

Art (art, craft and design) survey visits

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

Inspectors visit schools each year to inform Ofsted's subject surveys in English, mathematics and science. Survey visits for other subjects are less frequent but continue to take place from time to time.

Where applicable, subject feedback letters, following survey visits, normally contain separate judgements on:

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

In coming to these judgements, inspectors draw on the criteria and grade descriptors from the September 2013 *School inspection handbook* as they can be applied to individual subjects. Key elements of these descriptors are set out in the guidance below. Alongside them are supplementary, subject-specific descriptors to provide additional guidance for schools and inspectors. This includes guidance on the quality of the curriculum in the subject.

This supplementary guidance is not for use on section 5 whole-school inspections.

Grade descriptors – the overall effectiveness of art, craft and design education provided in the school.

Note: These descriptors should not be used as a checklist. They must be applied adopting a 'best fit' approach, which relies on the professional judgement of the inspection team. The exception is that teaching in art, craft and design must be outstanding for overall effectiveness to be outstanding.

Outstanding (1)

- Art, craft and design teaching is outstanding and, together with a rich and relevant art, craft and design curriculum, contributes to outstanding learning, achievement and attitudes to learning. Exceptionally, achievement in art, craft and design may be good and rapidly improving.
- Pupils have excellent educational experiences in art, craft and design and these, together with timely independent information, advice and guidance ensure that they are very well equipped for the next stage of their education, training or employment including that related to the creative or cultural sector.
- High standards of literacy are promoted through the appropriate use of reading and writing to support the development of pupils' knowledge and understanding of art, craft and design, contributing to their outstanding learning and achievement.
- Practice in the subject consistently reflects the highest expectations of staff and the highest aspirations for pupils, including disabled pupils and those with special educational needs.
- Good practice is spread effectively in a drive for continuous improvement, within the subject and more widely.
- The subject makes an outstanding contribution to pupils' spiritual, moral, social and cultural development.

Good (2)

- Pupils benefit from art, craft and design teaching that is at least good and some that is outstanding. This promotes very positive attitudes to learning and ensures that pupils' achievement in art, craft and design is at least good.
- Pupils and particular groups of pupils have highly positive educational experiences in art, craft and design that ensure that they are well prepared for the next stage in their education, training or employment.
- Pupils' progress is not held back by an inability to read accurately and fluently.
- The school takes effective action to enable most pupils, including disabled pupils and those with special educational needs, to reach their potential in art, craft and design.
- The subject makes a good contribution to pupils' spiritual, moral, social and cultural development.

Requires improvement (3)

- Art, craft and design in the school requires improvement because one or more of the key judgements for achievement; behaviour and safety (in art, craft and design); the quality of teaching; the curriculum; and the quality of leadership and management of art, craft and design requires improvement (grade 3).

Inadequate (4)

Art, craft and design in the school is likely to be inadequate if inspectors judge any of the following to be inadequate:

- the achievement of pupils in art, craft and design
- the behaviour and safety of pupils in art, craft and design
- the quality of teaching in art, craft and design
- the quality of the curriculum in art, craft and design
- the quality of the leadership in, and management of, art, craft and design.

Grade descriptors – achievement of pupils in art, craft and design

Note: These descriptors should not be used as a checklist. They must be applied adopting a 'best fit' approach which relies on the professional judgement of the inspector.

