

Art and Design

Key Stage 3 Non Statutory Guidance
for Art and Design

Contents

1	Section 01 Purpose of this Guidance
3	Section 02 Art and Design in the Northern Ireland Curriculum
5	Section 03 Links to Key Stage 2 and Key Stage 4
5	3.1 Key Stage 2
5	3.2 Key Stage 4
7	Section 04 Understanding the Statutory Requirements for Art and Design
7	4.1 The Layout of the Statutory Requirements
8	4.2 Knowledge, Understanding and Skills
11	4.3 Curriculum Objectives and Key Elements
16	4.4 Learning Outcomes
19	4.5 Thinking Skills and Personal Capabilities
21	Section 05 Approaches to Learning and Teaching
21	5.1 Key Messages
22	5.2 Assessment for Learning
24	5.3 Connecting the Learning
27	5.4 Active Learning
29	Section 06 Auditing and Planning
29	6.1 Conducting a Departmental Audit
30	6.2 Long, Medium and Short Term Planning
33	Appendices:
33	Appendix 1 Cross-Curricular Skills
37	Appendix 2 Thinking Skills and Personal Capabilities
39	Appendix 3 What Might Assessment for Learning Look Like in Art and Design?

Section 01

Purpose of this Guidance

This guidance is part of the support and implementation package for the Revised Northern Ireland Curriculum (hereafter referred to as Northern Ireland Curriculum) already with your school that includes:

- The Statutory Curriculum at Key Stage 3: Supplementary Guidance; and
- The Curriculum Support and Implementation Box.

Both these resources and additional learning and teaching materials are also available at www.nicurriculum.org.uk.

Art and Design is part of the minimum requirement for every pupil at Key Stage 3. This guidance seeks to build on good practice and to provide heads of department with information and practical approaches to help them plan and roll-out the requirements for Art and Design in a manageable way. The guidance explains and provides interpretation of the statutory requirements for Art and Design.

There are departmental questions and activities after each section which can help you and the members of your department to reflect on and evaluate your current practice and identify actions for departmental planning.

The questions and activities follow *The 4A's Model for Planning* as documented in the booklet, *Planning for the Revised Curriculum at Key Stage 3*, in your school's Curriculum Support and Implementation Box. Working through this guidance and its accompanying activities means that your department will be well on course for rolling out the Northern Ireland Curriculum.

Section 02

Art and Design in the Northern Ireland Curriculum

The Northern Ireland Curriculum seeks to empower pupils to achieve their potential and to make informed and responsible decisions throughout their lives. It is about helping pupils prepare for life and work:

- as individuals;
- as contributors to society;
- as contributors to the economy and environment.

Art and Design has a significant role to play in this. The study and practices of Art and Design help us in making sense of the world, both in terms of the practical issues of design and their close relationship with the values of society; and in the consideration of how the products of culture enrich experience.

Many pupils at this age have a keen interest in trying to understand major issues that they encounter within their own culture, and through the media. Coming to a more informed understanding of the personal, social and environmental issues which will have an impact on them during their lives, pupils need to explore:

- their sense of identity and belonging;
- their curiosity about the world around them;
- their value system and how we interact with our world and with each other.

Meeting Curriculum Objectives

Art and Design **develops pupils as individuals** by:

- examining the meanings of images and artefacts to foster personal and social insights. For example, through treatments of identity and belonging from portraiture to architectural design;
- helping to understand the workings of those areas of their own culture which are non-verbal;
- using materials and techniques to extend their experience of physical and manipulative skills, and so providing an outlet for individual imagination and creativity.

Art and Design **develops pupils as contributors to society** by:

- offering pupils the opportunity to engage with using artefacts and contexts from other cultures to interrogate their relationships to local and global societies;
- examining the ways in which the worlds of life and work are dominated by visual experience and the use of images. Understanding images helps cope with the variety of meanings with which we are daily bombarded. Art and Design is the one subject where visual skills come first;
- working directly with materials, techniques and equipment as well as engaging with the products of culture.

Art and Design **develops pupils as contributors to the economy** by:

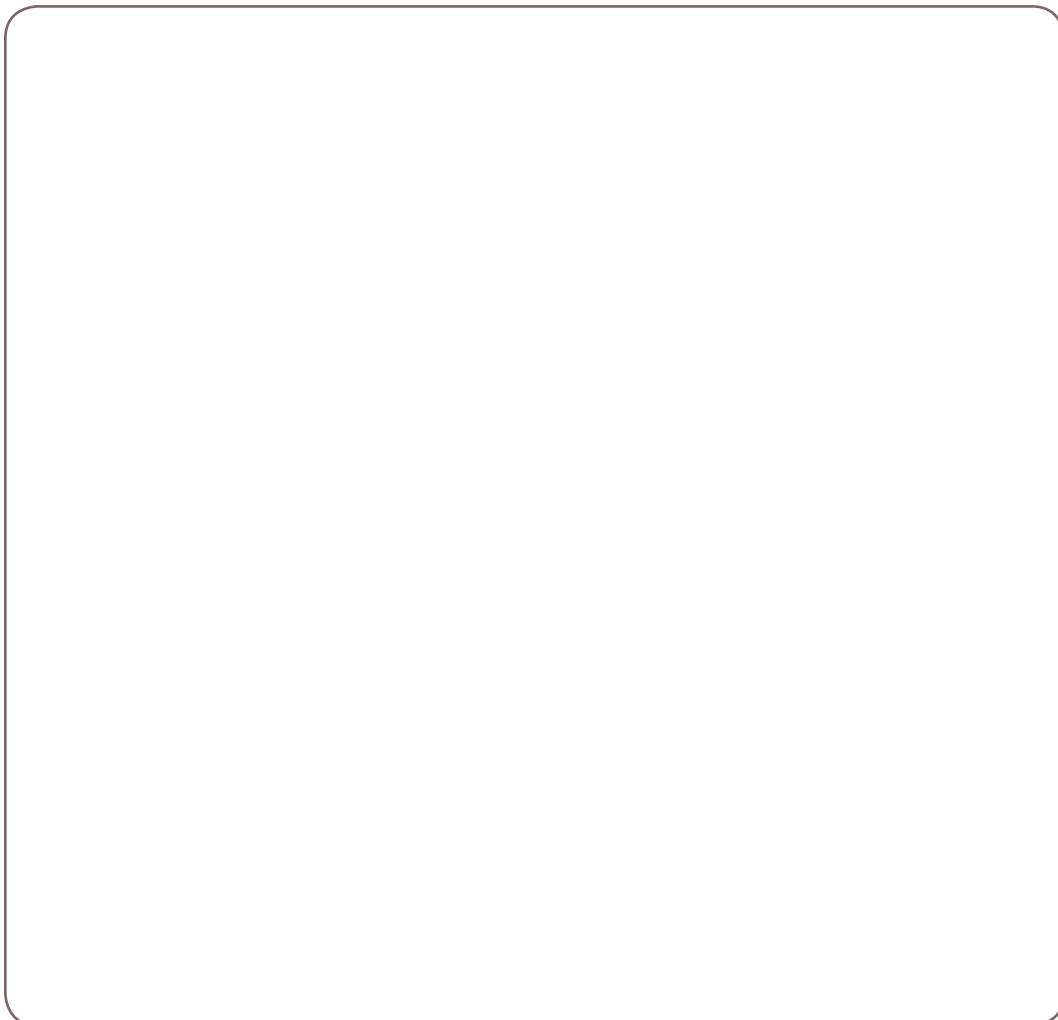
- examining real-world design practice;
- appreciating the significance of the creative industries to the UK economy;
- understanding that cost effectiveness and sustainability are increasingly part of design practice, and applying these concepts can model contributing to the economy and the environment, for example in relation to automotive and product design;
- exploring the work of artists, designers and craft workers. Through this sort of study pupils can develop skills which help when making choices where there is no 'right' answer, and solutions are dependent on context;
- developing skills valued by employers such as: improving own learning and performance, problem finding and solving, working with others, and using new and emerging technologies.

Questions for Departments

In order to contribute to the curriculum objectives during Key Stage 3, what do we want our pupils in Art and Design to:

- know (knowledge and understanding);
- be able to do (skills);
- be like (attitudes and dispositions)?

Action



Section 03

Links to Key Stage 2 and Key Stage 4

3.1 Key Stage 2

The minimum content for The Arts is set out below.

Teachers should enable pupils to develop knowledge, understanding and skills in Art and Design.

Pupils should be enabled to:

- engage with observing, investigating, and responding to first hand experiences, memory and imagination;
- collect, examine and select resource material to use in the development of ideas;
- look at and talk about the work of artists, designers and craft workers from their own and other cultures; appreciate methods used in the resource materials and use their appreciation to stimulate personal ideas and engage with informed art making;
- develop their understanding of the visual elements of colour, tone, line, shape, form, space, texture and pattern to communicate their ideas;
- evaluate their own and others' work and how it was made, explain and share their ideas, discuss difficulties and review and modify work to find solutions;
- use a range of media, materials, tools and processes such as: drawing, painting, printmaking, malleable materials, textiles and three-dimensional construction, selecting which is appropriate in order to realise personal ideas and intentions.

In practice, the precise range and depth of experiences pupils will have been exposed to at Key Stage 2 will vary. Teachers at Key Stage 3 should establish how Art and Design has been covered in feeder primary schools, and the level of familiarity with media, techniques, processes and specialist vocabulary that their pupils bring to Key Stage 3.

3.2 Key Stage 4

The flexible framework at Key Stage 3 allows:

- teachers to establish foundations for Key Stage 4 study by providing opportunities for pupils to demonstrate deeper understanding;
- pupils to become more independent learners who will be more adept and experienced in managing their own learning.

Key Stage 3 experiences should provide a robust basis for learning at Key Stage 4. The knowledge, understanding and skills outlined in the statutory requirements for Key Stage 3 Art and Design provide a framework that enables teachers to tailor the breadth and depth of coverage to meet the needs and interests of pupils.

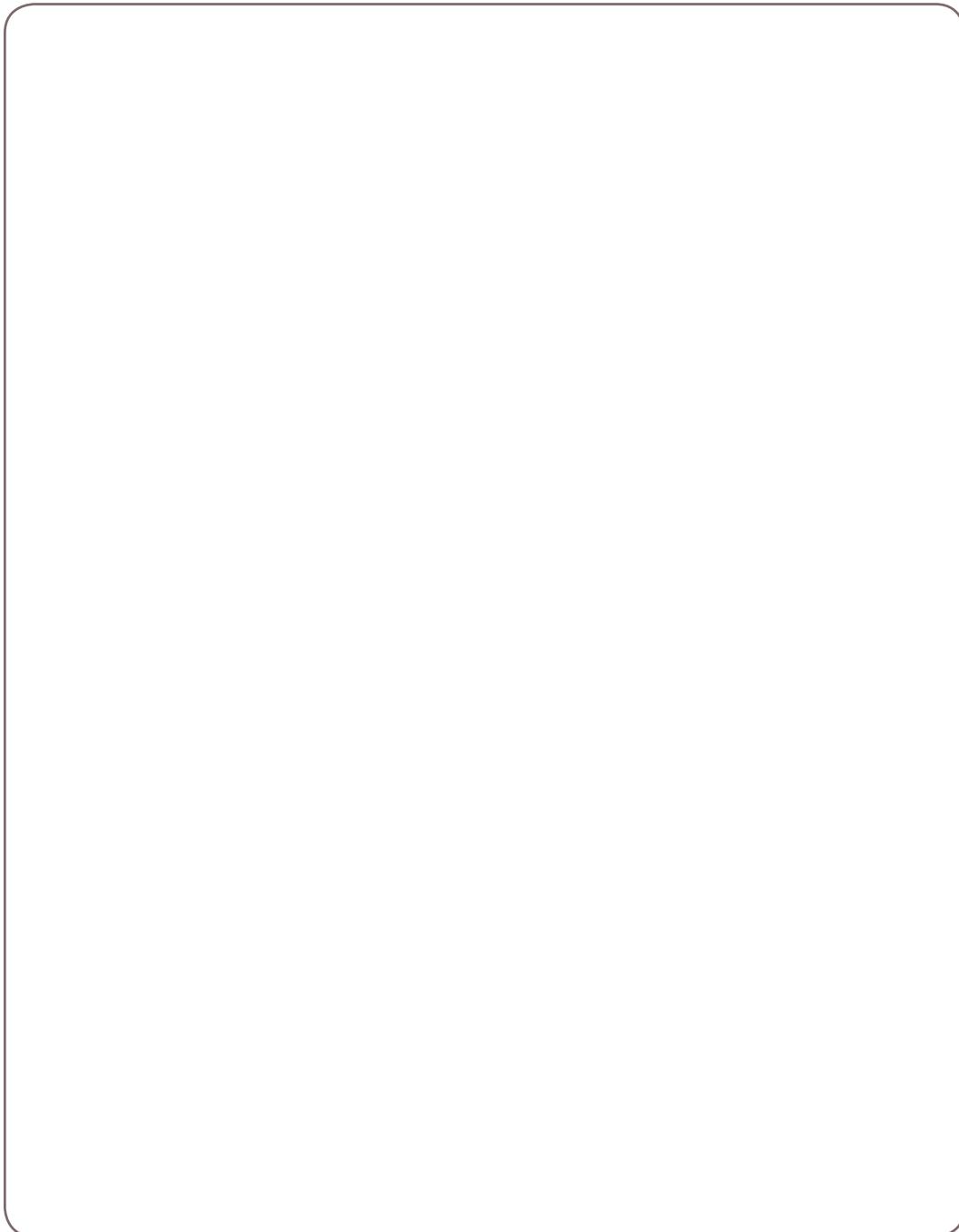
At Key Stage 4, those pupils who choose to continue with further study in Art and Design can select from a range of qualifications, details of which are available on the CCEA website. GCSE specifications in all subjects are currently being reviewed.

