Securing progression in art and design

Following the training in the generic unit *Securing progression*, it is important to now consider how the key messages of the training apply to art and design. As part of the whole-school focus on assessment for learning, this 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.

This unit is aimed at schools that have established a secure foundation of assessment for learning practice across departments and have undertaken developmental work in curricular target setting (Unit 6.1). It will enable teachers to consolidate, crystallise and deepen their understanding of the assessment for learning practice covered in Units 3–6 and help schools focus and sustain further development.

The unit focuses particularly on two key characteristics of assessment for learning:
- sharing learning goals with pupils;
- helping pupils to know and recognise the standards they are aiming for.

**Objectives**

- To understand the need to plan for different types of learning outcomes and curricular targets.
- To understand the need for different intervention strategies to enable pupils to make progress towards achieving curricular targets.
- To identify strategies which enable pupils to take responsibility for their own progress and become more independent learners.

**Key messages**

- Teachers need to be able to identify different types of learning outcomes and curricular targets if they are to plan the most appropriate intervention strategies to enable pupils to make progress.
- This unit focuses on curricular targets that are important across the curriculum and within individual subjects. These are the recurring processes, skills and the understanding of concepts that can be performed at a range of levels.
- Progression towards achieving curricular targets must be at the forefront of teachers’ short- and medium-term planning and should be explicitly and assertively taught and assessed. Assessment for learning techniques can support this process and make a significant impact on standards of attainment.
- There are many intervention strategies that can help individual pupils to progress over the short and medium term. They require teachers and pupils to understand detailed progression in the processes, skills or concepts being taught. Consequently, pupils’ rates of learning can increase dramatically, as can their independence and motivation.
- For pupils to become more independent learners, they need to take increasing responsibility for identifying where they are in their learning, where they are trying to get to and what steps they need to take to get there. They need to be taught how to do this.
Reviewing existing practice in securing progression

The following progression table provides a tool for a department to self-review current practice and to help identify an appropriate starting point.

As a department, agree and highlight the statements that best reflect the practice of the whole department. At the bottom of the 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>Focusing</th>
<th>Developing</th>
<th>Establishing</th>
<th>Enhancing</th>
</tr>
</thead>
</table>
| Teachers | The subject leader has identified that:  
- teachers have a limited understanding of progression in the key concepts and skills in their subject  
- progression in key concepts and skills is not clearly mapped out in schemes of work  
- pupils have subject-specific curricular targets but teachers do not explicitly teach to them or monitor pupils’ progress towards them  
- there is no clear link between learning outcomes in lessons and curricular targets. | Teachers work collaboratively to develop their understanding of progression in the key concepts and skills for their subject.  
Schemes of work address progression in key concepts and skills in each subject.  
Teachers plan lessons to objectives and outcomes linked to curricular targets.  
Teachers communicate curricular targets to pupils and plan opportunities to review their progress towards them.  
Teachers are beginning to discuss success criteria with pupils so that pupils understand what is good about their work and how to improve it. | Teachers regularly review progression in key concepts and skills for both subject-specific and cross-curricular targets to crystallise their understanding and refine success criteria.  
Teachers’ understanding of progression in key concepts and skills routinely informs medium- and short-term planning.  
Teachers use a range of strategies to explore success criteria with pupils and use them to inform peer and self-assessment activities.  
Teachers regularly review progress towards curricular targets with pupils.  
Teachers regularly discuss links between the learning objectives and outcomes and curricular targets with pupils. | There is a coherent whole-school system for planning for progression towards subject and cross-curricular targets.  
School effectiveness is measured by the progress pupils make towards their curricular targets.  
All teachers understand progression in the skills and concepts to be taught. Progression towards these is at the forefront of collaborative short- and medium-term planning.  
Teachers work with pupils to identify success criteria which enable them to independently make progress towards curricular targets. |
| Pupils | The subject leader has identified that:  
- pupils are often unable to recognise when they are making progress or to explain what success would look like  
- most pupils know the learning outcomes in lessons but few can relate them to longer-term curricular targets  
- pupils do not recognise that the specific concepts or skills they are learning in one lesson can be applied across many contexts within the subject  
- pupils tend to be reliant on teachers for assessing and directing their next steps in learning. | Typically, pupils can recognise the progress they are making and can identify what makes a successful learning outcome in a lesson.  
When prompted, most pupils can explain how the learning outcomes in a lesson will help them make progress towards their personal targets.  
Pupils are beginning to recognise how they can apply their learning in key concepts and skills across a subject.  
Pupils are beginning to use success criteria to identify what is good about their work and how they could improve it. | Most pupils understand the progression in key concepts and skills and can provide examples.  
Typically pupils can explain how the learning outcomes in a lesson will help them make progress towards their personal targets.  
In lessons, pupils can discuss the strengths of their work and the areas they need to improve.  
Pupils can use success criteria to identify for themselves precisely what they need to learn and what steps they need to take.  
Pupils can articulate clearly what their subject and cross-curricular targets are and know how they are progressing towards these. | All pupils understand progression in the skills and concepts they are learning.  
All pupils can explain their curricular targets and can evaluate the progress they are making towards them.  
All pupils can use success criteria to engage in extended and focused dialogue about their learning.  
All pupils can relate learning outcomes in a lesson to progression towards their curricular targets.  
Pupils independently identify and take their next steps in learning. |

