

39%

of mums assume primary responsibility for managing their child's revision, compared to 15% of fathers

Source: Censuswide survey of 1000 parents with children sitting GCSEs this year, commissioned by MyEdSpace

Need to know

The Sutton Trust has published the findings of a study which reveal that the country's top 500 secondary schools (according to Progress 8 outcomes) have an average proportion of SEND students that stands at 14.8%, compared to 17.6% at the average comprehensive. Those figures do, however, only relate to SEND students without EHCPs; the top schools' proportion of SEND students with an EHCP was found to be 3% - the same as the average comprehensive.

Drawing on official admissions data and a survey of over 2,000 school leaders, the study further found that the gap becomes more pronounced when factoring in economic disadvantage. Students receiving both SEND support and Free School Meals amounted to an average of just 3.6% of the student population at the top schools, compared to 4.9% at other schools in the same catchment area, and 5.6% at the average school.

Sutton Trust CEO, Nick Harrison, commented, "Schools appear to be actively discouraging applications from SEND pupils, but we should recognise the tangled web of assessments and incentives, and long-term underfunding, that prevent school leaders taking bolder action on inclusivity. This must change if the government is to deliver on its ambition to create more inclusive schools."

The full report can be downloaded via tinyurl.com/ts153-LL4

THE ART FILES... SUBLIME LANDSCAPES

The first of a new series in which Hannah Day explores the connections and contrasts between two artworks sharing similar themes – one older and one contemporary...

- Philip James De Loutherbourg, 'An Avalanche in the Alps' (1803)
- Nicholas Jones, 'Dawn Light, Cape Mercy, Baffin Island' from The Arctic Paintings (2019)

The sublime is central to our understanding of landscape art. Students' engagement with this topic will allow them to consider landscapes in philosophical or religious terms, and thus create projects that link beauty to the very human connections we all make when somewhere sublime.

Sublime locations share the common attributes of scale, emptiness and/or danger. Unlike more cultivated locations, these wild, unmanicured places leave the viewer with a sense of smallness, albeit with the power of the location feeling noble, rather than cruel.

Philip James De Loutherbourg's 'An Avalanche in the Alps' (above) is a composition of destruction created by nature's force. Many historical and contemporary natural events could serve as rich sources of inspiration for students, using secondary sources as a basis for their studies.

By exploring chiaroscuro paintings (characterised by strong contrasts between light and dark) students can

use oils or acrylics to produce artworks that explore the sublime. Working from a selected light source, before building up the mid-tones and finally the darkest areas, the dramatic outcomes can make for exciting final pieces.

For a more contemporary approach, we can look to the work of Nicholas Jones, which explores similar themes. Here, the immersive landscape, grand majesty and quiet dignity of a work such as 'Dawn Light, Cape Mercy, Baffin Island' (below) conveys a sense of immense forces that are hard for us to contemplate from our limited viewpoint.

Both artists have selected sublime places composed of minimal materials – the rock, clouds and snow of The Alps, and the ice, water, and rock of The Arctic. What's different is the context of these worlds; the bold exploration of dramatic new landscapes in the early 1800s, compared to the social backdrop of our contemporary climate emergency. We see De Loutherbourg's limitless possibilities weighed against Jones' slow, reflective quiet of a world that's inexorably changing.



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