For those pupils who choose not to continue with further study of Art and Design beyond Key Stage 3, their experiences during the key stage should have provided them with such knowledge, understanding and skills associated with Art and Design as will help them engage meaningfully with **real** and **relevant** issues in their world.

Questions for Departments

- What do we know about our pupils' previous experiences of Art and Design?
- How can we find out more?
- Is our Key Stage 3 provision preparing pupils for GCSE in the way we would like?
- For pupils who don't continue with GCSE Art and Design, does our Key Stage 3 provision ensure worthwhile experiences which will support their wider learning?

Action



Section 04

Understanding the Statutory Requirements for Art and Design

This section includes explanation of:

- The Layout of the Statutory Requirements;
- Knowledge, Understanding and Skills;
- Curriculum Objectives and Key Elements;
- The Learning Outcomes;
- Thinking Skills and Personal Capabilities.

4.1 The Layout of the Statutory Requirements

Developing pupils' Knowledge, Understanding and Skills	[Objective 1] Developing pupils as Individuals	[Objective 2] Developing pupils as Contributors to Society
<p>Through engagement with a range of stimuli including peers, poetry, prose, drama, non-fiction, media and multimedia which enhance creativity and stimulate curiosity and imagination, pupils should have opportunities to become critical, creative and effective communicators by:</p> <ul style="list-style-type: none"> • expressing meaning, feelings and viewpoints; • talking, to include debate, role-play, interviews, presentations and group discussions; • listening actively and reporting; • reading and viewing for key ideas, engagement and empathy; • writing and presenting in different forms for different audiences and purposes; • participating in a range of drama; • interpreting visual stimuli including the moving image; • developing an understanding of different forms, genres and methods of communication and an understanding of how messages are created; • developing their knowledge of how language works and their accuracy in using the conventions of language, including spelling, punctuation and grammar; 	<p>Pupils should have opportunities to:</p> <p>Engage, through language, with their peers and with fictional and real-life characters and situations, to explore their own emotions and develop creative potential, for example, discuss what they would have done or how they would have felt when faced with a situation in a novel; produce a digital portfolio highlighting their personal qualities etc. [Key Element: Personal Understanding]</p>	<p>Pupils should have opportunities to:</p> <p>Use literature, drama, poetry or the moving image to explore others' needs and rights, for example, consider the needs of a fictional character; participate in a role play involving conflicting rights etc. [Key Element: Citizenship]</p> <p>Explore how different cultures and beliefs are reflected in a range of communication methods, media and digital technologies. [Key Element: Media Literacy]</p> <p>Apply their skills in the context of marketing; develop an advertising campaign for a local company or product; investigate jobs in companies in Northern Ireland and elsewhere in which good communication is essential to business etc. [Key Element: Employability]</p>
<p>and television etc.</p> <p>Create a campaign to promote a health and safety issue such as dealing with misuse of substances. Improvise a scene demonstrating peer support or peer pressure about a health related issue. [Key Element: Personal Health]</p> <p>Explore issues related to Moral Character : Demonstrate a willingness to challenge stereotypical, biased or distorted viewpoints with appropriately sensitive, informed and balanced responses, for example, discuss moral choices of real-life and fictional characters; take responsibility for choices and actions. [Key Element: Moral Character]</p> <p>Explore the use of language and imagery in conveying and evoking a variety of powerful feelings, for example, comment on a film, novel, performance or poem which has stimulated a personal insight. [Key Element: Spiritual Awareness]</p>	<p>Explore issues related to Ethical Awareness : Investigate and evaluate communication techniques used to explore a relevant ethical issue, for example, track coverage of the same issue in a range of media; design and produce own current affairs programme/news sheet for young audience etc. [Key Element: Ethical Awareness]</p>	<p>Explore issues related to Economic Awareness : Investigate the impact of economics on the lives of people, debate whether you should be employed by child labour; consider consequences of financial difficulties (literature, drama, film etc.) [Key Element: Economic Awareness]</p> <p>Develop an effective communication campaign. For example, produce promotional material for a local business; develop age-friendly guidelines for a visit to a local heritage site; present the case for a local site/building; participate in a local assembly/parliament about a local issue. [Key Element: Education for Sustainable Development]</p>
<p>Learning Outcomes</p> <p>The learning outcomes require the demonstration of skills and application of knowledge and understanding of English and Media Education.</p> <p>Pupils should be able to:</p>	<ul style="list-style-type: none"> • research and manage information effectively using a range of media and ICT where appropriate; • show deeper understanding of issues and make informed decisions, using Mathematics and ICT where appropriate; • demonstrate creative and effective communication through; • work effectively in teams; • demonstrate an understanding of the needs of their audience; • communicate their ideas and opinions clearly and effectively; • attention to detail in their work. 	<ul style="list-style-type: none"> • research and manage information effectively using a range of media and ICT where appropriate; • show deeper understanding of issues and make informed decisions, using Mathematics and ICT where appropriate; • demonstrate creative and effective communication through; • work effectively in teams; • demonstrate an understanding of the needs of their audience; • communicate their ideas and opinions clearly and effectively; • attention to detail in their work.

Objectives
The curriculum objectives provide the real and relevant contexts in which Art and Design knowledge, understanding and skills are developed. The objectives should be developed throughout the key stage

Exemplar
See back cover for an A3 version of the Statutory Requirements for Art and Design with additional guidance and examples

The Knowledge Understanding and Skills to be developed in Art and Design during Key Stage 3

The objectives are made up of Key Elements. These provide opportunities for subjects to connect with Learning for Life and Work and with other subjects.

Learning Outcomes
These state the skills and capabilities pupils should be able to demonstrate throughout the key stage in the context of Art and Design.

NB: Teachers may develop activities that combine many of the statutory requirements. The Key Elements highlighted in BOLD (including each of the Key Elements) are met.

4.2 Knowledge, Understanding and Skills

The first column in the statutory requirements for Art and Design is headed ‘Developing pupils’ Knowledge Understanding and Skills.’

- Everything in this column is a statutory requirement for the key stage as a whole; not for individual years within the key stage.
- It is intended that schools interpret and develop these requirements as appropriate to their own context.
- The recursive nature of Art and Design means that the bullet points in the knowledge, understanding and skills column are likely to be covered a number of times in each academic year within the key stage.

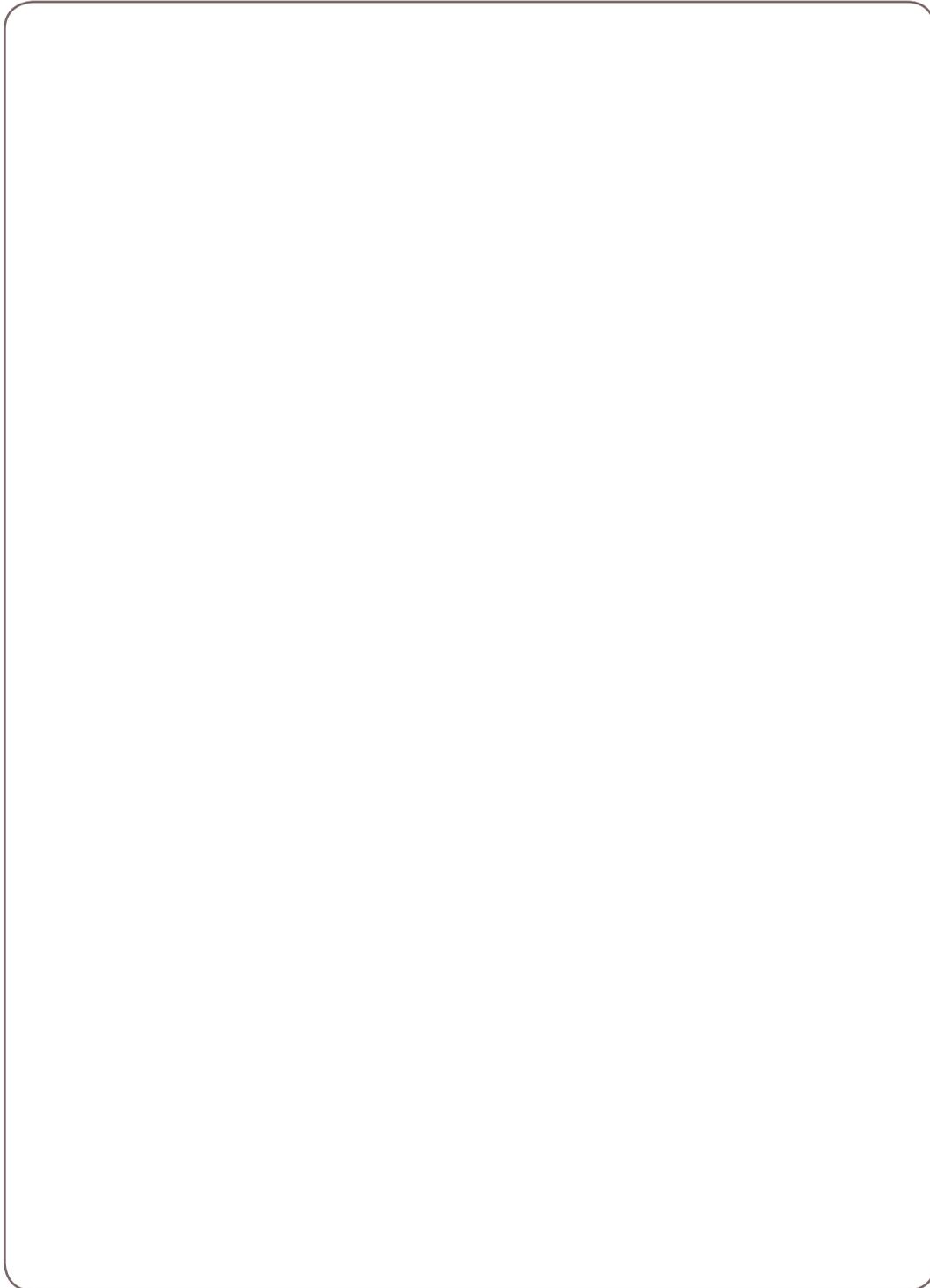
Developing pupils’ Knowledge, Understanding and Skills	Supporting notes
<ul style="list-style-type: none"> • Researching, gathering and interpreting information from direct experiences, observations, memory and a range of traditional and digital sources; • Developing an appreciation of the work of artists, designers and craft workers from their own and other cultures, past and present; 	<p>Drawing from observation is one of the central components of Art and Design practice. Pupils should have opportunities to draw from observation, memory and imagination using a range of media and approaches. Collecting and interpreting material to support ideas is not limited to drawing, however, and pupils need to be supported in extending their skills to include the use of digital media.</p> <p>Understanding what artists, designers and craft workers do, and have done, is part of acquiring a basic cultural literacy. It can be especially useful to compare and contrast the familiar products of culture from immediate experience, with unfamiliar examples from other times and places. All Art and Design activities should have some context to make the relevance of the planned experiences clear: pupils need to know why they are studying particular examples of Art and Design practice. This can be supported by considering potential careers in the creative industries.</p>

Developing pupils' Knowledge, Understanding and Skills	Supporting notes
<ul style="list-style-type: none"> • Developing creative thinking skills and personal creative outcomes through investigating, realising, designing and making: <ul style="list-style-type: none"> – drawing and graphic media; – printmaking; – textiles; – ceramics; – 3-dimensional construction or prototyping; – lens-based and digital media; • Using the visual elements with understanding when engaging in Art and Design; • Evaluating and appreciating their own and others' work through discussion and reflection; 	<p>A major part of any Art and Design programme at Key Stage 3 will naturally include planned experiences in using a range of media and approaches. Pupils should have opportunities to expand their range of practical skills by progressive experience of media, techniques and processes over the key stage. Learning by doing in this way can be especially fruitful in terms of contributing to the development of thinking skills and personal capabilities.</p> <p>Acquiring a familiarity with the basic concepts of visual language, and becoming confident in manipulating them to achieve a desired outcome, is part of all activities in Art and Design. This refers to the use of line, tone, colour, texture, shape, pattern, etc.</p> <p>Systematically taking account of individual progress in the course of work is part of learning to take responsibility for personal learning. Looking at individual work in isolation, however, is not sufficient, and evaluating work in comparison to relevant examples can support meaningful progress.</p>

Questions for Departments

- What is the current balance between knowledge, understanding and skills in our department's provision?
- What are the implications for future learning and teaching at Key Stage 3?

Action



4.3 Curriculum Objectives and Key Elements

The curriculum objectives are broken down into key elements. The key elements are a vehicle for ensuring that Art and Design directly connects to the curriculum objectives. The key elements also provide a means for connecting learning in Art and Design to other subjects and to Learning for Life and Work. Using Learning for Life and Work to make connections is explored further in section 5.3 Connecting the Learning.

The table below shows how each curriculum objective is linked to specific key elements.

The Northern Ireland Curriculum should provide relevant learning opportunities to help each pupil develop as:		
Objective 1 An individual	Objective 2 A contributor to society	Objective 3 A contributor to the economy and the environment
Key Elements Personal Understanding Mutual Understanding Personal Health Moral Character Spiritual Awareness	Key Elements Citizenship Cultural Understanding Media Awareness Ethical Awareness	Key Elements Employability Economic Awareness Education for Sustainable Development

For example, developing the pupil as an individual (curriculum objective 1) will require a focus on the key elements of Personal Understanding, Mutual Understanding, Personal Health, Moral Character and Spiritual Awareness.