Generic ¹	Supplementary subject-specific guidance
<p>Outstanding (1)</p> <ul style="list-style-type: none"> ■ From each different starting point², the proportions of pupils making expected progress³ and the proportions exceeding expected progress in English and in mathematics are high compared with national figures. For pupils for whom the pupil premium provides support, the proportions are similar to, or above, those for other pupils in the school or are rapidly approaching them. ■ Pupils make rapid and sustained progress throughout year groups across many subjects, including English and mathematics, and learn exceptionally well. ■ The achievement of pupils for whom the pupil premium provides support at least matches that of other pupils in the school or has risen rapidly, including in English and mathematics. ■ Pupils read widely, and often across all subjects to a high standard. ■ Pupils develop and apply a wide range of skills to great effect in reading, writing, communication and mathematics. They are exceptionally well prepared for the next stage in their education, training or employment. ■ Pupils, including those in the sixth form and those in the Early Years Foundation Stage, acquire knowledge quickly and develop their understanding rapidly in a wide range of different subjects across the curriculum. ■ The learning of groups of pupils, particularly those who are disabled, those who have special educational needs, those for whom the pupil premium provides support, and the most able is consistently good or better. ■ The standards of attainment of almost all groups of pupils are likely to be at least in line with national averages with many pupils attaining 	<p>Outstanding (1)</p> <ul style="list-style-type: none"> ■ Pupils 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. They communicate fluently in visual and tactile form. ■ Pupils draw confidently and adventurously from observation, memory and imagination. They explore and invent marks, develop and deconstruct ideas, and communicate perceptively and powerfully through purposeful drawing in 2D, 3D or digital media. ■ Pupils demonstrate their knowledge and understanding of other artists, craftmakers and designers. They think and act like creative practitioners by using their knowledge and understanding to inform, inspire and interpret ideas, observations and feelings. ■ Pupils show independence, initiative and originality to develop their creativity. In relation to their ages and stages of learning, all groups of pupils select and use materials, processes and techniques skilfully and inventively to realise intentions and capitalise on the unexpected. ■ Pupils 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. This includes the lowest prior-attaining pupils and the most able, academically and creatively. ■ Pupils' spiritual, moral, social and cultural development is strong. Pupils participate actively in lessons, and are committed to optional activities in and out of school. They are productive, sustain intense interest, develop

¹ The descriptors are set out in full in the *School inspection handbook*.

² Starting points at Key Stage 1 include Levels W (and P levels), 1, 2c, 2b, 2a and 3; starting points at Key Stage 2 include Levels W (and P levels), 1, 2, 3, 4 and 5.

³ Expected progress is defined by the government as two National Curriculum levels of progress between Key Stages 1 and 2 and three National Curriculum levels of progress between Key Stages 2 and 4. From 2013, expected progress data between Key Stages 1 and 2 in English will be provided separately for reading and writing, but no longer aggregated for English.

Expected progress for pupils attaining below Level 1 of the National Curriculum at the end of Key Stages 1 or 2 is explained in *Subsidiary guidance*.

<p>above this. In exceptional circumstances, an outstanding grade can be awarded where standards of attainment of any group of pupils are below those of all pupils nationally, but the gap is closing rapidly, as shown by trends in a range of attainment indicators. This may include attainment in reading.</p>	<p>resilience and understand that creative practice is often challenging, purposeful and collaborative.</p>
<p>Good (2)</p> <ul style="list-style-type: none"> ■ From each different starting point, the proportions of pupils making expected progress, and the proportions exceeding expected progress, in English and in mathematics are close to or above national figures. For pupils for whom the pupil premium provides support, the proportions are similar to, or above, those for other pupils in the school or are improving. ■ Progress across year groups in a wide range of subjects, including English and mathematics, is consistently strong and evidence in pupils' work indicates that they achieve well. ■ The achievement of pupils for whom the pupil premium provides support at least matches that of other pupils in the school or is rising, including in English and mathematics. ■ Pupils read widely and often. ■ Pupils acquire knowledge and develop understanding quickly and securely in a wide range of subjects. They develop and apply a wide range of skills, in reading, writing, communication and mathematics. This ensures that they are well prepared for the next stage in their education, training or employment. ■ The learning of groups of pupils, particularly those who are disabled, those who have special educational needs, those for whom the pupil premium provides support and the most able, is generally good. ■ Where attainment, including attainment in reading in primary schools, is low overall, it is improving at a faster rate than nationally, over a sustained period. 	<p>Good (2)</p> <ul style="list-style-type: none"> ■ Pupils handle a range of 2D, 3D or digital media competently and confidently. They explore and exploit the visual language well to develop individual and diverse responses to given or chosen starting points. ■ Pupils use drawing to aid thinking. They enjoy using different drawing materials or techniques to record observations, recall memories or express imagination. Pupils appreciate the qualities and understand the value of drawing to other artists, craftmakers and designers. ■ Pupils are curious about the work of other artists, craftmakers and designers and make independent and informed choices about referring to the work of others which they use to liberate rather than constrain their own ideas or style. ■ Pupils strive for originality in the development of their ideas and approaches. They understand the value of experimentation and working beyond their comfort zone in order to discover and develop creativity. ■ Pupils compare, contrast and criticise their own achievements, those of their peers and other creative practitioners in order to make connections and understand creative diversity. They are reflective about their own development and the work of others. ■ Pupils contribute positively and purposefully to their learning in lessons and in between. They cooperate well with staff and visiting artists, and collaborate effectively with other pupils. Pupils show initiative and an ability to work unaided, and respond to advice actively.
<p>Requires improvement (3)</p> <ul style="list-style-type: none"> ■ Pupils' achievement requires improvement as it is not good. 	<p>Requires improvement (3)</p> <ul style="list-style-type: none"> ■ Pupils make appropriate use of materials, techniques and processes using visual language to communicate ideas, but their capacity to do so independently, or with originality is limited. ■ Pupils draw using a range of media, but progress in handling different drawing tools and techniques is modest. Pupils use a narrow range of drawing skills with limited improvisation or pupils lack confidence in drawing on different scales and surfaces. ■ Pupils develop reasonable knowledge and adequate understanding of the work of other

