Developing curricular target setting in art and design

Following the training in the generic unit *Curricular target setting*, it is important to consider how the key messages of the training apply to art and design. As part of the whole-school focus on Assessment for learning, the following subject development material is intended to help you consider the key messages of the training unit and identify any areas requiring development in your department.

The following is a brief summary of the training unit.

**Objectives**
- To define what is meant by curricular target setting.
- To explain and exemplify the principles of curricular target setting.
- To outline the process of setting curricular targets.

**Key messages**
- A curricular target expresses in words, supported by data, a specific aspect of the curriculum as a focus for improvement. It may be focused by numeric outcomes. It is identified from a range of sources of evidence as an area of weakness in pupils’ learning.
  
  Curricular targets can be:
  - for a whole class, a group of pupils, an individual pupil
  - long-term (e.g. term or year), medium-term (e.g. few weeks), short-term (e.g. few lessons).

- The target should detail specific cohorts, classes or groups of pupils who need more effective provision, intervention, support or monitoring in order to make better progress.

- It will need to be matched to year groups and classes to ensure progression towards achieving the planned improvement. This is known as a layered curricular target.

- Teaching objectives in medium-term plans or schemes of work will need to directly address the curricular targets. This will be further refined in learning objectives within lessons to ensure the target is being addressed. A target may be revisited several times in a unit, in a year and across the key stage to ensure there is progression towards the target.

- Curricular targets are established through an analysis of available information about what has and has not been learned. An appropriate target ensures that pupils’ prior attainment and achievements are built on throughout the key stage. It will often focus teaching on areas of underperformance, supporting improved learning outcomes for underachieving groups of pupils.
• Curricular targets are established through a process of:
  – information gathering
  – information analysis
  – identification of issues
  – planned actions and related success criteria.

The following material builds on the tasks outlined in the ‘Ready for more?’ section of the Curricular target setting training unit and it is intended for all those who teach art and design.

Reviewing existing practice in curricular target setting

The table on page 3 provides a tool for the department to self-review current practice and to help identify an appropriate starting point.

As a department, agree and highlight the statements below that best reflect the practice of the whole department. At the bottom of each column is a reference to the tasks that will support your current practice and provide the appropriate material to develop from this point.

Having completed this review you should read ‘Making effective use of the subject development material’ on page 4.
<table>
<thead>
<tr>
<th>Teachers</th>
<th>Developing</th>
<th>Establishing</th>
<th>Enhancing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Focusing</td>
<td>Assessment data (information) in the subject is used to help identify the progress of individuals and groups of pupils. Teachers within a department have begun to identify and use curricular targets to focus their teaching on areas of underperformance and raise standards. However, this is not yet coordinated across the department. Some identification of gaps in pupils’ learning is used to inform short-term planning.</td>
<td>Assessment data (information) is gathered and analysed on a regular basis. It is used to track progress and identify next steps for individuals and groups of pupils. At departmental level, some planning is informed through a review and identification of weaknesses in pupils’ learning. Teaching objectives are derived from this and gaps in pupils’ learning are addressed through this. Target setting is more established in some year groups or key stages than others.</td>
<td>There is a rigorous target-setting process in place as part of school and departmental improvement planning. Curricular targets are established through a process of information gathering, analysis, and identification of issues. This leads to planned actions and related success criteria.</td>
</tr>
<tr>
<td>Pupils</td>
<td>The subject leader has identified that: • although teachers are provided with prior attainment data and targets for individual pupils expressed as expected levels, this is rarely used to inform curricular targets • target setting is left mainly to individual teachers with their own classes • there is little or no link made between the numeric data and the teaching and learning objectives needed to achieve them.</td>
<td>Some pupils are aware of the most immediate target to address in their subject work. In many instances, pupils are aware of their targets in the subject that will help them to improve their achievement in the subject. Pupils are aware of the linkage between the objectives for the lesson and the opportunity for them to address their targets.</td>
<td>Pupil level data and complementary qualitative information is used on a regular basis in all year groups to identify individuals and groups of pupils with specific learning gaps. These are expressed as subject-specific curricular targets and are addressed in planning through focused learning objectives.</td>
</tr>
</tbody>
</table>

Start with Task 6A  
Start with Task 6A  
Start with Task 6B  
Start with Task 6B
Making effective use of the subject development material

The tasks you have been referred to are intended to support the development or extension of curricular targets in art and design and provide guidance on how to embed this into regular practice in art and design lessons.

The results of the self-review will have suggested the appropriate task(s) that will support your department's development needs.

To make best use of the supporting material the following sequence will be helpful.

1 Read the task and the supporting exemplification.

This describes how a department has approached the task and worked through each of its stages. It is given as an example of how the task might be addressed. It is not intended that you follow this approach, which is given as a guide to the process that will support improvements in your subject.