Begin with task 6.2A  
Begin with task 6.2B  
Begin with task 6.2C  
Begin with task 6.2C
Making effective use of the subject development material

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

The results of the self-review will have suggested the appropriate task(s) to 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 this 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

Handouts and slides referenced in the text are found in Unit 6.2, ‘Securing progression’ of the Assessment for learning whole school training materials folder (DfES 0043-2004 G), and on the Assessment for learning whole school training materials CD-ROM, 2nd edition (DfES 1240-2005 G CD).

Task 6.2A

As a department, select a sequence of between six and ten lessons from a medium-term plan or study unit. Identify the learning outcomes you would expect from each lesson and from the block of lessons as a whole.

Place these in their appropriate positions on handout 6.2.2 to identify whether they are short-term learning outcomes or longer-term curricular targets, and where they sit on the study unit to cross-curricular (vertical) continuum.

Agree which of the curricular targets (i.e. those to the right of the vertical line) your pupils experience most difficulty in progressing towards. Identify how far the short-term learning outcomes help pupils to progress towards achieving these longer-term curricular targets.

As a department, plan how to go about addressing the issues this activity has raised and agree actions.

Task 6.2B

Select one curricular target your pupils experience difficulty in progressing towards. As a department use the following steps to help you produce ‘staged success criteria’ for this curricular target (see handout 6.2.6).

1. For one year group or class, select between five and ten pieces of work which focus on the identified curricular target. Select pupils from across the ability range. Video or audio recordings can be used for performance-based outcomes.
2. Rank the pupil outcomes then analyse them to identify two or three important factors to explain why each is better than the one below it.
3. Produce staged success criteria for the curricular target in question along the lines of those in handout 6.2.6. These should describe progress towards the curricular target in question. Make them as ‘pupil friendly’ as possible.
4. Use the criteria in a lesson to inform peer and self assessment which helps pupils to improve their work. You may find it helpful to watch the geography lesson sequence which supports Unit 6.2 again or to use handout 6.2.7 for ideas.

continued
Task 6.2C

Select a curricular target your pupils experience difficulty in progressing towards. If you have already carried out task 6.2B consider choosing a different curricular target. Ensure that all teachers in the department are secure in their understanding of progression towards this curricular target. If they are not, follow steps 1 to 3, as described in task 6.2B, so you agree the progression necessary to achieve the curricular target.

Select two or three strategies from handout 6.2.9 to trial in the classroom and use these over the course of several lessons to support pupils’ progress towards the curricular target.

As a department, evaluate the successes and issues for the strategies trialled. Consider:
- which enabled most pupils to make most progress;
- which built the greatest pupil independence;
- which generated most pupil motivation.

The following pages provide examples of each tasks.
Task 6.2A

As a department, select a sequence of between six and ten lessons from a medium-term plan or study unit. Identify the learning outcomes you would expect from each lesson and from the block of lessons as a whole.

Place these in their appropriate positions on handout 6.2.2 to identify whether they are short-term learning outcomes or longer-term curricular targets, and where they sit on the study unit to cross-curricular (vertical) continuum.

Agree which of the curricular targets (i.e. those to the right of the vertical line) your pupils experience most difficulty in progressing towards. Identify how far the short-term learning outcomes help pupils to progress towards achieving these longer-term curricular targets.

As a department, plan how to go about addressing the issues this activity has raised and agree actions.

Context

The school had adopted a whole-school approach to developing their practice in assessment for learning. This was focused on developing curricular target setting across all subjects. The art and design department had reviewed practice using the progression table on page 3 and staff had identified their practice to be at the ‘focusing’ stage.