	<p>artists, craftmakers and designers in relation to projects undertaken but do not widen their knowledge or deepen their understanding beyond what is provided.</p> <ul style="list-style-type: none"> ■ Pupils understand the meaning of creativity and accurately describe the attributes of creative people, but progress in developing their own creativity is slow. Work might be well crafted but limited in distinctive qualities. ■ Pupils 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 insufficient awareness of strengths and weaknesses to make good progress. ■ Pupils behave reasonably but some might require support to make the most of their time in the subject or to use materials and processes safely. Pupils enjoy lessons in most cases, but only a minority participate in optional activities.
<p>Inadequate (4)</p> <p>Achievement is likely to be inadequate if any of the following apply.</p> <ul style="list-style-type: none"> ■ From their different starting points, the proportions of pupils making expected progress, and the proportions exceeding expected progress, in English or in mathematics are consistently below national figures and show little or no improvement. ■ For pupils for whom the pupil premium provides support, the proportions making and exceeding expected progress from the different starting points in English or in mathematics are consistently well below those of other pupils and show little or no improvement. ■ Pupils' learning and progress in any key subject⁴ or key stage, including the sixth form or the Early Years Foundation Stage, indicate they are underachieving. ■ Groups of pupils, particularly disabled pupils and/or those who have special educational needs and/or those for whom the pupil premium provides support, and/or the most able, are underachieving. ■ Pupils' communication skills (including reading and/or writing) or proficiency in mathematics are not sufficiently strong for them to succeed in the next stage of education, training or 	<p>Inadequate (4)</p> <ul style="list-style-type: none"> ■ Pupils make insufficient progress in using the visual elements to respond to experience or work from memory or imagination. They use different materials and methods with little care or creativity, or show little depth or diversity when using a narrow range. ■ Pupils demonstrate insufficient control or confidence in using drawing tools or techniques. They do not communicate effectively through drawing. Pupils show little awareness, interest in or use of the approaches to drawing used by other creative practitioners. ■ Pupils have insufficient knowledge of artists, craftmakers and designers, giving them a poor understanding of the context within which their own work is made. Pupils' understanding about work created in different times and places is underdeveloped. ■ Pupils' ideas, approaches or work show little originality. Pupils cannot interpret ideas generated by others sufficiently, including the ideas of teachers, peers, or artists, craftmakers and designers. ■ Not all groups of pupils value the subject. They rarely reflect on meaning and purpose in their own work or that of others. Pupils show insufficient commitment to work in lessons or preparation and follow-up. Participation in optional activities is low or is limited to particular

⁴ 'Key' subjects in primary schools are English and mathematics. In secondary schools they are English, mathematics, science and any specialist school subjects and/or GCSE subjects with very high levels of entry.

<p>employment.</p> <ul style="list-style-type: none">■ Attainment is consistently below floor standards⁵ or is in decline and shows little, fragile or inconsistent improvement.■ There are wide gaps in the attainment and/or the learning and progress of different groups.	<p>groups. Pupils rarely use their initiative or they develop their independence reluctantly.</p>
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⁵ Floor standards refer to the expected levels of performance set by the government in relation to standards of attainment at Key Stages 2 and 4 and the proportion of pupils exceeding the threshold for the number of National Curriculum levels of progress made in English and mathematics between Key Stages 1 and 2 or between Key Stages 2 and 4. Current figures are given in *Subsidiary guidance*.

Grade descriptors⁶ – quality of teaching in art, craft and design

Note: These descriptors should not be used as a checklist. They must be applied adopting a 'best fit' approach which relies on the professional judgement of the inspector.