2 Identify what the department did and the impact it had on pupils.

Discuss as a team the example provided and establish the key areas that helped to develop this practice and the impact it had on pupils. It will be helpful to identify the changes in teachers’ practice and how these impacted on pupils’ learning.

3 Agree and plan the actions that will develop your practice.

As a department, agree how you intend to approach this task. Clarify what you are focusing on and why. The example given will act as a guide, but be specific about which classes, which lessons and which aspects of the curriculum will be your points of focus.

4 Identify when and how you will evaluate its impact on pupils.

The purpose of focusing on this is to improve pupils’ achievement and attainment in art and design. You will need to be clear on what has helped pupils to learn more effectively in your subject. Part of this will be how your practice has adapted to allow this. You should jointly identify what has worked well and which areas require further attention.

5 Having evaluated these strategies, consider what steps are required to embed this practice.

You will need to undertake an honest evaluation of what you have tried and the impact it has had on your teaching and on pupils’ learning. One outcome might be that you need to spend longer on improving this area or you may be in a position to consider the next task.

Other departments in the school will have been focusing on this area and you should find out about the progress they have made.

You may find that some teachers in the department will require further time to develop and consolidate new practice, while others will be ready to progress further through the tasks in this area (while continuing to support their colleagues). Practice across a department will need to be consolidated before focusing on a new area of Assessment for learning.
The subject development tasks

**Task 6A**
Identify a curricular target from the outcomes of an end of unit or end of year assessment.

For core subjects you may wish to refer to the relevant QCA *Implications for teaching and learning* document to stimulate discussion and inform relevant curricular targets for your subject.

Use handouts 6.4 and 6.5 (see appendices 6A.1 and 6A.2) in the generic unit to assist in layering the target for each year group.

Consider how these targets might need to be modified for the most and least able in the year group, while remaining challenging for all groups of pupils.

**Task 6B**
In pairs, carry out a scrutiny of pupils’ work from a particular topic in a year group.

Identify areas of weakness in pupils’ understanding and compare these outcomes with the *intended* learning outcomes.

Agree a relevant curricular target that matches this evidence and plan the teaching necessary to address it.

Evaluate the impact of this focus on pupils’ learning.

The following pages provide exemplification of each task.
Task 6A

Identify a curricular target from the outcomes of an end of unit or end of year assessment.

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Use handouts 6.4 and 6.5 (see appendices 6A.1 and 6A.2) in the generic unit to assist in layering the target for each year group.

Consider how these targets might need to be modified for the most and least able in the year group, while remaining challenging for all groups of pupils.

Context

The art and design department adapted QCA unit 7A, Self-image, to help pupils explore their personal identity as a starting point and develop their use of traditional and digital media and materials. Its use also provided them with a context in which they could investigate the development of curricular targets for specific groups of pupils.

Process

Assessment task

The process began with the collection of information that would inform the curricular target. Individual teachers agreed to assess their pupils’ ability to combine and manipulate a range of materials and techniques in the development of visual imagery, with a focus on the evidence to be found in sketchbooks, supporting studies and final outcomes. They identified the number of pupils meeting the learning outcomes for the project and the proportion of the group meeting national expectations.

Identifying weaknesses

This phase of the process led to the identification of weaknesses within the pupils’ work. Very quickly the department realised that it was essential that the learning objectives communicated to pupils were revisited and discussed. In particular, they needed to clarify the projected learning outcomes and by reference to pupils’ work assess how far these had been met over the course of the unit.

A number of weaknesses became apparent, as the examples below show.

- Some pupils used a limited range of materials in sketchbook and exploratory work and avoided collage and mixed media techniques.
- Some pupils failed to utilise fully the image manipulation facilities provided by computer software.
• Some pupils limited themselves to the use of familiar techniques and materials in the completion of final outcomes.

• Some pupils missed the opportunity to use drawing techniques expressively to suggest different kinds of moods and feelings.

**Curricular target setting**

The department identified the curricular target that they felt addressed the areas of weakness revealed during the assessment process. It is linked to the Key Stage 3 numerical target and is now included in their departmental development plan.

**Key Stage 3 numerical target**

This identified that, in art and design, the development of pupils’ ability to develop and manipulate media, materials and techniques will ensure that the number of pupils achieving level 5 and above will improve from 60% to 70% by July 2006.

**Curricular target**

This identified that pupils will develop their ability to combine and manipulate a range of media, materials and techniques in the development of visual imagery, through the use of sketchbooks, ICT, exploratory work and supporting studies in the development of final outcomes. This is described for all three years in Key Stage 3 (see below).