They identified the need to make explicit the linkage between learning outcomes from individual lessons and the curricular targets outlined in their medium-term plans. They decided to concentrate initially on Year 7 and agreed to focus on:

• making effective use of the work of artists to inform the development of ideas.

They acknowledged that this was an under-used resource with pupils in Years 7 and 8. Their recent Ofsted report also indicated that sketchbooks needed to be used more effectively with the most able pupils to show evidence of reflection and the sequential development of ideas.

The department met and decided that using Unit 7B, What’s in a building? from the QCA scheme of work (www.curriculumonline.gov.uk/Subjects/ArD/browse.htm?hid=2001693) would provide the opportunity to address both of these areas while focusing on the steps necessary to clarify progress towards an identified long-term outcome.

Process

Teachers began by modifying the QCA unit for Year 7 with a view to developing designs for a piece of sculpture (in card or clay) to be placed in the context of one of the buildings that had been visited by the class as part of their gathering of first-hand experience. They produced a series of lesson outlines, which are outlined in appendix 6.2.A1.
Having identified the outcomes that they expected from each lesson, the subject leader had them copied onto five sets of cards. At the next departmental meeting teachers used a copy of handout 6.2.2 to place them in appropriate positions before coming together to share their ideas and then position the fifth set of cards collaboratively on an A3 version of the handout. A completed version of this handout is shown in appendix 6.2A.2.

Teachers discussed the different outcomes in the quadrants and the implications for their short-, medium- and long-term planning. The agreed to focus on one specific curricular target:

- pupils can demonstrate how their observational drawings and photographs develop their idea.

They began by identifying the shorter-term learning outcomes that would progressively contribute towards this target. For example:

- pupils can gather evidence of architectural features using a digital camera and can record surface qualities and tactile features of a building, using rubbing.

Over time they planned to consider other units of work to establish longer-term curricular targets and ensure that their planning of outcomes was explicit in helping pupils to make progress towards them.

**Evaluation**

The department recognised that they would be able to assess many of the outcomes identified in the lower left-hand side of their continuum diagram with relative ease, as they tended to be knowledge-based or lower-level discrete skills. Staff already used a range of ‘quick fire’ strategies to assess progress towards them, such as reviewing pupils’ collections of photographs, sketchbooks and rubbings.

They recognised that many departments would contribute to the outcomes in the top left section, although they were not aware of a systematic whole-school approach to addressing them. However, the department saw them as being important stepping stones towards the longer-term targets.

Teachers agreed that those long-term subject-specific and cross-curricular outcomes placed more to the right-hand side of the continuum diagram were recurring and relevant to most of the units of work. They were also the ones that led towards higher-order thinking and could be approached at a range of levels, such as ‘can demonstrate how their observational drawings and photographs develop their ideas’. Having acknowledged this, the department realised that these were the outcomes requiring more structured progression across the key stage. Currently, these were not systematically planned into their schemes of work.

The department agreed that their pupils found it difficult to demonstrate how their observational drawings and photographs helped them to develop their ideas. Teachers felt that although shorter-term learning outcomes contributed towards this, pupils would not be able to see the connection unless it was made explicit.
They decided to highlight this connection with pupils, at the start of the unit, to help them to see the ‘big picture’ context for their learning. They recognised the need to establish and share success criteria with pupils in order to make explicit the progression required to develop more demanding skills and competencies. They agreed that if they created situations that engaged pupils in dialogue, focusing on the criteria, this would foster pupils’ independence and develop their learning. Therefore, they planned to use the success criteria in lessons 4–6 (see appendix 6.1A.1) as the basis for peer discussion and an extended plenary. Teachers would also focus on, and use, the criteria in their feedback to individual pupils.
### Lesson outlines for the first half of the spring term