Generic	Supplementary subject-specific guidance
<p>Outstanding (1)</p> <ul style="list-style-type: none"> ■ Much of the teaching in all key stages and most subjects is outstanding and never less than consistently good. As a result, almost all pupils currently on roll in the school, including disabled pupils, those who have special educational needs, those for whom the pupil premium provides support and the most able, are making rapid and sustained progress. ■ All teachers have consistently high expectations of all pupils. They plan and teach lessons that enable pupils to learn exceptionally well across the curriculum. ■ 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. ■ The teaching of reading, writing, communication and mathematics is highly effective and cohesively planned and implemented across the curriculum. ■ Teachers and other adults authoritatively impart knowledge to ensure students are engaged in learning, and generate high levels of commitment to learning across the school. ■ Consistently high-quality marking and constructive feedback from teachers ensure that pupils make rapid gains. ■ Teachers use well-judged and often imaginative teaching strategies, including setting appropriate homework that, together with clearly directed and timely support and intervention, match individual needs accurately. Consequently, pupils learn exceptionally well across the curriculum. 	<p>Outstanding (1)</p> <ul style="list-style-type: none"> ■ Pupils are inspired by teachers' creativity and enthusiasm for the subject. Visually exciting resources, including new technology, are used to create environments that promote curiosity, and demonstrate skilfully without inhibiting pupils. ■ Teaching draws on a breadth and depth of subject knowledge or material to ensure that lessons are informative and inspiring. Staff regularly refresh knowledge about how and why art, craft and design was and is made to connect with and challenge individual pupils, including highly academic or creative pupils. ■ High-quality teaching ensures that all groups of pupils make excellent progress in developing subject skills, knowledge and understanding while outcomes remain open-ended. No unexpected opportunities for learning are missed, as a result partly of teachers' ability to improvise. They observe pupils' responses perceptively to inform their planning and intervention. ■ Teaching strategies are highly effective in developing pupils' confidence, independence and creativity. Pupils' individual needs, including their stage of creative development, lead to the effective modulation of teaching approaches. ■ Strong and sustained impact on pupils' progress is achieved through highly effective teaching integrating assessment skilfully into practical elements of lessons. Feedback to pupils educates, inspires and challenges their creativity. Pupils' understanding of how to progress is supported through teachers' sensitive use of visual exemplification. ■ Pupils are confident in expressing personal feelings through their art, craft and design work as a result of professional and personable approaches combining to create an inclusive ethos. Teachers are very well informed about the contribution of the subject to pupils' personal development, attitudes to learning and academic progress, which they promote very effectively.
<p>Good (2)</p> <ul style="list-style-type: none"> ■ Teaching in most subjects, including English and mathematics, is usually good, with examples of some outstanding teaching. As a result, most 	<p>Good (2)</p> <ul style="list-style-type: none"> ■ Pupils' interest is attracted and sustained due to teachers drawing on their own creativity, use of the classroom, and resources made for pupils.

⁶ These grade descriptors describe the quality of teaching in the subject as a whole, 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>pupils and groups of pupils on roll in the school, including disabled pupils, those who have special educational needs, those for whom the pupil premium provides support and the most able, make good progress and achieve well over time.</p> <ul style="list-style-type: none"> ■ Teachers have high expectations. They plan and teach lessons that deepen pupils' knowledge and understanding and enable them to develop a range of skills across the curriculum. ■ Teachers listen to, carefully observe and skilfully question pupils during lessons in order to reshape tasks and explanations to improve learning. ■ Reading, writing, communication and mathematics are taught effectively. ■ Teachers and other adults create a positive climate for learning in their lessons and pupils are interested and engaged. ■ Teachers assess pupils' learning and progress regularly and accurately at all key stages, including in the Early Years Foundation Stage. They ensure that pupils know how well they have done and what they need to do to improve. ■ Effective teaching strategies, including setting appropriate homework, and appropriately targeted support and intervention are matched well to most pupils' individual needs, including those most and least able, so that pupils learn well in lessons. 	<p>They successfully bring the art world into the school.</p> <ul style="list-style-type: none"> ■ Difficult concepts or skills are made accessible for all pupils because of the specialist knowledge and professional development of the teacher. Teaching challenges and supports all groups of pupils, including high attaining pupils and those highly proficient with particular media. ■ Pupils with different starting points make equally good progress in the subject, including pupils with low prior-attainment and the most able, academically and creatively. This is a result of teaching taking good account of pupils' cultural interests and their stages of drawing or creative development, so expectations are pitched appropriately. As a result, teaching enables pupils to work independently, creatively and collaboratively. Teachers develop, select and use teaching techniques for specific purposes. ■ Teaching provides pupils with clear feedback about how to build on their strengths and tackle challenges by referring to visual examples. Annotated work by creative practitioners is used to show pupils how to review and assess their own work.
<p>Requires improvement (3)</p> <ul style="list-style-type: none"> ■ Teaching requires improvement as it is not good. 	<p>Requires improvement (3)</p> <ul style="list-style-type: none"> ■ Unexpected opportunities for pupils to learn are not exploited due to teachers' gaps in knowledge or experience, although teachers have sufficient subject skills, knowledge and understanding to prepare for lessons. ■ Pupils' prior learning or creative interests are not used well enough to pitch expectations at the right level, although teachers make adequate provision for pupils' safety, access to resources and basic expertise. ■ While pupils are able to learn, teaching strategies used are too limited in range to promote creativity or independence in learning. ■ Teachers provide accurate feedback that enables pupils to move forwards with their current work, but the use of sketchbooks, displays or work reviews to extend the range of assessment approaches is too limited to promote consistently good progress. ■ There are limited opportunities for pupils to collaborate with their peers or with creative practitioners visiting the classroom.
<p>Inadequate (4)</p> <p>Teaching is likely to be inadequate where any of the following apply:</p>	<p>Inadequate (4)</p> <ul style="list-style-type: none"> ■ Learning is not sufficiently subject-specific to secure pupils' progress. Teachers make