**Progression across the key stages**

<table>
<thead>
<tr>
<th>Year 7</th>
<th>Year 8</th>
<th>Year 9</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pupils select from a range of materials and techniques to develop their work. They make use of methods that include collage, ICT, mixed media and expressive drawing techniques.</td>
<td>Pupils identify relevant techniques to employ in the development of their work. They combine a range of materials in sketchbook and exploratory work that enables them to reorganise and combine images in the completion of a final outcome.</td>
<td>Pupils become more independent when selecting and combining a range of media, materials and techniques. They are able to use sketchbook and preparatory work to adapt and refine the development of a final outcome.</td>
</tr>
</tbody>
</table>

**Evaluation**

The teachers shared and evaluated their developmental work at a departmental meeting. One issue that arose was the need to amend the ‘individual pupil’ targets according to prior attainment to ensure that able pupils were sufficiently extended in their learning and that lower attaining pupils were not so challenged as to become disillusioned and disengaged. For Year 7 pupils they entered individuals’ Key Stage 2 attainment data for art and design, mathematics and science into their mark books and used this information to ensure that they were using pupil and group targets appropriately. For Year 8 and Year 9 pupils they were able to use data from assessment opportunities they had identified as a department.
**Task 6B**

In pairs, carry out a scrutiny of pupils’ work from a particular topic in a year group.

Identify areas of weakness in pupils’ understanding and compare these outcomes with the *intended* learning outcomes.

Agree a relevant curricular target that matches this evidence and plan the teaching necessary to address it.

Evaluate the impact of this focus on pupils’ learning.

**Context**

The art and design department further developed the process described in Task 6A. This caused them to follow a more sophisticated programme to identify the curricular target in terms of pupils’ work in sketchbooks, investigation sheets and realisation.

**Process**

From their analysis of the process in Task 6A, the department identified specific changes to their scheme of work and unit plans. It was based on a scrutiny of pupils’ work. This is shown in Tables A and B following.
Table A: Work scrutiny

<table>
<thead>
<tr>
<th>The process: work scrutiny</th>
<th>Evidence seen: strengths and weaknesses</th>
<th>Realisation</th>
</tr>
</thead>
<tbody>
<tr>
<td>The department began the process by identifying a particular area of focus. In this example, the focus was the application of the development, research, investigation and realisation process by Year 7 pupils. Each member of the subject team was asked to provide three sets of work from high-, middle- and low-ability pupils, together with some initial observations, thoughts and conclusions about strengths and weaknesses.</td>
<td><strong>Sketchbooks</strong>&lt;br&gt;<strong>Less-able pupils</strong>&lt;br&gt;Use their sketchbooks on a regular basis, but much of the work is derivative, with high levels of copying from secondary sources taking place. We must remember that secondary sources have an increasing role in the production of art – in fact, have done so since the pop artist. The purpose and intention become the real point to challenge. Is this really lower-level material? Are we not suggesting that they are unable to use and control a broader range of media?  &lt;br&gt;<strong>More-able pupils</strong>&lt;br&gt;Show greater skill in recording observations, ideas and experiences and are also prepared to use a wider range of media and techniques, e.g. collage and paint. However, the work lacks real exploration of ideas or development to any realisation.  &lt;br&gt;<strong>Most-able pupils</strong>&lt;br&gt;Show high levels of dexterity when recording observations, ideas and experiences, with a good understanding of tone and form. A wide range of media and techniques are employed, with strong evidence of developmental work over a number of pages.</td>
<td><strong>Less-able pupils</strong>&lt;br&gt;Produce a finished piece that is often the product of a single early idea, and the quality of the realisation shows little improvement on the preparation work that preceded it or response to the ideas of others.  &lt;br&gt;<strong>More-able pupils</strong>&lt;br&gt;There is evidence of an improvement in the “finish” of the final piece and an ongoing development of ideas during the production of the artwork. There is a tendency for pupils to become too attached to the process with a subsequent repetition of ideas.  &lt;br&gt;<strong>Most-able pupils</strong>&lt;br&gt;Maintain the development of ideas, content and technique, seeing the final piece as an extension of the work that preceded it. There is a marked improvement in the quality and execution of the work. The pupils evaluate … [Level 6/7 statement]</td>
</tr>
</tbody>
</table>
**Table B: The process to identify the specific curricular target**