Each subject must contribute to all key elements across the key stage. Some subjects will have more naturally occurring opportunities to promote certain key elements.

The key elements that Art and Design contributes to more fully are:

- Personal Understanding;
- Mutual Understanding;
- Spiritual Awareness;
- Citizenship;
- Cultural Understanding;
- Media Awareness;
- Employability.

For example, it is difficult to imagine an activity within Art and Design which won't involve some aspects of Personal Understanding and Cultural Understanding; because making and looking at examples of Art and Design will feature heavily at all points within the key stage.

Careful consideration of the contextual links which can be drawn out by using classroom activities which closely model real world practice in the arts, will lead to profitable connections with the key elements of Cultural Understanding, Media Awareness, and Ethical Awareness, and the various aspects of Learning for Life and Work.

Developing the Key Elements through Art and Design

Developing pupils as individuals contributors to society contributors to the economy and environment
<p>Personal Understanding What groups do I belong to? What do I know about myself? What do I want to achieve? How can I realise my best?</p> <p>Mutual Understanding How do I relate to the groups of which I am a part? How do I relate to other groups? How do I feel about that? In what ways are people different? Am I tolerant of those differences? What does the Art and Design made by other people tell me about them?</p> <p>Personal Health How do my actions influence my health? How can I make sure I am using materials, media and equipment safely? Can making art be an outlet for emotions?</p>	<p>Citizenship What is right and wrong about the world? How can the actions of artists and designers influence the world for good or bad? What considerations about the needs of other people need to be borne in mind? What is fair and reasonable? What can I do to help?</p> <p>Cultural Understanding What do I know about my own and other cultures? How can I find out more? How does knowing about other cultures enrich experience? What does it mean to live in a diverse cultural environment?</p> <p>Media Awareness How do the media influence perceptions? How can we better understand the messages the media put out? What questions need to be asked regarding media messages? How can I be a critically informed user of the media? How are the fine arts, crafts, and design represented in the media?</p>	<p>Employability How can studying Art and Design add to my repertoire of skills? What do artists and designers do? What sort of careers use Art and Design skills? Are there other careers which also use these skills? What are the routes people follow to get jobs in this area?</p> <p>Economic Awareness How do the creative industries contribute to the economy? Are there opportunities for someone with my skills and interests? How are trends likely to develop in the future? How can my education help me adapt to future changes?</p> <p>Education for Sustainable Development How can good design contribute to preserving precious resources or exploiting new ones? In what ways are our actions linked to local and global developments? What does environmental responsibility look like in practice? What threats are likely to confront future generations?</p>

Developing pupils as individuals contributors to society contributors to the economy and environment
<p>Moral Character What do I really feel about...? What influences me to think that way? Should I question or accept those influences? What should I do about it? Do the products and practices of Art and Design have a moral dimension?</p> <p>Spiritual Awareness Where do I find beauty? What inspires me? What gives me a sense of wonder? How can I be fulfilled? How can I be resilient in times of adversity?</p>	<p>Ethical Awareness What are the big questions facing society in the 21st century? What needs to be done? What are the consequences of scientific and technological advances?</p>	

Questions for Departments

Which key elements do we :

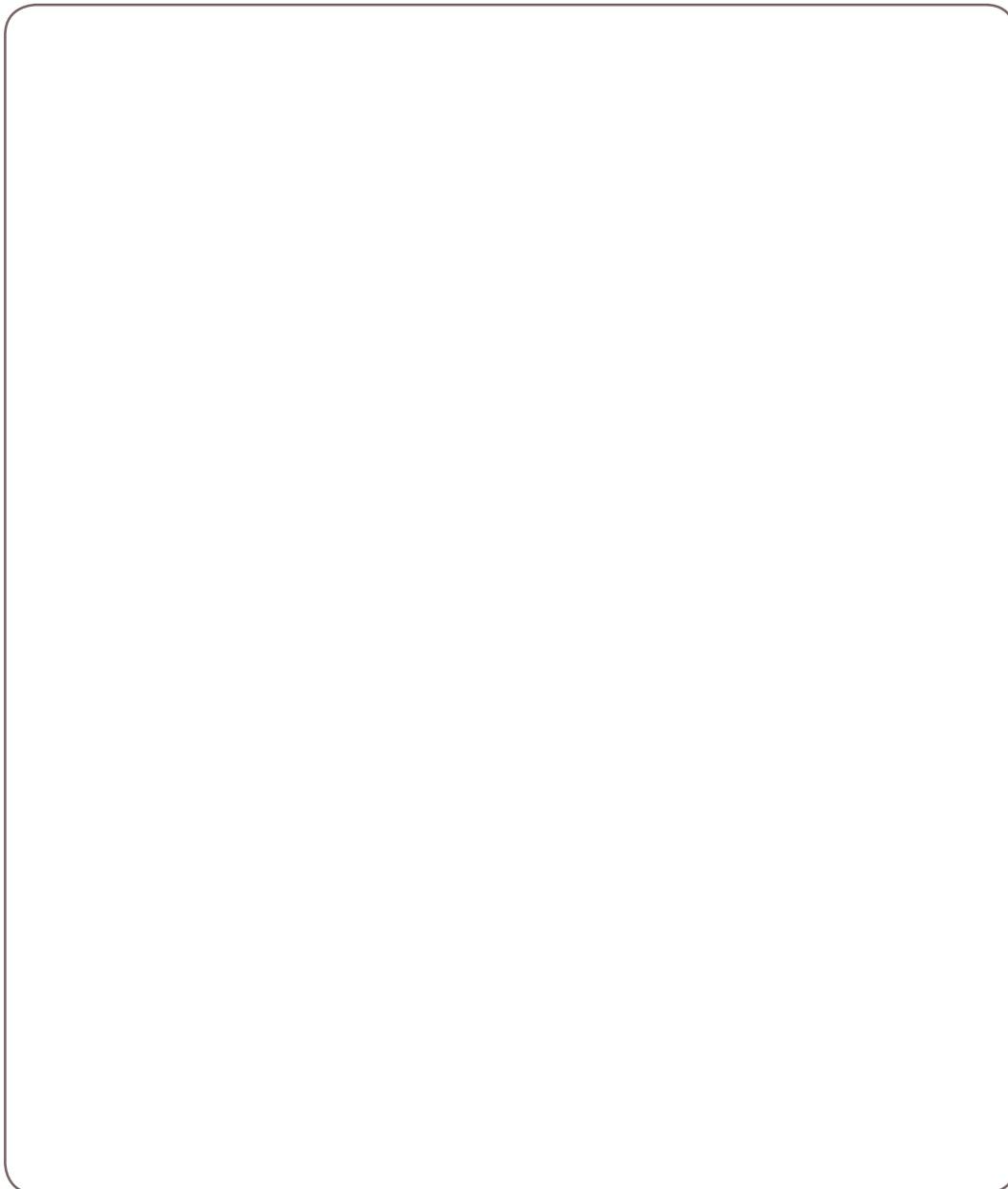
- address well?
- need to focus more on?
- not address at all?

Are there any key elements that we could develop with another department to promote connected learning?

How could we use the curriculum objectives or key elements to drive planning in our department?

What are the implications for our resources?

Action



Skills and the Learning Outcomes

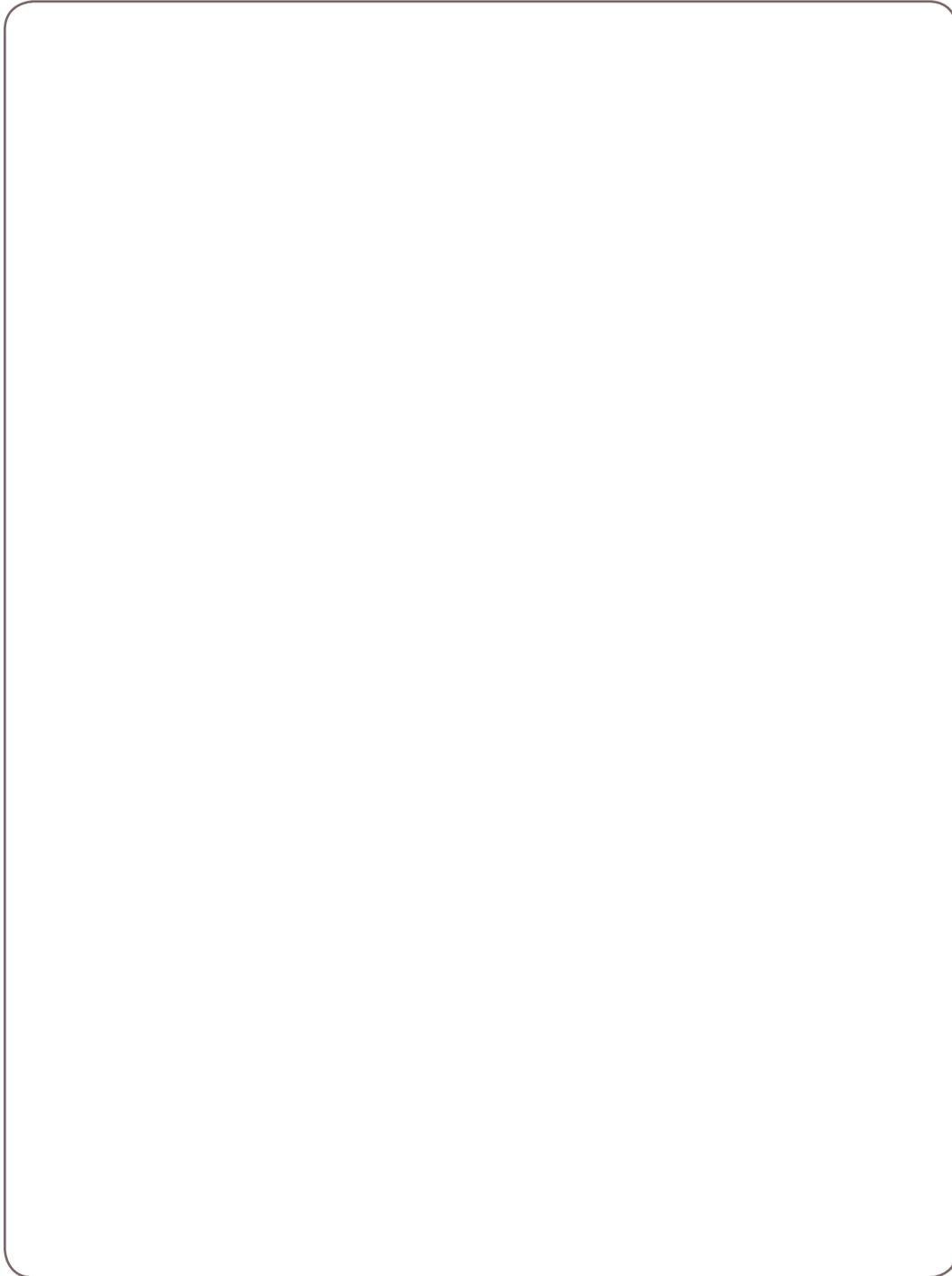
The relationship between the learning outcomes and the cross-curricular skills and Thinking Skills and Personal Capabilities is set out in the table below.

Learning Outcomes	Cross-Curricular Skills/Thinking Skills and Personal Capabilities
Research and manage information effectively to investigate and inform ideas in art, design, craft, digital media and moving image, including Using Mathematics and Using ICT where appropriate	Managing Information Communication Using Mathematics Using ICT
Show deeper artistic understanding by thinking critically and flexibly, solving problems and making informed decisions, demonstrating Using Mathematics and Using ICT where appropriate	Thinking, Problem-Solving, Decision-Making Communication Using Mathematics Using ICT
Demonstrate creativity and initiative when developing ideas and following them through	Being Creative
Work effectively with others	Working with Others
Demonstrate self-management by working systematically, persisting with tasks, evaluating and improving own performance	Self-Management
Communicate effectively in oral, visual, written and digital media (ICT) formats, showing clear awareness of audience and purpose	Communication Using ICT Using Mathematics

Questions for Departments

- How can we plan for learning outcomes?
- How can our existing departmental assessment policy be amended to make reference to the learning outcomes?
- Which learning outcomes will be the most challenging for our department?

Action



4.5 Thinking Skills and Personal Capabilities

The Thinking Skills and Personal Capabilities framework consists of five overlapping strands:

- Managing Information;
- Thinking, Problem-Solving, Decision-Making;
- Being Creative;
- Working with Others;
- Self-Management.

Each strand is broken down into further detail (see material available in the Curriculum Support and Implementation Box and at www.nicurriculum.org.uk). The breakdown of the strands can facilitate lesson planning and provide criteria against which pupils' performances can be assessed and reported; for example, linking cause and effect (a design activity), examining evidence (looking at contextual examples), planning a task, etc.

Many of these are not new, and are already being developed across a range of subjects. This single framework aims to make their development more structured and explicit to encourage application across a range of contexts and provide a common language that pupils and teachers can use to talk about their thinking and learning.

There are a number of teaching strategies that will promote the development of Thinking Skills & Personal Capabilities generally, for example: setting open ended tasks, effective questioning, using thinking frames and diagrams, talking about thinking and learning, providing meaningful opportunities for collaborative learning etc.

Many of these activities also support the principles of Assessment for Learning.

