li> <li>■ deploy methods that are inappropriately matched to pupils' interests or needs, resulting in their lack of</li> </ul>

		<p>enjoyment or positive behaviour. Might use a predictable range of approaches that limit pupils' engagement or awareness of how to be creative</p> <ul style="list-style-type: none"> <li>■ use learning objectives that are insufficiently precise, clear or subject-specific. Are ineffective in enabling pupils to understand the extent of their progress, their particular strengths on which they could build or ways in which they could improve their work</li> <li>■ demonstrate insufficient knowledge of, or interest in, pupils as individuals or to promote their creativity or progression. Support staff, including specialists from outside the school, are not deployed effectively to add significant value to pupils' learning.</li> </ul>
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#### Grade descriptors: the curriculum in art, craft and design<sup>4</sup>

	Generic <sup>5</sup>	Supplementary subject-specific
1	<p><b>Outstanding</b></p> <p>The curriculum in the subject provides highly positive, memorable experiences and rich opportunities for high quality learning, has a very positive impact on pupils' behaviour and, where appropriate, their safety, and contributes very well to pupils' achievement and, where appropriate, to their spiritual, moral, social and cultural development.</p>	<p>The curriculum is likely to be outstanding when provision includes:</p> <ul style="list-style-type: none"> <li>■ first hand experiences of working directly from the natural and built environment, human experience and imagination. Opportunities for pupils to encounter original work through visits to art galleries or work with a practising artist, craftworker or designer</li> <li>■ wide opportunities to learn about contemporary art, craft and design and the influences of different periods of history. Understanding art, craft and design in the locality is balanced with learning about the impact of different places and cultures</li> <li>■ structured progression enabling pupils to learn how to deepen subject knowledge and refine subject skills. Increasingly challenging activities including drawing from observation, memory and imagination, contributing to pupils' developing visual literacy</li> <li>■ experiences that illustrate the relevance of the subject to the creative and cultural sector. Opportunities for pupils to deepen and apply aspects of personal development including spiritual, moral, social and cultural development through the subject</li> <li>■ opportunities for pupils to pursue individual interests in 2D, 3D or digital media, supported by strategies that meet their needs and aspirations, including where appropriate, accreditation. Enrichment opportunities including initiatives led by pupils</li> <li>■ effective links to local resources including local galleries, creative practitioners and industries enabling pupils to appreciate the uniqueness of their environment. Skills distinct to the subject, including drawing, developed explicitly and applied widely.</li> </ul>
2	<p><b>Good</b></p> <p>The curriculum in the subject provides well organised, imaginative and effective opportunities for learning for all groups of pupils including disabled pupils and those who have special educational needs, promotes positive behaviour and, where appropriate, their safety, and provides a broad range of experiences that contribute well to the pupils' achievement and, where appropriate, to their spiritual,</p>	<p>The curriculum is likely to be good when provision includes:</p> <ul style="list-style-type: none"> <li>■ opportunities for pupils to experience first hand the original work of artists, craftworkers and designers, and the stimulus that inspired their work including the natural and built environment</li> <li>■ a wide range of art, craft and design that provides pupils with an historical context in which to place contemporary practice. Opportunities for pupils to learn</li> </ul>

<sup>4</sup> The generic grade descriptors are drawn from the leadership and management section of *The evaluation schedule for the inspection of schools and academies, January 2012*

