

Rethinking our Approach to Assessment & Progression in Primary School

By [Paula Briggs](#)

The words "assessment" and "progression" have become very loaded in recent times, and there is increasing pressure on teachers to treat art like other curriculum areas. The reality is art is a unique subject and if we are to truly enable creativity in schools then we need to rethink our approach to assessment and progression.

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Collaborativ

ely Discovering Common Ground

By Dr Judy Thomas

*This response was written
after the first meeting
of the [Creative Pedagogy
& Pathways Group](#)*

Bakhtin (1984)
promoted pedagogies
that facilitate
dialogic engagement;
his 'Chronotype'
theory suggests time
and space is
inherent in
narrative.

Our narrative, and
that of our

**learners, has
shifted dramatically
over the past year;
we have embraced new
virtual spaces that
present us fresh
opportunities. The
online environment
scaffolds
contemporary
possibilities for
connection and**

**dialogue in ways
previously not
considered. Virtual
adaptation has
enabled us to come
together and create
new freedoms to
positively learn
from one another.
This unites a
divergent
multiplicity, where**

**we can actively,
more fluently, share
dialogue, in ways
previously not so
accessible. We can
exchange ideas and
create new,
beneficial learning
spaces that help us
collaboratively
discover common
ground and navigate**

challenges .

**We are stronger
together and the
promise of this
dialogue is
exciting . By
applying online,
dialogic approaches
to learning, we can
cross boundaries
through beneficial**

**zones of
potentiality. The
overwhelming excuses
for being insular no
longer exist; we can
cross-sectors to
collectively explore
creative spaces to
reflect, question,
challenge, develop,
innovate, and
inspire. This**

**dialogue can
stimulate change and
positively create
wider access to art
and future
creativity.**

**Bakhtin, M (1981) *The
Dialogic
Imagination* in Ehre,
Milton. *Poetics Today*,
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[www.jstor.org/stable/1772
435](http://www.jstor.org/stable/1772435). (Accessed 16 May**

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Cohen, Tom. "The Ideology of Dialogue: The Bakhtin/De Man (Dis)Connection." *Cultural Critique*, no. 33, 1996, pp.

41–86. JSTOR, www.jstor.org/stable/1354387.

[Accessed 16 May 2021](#).

Oxford Reference (2021) "Chronotope" Available at: <https://www.oxfordref>

[erence.com/view/10.1093/o](https://www.eric.ed.gov/fulltext/ED581220.pdf)
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[1483](https://www.eric.ed.gov/fulltext/ED581220.pdf) (Accessed 16 May
2021).

Rule, P (2011) *Bakhtin
and Freire: Dialogue,
dialectic and boundary
learning, Educational
Philosophy and
Theory*, 43:9, 924-942, DO
I: [10.1111/j.1469-5812.20](https://doi.org/10.1111/j.1469-5812.2009.00606.x)
[09.00606.x](https://doi.org/10.1111/j.1469-5812.2009.00606.x) (Accessed 16
May 2021).

Reciprocal Relationships

By Professor Samantha
Broadhead

This response was

*written after the
first meeting of the
Creative Pedagogy &
Pathways Group*

**“I think it is
really important
that those who
believe in equitable
access to the arts
should work
together. However,**

**people from
different sectors,
institutions and
organisations are
working in art-
silos. We need to
lift our heads out
of our own silo and
talk to others who
are trying to do the
same thing.**

I totally agree that differences in language, experience and context are elements that can impede conversations carrying on. I worry that we are sometimes talking to ourselves and not taking enough time to listen to and ask

**questions of
others.**

**I would be
interested in having
a conversation with
someone teaching art
in a school and
finding out what we
have in common and
how we could act
together. This would**

**need to be a
reciprocal
relationship. Maybe
we need some one-to-
one or small group
meetings to build
this understanding.
I have to say that I
feel personally
excluded from a lot
of larger
discussions because**

**they tend to focus
on school curricula,
when we could also
be asking: how does
this work in adult
and community
education? Or how
does this work in
further education or
HE? How does
community arts
contribute to the**

debate?

**Maybe a way forward
is to start
facilitating cross-
sector sessions
which are about
finding
commonalities,
asking questions and
looking outwards?**

Then we may

**understand each
other's values,
priorities, hopes
and fears. I can
imagine how all the
interested arts
groups could work
together to the
benefit of everyone,
but I think it needs
graft and attention
and persistence and**

Leadership.”

**Plain
English and
a Realistic
Connection**

Between Classrooms and Pedagogical Discussion

By Clare Boreham

“I feel that what

**happens up high in
government and
Ofsted can become
very mistranslated
on the ground by
SLTs and subjects
leads trying to make
sense of what
they're supposed to
be doing and how.
I've noticed
recently that few**

**young teachers have
a great deal of
confidence in Art
themselves and
schools try to use
the same pedagogical
approaches as in
other subjects. In
practise, I've
sometimes felt Art
is closer to PE at
times. I also feel**

**that what some
people in academia
think is happening
on the chalk face,
may not be the case
everywhere.**

**This is why I
personally think the
visual, easily
accessible
'projects' AccessArt**

**has, mostly devised
by artists, work so
very well in
schools. It's not
bogged down with
learning intentions
and success
criteria. Or a
formulaic pedagogy.**

**During the
discussion, I was**

**glad to hear
passionate plea made
that ordinary
teachers are
involved in this
group; this is very
important. Some
language used by
academics can also
quite abstract. If
we are going to have
any impact anywhere,**

**on the chalk face,
plain english needs
to be used. (I'm
aware though, that
when I talk about
ASD, it's also
sometimes very
abstract to the
uninitiated! So it's
easily done.)**

I think one of the

issues with the current curriculum is there is so little guidance for Art. Which was a wonderful open ended opportunity, but I feel subconsciously meant it seemed less important in some schools, besides the very packed history

curriculum for
example, and non
specialist Art leads
weren't sure what to
do. I have an Art
degree and had
taught for more than
10 years and I
struggled!

Initially I was
asked to come up

with art units that helped to deliver the enormous amount of history and geography, as apparently many schools were taking that approach. I had to spend time researching my gut feeling that this was wasn't the right

**approach for all
units. I feel like
I've had to say 'No'
an awful lot over
the last few years.
And spend a lot of
time solving the
conundrum of what
could be happening
instead. This is
still ongoing!**

A little while ago I saw a question in a forum; "I've been asked to do a unit on proportion for Y3 linked to Charlotte's Web..." I feel some Art curriculum leaders have to spend a lot of time doing mental gymnastics. And I

**think about the
children on the
other end; how much
engagement is a top
down formulaic topic
actually going to
have? A happy child
will learn...**

**My husband is an
architect and
sometimes teaches**

second years at the local University. He's noticed a gradual decline in creative innovation and confidence in the last few years. In terms of creative industries, they're very much an important one to think about.

Practical critical thinking and confident creativity is an incredibly valuable skill that we do risk losing workout risk taking, innovative, evolving approaches to Art Education.”

Any opinions expressed in this communication are personal and do not

**necessarily represent the
position of Benton Dene
School in any way**

Be

Consistent