The big shift, however, is to focus on opportunities in Art and Design where a specific thinking skill or personal capability can be used to deepen understanding of a particular artistic or design concept or context.

In turn, the context used provides opportunities for the development and practice of the thinking skill/personal capability.

This promotes lessons where there is the parallel development of subject knowledge and understanding as well as the development of a particular mode of thinking.

This approach is known as infusion; adding one thing to another to give new significance.

Planning for infusion involves, for example:

- (a) looking across a series of units of work in a particular year group and identifying where the most appropriate contexts are to introduce and develop specific skills, such as: evaluating most appropriate information, justifying opinions, reaching agreement within a group etc.
- (b) identifying the specific skills and capabilities best developed through Art and Design and setting up contexts to introduce and practise them, such as: comparing and contrasting (artefacts), examining options and weighing up pros and cons (design issue), taking turns, sharing and co-operating (group work) etc.

This explicit approach to developing Thinking Skills and Personal Capabilities provides opportunities to observe, record, feedback and report on pupils' strengths and areas for future focus in terms of their development in thinking skills and personal capabilities. It also enables pupils to transfer particular thinking skills or personal/interpersonal skills to other contexts.

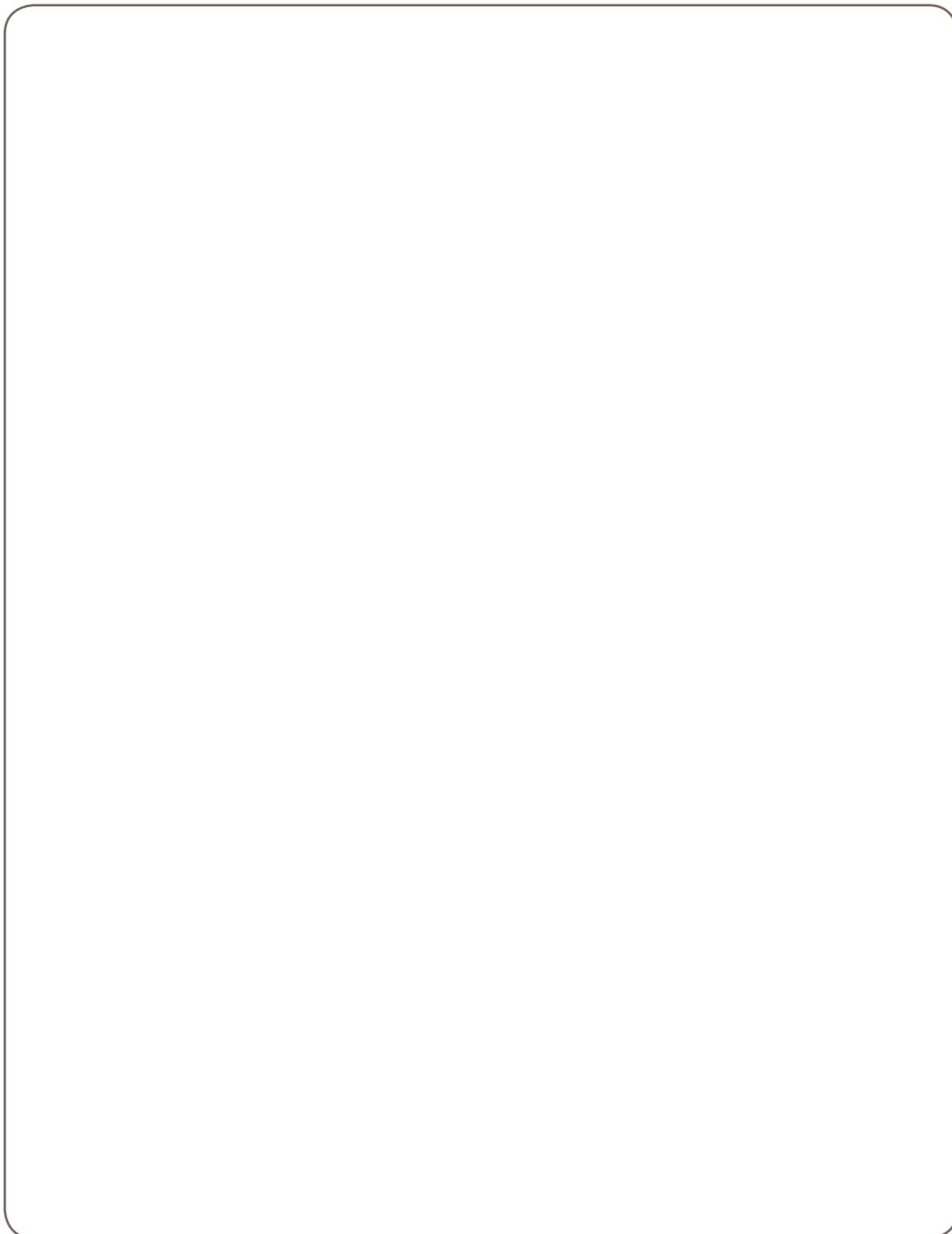
Progression in Thinking Skills and Personal Capabilities is only made through practice and application through a range of contexts and at increasing levels of challenge and demand.

Continuing Professional Development materials have been developed to promote the infusion of the Thinking Skills and Personal Capabilities across the curriculum. These materials are available at www.nicurriculum.org.uk.

Questions for Departments

- How can Art and Design meaningfully develop each strand of the Thinking Skills and Personal Capabilities framework?
- Where are the key opportunities in Art and Design for infusion?

Action



Section 05

Approaches to Learning and Teaching

5.1 Key Messages

Flexibility

Teachers now have the opportunity to use the statutory requirements to devise schemes and units of work in Art and Design that follow the needs and interests of pupils. This does not mean throwing out schemes of work that have been carefully developed over the years. It provides opportunities for teachers to build on those units that best engage and develop their pupils and replace or revitalise those units that did not engage the pupils so much.

Relevance

Teachers have opportunities to look for themes and issues that are real and relevant to the lives of pupils today. Art and Design skills and the concepts in the first column of the Art and Design strand can be developed through many current Art and Design issues, both local and in the media, in which pupils express an interest.

Integrated

The statutory requirements for Art and Design are written to help teachers see alternatives to the teaching of discrete techniques such as printmaking or ceramics, and to form units of work that integrate the knowledge and understanding so as to move away from technical competence considered in isolation, to contextualised working activities which help pupils gain a better understanding of how the world around us works.

Values Based

The key elements provide opportunities for pupils to reflect on moral, ethical, spiritual, social and cultural dimensions of Art and Design, which relate to real people and real places, and to consider their own views and opinions about them.

Future Focused

Pupils are challenged to think about the type of world they would like to share in years to come and how best to achieve it. They can explore how the skills developed through Art and Design might help them and others in the future.

Process not Product

Progress in learning is made by using the processes that lead to facility in a subject's knowledge and skills. In Art and Design pupils work to build confidence with using materials, media and techniques, and understanding the contexts in which they are used. Because this emphasis on skills is already familiar, it should pose no major difficulties to teachers of Art and Design.

5.2 Assessment for Learning

'Assessment for Learning' is an approach which can support effective learning and teaching. It focuses on the learning process (rather than the end product) and attempts not to prove learning, but rather improve it. It is formative assessment. It is a way for us to take stock of learning during the process and it can help inform us of how the learning is progressing.

In 'Assessment for Learning':

- there is a high emphasis on *transferable learning*;
- assessment becomes a much more *transparent process* because it is based on critical information that is shared with the learners; and
- learners are able to *take responsibility* for their own learning, and for aspects of assessment.

'Assessment for Learning' is not something extra or 'bolted on.' It integrates with existing classroom practice. Assessment for Learning involves the following key actions:

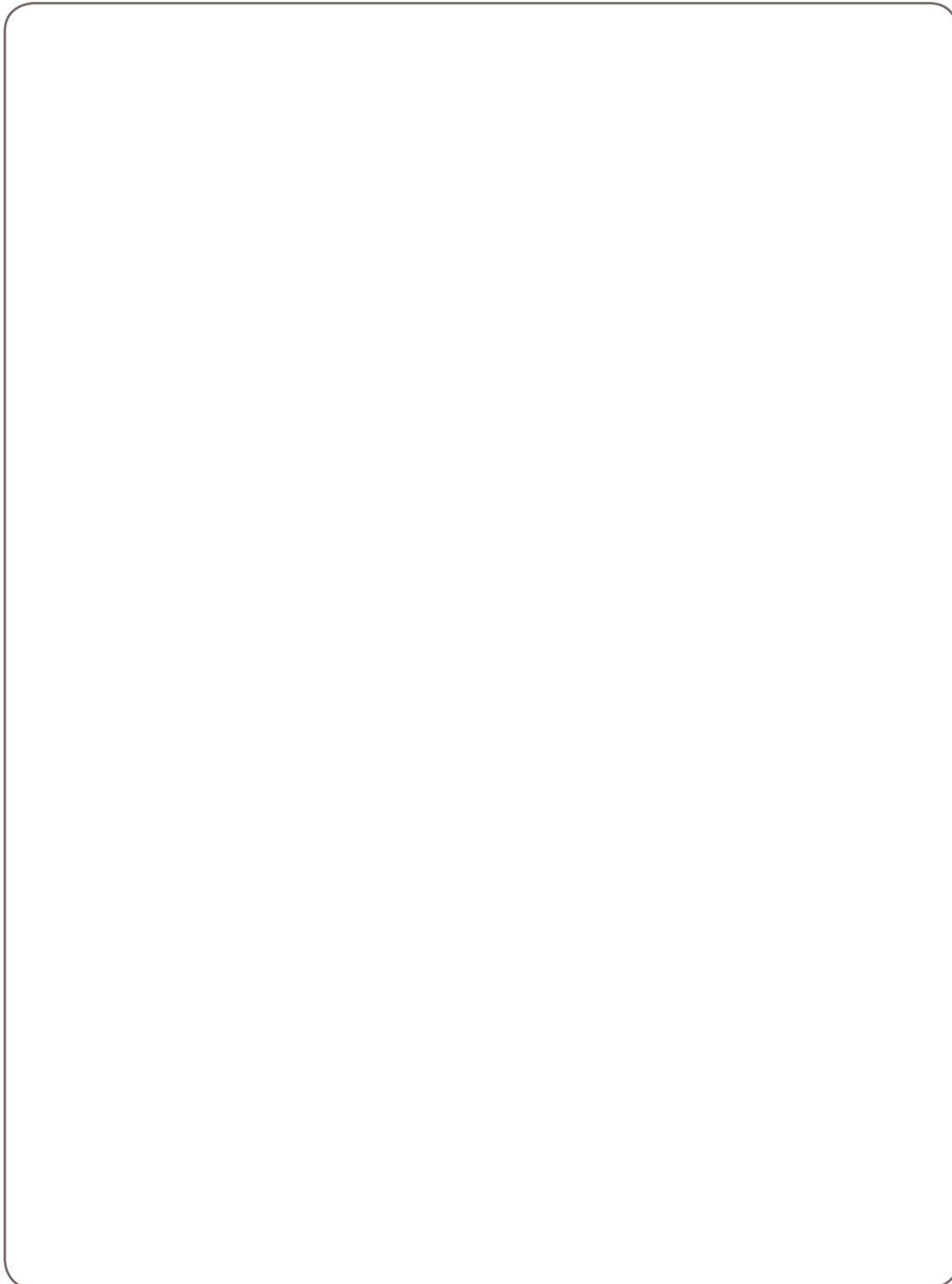
<p>Sharing learning intentions</p>	<p>A learning intention is a description of what teachers want pupils to know, understand or be able to do by the end of an activity. It tells pupils what the focus for learning is going to be. It helps both teachers and pupils to focus on the learning rather than the activity, for example: Identify what pupils will be learning (We are learning to.....) Explain the reason for learning (We are learning this because.....)</p>
<p>Sharing and negotiating success criteria</p>	<p>Success criteria are statements that help pupils recognise if they have been successful in their learning. Pupils may be involved in deciding these. They summarise the processes or characteristics needed for success, and they always link directly to the learning intention. They essentially spell out the steps or ingredients required to achieve the learning intention, offering specific guidance on how to be successful.</p>
<p>Giving feedback to pupils</p>	<p>Quality feedback is essential for effective learning and teaching. Feedback can motivate pupils by building self-esteem and reinforcing the positive. To be truly formative the feedback must inform the next steps in the learning process. For example, when offering written feedback:</p> <ol style="list-style-type: none"> 1.Find two occasions where they have achieved success (symbols can be used); 2.Identify an aspect of their work that they can immediately improve; 3.Provide them with a prompt or strategy on how to improve; 4.Give them time to make this improvement.
<p>Effective questioning</p>	<p>Effective questioning is about asking questions in a way that elicits maximum feedback from pupils, which can then be used to evaluate, plan and extend learning, for example:</p> <ul style="list-style-type: none"> • Ask better questions: ask 'open' questions or reframe questions where there is no single correct answer and pupils are rewarded for exploring options and sharing possible solutions; • Ask questions better: provide pupils with time to think; by increasing the wait time to 3 to 5 seconds between posing the question and asking for the answer, teachers can make a significant difference to the question's effectiveness.
<p>Self and peer assessment</p>	<p>Pupil reflection promotes independent learning, communication and support in the classroom. Teachers can develop pupil reflection in the classroom through the use of peer and self-assessment and self-evaluation.</p>

Continuing Professional Development materials have been provided to promote Assessment for Learning.

Questions for Departments

- What are the benefits of Assessment for Learning practice in our classrooms?
- Which of the Assessment for Learning key actions are part of our existing classroom practice?
- Which do we need to give more attention to?
- How do we do this?