	moral, social and cultural development.	<p>about creative practice rooted in the locality and that further afield, including other cultures</p> <ul style="list-style-type: none"> <li>■ depth within limits through well structured experiences that introduce pupils to increasingly challenging subject matter, media and processes. Learning about how to revisit subject skills and knowledge in order to refine and apply existing learning</li> <li>■ insights into the relevance of the subject for pupils' spiritual, moral, social and cultural development. Projects using varied approaches and for different purposes that enable pupils to understand how the subject can contribute to economic well-being</li> <li>■ a successful balance between teacher and pupil initiated subject matter and skills evidenced through pupils' progress, enjoyment and commitment to optional activities. Regular review and re-shaping in response to individual needs, interests and aspirations engagement with local and wider communities through the subject that enables pupils to understand and contribute to the significant impact of art, craft and design on different societies. Use of initiatives led by the subject community, including drawing.</li> </ul>
<b>3</b>	<p><b>Satisfactory</b></p> <p>The curriculum in the subject is generally matched to pupils' needs, interests and aspirations and provides adequate preparation for the next stage of their lives, whatever their starting points.</p>	<p>The curriculum is likely to be satisfactory when provision includes:</p> <ul style="list-style-type: none"> <li>■ opportunities for pupils to handle and see images and artefacts created by practising artists, craftworkers and designers in 2D, 3D and digital media. Work outside the classroom and signposting about further opportunities to extend learning outside school</li> <li>■ learning about the work of artists, craftworkers and designers made at different periods of time and in different places around the world. Significant events or work in the development of art, craft and design, or in the development of a creative practitioner</li> <li>■ clear steps that enable pupils to build their confidence and expertise in drawing and the use of other 2D, 3D and digital media. Incremental stages in developing pupils' research skills that enable them to widen subject knowledge and deepen understanding</li> <li>■ relevant projects that have a range of purposes including pupils' spiritual, moral and social development. Aesthetic and functional purposes that enable pupils to appreciate the wide range of ways in which art, craft and design is applied in the wider world</li> <li>■ subject matter that capitalises on and extends pupils' interests. Themes, materials and methods of work that is unfamiliar to pupils. Interests developed in lessons that pupils can extend through optional activities</li> <li>■ use of stimulus immediate to the pupils and contexts that explore the influences immediate to different artists, craftworkers and designers. Opportunities to work like an artist, craftworker or designer, including learning how and why sketchbooks are used.</li> </ul>
<b>4</b>	<p><b>Inadequate</b></p> <p>The curriculum in the subject fails to meet the needs of pupils or particular groups of pupils.</p>	<p>The curriculum is likely to be inadequate when provision includes:</p> <ul style="list-style-type: none"> <li>■ insufficient opportunities for pupils to engage through direct experience with original work of artists, craftworkers and designers. Opportunities to visit and art gallery or work with a creative practitioner but not as part of the curriculum that all pupils experience</li> <li>■ a narrow range of experience of art, craft and design. Restrictive opportunities for pupils to make informed choices including in secondary schools decisions about accreditation matched to their interests, needs or</li> </ul>

		<p>aspirations</p> <ul style="list-style-type: none"> <li>■ inadequate depth of experience to promote refinement of skills, pursuit of self-expression or understanding about areas of subject knowledge. Limited opportunities for pupils to build on wider or prior experience, including of drawing or creative development</li> <li>■ scarce insights into the applications of the subject in different cultural settings or creative industries. Little opportunity for pupils to learn how art, craft and design contributes to the economic well-being or personal development of individuals outside school</li> <li>■ imbalance between subject matter that inspires the teacher and topics that reflect pupils' interests. Dominance of particular periods or genres of art, craft or design that limit pupils' awareness and the take-up of optional activities or courses by particular groups</li> <li>■ few links to the locality or use of local resources. Curriculum content that is indistinguishable from that in other schools. Insufficient prominence given to key subject skills, for example drawing</li> <li>■ considerable discontinuity within and between years. Learners are given insufficient opportunities to develop creativity, competence, cultural or critical understanding in the subject.</li> </ul>
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**Grade descriptors:<sup>6</sup> quality of leadership and management of art, craft and design**

	<b>Generic</b>	<b>Supplementary subject-specific</b>
<b>1</b>	<p><b>Outstanding</b></p> <p>The pursuit of excellence in all activities relating to the subject is demonstrated by an uncompromising and highly successful drive to strongly improve achievement, or maintain the highest levels of achievement, for all pupils including disabled pupils and those who have special educational needs, over a sustained period of time. Actions are based on a deep and accurate understanding of performance in the subject. Key leaders focus relentlessly on improving teaching and learning, resulting in teaching that is likely to be outstanding and at least consistently good.</p>	<p>The effectiveness of leadership and management is likely to be outstanding when subject leaders:</p> <ul style="list-style-type: none"> <li>■ ensure that the visual impact of pupils' achievements in art, craft and design across the school and community are maximised. Sustain a strong track record of high achievement and effectively promote positive participation by different pupil groups</li> <li>■ initiate educational innovation in the subject. Adapt whole school initiatives skilfully to promote continuous development in the subject and wider school improvement. Embrace, evaluate and apply where appropriate, external subject initiatives</li> <li>■ regularly and rigorously monitor the quality of provision and the impact on pupils' experiences and outcomes. Use incisive quality assurance, prompt follow up and decisive action to tackle relative weaknesses and check the level of impact made</li> <li>■ use self-evaluation critically and remain well informed about inspiring practice in art education, creative and cultural settings. Value the views of pupils and others to ensure that transferable best practice in other areas of the curriculum is adopted</li> <li>■ develop their own professional expertise and that of other staff, deploy existing strengths well and develop more through continuing professional development, including collaborative work with other schools and the creative and cultural sector</li> <li>■ show that aspirational aims are agreed and shared by</li> </ul>

