

Aviation House  
125 Kingsway  
London  
WC2B 6SE

T 0300 123 1231  
F 020 7421 6855  
[enquiries@ofsted.gov.uk](mailto:enquiries@ofsted.gov.uk)  
[www.ofsted.gov.uk](http://www.ofsted.gov.uk)



29 March 2010

Dr T Fish  
Headteacher  
Twynham School  
Sopers Lane  
Christchurch  
BH23 1JF

Dear Dr Fish

Ofsted 2009-10 subject survey inspection programme: art, craft and design

Thank you for your hospitality and cooperation, and that of the staff and students, during my visit on 17 and 18 March 2010 to look at work in art, craft and design.

As outlined in my initial letter, as well as looking at key areas of the subject, the visit had a particular focus on how effectively students learn to draw with confidence and creativity.

The visit provided valuable information which will contribute to our national evaluation and reporting. Published reports are likely to list the names of the contributing institutions but individual institutions will not be identified in the main text.

The evidence used to inform the judgements included: interviews with staff and groups of students in each key stage; scrutiny of relevant documentation; analysis of students' work; and observation of lessons.

The overall effectiveness of art, craft and design is good with outstanding features.

Achievement in art, craft and design

Students' achievement in art, craft and design is good, with outstanding two-dimensional work.

- From widely variable starting points, students progress well between Years 7 and 9 in developing their subject skills and knowledge. Their confidence in using different media to record observations and communicate feelings enables Year 9 students to interpret their 'personal identity' and apply GCSE approaches with maturity in relation to the depth of their ideas and refinement of techniques. While sketchbooks do not fully reflect their development and experience, many boys and girls, including those with

special educational needs and/or disabilities, use colour and mixed-media creatively to exceed the expectations of the National Curriculum.

- The proportion of students who choose to take an art and/or photography examination course is above average as are the standards achieved. Reflecting the national picture, girls overall do better than boys, but the gap is narrowing. Two-dimensional work is a strength due to connections made by students between different artists' approaches and their own, supported by analytical research. Students' understanding enables them to hypothesise about which artists or photographers have inspired the work of other students. Fewer links are made between their work in digital or three-dimensional media and contemporary craft makers and designers.
- Particularly successful work at AS and A-level evolves when students draw on personal experience or insights into contemporary issues. While girls outnumber boys, both use large scale effectively, underpinned by increased confidence in using drawing experimentally. Links between photography and art, evident at GCSE, contribute to skilled use of visual elements, for example light and composition. Some spatial concepts are used effectively but fewer students generally explore form or movement.
- Students in all key stages expressed positive views about the subject through the school's internal review and the inspection. They considered the teaching supportive and use of assessment motivational. While few students engage in gallery visits outside school, some use the subject to reflect on their surroundings, for example through photography, or add to the community, for example through the mural sited at the local station. Students are very attentive in lessons and value opportunities to develop wider qualities, for example resilience and time management. Those who progress to art-related courses are highly rated for their independence.

### Quality of teaching of art, craft and design

The quality of teaching of art, craft and design is good and some is outstanding.

- Teaching promotes students' learning and progress because relationships are professional but personable, subject knowledge and the work of others are used to inspire but not intimidate, and diverse responses are welcomed but expectations of quality are common. An outstanding feature involved a student demonstrator, used as an opportunity to commentate and consolidate key skills being used. Another related to carefully selected images with stimulating artefacts to handle and draw, the link used to challenge students' knowledge and deepen their understanding.
- Students in all years are given regular feedback about why aspects of their work are successful and how to tackle further improvements. Targets are sensibly adjusted once students' skills in the subject have been assessed, including their confidence and creativity with drawing on entry to the school. In discussion, students' criticisms are managed well but not all students are suitably prepared for written peer-assessment. Students who find particular challenges difficult are sensitively supported by teachers, staff and other students, enabling all to progress, including the more able.

## Quality of the curriculum in art, craft and design

The quality of the curriculum in art, craft and design is good.

- The re-modelled curriculum provides students with a good range of experiences. Objectives are common but teachers' interpretation is varied and the transition to students' choices is incremental. Class work and enrichment opportunities early on enable students to make well-informed option choices. For example, a structured review of previous examination work staged every September and photography club establish a foundation for GCSE. Similar two-dimensional media is revisited particularly well alongside a developing awareness of different works produced by the same artist, building students' confidence and consciousness of their own development as young artists.
- Involvement by visiting artists is limited, but when opportunities arise they are managed effectively to enrich the curriculum. More are planned, including the use of media currently less well represented. Teaching and support staff share their own work regularly. Sustained links with Bournemouth Institute add to students' awareness of different applications of the subject through past student visitors and visits to participate in life drawing workshops. Links between art forms are promoted through arts weeks and through shared events which enable staff and students to work collaboratively with a common purpose.

## Effectiveness of leadership and management of art, craft and design

The effectiveness of leadership and management of art, craft and design is good.

- The school is well informed about strengths and weaknesses in the subject. Staff keep up to date about developments in art education and standards achieved in other schools. A recent faculty review, involving senior staff and a nearby specialist visual arts college, used a range of information effectively, collected through questionnaire, interviews, lesson observations and scrutiny of work. Joint observations with four staff during the inspection were accurate and attentive to students' learning. The rising trend in performance of boys and girls, and well-targeted individual support indicate that achievement and inclusion are promoted well.
- The subject leader is respected by subject staff and the creative arts leader. Opportunities to collaborate are taken, for example by sharing provision to achieve the Artsmark Award or by supporting the school productions in the local theatre with an art exhibition. There is further scope to build on the shared sense of purpose that underpins the work of the department and faculty, for example by exploring the uniqueness of, and interrelationships between, art forms or digital, two and three-dimensional media.

Subject issue: how effectively students learn to draw with confidence and creativity

Students' learning about how to draw with confidence and creativity is good.

- There are strong approaches to developing students' creativity through drawing. Mark making with a wide range of graphic media is enjoyed, underpinned by sound technical advice and demonstration. Some students remain unconvinced about their capacity to draw well, largely through a traditional view of drawing as a tool to record observations or to complete homework. However, the commitment of the department to promoting students' progression in and through drawing is evident in; early welcome tasks when students start at the school used diagnostically; reinforcement of drawing regularly; a challenging sixth-form drawing session observed; and the use made of life drawing and a national drawing in-service course.

Areas for improvement, which we discussed, include:

- continuing to increase boys' and girls' participation and performance by:
  - widening the range of skills, knowledge and understanding that students progressively develop particularly related to three-dimensional and digital media, to the outstanding level already achieved through existing curriculum opportunities
- continuing to support the school's outstanding ethos and outreach by:
  - enabling specialist staff, student leaders and local artists, craftmakers and designers to use their unique expertise and experiences to stimulate innovation and creativity individually and collaboratively.

I hope these observations are useful as you continue to develop art, craft and design education.

As I explained previously, a copy of this letter will be sent to your local authority and will be published on the Ofsted website. It will also be available to your next institutional inspection team.

Yours sincerely

Ian Middleton  
Her Majesty's Inspector