Action



5.3 Connecting the Learning

The Northern Ireland Curriculum is designed to accommodate links across subjects. Many natural links exist, although they may be under-exploited. Where these links are identified and planned for, they have the potential to make learning more meaningful, informed and purposeful. Opportunities to connect learning range from small and informal to whole school and formally planned.

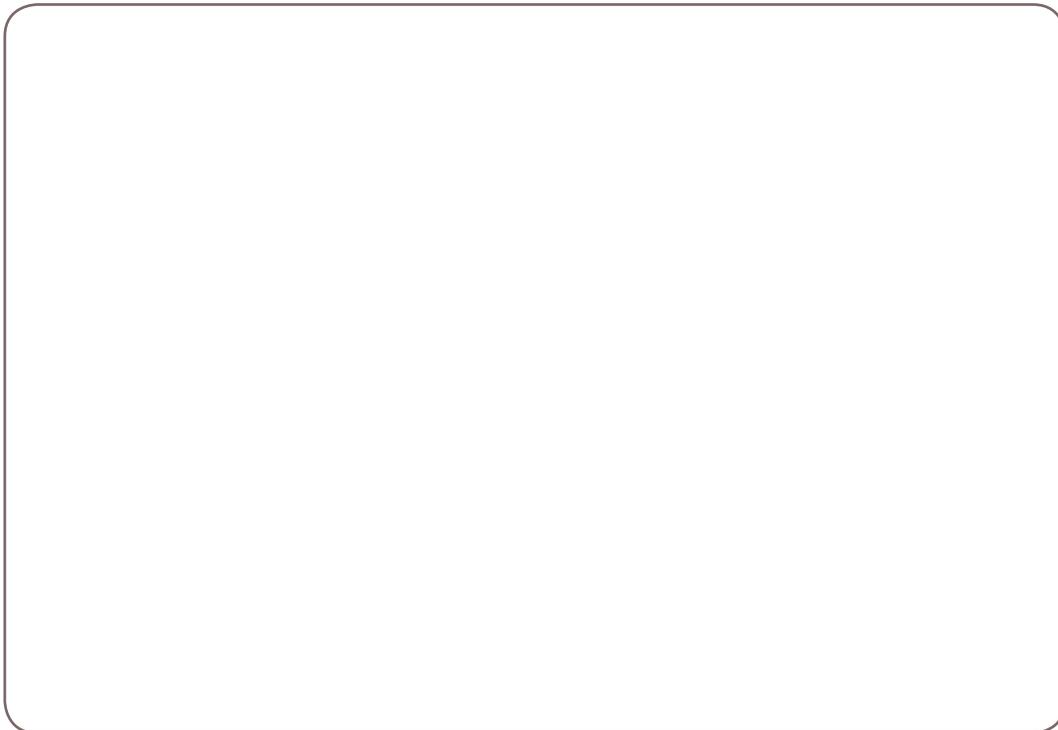
Any of the following may be used as drivers for connected learning between two or more subjects:

- Skills/Learning Outcomes;
- Key Elements;
- Themes;
- Knowledge;
- Concepts;
- Learning experiences;
- Learning for Life Work;
- Other suitable approaches.

Questions for Departments

- Which of these could best be used as a starting point to make meaningful connections with other subjects?

Action



Art and Design is particularly productive in this respect. It is recognised that Art and Design teachers are adept at making cross-curricular links in their project planning, and are pro-active in making connections with other subjects. Emphasis on skills such as being creative and problem solving—which are inherent in almost all Art and Design activities—will mean that innovative departments should be well placed to take the lead in making links across the curriculum.

Examples of connecting learning across subjects are available in the Thematic Units and Collaborative Unit. See the Curriculum Support and Implementation Box or www.nicurriculum.org.uk for more information.

Connecting with Learning for Life and Work (LLW)

One way of beginning to make connections is to use Learning for Life and Work. The four subject strands within Learning for Life and Work (Personal Development, Local and Global Citizenship, Home Economics and Employability) contribute directly to the three curriculum objectives.

The other areas of learning *also* contribute to the curriculum objectives and to Learning for Life and Work. Well planned and organised work within subjects makes a distinctive and natural contribution to Learning for Life and Work and helps to strengthen and enrich its provision as a whole. Relevant key elements within subjects can support learning related to Personal Development, Local and Global Citizenship, Home Economics and Employability.

It is important that opportunities for the development of skills, knowledge, attitudes and values in Learning for Life and Work are embedded in topical issues. Pupils need to be provided with structured opportunities to actively explore issues, problems and events through school and community involvement, and to take part in critical discussions that are challenging and relevant to their lives.

Teachers have flexibility to enhance the breadth and depth of their subject's contribution to Learning for Life and Work. Subject teachers can therefore:

- raise awareness about the Learning for Life and Work key concepts;
- develop more detailed understanding about the Learning for Life and Work key concepts within their subject context;
- explore particular Learning for Life and Work key concepts. When delivered in sufficient depth, an area of learning/subject strand can take full responsibility for meeting a particular statement of requirement.

Questions for Departments

How can we make connections with other areas of learning in relation to:

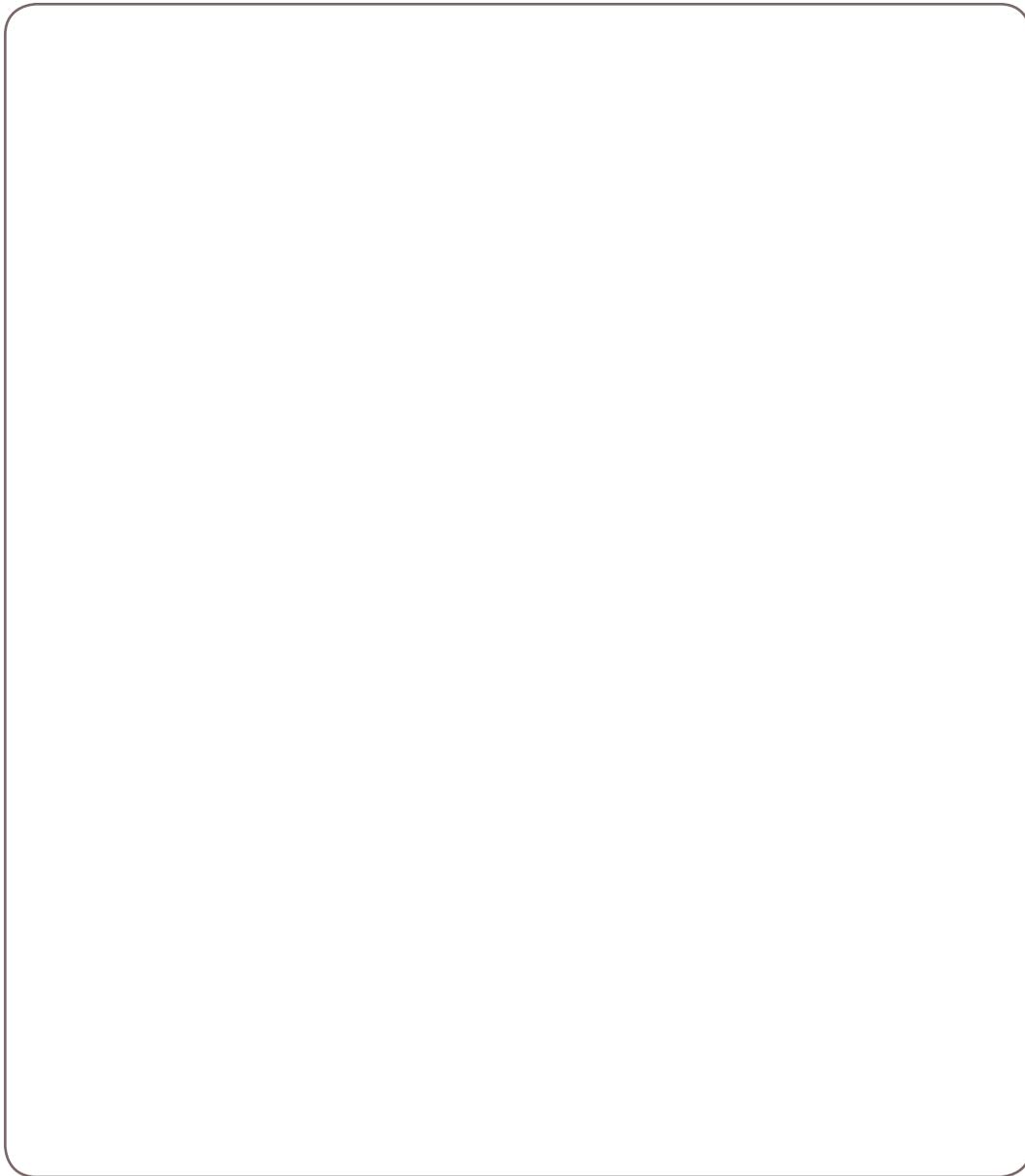
- knowledge, understanding and skills?
- Thinking Skills and Personal Capabilities?
- cross-curricular skills?
- Learning for Life and Work?

Which aspects of our current practice promote connected learning?

What are the issues around the management of connected learning?

How will we know pupils are learning to make connections?

Action



5.4 Active Learning

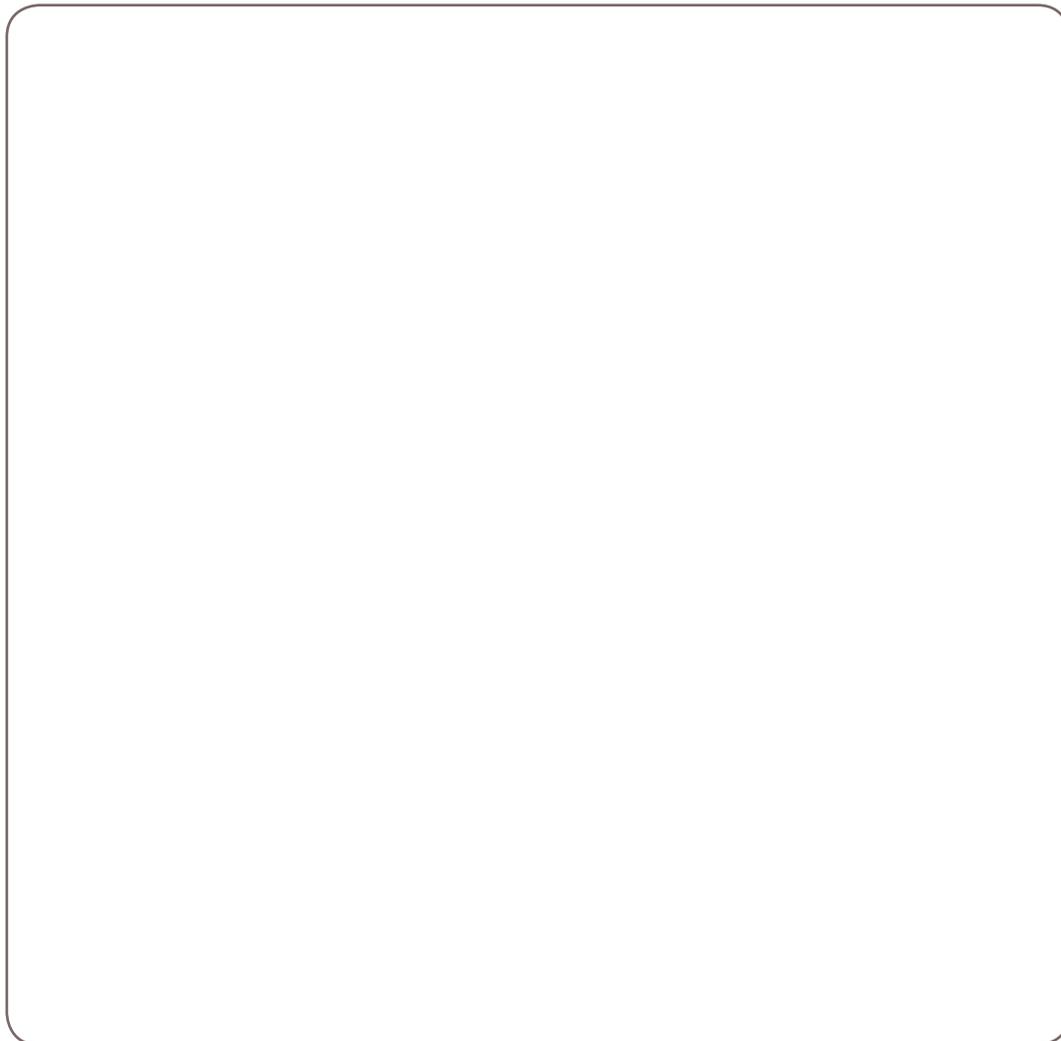
Engaging pupils more in their learning and providing them with opportunities to demonstrate thinking skills and personal capabilities requires an approach beyond traditional didactic methods.

A glossary *Active Learning and Teaching Methods for Key Stage 3* is available in the Curriculum Support and Implementation Box and at www.nicurriculum.org.uk. This resource contains a wide range of active and experiential strategies to promote pupils' participation and engagement. Art and Design teachers already teach in a very active and practical way, and the subject provides rich contexts to use a range of active learning strategies.

Questions for Departments

- Which active learning strategies would work for us?
- How does the climate in our classrooms support the use of active learning?
- What are the implications for classroom management?

Action



Section 06

Auditing and Planning

It is important to evaluate existing schemes of work in relation to the statutory requirements for Art and Design. Departmental planning for the Northern Ireland Curriculum should be informed by an evaluation process, and may result in a completely fresh approach.