<sup>6</sup> Grade descriptors are not to be used as a checklist but should be applied adopting a 'best fit' approach.



		<p>all, are explicit to different stakeholders and are closely linked to actions, both taken and planned. Ensure that the strong and sustained effectiveness of the subject never affords complacency.</p>
<p><b>2</b></p>	<p><b>Good</b></p> <p>Key leaders and managers consistently communicate high expectations and ambition in the subject. They model good practice and demonstrably work to monitor, improve and support teaching, encouraging the enthusiasm of staff and channelling their efforts and skills to good effect. As a result, teaching is improving and is at least satisfactory, with much that is good. Planned actions based on accurate self-evaluation to overcome weaknesses have been concerted and effective. As a result, achievement has improved or consolidated previous good performance.</p>	<p>The effectiveness of leadership and management is likely to be good when subject leaders:</p> <ul style="list-style-type: none"> <li>■ focus strongly on developing the quality of provision in the subject, raising standards and promoting the personal development of learners, all areas where sustained impact is evident</li> <li>■ ensure that provision and outcomes in art, craft and design address whole school and subject priorities but in addition enjoy a prominent profile in the school and subject community because innovations contribute beyond the typical</li> <li>■ use comprehensive quality assurance procedures to develop a well-grounded understanding of performance in the subject at the school in relation to subject work in other schools and pupils' other subjects. Follow-up is well targeted and persistent</li> <li>■ keep up to date about effective practice in the subject and other subjects, and adapt and adopt strategies capable of improving provision and outcomes further. Use feedback from stakeholders to ensure the subject remains popular and successful</li> <li>■ develop a common sense of purpose among teachers and support staff who are confident in using their own creativity to develop their roles and share their good practice. Deploy resources skilfully, including staff training, to maximise impact</li> <li>■ have clear plans and take effective actions to ensure that the track record of pupils' above average participation and performance is sustained and improved in a changing educational and wider context.</li> </ul>
<p><b>3</b></p>	<p><b>Satisfactory</b></p> <p>Key leaders and managers provide a concerted approach to improvement in the subject. Planned actions by leaders and managers have improved the quality of teaching so that very little is inadequate. Capacity to secure improvements in the subject is demonstrated by a trend of sustained improvement in achievement although a few significant weaknesses remain.</p>	<p>The effectiveness of leadership and management is likely to be satisfactory when subject leaders:</p> <ul style="list-style-type: none"> <li>■ use the visual impact of the subject to add to the positive ethos of the school. Make a positive impact on improving the subject curriculum, quality of teaching, pupils' achievements and progress in developing key subject skills, including drawing</li> <li>■ ensure that requirements, including the curriculum and risk-assessments are met. Show that expectations of pupils' creativity are adequately reflected in creative leadership and management evidenced in some innovation in subject provision</li> <li>■ monitors teaching and learning regularly providing clear and constructive subject-specific feedback. Demonstrate a sound understanding of strengths and weaknesses in the subject and use strategies that evidently make a difference for the better</li> <li>■ show an awareness of good and outstanding provision and outcomes in the subject and an ability to use best practice to inform the direction of subject leadership. Are able to adapt best practice to the needs of the school</li> <li>■ make efficient and effective use of available resources. Ensure that any inadequacies in resources that have a negative impact on subject provision and outcomes are clearly communicated to senior staff and are recorded in development plans</li> <li>■ are able to share evidence that provision and outcomes are improving. Show that the subject is likely to</li> </ul>