<table>
<thead>
<tr>
<th>Lesson outline</th>
<th>Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Teacher presents images of buildings and examples of public sculpture. Pupils respond to these images in small-group discussions in order to develop their thinking about architectural features and styles, materials and surfaces and the placement of public sculpture. The objective this addressed was to improve their understanding and use of subject-specific language associated with architectural styles and features.</td>
<td>Can identify and name features of a building. Can make connections between purpose and wider influences.</td>
</tr>
<tr>
<td>2. Teacher uses the work of artists to demonstrate and model drawing styles and approaches to recording architectural features and spaces. Teacher goes on to model the effective use of a sketchbook to record and gather evidence through first-hand investigation and recording, supported by examples of pages from a similar project by older pupils. Pupils prepare, in table-based groups, by noting the evidence they will gather and record as part of the visit. They practise using a digital camera, taking views around the classroom locality. They select and test materials.</td>
<td>Can confidently analyse sources to evaluate development of their work. Can make connections between purpose and wider influences.</td>
</tr>
<tr>
<td>3. Teacher leads visit to a major local building where pupils work in groups to identify and record architectural features. They use viewfinders to focus their attention while gathering studies inside and outside the building. Pupils are able to work independently to record use of the building and architectural features. Photographs are also taken.</td>
<td>Can gather sufficient evidence to support class work, as part of a study visit. Can identify and name features of a building. Can write a brief description of a feature from first-hand observation.</td>
</tr>
<tr>
<td>4. Pupils show their sketchbook work and digital prints to focus discussion. Teacher provides examples of the work of sculptors demonstrating how they developed their ideas for site-specific works in public buildings. Pupils begin the process of developing their own ideas from selected features and gathered evidence. Plenary concludes lesson with small groups sharing the progression of their research and ideas.</td>
<td>Can use digital media to capture and convey ideas and meanings. Can record surface qualities and tactile features of a building using ‘rubbing’. Can select and record in detail visual evidence and information in a sketchbook, using annotated drawings of features.</td>
</tr>
<tr>
<td>5. Teacher leads class activities in the development of their designs and ideas using card and plastic modelling material to make maquettes, based on their designs and research. The work of selected sculptors is used to focus thinking and approaches. Extended plenary focuses on how pupils developed their solutions and designs.</td>
<td>Can develop and improve ideas through peer dialogue and feedback. Can confidently analyse sources to evaluate development of their work. Can demonstrate how their observational drawings and photographs develop their ideas. Can demonstrate in sketchbooks how the work of artists has informed their designs and the maquettes they have made. Can make connections between purpose and wider influences.</td>
</tr>
<tr>
<td>6. The majority of the lesson provides time for completion of design ideas as a set of small maquettes and sketchbook studies, which show the planning for the completion of their sculpture in card or clay. The last part of the lesson focuses on the completion of all research and design development in sketchbooks. Peer-assessment activity uses sticky notes to indicate where further development is needed.</td>
<td>Can develop and improve ideas through peer dialogue and feedback. Can demonstrate how observational drawings and photographs develop their ideas. Can demonstrate in sketchbooks how the work of artists has informed their designs and the maquettes they have made.</td>
</tr>
</tbody>
</table>
## Continuum diagram for art and design

### Cross-curricular targets

- Can gather sufficient evidence to support class work, as part of a study visit
- Can make connections between purpose and wider influences
- Can develop and improve ideas through peer dialogue and feedback
- Can use digital media to capture and convey ideas and meanings
- Can confidently analyse sources to evaluate development of their work

### Short-term learning outcomes

- Can identify and name features of a building
- Can gather evidence of architectural features using a digital camera
- Can record surface qualities and tactile features of a building using ‘rubbing’

### Long-term curricular targets

- Can demonstrate how their observational drawings and photographs develop their ideas
- Can select and record in detail visual evidence and information in a sketchbook, using annotated drawings of features
- Can demonstrate in sketchbooks how the work of artists has informed their designs and the maquettes they have made

### Subject study unit specific

- Can write a brief description of a feature from first-hand observation
- Can make connections between purpose and wider influences
- Can develop and improve ideas through peer dialogue and feedback
- Can use digital media to capture and convey ideas and meanings
- Can confidently analyse sources to evaluate development of their work
Task 6.2B

Select one curricular target your pupils experience difficulty in progressing towards. As a department use the following steps to help you produce ‘staged success criteria’ for this curricular target (see handout 6.2.6).

1. For one year group or class, select between five and ten pieces of work that focus on the identified curricular target. Select pupils from across the ability range. Video or audio recordings can be used for performance-based outcomes.

2. Rank the pupil outcomes, then analyse them to identify two or three important factors to explain why each is better than the one below it.

3. Produce staged criteria for the curricular target in question along the lines of those in handout 6.2.6. These should describe progress towards the curricular target in question. Make them as ‘pupil friendly’ as possible.

4. Use the criteria in a lesson to inform peer and self assessment which helps pupils to improve their work. You may find it helpful to watch the geography lesson sequence which supports Unit 6.2 again or to use handout 6.2.7 for ideas.