6.1 Conducting a Departmental Audit

When planning to carry out a departmental audit, refer to the training materials *Planning for the Revised Curriculum for Key Stage 3*. Used in conjunction with the following guidance, departments can decide how to evaluate existing and planned provision.

Audits are a starting point for the long term planning process. There are a number of possible 'ways-in' to carrying out an audit. Some of these are outlined in the table below:

Starting Point for Audit	Description of Process
Curriculum Objectives	What do we teach and why ? Look at how the topics currently taught address the broad curriculum objectives. The objectives provide a rationale for the topic. The key elements can provide the footholds into the objectives.
Key Elements	Check where units of work contain aspects of the key elements, or could be re-focused to suit. Check for coverage across the key stage. Remove excessive duplication, add material to address any omissions.
Thinking Skills and Personal Capabilities	Starting with current units of work it is possible to audit the provision of Thinking Skills and Personal Capabilities using the statements from the "From – To Progress Map". After completing an audit in this way, gaps in provision can easily be detected and it will then be possible to develop opportunities to ensure overall coverage in a year and progression across the key stage.
Learning Experiences	List the categories of learning experience from the 'Big Picture' document in a column. Beside each, match the units of work in your scheme which fit with the category. Assess the coverage: is there a good mixture and variety of experience planned?
'Blue Skies'	Begin with aspirations for a completely new scheme of work, and work up details so as to match planned experiences with Northern Ireland Curriculum requirements.

6.2 Long, Medium and Short Term Planning

Long Term Planning

In producing long term plans or **schemes of work**, you need to think about:

- how Art and Design links with the wider curriculum objectives;
- how Art and Design knowledge, understanding and skills (the left hand column) will be addressed;
- how and when to develop specific skills and capabilities;
- where and when can we contribute to assessment of the cross-curricular skills;
- what range of materials techniques and processes will be studied;
- how Art and Design can actively link with other curricular areas;
- how the scheme of work will reflect whole school circumstances and development planning.

Medium Term Planning

In planning **units of work**, you need to think about:

- identifying big questions and issues to engage pupils and promote a creative approach;
- the teaching and learning activities and strategies to best develop the skills;
- what opportunities could be developed to contribute to assessment of the cross-curricular skills;
- how to build in time for review, reflection and remediation;
- resource implications: equipment, consumables, exemplar materials.

Short Term Planning

In planning a **lesson or series of lessons**, you need to think about:

- making the learning intentions explicit to clarify what you want the pupils to know, understand and/or be able to do;
- agreeing and negotiating with the pupils what success in this task/activity will look like;
- using a launch activity to engage the pupils and develop their sense of inquiry;
- using a range of activities/challenges;
- supporting and prompting pupil performance;
- planning plenaries to feedback, reflect on thinking and learning, make connections to other learning and set up next lesson(s).

Long, Medium, Short Term Planning

Quite naturally, teachers want their lessons to be relevant and stimulating, and by so doing to embody the various learning experiences highlighted within the diagram of the *Big Picture* of the Key Stage 3 curriculum. In planning work and activities which achieve this intention, Art and Design offers ready opportunities to reflect the working practices, contexts and concerns of real-world examples within the broad spectrum of the creative industries.

The scheme of work is the long term plan for the whole key stage. It will take into account the progression of pupils' learning over the three years. It also contains the medium term planning for each year group including the broader dimensions of the Northern Ireland Curriculum: Learning for Life and Work, key elements, cross-curricular skills and thinking skills and personal capabilities.

The units of work outlined in the scheme of work are the medium term plans. These will usually cover one term or part of a term. They will give details of specific learning objectives, teaching and learning activities and learning outcomes.

Short term plans will give details of the sequence and content of lessons for a unit of work. Long and medium term planning will involve all staff within a department. This is necessary to achieve coherence and continuity in planning the scheme of work.

Short term planning will be carried out by individual teachers, as they respond to the needs of pupils.

Questions for Departments:

When planning a scheme of work:

- what is the vision of the school?
- what time is available for Art and Design in each year?
- what is the subject's contribution to the broader curriculum including Communication, Using Maths and Using ICT?
- how can the subject meet the curriculum objectives?
- how can experience of a range of media, materials and processes best be covered in each year?
- how will pupils' progress be measured?
- how will resources and materials be acquired and used?
- what links with other curriculum areas will be appropriate?

When planning for progression:

- what information is available about pupils' experiences of Art and Design at Key Stage 2?
- are units of work adapted to suit pupils' earlier experiences?
- which aspects of Art and Design work need a background of hands-on practice?
- are the units arranged so that later work takes earlier experiences further?
- which aspects are likely to be most difficult and therefore require more time?
- when media, materials or processes are re-visited, is a new context used?
- how will able pupils be challenged by planned experiences?

Curriculum development is a process and requires ongoing evaluation.

Try figuring out why some lessons work, while others don't succeed as we would like.

For any scheme of work it might be useful to ask:

- How well did the pupils respond to that?
 - did they enjoy it?
 - did they see the relevance?
 - were they motivated to learn?
- How well did they achieve?
 - what evidence of achievement was there?
 - was there evidence of deep learning?
 - how did I collect it?
- What modifications could I make?
 - in the content?
 - in the learning materials?
 - in the learning activities?

- When did you last experience a “buzz” in the classroom?
 - What place/theme/issue were the pupils learning about?
 - What was the big enquiry/key question?
 - What activity were they doing?
 - What was the purpose of their learning?
 - Why had you chosen these particular resources to use in this session with those pupils?

Appendices

Appendix 1

Cross-Curricular Skills

Communication Across the Curriculum

Communication is central to the whole curriculum. Pupils should be able to communicate in order to express themselves socially, emotionally and physically, to develop as individuals, engage with others and contribute as members of society.

Pupils should be given opportunities to engage with and demonstrate the skill of communication and to transfer their knowledge about communication concepts and skills to real-life, meaningful contexts across the curriculum.

The modes of communication include talking and listening, reading and writing. However, effective communication also includes non-verbal modes of communication, wider literacy and the use of multimedia and ICT technologies which may combine different modes. Pupils are therefore encouraged to become effective communicators by using a range of techniques, forms and media to convey information and ideas creatively and appropriately.

The requirements for Communication are set out below.

Across the curriculum, at a level appropriate to their ability, pupils should be enabled to develop skills in:

Talking and Listening

Pupils should be enabled to:

- listen to and take part in discussions, explanations, role-plays and presentations;
- contribute comments, ask questions and respond to others' points of view;
- communicate information, ideas, opinions, feelings and imaginings, using an expanding vocabulary;
- structure their talk and speak clearly so that ideas can be understood by others;
- adapt ways of speaking to audience and situation;
- use non-verbal methods to express ideas and engage with the listener.

Reading

Pupils should be enabled to:

- read a range of texts* for information, ideas and enjoyment;
- use a range of strategies to read with increasing independence;
- find, select and use information from a range of sources;
- understand and explore ideas, events and features in texts*;
- use evidence from texts* to explain opinions.

* Texts refer to ideas that are organised to communicate and present a message in written, spoken, visual and symbolic forms.

Writing

Pupils should be enabled to:

- talk about, plan and edit work;
- communicate information, meaning, feelings, imaginings and ideas in a clear and organised way;
- develop, express and present ideas in a variety of forms and formats, using traditional and digital resources, for different audiences and purposes;
- write with increasing accuracy and proficiency.

Using Mathematics Across the Curriculum

Using Mathematics is the skill of applying mathematical concepts, processes and understanding appropriately in a variety of contexts. Ideally these should be in relevant real life situations that require a mathematical dimension.

Pupils are likely to acquire and consolidate their mathematical knowledge, concepts and skills within the area of learning for Mathematics and Numeracy. However, they should be given opportunities to transfer their understanding, as appropriate, to other contexts across the curriculum. Pupils can demonstrate their mathematical knowledge, understanding and skills in a variety of ways to communicate, manage information, think critically, solve problems and make decisions.

The requirements for Using Mathematics are set out below.

Across the curriculum, at a level appropriate to their ability, pupils should be enabled to:

- choose the appropriate materials, equipment and mathematics to use in a particular situation;
- use mathematical knowledge and concepts accurately;
- work systematically and check their work;
- use mathematics to solve problems and make decisions;
- develop methods and strategies, including mental mathematics;
- explore ideas, make and test predictions and think creatively;
- identify and collect information;
- read, interpret, organise and present information in mathematical formats;
- use mathematical understanding and language to ask and answer questions, talk about and discuss ideas and explain way of working;
- develop financial capability;
- use ICT to solve problems and/or present their work.

Using Information and Communications Technology Across the Curriculum

Using Information and Communications Technology (ICT) provides powerful tools and contexts to support meaningful learning and has the potential to transform and enrich pupils' learning experiences and environments across the curriculum. The creative use of ICT can empower learners to become independent, self-motivated and flexible, helping in turn to develop self-esteem and positive attitudes to learning, with which to realise their full potential. It also provides opportunities to collaborate within and beyond the classroom to pose questions, take risks and respond positively to 'what if' questions.

To help develop skills in researching, handling and communicating information pupils should have opportunities, using ICT, to engage in genuine research and purposeful tasks set in meaningful contexts. They should be encouraged to re-work information, present and exchange their ideas and translate their thinking into creative products and productions which show an awareness of audience and purpose.

The requirements for Using ICT are set out below.

Across the curriculum, at a level appropriate to their ability, pupils should be enabled to develop skills to:

Explore

Pupils should be enabled to:

- access and manage data and information;
- research, select, process and interpret information;
- investigate, make predictions and solve problems through interaction with digital tools;
- understand how to keep safe and display acceptable online behaviour.

Express

Pupils should be enabled to:

- create, develop, present and publish ideas and information using a range of digital media;
- create information and multimedia products using a range of assets.

Exchange

Pupils should be enabled to:

- communicate using a range of contemporary methods and tools;
- share, collaborate, exchange and develop ideas digitally.

Evaluate

Pupils should be enabled to:

- talk about, review and make improvements to work, reflecting on the process and outcome;
- consider the sources and resources used.

Exhibit

Pupils should be enabled to:

- manage and present their stored work;
- showcase their learning across the curriculum.

Cross-Curricular skills in Art and Design

Cross-curricular skill	Communication	Using Mathematics	Using ICT
<p>Purpose</p>	<p>To provide opportunities for pupils to acquire, develop and demonstrate the cross-curricular skill of Communication</p>	<p>To provide opportunities for pupils to acquire, develop and demonstrate the cross-curricular skill of Using Mathematics</p>	<p>To provide opportunities for pupils to acquire, develop and demonstrate the cross-curricular skill of Using ICT</p>
<p>Examples of processes in Art and Design</p>	<p>Discussion, presentation, demonstration, asking questions, reading text for information, using evidence from text to explain opinion, communicate information in a clear and organised way, present ideas in a variety of formats for different audiences and purposes, etc.</p> <ul style="list-style-type: none"> • Talk about their own and others' work in a group or class situation • Volunteer personal views when considering images and evaluating responses • Incorporate a range of specialist vocabulary such as: ceramic, slip, glaze, ink, print, gesture, impress, transfer; into verbal and written responses • Select and use visual means to attract and hold the attention of an audience when planning a presentation or displaying work • Collect images, annotate found images, collage samples to record colours, textures etc., explain choices to group or class • Respond to questions about the content, context, meaning, techniques, media, execution, intention and composition of images • Explain intentions for work, draft preliminary versions and make corrections as work progresses • Use a range of media and approaches so as to tailor responses to a range of purposes and functions • Structure information to be included in a piece of graphic design aimed at a specific audience 	<p>Use mathematical knowledge and concepts, use mathematics to solve problems and make decisions, mental mathematics, make and test predictions, data handling, using statistics, developing financial capability, etc.</p> <ul style="list-style-type: none"> • Division is used when ruling paper into separate sections. For example, if working out how many cells to fit into a storyboard strip • 2D and 3D shapes will be used when drawing geometric shapes and construction lines to guide sketching. For example when using perspective and creating the illusion of solidity in drawings • Symmetrical shapes form part of many drawing exercises, such as work with patterns and repeats • Tessellation will be explored when working with repeating patterns, tiling, and copying shapes in drawing programs • Simple calculations will be used when measuring, using rulers, constructing grids and laying out pages • Nets of 3D shapes will be used when making card constructions • Horizontal and vertical, perpendicular and parallel will be part of dividing paper into rectangular grids, for example when laying out a page for a magazine or brochure • Specific scales may be used when enlarging or distorting drawings. Specific transformation tools which reflect and copy shapes in drawing programs also use mathematical concepts 	<p>Explore information using electronic tools, create, develop, present and publish ideas using a range of digital media, communicate electronically, etc.</p> <ul style="list-style-type: none"> • Determine own search criteria to locate a resource. Use 'save image as' command and save selected resource to a named folder • Import images to be used in project work using a scanner • Work with developing independence using a range of tools in vector and raster based programs; so as to produce convincing work with clear awareness of audience and purpose • Make, modify, print off and display own art work made in a suitable program • Work as part of a small team to develop one aspect of a range of assets for which the group has responsibility; such as develop a range of packaging for ethically tested cosmetics • Evaluate personal contribution to a piece of group ICT work; and give feedback to group • Discuss the visual qualities of materials such as illustrations and images used • Determine personal priorities for developing skills in Using ICT in Art and Design • Collect together files produced in Art and Design, in a folder using an established file hierarchy