		continue making a positive and distinctive contribution to pupils' education through subject specific approaches including the use of drawing.
<b>4</b>	<b>Inadequate</b> Leadership and management of the subject are likely to be inadequate if any of the following apply. <ul style="list-style-type: none"> <li>Capacity for further improvement is limited because current leaders and managers have been ineffective in securing essential improvements.</li> <li>Leaders and managers are not taking effective steps to secure satisfactory and better teaching for all groups of pupils, including disabled pupils and those who have special educational needs.</li> <li>Despite remedying a few small areas of weakness, perhaps recently, improvements are fragile, too slow or depend on external support.</li> </ul>	The effectiveness of leadership and management is likely to be inadequate when subject leaders: <ul style="list-style-type: none"> <li>have insufficient impact on the development of provision and outcomes in the subject. Contribute too little to the visual environment of the school or value given to art, craft and design</li> <li>provide little evidence of innovation in or through art, craft and design education. Rarely contribute to local or national initiatives, for example opportunities provided by galleries, specialist visual arts colleges or specialist professional associations or advisers</li> <li>are unable to demonstrate the impact of monitoring and evaluation on improving provision, increasing pupils' participation and creativity or raising their attainment. Have an unrealistic or inaccurate view of strengths and weaknesses in the subject</li> <li>show little awareness of pupils' achievements in the subject in other schools, locally and nationally. Have insufficient or inappropriate strategies to develop more of the best practice in provision existing within the school or evident elsewhere</li> <li>deploy resources inefficiently or ineffectively. Provide insufficient opportunities for professional development in the subject and, as a result, some staff lack the confidence or expertise to support pupils' progress, for example in drawing or risk-taking</li> <li>improvement planning shows insufficient focus on raising pupils' achievement or personal development. Track records indicate a lack of authority or drive to make a difference. Are insufficiently challenged or supported by senior staff or other specialists.</li> </ul>

### Grade descriptors:<sup>7</sup> the overall effectiveness of art, craft and design

<b>Outstanding (1)</b>	Practice in the subject consistently reflects the highest aspirations for pupils and expectations of staff. Best practice is spread effectively in a drive for continuous improvement. Teaching in the subject is likely to be outstanding and together with a rich curriculum, which is highly relevant to pupils' needs, it contributes to outstanding learning and achievement or, in exceptional circumstances, achievement that is good and rapidly improving. Thoughtful and wide-ranging promotion of the pupils' spiritual, moral, social and cultural development in the subject enables them to thrive. Consequently, pupils and groups of pupils have excellent experiences in the subject, ensuring they are very well equipped for the next stage of their education, training or employment.
<b>Good (2)</b>	Effective action is taken in the subject to enable most pupils to reach their potential. Pupils benefit from teaching that is at least good. This promotes very positive attitudes to learning and ensures that achievement in the subject is at least good. Leadership and management of the subject play a significant role in this and are good overall. Deliberate and effective action is taken to promote the pupils' spiritual, moral, social and cultural development. A positive climate for learning exists and pupils and groups of pupils have highly positive experiences in the subject so that they are well prepared for the next stage in their education, training or employment.
<b>Satisfactory (3)</b>	Achievement, the quality of teaching and learning and leadership and management of the subject are all likely to be at least satisfactory with some significant good practice. Reasonable steps are taken to promote pupils' spiritual, moral, social and cultural development. Pupils and groups of pupils have a generally positive experience in the subject and are not disadvantaged as they move to the next stage of their education, training or employment.
<b>Inadequate (4)</b>	Overall effectiveness in the subject is likely to be inadequate if any of the following apply. <ul style="list-style-type: none"> <li>Achievement is inadequate.</li> <li>The quality of teaching is inadequate.</li> </ul>

<sup>7</sup> Grade descriptors are not to be used as a checklist but should be applied adopting a 'best fit' approach.

	<ul style="list-style-type: none"><li>■ The curriculum is inadequate.</li><li>■ Leadership and management are inadequate.</li><li>■ There are important weaknesses in the promotion of pupils' spiritual, moral, social and cultural development resulting in a poor climate for learning in the subject where pupils or groups of pupils are unable to thrive.</li></ul>
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