<table>
<thead>
<tr>
<th>Summary of perceived weaknesses</th>
<th>Sketchbooks: curricular targets</th>
<th>Investigation sheets: curricular targets</th>
<th>Realisation: curricular targets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sketchbooks</td>
<td>To encourage less-able pupils to:</td>
<td>To encourage less-able pupils to:</td>
<td>To encourage less-able pupils to:</td>
</tr>
<tr>
<td>• Too little work derived from an awareness of the visual world.</td>
<td>• employ a wider range of media and techniques</td>
<td>• produce a finished piece that incorporates a number of earlier ideas</td>
<td>• produce a finished piece that develops and extends earlier thinking</td>
</tr>
<tr>
<td>• Too much work seen as ‘one-offs’, with little sequential development.</td>
<td>• broaden the range of approaches to recording</td>
<td>• focus on producing good quality finished pieces of work.</td>
<td>• improve the quality of their finished work.</td>
</tr>
<tr>
<td>• Too narrow a range of media, skills and techniques employed.</td>
<td>• link work across a number of pages (development of ideas).</td>
<td>To encourage more-able pupils to:</td>
<td>To encourage more-able pupils to:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• employ a wider range of media, skills and techniques</td>
<td>• become less focused on single pieces of work and link ideas together</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• link ideas with evidence using annotation to explain the process and the visual and written references to artists and designers.</td>
<td>• explore themes and contexts through a range of approaches.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>To encourage most-able pupils to:</td>
<td>To encourage most-able pupils to:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• reflect on the development of ideas through the use of annotation</td>
<td>• employ a challenging range of media, skills, techniques and visual imagery</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• employ specialist vocabulary</td>
<td>• make use of annotation to support reflection and provide an insight into the way the work of artists and designers has been utilised.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• emphasise the sequential development of ideas.</td>
<td></td>
</tr>
</tbody>
</table>

**Weaknesses identified by Ofsted**

In a recent Ofsted report the department was set the following targets:
- to extend the use of subject-specific vocabulary, particularly in the review and assessment of pupils’ work;
- to raise the quality of finished outcomes, with a focus on the achievement of less-able pupils.

**Curricular targets**

**Year 7 numerical target**

In art and design, the development of pupils’ ability to develop and manipulate media, materials and techniques during the evolution and realisation of artwork will ensure that the number of pupils achieving level 5 and above at the end of Year 7 will improve from 50% to 60% by July 2005.

**Year 7 curricular target**

Year 7 pupils will develop their ability to combine and manipulate a range of media, materials and techniques in the evolution of a personal response to starting points and design briefs, through the use of sketchbooks, exploratory work and supporting studies in the realisation of a final outcome.
This process then led to the department finalising the overall curricular target for their Year 7 pupils.

**Evaluation**

The department realised that the evidence of the impact of this approach would need to be assessed over a longer time frame. They decided to track the progress of the pupils from the original work sample by scrutinising their work every six months to assess the impact of the initiative on standards.
Handout 6.4 – Principles for layering curricular targets

**Group or pupil target**
- Generally applicable to all pupils in a class but may be modified for specific groups
- Can be discussed explicitly with pupils, particularly during the plenary where pupils are encouraged to reflect on what they have learned and what they need to do next

**Term 1 target for Class 8AB**
- Drawn from the termly objectives of the subject framework or the learning objectives in a scheme of work incorporated into teachers’ planning
- May be given a particular emphasis in teachers’ medium-term plans (i.e. more time to cover the objective, specific opportunities to apply this)

**Year group target**
- How a specific year group contributes to the overall key stage target. There may be a target for each year group to ensure progression across the key stage. This reinforces that all teachers across the key stage contribute towards the achievement of the target
- This can be monitored over the course of the year, e.g. ‘How many pupils in the cohort can do this at the start of the year/at the midpoint/at the end of the year?’

**Key Stage 3 curricular target**
- Usually arrived at by audit, data analysis, scrutiny of pupils’ scripts or work samples – an overall area of weakness which needs to be targeted
- Can be openly identified and discussed with pupils as an aspect of work, which everyone will be particularly focusing on this year
### Handout 6.5 – Examples of layering a curricular target

<table>
<thead>
<tr>
<th>Subject</th>
<th>Group/pupil target</th>
<th>Year group target</th>
<th>Class target</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Science</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key stage target</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Pupils need to make progress in their investigative skills.</td>
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<td></td>
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<tr>
<td>MFL</td>
<td></td>
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<tr>
<td>Pupils can use the science department’s planning posters to plan their own investigations.</td>
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<tr>
<td><strong>English</strong></td>
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<tr>
<td>Pupils can read aloud from a simple text of familiar language and expression.</td>
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<td></td>
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<tr>
<td><strong>Mathematics</strong></td>
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<tr>
<td>Pupils should be able to use proportion reasoning to solve a problem, choosing the correct numbers to take as 100%, or as a whole.</td>
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<tr>
<td><strong>Geography</strong></td>
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<tr>
<td>Pupils should be able to improve the extent to which they can describe and explain the physical and human features contributing to the distinctive character of places.</td>
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<tr>
<td><strong>Music</strong></td>
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<tr>
<td>Pupils can explain the development of a landscape as a series of sequential events and processes.</td>
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<tr>
<td><strong>ICT</strong></td>
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<tr>
<td>Pupils can improve their visual literacy, i.e. their ability to select, acquire, use, and share images from a variety of visual resources.</td>
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</tbody>
</table>