<ul style="list-style-type: none"> ■ As a result of weak teaching over time, pupils or particular groups of pupils, including disabled pupils, those who have special educational needs, those for whom the pupil premium provides support and the most able, are making inadequate progress. ■ Pupils cannot communicate, read, write, or apply mathematics as well as they should. ■ Teachers do not have sufficiently high expectations and teaching over time fails to engage or interest particular groups of pupils, including disabled pupils and those who have special educational needs. ■ Learning activities are not sufficiently well matched to the needs of pupils. 	<p>insufficient use of visual stimuli to develop pupils' observation skills or their awareness of art, craft and design in the wider world.</p> <ul style="list-style-type: none"> ■ Learning is too limited to the familiar. Pupils do not understand how the subject is applied, because teaching is not sufficiently informed by current practice. ■ Teaching gives too little attention to the creative diversity of pupils' previous work. Tasks remain the same for pupils with different skills and interests in the subject or academic ability. ■ Pupils' enjoyment or independence are not promoted by teaching methods. Pupils' interest in the subject is rarely sustained and their work is teacher-dependent. The aims of lessons are not subject-specific, precise or clear enough, which limits the ability of pupils to measure their progress. ■ Teachers demonstrate insufficient knowledge of, or interest in, pupils as individuals in order 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.
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Grade descriptors – quality of the curriculum in art, craft and design

Note: These descriptors should not be used as a checklist. They must be applied adopting a 'best fit' approach which relies on the professional judgement of the inspector.

Outstanding (1)

- The curriculum provides pupils with regular first-hand experience of working directly from the natural and built environment, human experience and imagination. Extensive opportunities are provided for pupils to encounter original work through visits to art galleries or work with practising artists, craftmakers or designers.
- Wide-ranging opportunities are provided for pupils to learn about contemporary art, craft and design and the influences of different periods of history. Strategies to promote understanding of art, craft and design in the locality are balanced well with opportunities for pupils to learn about the impact of different places and cultures.
- Strong planning for progression enables pupils to deepen subject knowledge and refine subject skills. Increasingly challenging activities including drawing from observation, memory and imagination, contribute to pupils' developing visual literacy.
- The curriculum ensures that pupils have excellent understanding of the subject's contribution to the creative and cultural sectors.
- Rigorous curriculum planning ensures that the subject makes an outstanding contribution to pupils' spiritual, moral, social and cultural development.
- The curriculum provides regular 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, through accreditation. High-quality enrichment opportunities include initiatives led by pupils and highly effective use of local resources.
- Highly productive links include work with local galleries, creative practitioners and industries that enables pupils to appreciate the uniqueness of their environment. Skills distinct to the subject, including drawing, are developed explicitly and applied widely.