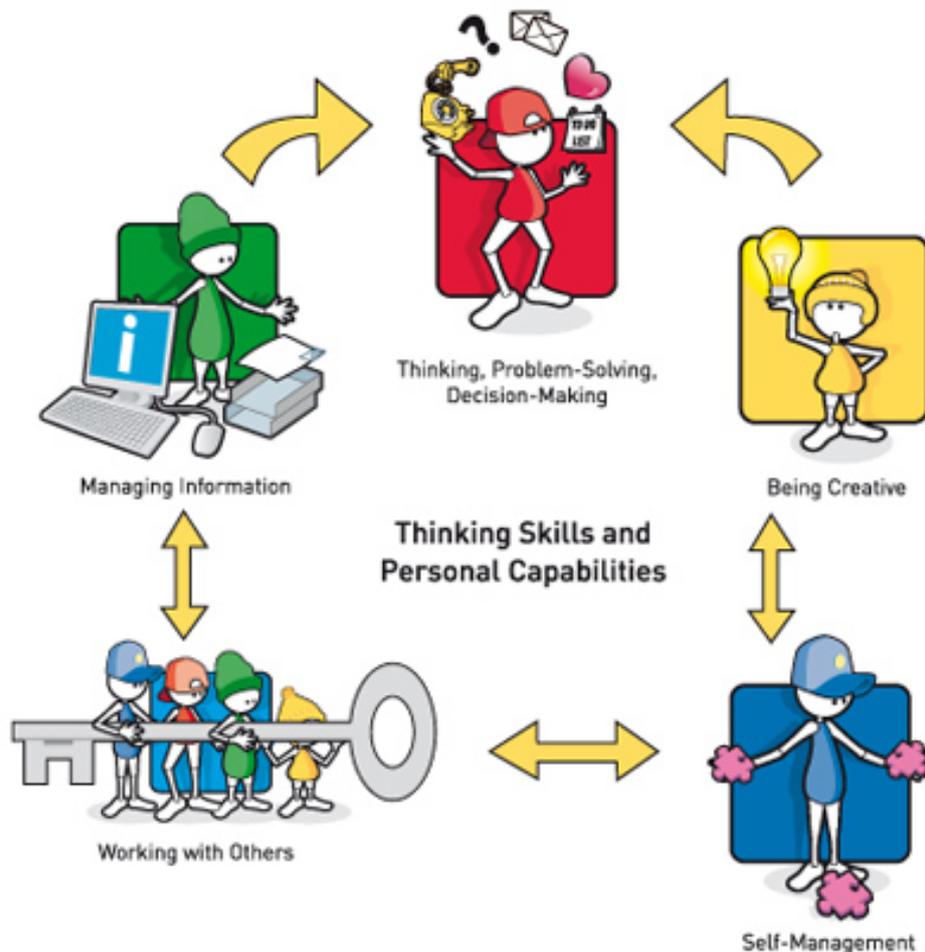
Appendix 2

Thinking Skills and Personal Capabilities

Thinking skills are tools that help pupils to go beyond the acquisition of knowledge in order to search for meaning, apply ideas, analyse patterns and relationships, create and design something new and monitor and evaluate their progress.

Personal and interpersonal skills and capabilities underpin success in all aspects of life. It is important, therefore, that pupils' self-esteem and self-confidence are explicitly fostered along with the ability to understand and manage their own emotions and to interact effectively with others.

Teachers should help pupils to develop Thinking Skills and Personal Capabilities by focusing on the following areas.



Thinking Skills and Personal Capabilities in Art and Design

Thinking skills and Personal Capabilities strands	Managing Information	Thinking, Problem-Solving and Decision-Making	Being Creative	Working with Others	Self-Management
Purpose	To develop learners' abilities in an information intensive environment	To engage pupils in active learning so that they can go beyond mere recall of factual information and the routine application of procedures	To encourage personal response of the learner by promoting curiosity, exploration, experimentation and invention	To enable learners to engage in collaborative activities and to make the most of their learning when working with others	To help learners to become more self-directed so that they can manage their learning in new situations and in the longer term
Examples of processes in which pupils are involved	Asking, accessing, selecting, recording, integrating, communicating	Searching for meaning, deepening understanding, coping with challenges	Imagining, generating, inventing, taking risks for learning	Being collaborative, being sensitive to others' feelings, being fair and responsible	Evaluating strengths and weaknesses, setting goals and targets, managing and regulating self
Examples of contexts in Art and Design	Record instructions and retain hand-outs. Ask appropriate questions to clarify details of tasks Maintain sketchbook/visual diary and store personal class work Store, print and retrieve digital files Use a search engine to locate relevant sources for research Present own work in ways which maximise legibility, visual impact, clarity and individuality of response	When making links consider alternative materials media and techniques to use in a piece of work Collect and assess information relating to the context for work, use this as a starting point for personal responses Establish success criteria for individual work and progress, and for collaborative work Evaluate an individual piece of work with reference to predetermined success criteria Propose a range of possible responses to a design problem and clarify relevant possibilities	Use materials, media and processes in ways which are personally chosen and individually directed to achieve innovative outcomes Extend repertoire of skills through acquiring increased facility in manipulating tools and equipment such as printmaking equipment Incorporate a dimension of personal expression into ideas and activities Exteriorise personal aesthetic preferences through the production of visual responses Exchange ideas, insights, responses and preferences with other members of group	Take part in pair and group work as an active member of a team. For example when taking responsibility to produce one component of a collaborative construction, such as making the front page for a magazine Identify how to improve another person's performance within a collaborative piece of work by providing feedback and advice based on own experience of work being undertaken Share ideas, value others' contributions, accept changing roles within a group Take on the role of leader within group work Challenge gender stereotypes, and question assumptions	Use insight into own qualities, aptitudes and skills to decide how to tackle work Refine repertoire of skills by practice, considering time management and taking responsibility for own learning Adapt to difficulties and setbacks within the production of work by persevering and tackling shortcomings Practice social skills through sharing materials, equipment and ideas, understand responsibilities for collating and presenting own work and tidying up Be aware of personal learning preferences and style, and use this knowledge to optimise personal performance

Appendix 3

What Might Assessment for Learning Look Like in Art and Design?

This appendix outlines a sample project. The material begins by exploring a range of ways to select potential learning outcomes. It does so by first considering how the project could take a focus from among the Northern Ireland Curriculum priorities. The material goes on to give examples of how the Key Actions of Assessment for Learning could be used within the project.

Sample Project

A year 8 3D fine art project, using ceramics to make model creatures in the style of Mexican *Dia del Muerte* decorations crossed with Niki de Saint Phalle's 'Nana' forms.

Rationale From Which Learning Intentions can be Derived:

Why do this?

In each year there will be some 2D, some 3D, some predominantly fine art, and some design approaches. This is to ensure breadth of coverage and to expose pupils to a sample range of activities from the visual arts. The example project covers 3D and fine art, and serves as an appropriate starting point for modelling techniques in clay and ceramic decoration using colour and pattern either in glaze or possibly acrylic paint.

Why this approach?

Ceramics skills need successive repetition to develop, and a simple modelling exercise using crank (grogged) clay, means that problems of coping with narrow limbs are avoided. An easily realisable aesthetic referenced from slightly crude but effective Mexican figures and Saint Phalle's 'fat' Nana figures reinforces the perception that such forms are readily achievable.

Make the Work Relevant and Engaging

The project extends pupils' experience of cultural artefacts, especially those of other cultures. The artefacts chosen as a focus here can be colourful, amusing, at times slightly sinister, yet link with Hallowe'en in our own culture. They are visually stimulating which also provide a ready 'in' for pupils of this age range, without being so sophisticated as to be daunting or obviously beyond aspiration. Skills are relevant in developing dexterity, hand-eye co-ordination, resilience (it never goes right first time), and visualisation. Ceramic work is usually experienced as engaging.

Which skills?

- i) subject specific – manipulative, drawing, painting, using ceramic materials, modelling, visualising, imagining, investigating, documenting, realising, evaluating, comparing.
- ii) the Thinking Skills and Personal Capabilities:
 - **Managing Information** – this skill will come into play when investigating material relating to *Dia del Muerte*, collecting images and making notes about the festival.
 - **Thinking, Problem Solving, Decision-Making** – all of these skills will be engaged when pupils start to work out how they want to interpret the task – this could be profitably used as a main focus for the work.
 - **Being Creative** – this skill is used all the time in Art and Design, and can easily be a focus for any project work undertaken in Art and Design experiences.
 - **Self-Management** – self-management skills will be used when documenting work, recording details of instructions and techniques, keeping personal work up to date and when carrying out evaluation of work.

- **Working with Others** – this skill will be a feature of sharing materials and equipment, tidying up and storing work, it could become a focus for group or class work if ceramic models are planned to be assembled as a final piece, or separate roles allocated. For example, if each class member makes one component to be fitted together as a display at the end.

Explore Possible Learning for Life and Work Connections

- **Local & Global Citizenship** – consider the significance of *Dia del Muerte* in Mexico, a useful focus for looking at other cultures and values and different attitudes to festivals, holidays and mortality. Easy links can be made for collaborative learning approaches with: RE, Geography, History, Music, Modern Languages (Spanish).
- **Home Economics** – connections can be made easily when looking at the festival foods and Mexican cuisine, as well as the family elements of festival and celebration.
- **Education for Employment** – this could perhaps be featured when examining the economic significance of tourism to the Mexican economy, and the idea of 'green tourism'. The project could be a starting point for later development of 2D graphic design work. For example, using ICT to make publicity material or other graphic ephemera for travel to Mexico. Mexican cuisine and restaurants, or a 'green' campaign would offer scope for development here.
- **Personal Development** – a less obvious focus, though could be approached through skills acquisition and improving personal performance. This would link with the key element of Personal Understanding.

Explore Links with Key Elements

- **Personal Understanding** – might become a focus when considering individual interpretations of the theme.
- **Mutual Understanding** – could be looked at in terms of sharing ideas within a group, and when collaborating on a piece of jointly produced work.
- **Personal Health** – could be a component if diet and food were to be used as a focus.
- **Moral Character** – may be a consideration when considering the diverse interpretations of cultural symbols. Some of which may challenge European sensibilities.
- **Spiritual Awareness** – will be a component of looking at religious elements of the festival of *Dia del Muerte*.
- **Citizenship** – could be incorporated when investigating the civic and community based elements of the festival in different centres in Mexico.
- **Cultural Understanding** – will be a significant component of investigating the practices and products of another culture.
- **Media Awareness** – may play a part when looking at how the events of *Dia del Muerte* are represented in books, magazines etc.
- **Ethical Awareness** – could be used as a focus if giving attention to the effects of tourism on the economy of Mexico, and how associated goods and services are marketed.
- **Employability** – could perhaps be considered in terms of the sort of Art and Design careers which would make use of skills related to those rehearsed in carrying out the project (such as craft potter).
- **Economic Awareness** – could be incorporated in looking at the relative wealth of Mexico in comparison with the UK, and how this could affect the choice of materials used to make decorations for the festival.
- **Education for Sustainable Development, Economic Awareness and Ethical Awareness** – could feature if tourism and travel, green tourism, or personal carbon footprint were to be used as a focus.

Establish and Share Learning Intentions

Once a rationale and focus for the work have been decided, learning intentions for the activities of the project can be established.

When making such decisions, be clear about what you are doing an activity or project for:

- what is your rationale for undertaking the work?
- why has a particular approach been selected?
- what skills does the work focus on? One or several?
- where and how does it relate to Learning for Life and Work: Personal Development , Home Economics, Local and Global Citizenship, Education for Employability?
- How will it be relevant and engaging?

In other words, carefully think through the reasons for undertaking a particular unit of work in advance.

From that thinking, formulate some statements which can be used to introduce the focus to a class in a way which clarifies what the work is for, and what the benefits of engaging with the work will be in terms of developing pupils' knowledge, understanding and skills.

Share Learning Intentions

The working-out of the rationale given above is deliberately extensive. Most teachers would be able to give details of similar background and reasoning which underpins their existing working practices and decisions about how they choose to approach project work. It is simply that they are not often required to do so, and can forget to share such information with classes.

Thinking about the background to a project in this way can provide some straightforward reasons to share with pupils, so they know why the teacher is asking them to do something:

- we are doing this to learn about other cultures (Mexico);
- we are doing this to learn more about using ceramic materials;
- working with these skills helps to develop my coordination, observation, imagination, and manipulative facility;
- these skills would be used in real world situations when doing jobs that involve researching, presenting, making and drawing.

Having established the learning intentions and made them explicit in pupil-friendly language such as:

- what we are going to learn in this lesson is ...
- the reason we are learning about this is...
- we are learning how to make clay models...
- we will decide how to colour our clay models...

It should be a short step to using questioning to encourage pupils to reflect on what they are learning and why. For example:

- where might these sorts of skills, like drawing, be used in real jobs?
- who uses imagination when deciding what to do? – what sort of jobs need imagination?
- if you wanted to know more about why Mexicans celebrate *Día del Muerte*, how would you find out?
- when you are presenting your work, what does it tell the spectator about you?

In this way, by discussing the reasons which underpin your selection of the topic, by expanding on the background and links which exist within the work, and by making these explicit, learning intentions are shared the with the pupils.

This need not be a lengthy, involved or highly formalised activity, and indeed should gradually come to be a familiar part of setting up and introducing work. Eventually, as pupils become used to unpacking the reasons for engaging with particular aspects of Art and Design practice, they will be able to anticipate and make suggestions about topics, approaches, materials and techniques that they feel they want to work with.