Context

The school had been developing assessment for learning through a whole-school approach over the previous year. As part of this, the art and design department had focused on identifying key concepts and skills for their subject. They had spent time revising the scheme of work to ensure that the units addressed progression related to these aspects of learning. They routinely shared lesson objectives and outcomes with pupils and, where relevant, made cross-curricular links explicit. They also focused on developing ways to actively involve pupils in making connections between these specific outcomes and the bigger picture of their learning.

In order to make pupils more aware of the processes involved in reaching their targets and developing their skills as independent learners, the department decided to introduce staged success criteria for certain curricular targets which teachers then could use to scaffold progression. Through a review of their practice using the securing progression table on page 3 the department identified that task 6.2B was the most relevant to their next stage of development.

Teachers had been revising the way that pupils’ sketchbooks were used. In the past they had been generally used only for homework and a tradition of high standards of presentation had resulted in very ‘tight’, controlled studies showing little evidence of reflection, experimentation and development of ideas. The department decided to address this issue while focusing on the curricular target: making effective use of the work of artists to inform and develop pupils’ own ideas.
Process

Teachers brought a selection of Year 8 sketchbooks to the next department meeting. Pupils had been working on a unit of work developed by the team based around Unit 8A, Objects and viewpoint, from the QCA scheme of work (www.curriculumonline.gov.uk/Subjects/ArD/browse.htm?hid=2001693). It extends references to the cubists by going beyond study of this artistic movement to include contemporary artists who explore dramatic and powerful viewpoints, with the potential to use digital photography and mixed media.

Teachers ranked the sketchbooks according to how effectively each showed evidence of the development of ideas and designs, this being based upon the work of the artists pupils had considered. As teachers discussed the work, several books were repositioned in the sequence and the head of department used a flipchart to clarify the reasons why one sketchbook was better than another. For example, they shifted a particular sketchbook that showed evidence of ideas being developed, adapted and refined over several pages, by the layering of different drawings.

They then used the list as a basis for producing specific criteria that distinguished how the work of artists could be progressively used as a reference point, and exemplified what the sketchbooks would show at each stage. As these were intended for pupils’ use, the department spent time rephrasing the criteria, so they would not only be in language that was easily understood, but also have made use of subject-specific vocabulary (see appendix 6.2B.1).

Teachers then discussed ways to develop the use of the criteria with pupils. They decided that it would be essential to model the process of using the criteria before pupils attempted to apply them to each other’s work. Two teachers decided to use a data projector to display scanned images compiled from a previous pupil’s Year 8 sketchbook onto the screen. This enabled the teacher to model the process and encourage pupils to contribute. The other teacher decided on a similar approach using large colour photocopies of the sketchbook pages and additional smaller copies with pairs of pupils. All pupils had a copy of the staged criteria.

After modelling the process, pupils in all of the classes were asked to talk in pairs about each other’s work and use sticky notes to indicate where specific criteria had been met and also to help draft actions for the next few lessons. In the plenary, pupils explained how they had decided what stage their work was currently at and shared their next steps.
Evaluation

The department recognised that this process had strengthened staff’s own awareness of planning for progression and had allowed pupils to have a focused dialogue, enabling them to clarify their understanding about how to improve. Teachers recognised its effectiveness for pupils and noted the motivational impact on pupils. They were keen to develop the approach with other curricular targets.

At the next department meeting, the art and design teachers discussed how pupils had responded to using the staged criteria. They noted that many pupils had been better focused and that pupils enjoyed the process of assessing their own and others’ work. Teachers had eavesdropped on paired discussions and were impressed by the level of language used and the way in which pupils transferred analysis of their partner’s work to a thoughtful reflection of their own progress. Teachers commented on the positive effect on the behaviour of certain pupils, which they attributed to interaction with their peers. They noted that all pupils were beginning to understand how they could take control of their own learning.

At the start of the subsequent lesson, several pupils asked if they could have copies of the staged criteria to refer to, while they developed their ideas. Staff said that pupils were already using their sketchbooks more imaginatively and discussing specific aspects of their designs with partners. Artists’ work was now being used more selectively and annotated links were being made with aspects of pupils’ developing studies. For example, several pupils had explored multiple viewpoints in their sketchbooks by transferring their line studies from objects onto acetate, using different coloured OHP pens. They explored layering these, considering the arrangement of the layers to create multiple views. Some pupils had gone on to collect cellophane sweet wrappers. Others found papers with textures, which they cut to the shapes of the objects and included in the acetate layers. These were used to create ideas for their paintings, which they had developed from their studies of Braque and Picasso. The paintings also related to the work of more contemporary artists whose work they had been shown.
### Scaffold for making better use of the work of artists to inform the development of ideas, designs and creativity