Good (2)

- The curriculum enables pupils to experience first-hand the original work of artists, craftmakers and designers, and the stimulus that inspired their work, including the natural and built environment.
- Provision in art, craft and design is wide-ranging and provides pupils with an historical context in which to place contemporary practice. There are good opportunities for pupils to learn about creative practice rooted in the locality and further afield, including other cultures.
- Well-structured provision introduces pupils to increasingly challenging subject matter, media and processes, including drawing. Curriculum planning ensures that pupils revisit subject skills and knowledge in order to refine and apply previous learning.
- The subject curriculum makes a good contribution to pupils' spiritual, moral, social and cultural development. The curriculum ensures a successful balance between teacher- and pupil-initiated subject matter. The curriculum is responsive to individual needs, interests and aspirations. Engagement with local and wider communities through the subject enables pupils to understand and contribute to the significant impact of art, craft and design on different societies.

Requires improvement (3)

- The curriculum requires improvement because it is not good.
- Opportunities for pupils to see images and handle artefacts created by practising artists, craftmakers and designers in 2D, 3D and digital media are limited to particular groups. Limited opportunities are provided for pupils to work beyond the classroom.
- Learning about art, craft and design from different periods of time and different places around the world is limited and fails to secure good engagement and interest from all groups of pupils.
- Planning for pupils' progression across a range of media, including drawing and other 2D, 3D and digital media, is not sufficiently well developed.
- Projects have a range of purposes and contribute to pupils' spiritual, moral and social development. However, links to the applications of art, craft and design in the wider world are limited.

- The curriculum secures most pupils' interest but opportunities to build on this in lessons or through optional enrichment activities are limited. Themes, materials and methods of work might be popular with pupils, but are restricted to the familiar. Highly creative pupils or the most able academically are insufficiently challenged by the experiences provided.
- There are limited opportunities for pupils to work like an artist, craftmaker or designer, including learning how and why drawing and sketchbooks are use.

Inadequate (4)

- Insufficient opportunities are provided for pupils to experience directly the original work of artists, craftmakers and designers. There is little or no opportunity for pupils to visit an art gallery, work with a creative practitioner or to find out how to do so.
- The curriculum is too narrow in range to enable pupils to make informed choices – including in secondary schools, decisions about accreditation matched to their interests, needs or aspirations.
- The curriculum fails to secure pupils' refinement of skills, pursuit of self-expression or understanding about areas of subject knowledge. Opportunities for pupils to build on wider or prior experience, including of drawing or creative development, are extremely limited.
- The curriculum does not provide pupils with sufficient insight into the applications of the subject in different cultural settings or creative industries. Few or no opportunities are provided for pupils to learn how art, craft and design contribute to the economic wellbeing or personal development of individuals outside school.
- The curriculum provides inadequate opportunities for pupils to pursue their own interests, stimulate their creativity or deepen their knowledge. Coverage of different periods or genres in art, craft or design is imbalanced. This limits pupils' awareness of what is possible and limits take-up of optional activities or courses by particular groups.
- There are very few links to the locality and use of local resources is very limited. Insufficient prominence is given to key subject skills, such as drawing.
- The lack of continuity within and between year groups hinders pupils' progress. Pupils have insufficient opportunities to develop creativity, competence, cultural or critical understanding in the subject.

Grade descriptors – quality of leadership in, and management of, art, craft and design

Note: These descriptors should not be used as a checklist. They must be applied adopting a 'best fit' approach which relies on the professional judgement of the inspector.