Negotiate Success Criteria

Having shared the learning intentions so that pupils understand what they are doing and why, the 'how' of making Art and Design work will naturally form part of the sequence of events which follow. Typically this will involve some teacher demonstration of media, techniques, processes and equipment, along with instructions about how to use them.

At this point, establishing the success criteria for the project can be useful. A good time to do this is following a demonstration. Ask pupils to identify what is expected of them. This can be in terms of:

- using the techniques and media they have just seen;
- how they will be able to tell if they have met those expectations;
- exceeded them;
- or what to do if their work is falling short.

Here are two strategies for deriving success criteria in negotiation with pupils:

Ask for immediate feedback on a demonstration to get agreement about what is to be done:

- you have seen the process – how are you going to do it yourself?
- what are the stages you will go through? Break the activity down.
- what difficulties can you see ahead? How will you get round them?
- how will you know when you're finished?
- what will you look for when evaluating?

Delay feedback, instead send the class into groups, asking each group to consider what they are about to do and each to report back on one aspect, for example:

- summarise the stages (then pin up as an *aide memoire*)
- what difficulties might arise? How could a troubleshooting list be compiled along with a set of 'how to fix' solutions.
- finishing? When is it done?
- evaluating: how will you decide
 - how pleased you are with your model
 - what you have learned.

From these considerations, the class will have generated set of shared insights into what will constitute success. It's a lot easier, at the close of a project, to self-evaluate when shared understanding of success has been put in place at the outset. It may be worth writing up the success criteria arrived at and using this in a self assessment sheet to be completed at the close of the project. Alternatively, reactions and observations could be more informally written up as a 'learning log' section in workbook/sketchbook/project diary.

Self-assessment could be done in groups with individual members of the group giving feedback to the others. This approach could be especially useful if evaluation is to take place at various points in the sequence of lessons, so individuals are regularly considering their engagement with the task. Group reports on progress can augment the teacher's observation of individual responses.

Another way to generate shared success criteria might be to ask groups within the class to consider the process of their work. There follow some sample questions which could be used to prompt pupils in considering success criteria. Precisely what emerges will be dependent on what you choose to do, how you choose to look at it, and what responses pupils come up with when considering the work and how to judge it.

- Research work on Mexico and *Dia del Muerte* will be needed to get ideas.
What sort of research will be useful, and how will you do it? Where will you collect together your research, and how much will be enough?
- You need a sketch drawing of what you are going to make before you start with clay so you've got something to look at when modelling.
What sort of a drawing or drawings will be needed, and what is the best way to make them? How will it be possible to tell if your drawings have been successful in helping with ideas?
- You need to know how the clay behaves so that your model doesn't have spindly legs or bits that will easily snap off.
How can you decide what will work and what won't? What if work blows up in the kiln, can it still be credited?
- It's better to get a finished result with which you're not completely happy, than to keep starting over and run out of time.
How can you decide how good a piece of work is if it isn't finished? How can you compare different types of work that individual members of the class have decided to do, but which looks different (for example if some people made a website instead of a model)?
- Clean up after yourself.
Is it fair to take account of how a class member has contributed to group work other than making models? Should effort be rewarded as well as finished product?
- Write up the instructions so you can remember about working with clay when modelling next time.
Should there be as much credit for notes and research as for drawing and making?
- Write your self-evaluation in your notebook at the end of the pages used for this project.
What counts as a good self-evaluation? How will you know if you have considered all aspects of your work?

Yet another method is to write out questions such as those above on separate cards, distribute the cards to the class arranged in groups, get groups to put the comments under headings such as: Presentation, Techniques, Drawing, Research, Evaluation; and add comments, refinements, additions, deletions to the cards in order to derive success criteria.

Provide Feedback

The purpose of Assessment for Learning is to support learning. A key component of Assessment for Learning methods is to diagnose when an individual is having difficulties and what to do about overcoming, alleviating or obviating those difficulties. To do this you need to know how individuals are progressing over the course of a project. Here are some suggestions about how this could be achieved:

- Your classroom will naturally be an environment in which pupils feel safe, supported and able to ask for assistance when they need it. Once the introduction is complete, the demonstration done, and work is underway; most of the learning in Art and Design is very much 'learn by doing'. For this reason it is important to leave time and space for pupils to get on with it, make their own mistakes and discover their own solutions.

However, careful judgement needs to be exercised to spot when intervention is appropriate, and supplementary assistance is needed. Especially sensitive is the need to build-in structures which provide for shy and unconfident pupils (who may camouflage this by behaving quite differently) to get access to support when they don't want to be seen asking for it. One way of doing this is to alternate the 'patrolling the classroom' mode, with being at the teacher's desk. In a desk situation, work through the register at random, asking to see workbooks in progress. This lets you see progress and enables one-to-one discussions where need for extra support can be spotted and drawn out.

- Use a 'practice go' or preliminary version of the work to identify and solve problems before repeating the work with extra support for those having difficulties, and supplementary challenges for those who have grasped the basics.
- Have regular 'end-of-lesson' summaries of work, use questions and feedback sessions to build on understanding and to 'book-end' lessons. This has the added benefit of usefully filling the time between completing tidy-up and release which can make for an untidy ending to Art and Design or other practical activities when materials, equipment and work need to be put away.
- Incorporate troubleshooting 'what to do to get unstuck' pointers into classroom displays of learning intentions and success criteria. These can be specific to the project, such as: if legs keep breaking, re-design a slimmer creature with fatter legs. Or generic: if stuck for ideas, refer to sample images to spark inspiration.
- Have regular group evaluation sessions where members of class groups have responsibility to assist each other in overcoming problems, making progress, refining repertoire of skills, achieving results.
- At the start, during the course of, and at the end of each lesson, have a pre-prepared set of questions to probe for learning, understanding and involvement. Questioning skills remain the cornerstone of good practice in drawing pupils into engagement with tasks and understanding of work.

Give Feedback

Give feedback in the form of encouragement.

In verbal feedback give prompts, reminders, examples.

Praise effort and technique, not product.

Use comment-only marking, and retain marks for end of unit reporting.

Require reaction to comments and look for pupil follow-up.

Incorporate peer and self-assessment into comments.

Gradually establish these forms of feedback as routine procedures in your classroom.

Effective Questioning

Becoming an effective questioner is by no means straightforward, and yet can be one of the most powerful and effective tools for advancing learning. For the purposes of this project, it would be worth preparing in advance a stock of useful questions. These could include questions about Mexico and the *Día del Muerte*, used to get debate about the festival and associated issues underway. It could also be useful to prepare questions to check learning about the techniques to be used.

See the materials in the Curriculum Support and Implementation Box or at www.nicurriculum.org.uk on Assessment for Learning for further suggestions on Effective Questioning.

Peer and Self-Assessment and Self-Evaluation

Evaluation and assessment should be on-going during the course of the project. Pupils need time to reflect on their work at regular stages within the lesson, between lessons, and at points where decisions have to be taken. If these decisions and the reasons for them are recorded, then there is a greater likelihood that pupils will retain learning from one situation, and be able to apply it in another.

In group work of this nature, an interesting way to record the processes of decision making (which may be opaque both at the time, and in retrospect) is to record the stages of the work as it develops. Perhaps one member of the group could take responsibility for documenting the course of the work. This could be done as a series of digital photographs, or if the facilities are available, as a video of the stages of the project.

When the group reviews the sequence with the aid of a visual record, it can be very revealing in terms of drawing attention to the points where decisions were made, who made them, and why they made particular choices. In considering their productions in this way, useful peer assessments of the work can be made.

Similarly, if pupils compile a record of the processes of their work over a series of lessons, then they will have a written record (possibly with drawings and diagrams) to use as the starting point for self-assessment of their engagement with the work, and what they learned from it.

In making assessments of this sort, pupils should be encouraged to focus on achievements, and to regard failed experiments as useful and valuable sources of learning.

See the materials in the Curriculum Support and Implementation Box or at www.nicurriculum.org.uk on Assessment for Learning for further suggestions about Reflecting on Learning.

The Arts: Art and Design

The minimum content is set out below. The statutory requirements are set out in **bold** under **Knowledge, Understanding and Skills** in column 1, under the **Curriculum Objectives** and **Key Elements** in columns 2, 3 and 4 and in the **Learning Outcomes** at the bottom. Additional non-statutory guidance and suggestions are set out in plain text and italics.

Developing pupils' Knowledge, Understanding and Skills	(Objective 1) Developing pupils as Individuals	(Objective 2) Developing pupils as Contributors to Society	(Objective 3) Developing pupils as Contributors to the Economy and the Environment
<p>Pupils should have opportunities, through the contexts opposite, to develop their own personal and creative responses by:</p> <ul style="list-style-type: none"> researching, gathering and interpreting information from direct experiences, observations, memory, imagination and a range of traditional and digital sources; developing an appreciation of the work of artists, designers and craft workers from their own and other cultures, past and present; developing creative thinking skills and personal creative outcomes through investigating, realising, designing and making; <ul style="list-style-type: none"> drawing and graphic media, printmaking, textiles, ceramics, 3-dimensional construction or prototyping, lens based and digital media; using the visual elements with understanding when engaging in Art and Design; evaluating and appreciating their own and others' work through discussion and reflection. 	<p>Pupils should have opportunities to:</p> <p>Express themselves through Art and Design, for example, <i>develop an illustrated personal profile of family, friends, home, school, hobbies, pastimes, etc.</i> (Key Element: Personal Understanding)</p> <p>Work with other pupils to produce a creative response to group expressions of identity, for example, a photographic or digital display depicting favourite music, sports, clothes, idols, food, places to go, etc. (Key Element: Mutual Understanding)</p> <p>Investigate and respond to works of art that inspire and relate to their lives and experiences, for example, <i>produce a painting to illustrate a significant personal event, belief, value, etc.</i> (Key Element: Spiritual Awareness)</p> <p>Explore issues related to Personal Health Produce a health awareness campaign targeting young people, for example, <i>design a web page to promote an aspect of healthy eating or inform about health and safety at school.</i> (Key Element: Personal Health)</p> <p>Explore issues related to Moral Character Demonstrate a willingness to challenge stereotypical, biased or distorted viewpoints about Art and Design with appropriately sensitive, informed and balanced responses and take responsibility for choices and actions. (Key Element: Moral Character)</p>	<p>Pupils should have opportunities to:</p> <p>Make an informed and critical response to a social/ environmental issue, for example, <i>evaluate and respond to the work of war artists; design an advertising campaign to raise awareness about a school, community issue, event, etc.</i> (Key Element: Citizenship)</p> <p>Explore the diversity of various cultures that are expressed through Art & Design, for example, <i>explore images, symbols and artefacts that express the range of cultural traditions in Northern Ireland; explore styles of painting, design and sculpture that reflect other cultures.</i> (Key Element: Cultural Understanding)</p> <p>Investigate and respond to the use of visual language, logos and catchphrases in advertising, for example, <i>develop billboard advertisements to sell the same idea or product to different audiences.</i> (Key Element: Media Awareness)</p> <p>Explore issues related to Ethical Awareness Explore some social and moral issues relevant to Art and Design, for example, <i>analyse and evaluate the use of famous or shocking images to sell product and of children's cartoon images to sell particular brands of food.</i> (Key Element: Ethical Awareness)</p>	<p>Pupils should have opportunities to:</p> <p>Develop awareness of employment opportunities within the creative industries in N. Ireland and beyond, for example, <i>work in advertising, animation, design, education, fashion, film, hairdressing and beauty, multimedia, etc.</i> (Key Element: Employability)</p> <p>Explore issues related to Economic Awareness Explore the work of local artists, designers or craft workers and their success locally and globally. Explore a local product that has gained a global market and find out about the work involved in its design and manufacture, for example, <i>ceramics and glass.</i> (Key Element: Economic Awareness)</p> <p>Explore issues related to Education for Sustainable Development Explore ways of reusing waste materials in a creative context, for example, <i>design a fashion accessory using waste materials.</i> Explore how Art and Design can help preserve and promote the environment, for example, <i>contribute to an eco-friendly tourism campaign for a natural/cultural heritage site; create a moving image presentation exploring a local environmental dilemma; draw up a "reduce, reuse and recycle" policy for use in the Art department.</i> (Key Element: Education for Sustainable Development)</p>
<p>Learning Outcomes</p> <p>The learning outcomes require the demonstration of skills and application of knowledge and understanding of Art and Design.</p> <p>Pupils should be able to:</p>	<ul style="list-style-type: none"> research and manage information effectively to investigate and inform ideas in art, design, craft, digital media and moving image, including Using Mathematics and Using ICT where appropriate; show deeper artistic understanding by thinking critically and flexibly, solving problems and making informed decisions, demonstrating Using Mathematics and Using ICT where appropriate; demonstrate creativity and initiative when developing ideas and following them through; work effectively with others; demonstrate self management by working independently and systematically, persisting with tasks, evaluating and improving own performance; communicate effectively in oral, visual, written and digital media (ICT) formats, showing clear awareness of audience and purpose. 		

NB: Teachers may develop activities that combine many of the statutory requirements, provided that, across the key stage, all of the statutory aspects highlighted in **BOLD** (including each of the Key Elements) are met.



A CCEA Publication © 2007



COUNCIL FOR THE CURRICULUM EXAMINATIONS AND ASSESSMENT 29 Clarendon Road, Clarendon Dock, Belfast BT1 3BG
© +44 (0)28 9026 1200 ☎ +44 (0)28 9026 1234 ☎ +44 (0)28 9024 2063 ✉ info@ccea.org.uk 🌐 www.ccea.org.uk