Generic	Supplementary subject-specific guidance
<p>Outstanding (1)</p> <ul style="list-style-type: none"> ■ The pursuit of excellence in all of the school's activities is demonstrated by an uncompromising and highly successful drive to strongly improve, or maintain, the highest levels of achievement and personal development for all pupils over a sustained period of time. ■ All leaders and managers, including those responsible for governance, are highly ambitious for the pupils and lead by example. They base their actions on a deep and accurate understanding of the school's performance, and of staff and pupils' skills and attributes. ■ Governors, or those with a similar responsibility, stringently hold senior leaders to account for all aspects of the school's performance. ■ There are excellent policies underpinning practice that ensures that pupils have high levels of literacy, or pupils are making excellent progress in literacy. ■ Leaders focus relentlessly on improving teaching and learning and provide focused professional development for all staff, especially those that are newly qualified and at an early stage of their careers. This is underpinned by searching performance management that encourages, challenges and supports teachers' improvement. As a result, teaching is outstanding, or at least consistently good and improving. ■ The school's curriculum promotes and sustains a thirst for knowledge and a love of learning. It covers a wide range of subjects and provides opportunities for academic, technical and sporting excellence. It has a very positive impact on all pupils' behaviour and safety, and contributes very well to pupils' academic achievement, their physical wellbeing, and their spiritual, moral, social and cultural development. ■ The school's actions have secured improvement in achievement for those supported by the pupil premium, which is rising rapidly, including in English and mathematics. 	<p>Outstanding (1)</p> <ul style="list-style-type: none"> ■ Subject leaders ensure that the visual impact of the subject is strong across the school and community. High-quality art, craft and design work by pupils is very informatively presented in school, online and in public venues. ■ Subject leaders use creative solutions to address subject and whole-school issues. Key issues in art, craft and design education are addressed very effectively and imaginatively. The school makes a significant contribution to the development and exemplification of innovative practice in the subject. Partnerships with other schools help to spread highly effective practice. ■ Self-evaluation is critical and aspirational. Inspiring practice in other educational, creative and cultural settings informs self-evaluation. The views of pupils and others are valued highly to ensure that the good practice, including learning in other subjects, is interpreted and applied well. ■ The subject makes an outstanding contribution to whole-school priorities, including excellent and appropriate application of literacy and numeracy policies. ■ Subject leaders continuously develop their own expertise and that of other staff through high-quality professional development sharply focused on needs. The existing strengths of staff are deployed judiciously to maximise impact. Professional development includes highly effective collaborative work with other schools and the creative and cultural sector. ■ Subject leaders ensure that ambitious aims for the subject make clear the distinctive contribution to pupils' creative and cultural development. Aims are shared effectively with staff, governors, pupils and parents; are closely linked to actions, both taken and planned; and are underpinned by sustained partnerships with the creative and cultural sector. ■ Subject leaders make sure that high-quality, timely and independent information, advice and guidance are provided about training, education or employment in the creative or cultural sector.

<ul style="list-style-type: none"> ■ The school has highly successful strategies for engaging with parents to the benefit of pupils, including those who find working with the school difficult. ■ The school's arrangements for safeguarding pupils meet statutory requirements. ■ Staff model professional standards in all of their work and demonstrate high levels of respect and courtesy for pupils and others. ■ Through highly effective, rigorous planning and controls, governors ensure financial stability, including the effective and efficient management of financial resources such as the pupil premium funding. This leads to the excellent deployment of staff and resources to the benefit of all groups of pupils. 	
<p>Good (2)</p> <ul style="list-style-type: none"> ■ Key leaders and managers, including those responsible for governance, consistently communicate high expectations and ambition. ■ Teaching is good and/or improving strongly as a result of accurate monitoring, effective performance management and professional development, which are closely matched to the needs of the school and staff. ■ Self-evaluation is thorough and accurate, and the school's actions are carefully planned, concerted and effective. ■ The well-thought-out policies ensure that pupils make at least good progress in literacy. ■ Governors, or those in a similar position, systematically challenge senior leaders. As a result, the quality of teaching and pupils' achievement have improved, or previous good performance in these areas has been consolidated. ■ The school's curriculum encourages a thirst for knowledge and a love of learning. It covers a range of subjects and provides opportunities for academic, technical and sporting excellence and contributes well to pupils' academic achievement, their physical wellbeing and their spiritual, moral, social and cultural development. It promotes positive behaviour and a good understanding of safety matters. ■ The school's actions have secured improvement in achievement for those supported by the pupil premium, which is rising, including in English and mathematics. ■ The school works well with parents, including those who might find working with the school difficult, to achieve positive benefits for pupils. ■ The school's arrangements for safeguarding pupils meet statutory requirements. 	<p>Good (2)</p> <ul style="list-style-type: none"> ■ Subject leaders stimulate high levels of interest by pupils, parents, staff and governors in art, craft and design by exploiting the visual impact of the subject. ■ A common sense of purpose has been established among staff and with partners in the creative and cultural sector, all of whom understand the value of art, craft and design education. ■ Subject self-evaluation uses the observation skills of staff to good effect and is well-informed by good practice in art, craft and design education. Feedback from stakeholders is followed up by well-targeted and persistent actions. ■ The subject makes a good and appropriate contribution to whole-school priorities including literacy and numeracy policies. ■ Subject leaders use their knowledge of good practice in art, craft and design education to provide professional development that is matched closely to the needs of staff and the growth of the subject. Resources are used effectively, including those provided by subject organisations, and the creative and cultural sector. ■ Subject policies and provision ensure that all pupils experience a wide range of art, craft and design activities which they are actively encouraged to enrich through visits to art galleries and through independent work. The uniqueness of the subject is clearly communicated.

<ul style="list-style-type: none"> ■ Governors ensure the efficient management of financial resources. This leads to the effective deployment of staff and resources. 	
<p>Requires improvement (3)</p> <ul style="list-style-type: none"> ■ Leadership and/or management require improvement because they are not good but are demonstrating the capacity to secure improvement in the school. 	<p>Requires improvement (3)</p> <ul style="list-style-type: none"> ■ Subject leaders ensure that art, craft and design has a visual presence in the school, but the subject is not promoted consistently well through displays that promote high standards or which inform pupils and staff. ■ The skills of individual teachers contribute to some good practice in the subject. However, the quality of provision is inconsistent because knowledge of the strengths and weaknesses in the teaching of art, craft and design has not been shared widely. ■ Subject leaders ensure that requirements, including the curriculum and risk-assessments, are met, but curriculum development or innovative work is rare. Consequently, there is little 'ownership' of provision. ■ Subject leaders make use of available resources, but not to full efficiency. Inadequacies in resources are not always analysed effectively in relation to outcomes, or communicated clearly to senior staff or the governing body due to the limitations of improvement planning. ■ The subject contributes to whole-school priorities, including literacy and numeracy policies, but limited adaptation to the subject restricts the impact. ■ Teaching and learning are monitored regularly. However, lack of subject-specific evaluation limits the impact on professional development and improvement. Partnerships with the creative and cultural sector are not sufficiently sustained to draw on their expertise. ■ The distinctive contribution of art, craft and design to pupils' education is not articulated clearly in policies or practice. Consequently, the profile of the subject is not high enough.
<p>Inadequate (4)</p> <p>Leadership and management are likely to be inadequate if any of the following apply.</p> <ul style="list-style-type: none"> ■ Capacity for securing further improvement is limited because current leaders and managers have been ineffective in securing essential improvements. ■ Improvements which have been made are unlikely to be sustainable, are too slow or are dependent on external support. ■ Self-evaluation lacks rigour and is inaccurate in its conclusions so that leadership and management do not have a realistic view of outcomes or provision. 	<p>Inadequate (4)</p> <ul style="list-style-type: none"> ■ Subject leaders make insufficient use of the subject, including pupils' art, craft and design work, to enrich the visual environment of the school or to ensure that art, craft and design education is valued. ■ There is little evidence of curriculum development in the subject. Subject leaders rarely contribute to local or national initiatives, or support opportunities to work with art galleries, creative practitioners, other schools or subject organisations. ■ The priorities for improvement are insufficiently focused on increasing the participation of, or

<ul style="list-style-type: none"> ■ Leadership is not doing enough to ensure good teaching for all groups of pupils, including disabled pupils and those who have special educational needs. ■ Leaders and managers are not taking sufficiently effective steps towards securing good behaviour from all pupils and a consistent approach to the management of challenging behaviour. ■ The curriculum fails to meet the needs of pupils or particular groups of pupils, or pupils are entered for public examinations inappropriately early, and pupils' achievement, physical wellbeing and enjoyment of learning are significantly impaired. ■ The progress in English or in mathematics of pupils for whom the pupil premium provides support is falling further behind the progress of the other pupils with similar prior attainment in the school. ■ Poor literacy is not being tackled urgently and this is impeding pupils' progress. ■ Governors are not sufficiently diligent in holding the school to account for pupils' achievement, the quality of teaching and the effective and efficient deployment of resources. ■ The school's strategies for engaging with parents are weak and parents express little confidence in the school. ■ The school's arrangements for safeguarding pupils do not meet statutory requirements and give serious cause for concern, or insufficient action has been taken to remedy weaknesses following a serious incident. 	<p>raising the achievement of, different groups of pupils. Consequently, significant groups are underrepresented or underachieve.</p> <ul style="list-style-type: none"> ■ The subject makes a minimal contribution to whole-school priorities, including literacy and numeracy policies. ■ Resources are deployed inefficiently or ineffectively. Professional development in the subject is poorly targeted or applied; consequently, some staff lack the confidence or expertise to support pupils' progress, for example in drawing or creative risk-taking. ■ The subject lacks direction. Subject policies and procedures do not ensure that pupils experience an adequate art, craft and design education or provide teachers with sufficient support. Weaknesses in subject leadership are insufficiently challenged by senior staff or governors or supported by subject specialists external to the school. ■ Pupils at the school are not given enough independent information, advice and guidance to support their progression into art, craft or design related training, education or employment.
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