<table>
<thead>
<tr>
<th>Feature</th>
<th>Example</th>
<th>Description</th>
<th>Stage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identify, select and qualify</td>
<td>Match your sketchbook to the statement on the right, to determine what you can do to make progress on these features.</td>
<td>You have identified and selected artists who are exploring similar contexts and/or media. Your sketchbook shows you have selected and studied the work of artists. Where possible, connections have been made but are not qualified.</td>
<td>1</td>
</tr>
<tr>
<td>Recognise, research, collect and respond</td>
<td>Match your sketchbook to the statement on the right, to determine what you can do to make progress on these features.</td>
<td>You look at, think about and respond to these works of art to help you identify and qualify those characteristics that interest and give you ideas. Your sketchbook shows annotated responses to artists’ work and possible developments (ideas) in written and visual form. You collect images and scraps/surfaces that seem to connect and might be used in your work.</td>
<td>2</td>
</tr>
<tr>
<td>Explore, experiment and investigate</td>
<td>Match your sketchbook to the statement on the right, to determine what you can do to make progress on these features.</td>
<td>You explore different media and ideas through experimentation with tools and techniques to develop understanding and the approach (style) you wish to use. Your sketchbook has pages of investigation of process and techniques. You have explored and experimented using selected art media to give form to your ideas.</td>
<td>3</td>
</tr>
<tr>
<td>Develop ideas and imagination</td>
<td>Match your sketchbook to the statement on the right, to determine what you can do to make progress on these features.</td>
<td>You make connections between the artists’ work you have studied and the ideas you are exploring with your art media. Your sketchbook shows that you have developed ideas over several pages. You have included your own original ideas and these changed as you worked.</td>
<td>4</td>
</tr>
<tr>
<td>Analyse, assimilate and apply</td>
<td>Match your sketchbook to the statement on the right, to determine what you can do to make progress on these features.</td>
<td>You look again at the artists’ work to help you complete your designs and solve any problems with your planning. You write your thoughts and ideas in your sketchbook. You show how you have used what you have looked at to help you plan and complete your work.</td>
<td>5</td>
</tr>
</tbody>
</table>
Task 6.2C

Select a curricular target your pupils experience difficulty in progressing towards. If you have already carried out task 6.2B consider choosing a different curricular target. Ensure that all teachers in the department are secure in their understanding of progression towards this curricular target. If they are not, follow steps 1 to 3, as described in task 6.2B, so you agree the progression necessary to achieve the curricular target.

Select two or three strategies from handout 6.2.9 to trial in the classroom and use these over the course of several lessons to support pupils’ progress towards the curricular target.

As a department, evaluate the successes and issues for the strategies trialled. Consider:
• which enabled most pupils to make most progress;
• which built the greatest pupil independence;
• which generated most pupil motivation.

Context

The school had been developing assessment for learning through a whole-school approach over the previous two years. Following training and subject development for all departments on objective-led lessons, the art and design department had amended their medium-term planning and lesson planning to be more explicit about learning outcomes and to share these routinely with pupils. These developments were mirrored across most departments in the school as part of a coherent whole-school system in place for planning for progression towards cross-curricular and individual subject targets.

The department regularly share their developments and through these discussions teachers have established very clear stages of progression in the key concepts and skills of the subject. This has led them to discuss stages of progression with all pupils, but particularly with GCSE groups, where they used this approach to review progress towards curricular targets as a means to manage the individuality of each pupil’s development within teaching groups of 22–24.

At Key Stage 4 the department had a specific curricular target to ‘improve the development of ideas through increased opportunity for creativity’. They identified two strategies from handout 6.2.9 as a focus for this development. Firstly, they selected ‘modelling or explaining’, to help pupils develop their skills and application of technique. They wished to move away from whole-class modelling to small-group, paired and individual work, in order that they might promote both a greater diversity of practice and greater individuality and creativity in the development of pupils’ expertise. Secondly, they decided to focus on ‘sequencing and analysing pupil outcomes to identify success criteria’, because this would support the move from whole-class to individual analyses of success criteria.
Process

One teacher attended an LEA training day in art and design and shared the ideas with the rest of the department. This led to a discussion using one of the handouts from that training (see appendix 6.2C.1) about the use of written feedback in the context of individual target setting. The department then decided to introduce a principle of stepping stones for creativity in the context of all design and sketchbook work as part of the process-based development of ideas and the developmental stages of learning in each GCSE unit. To achieve this teachers identified the following six areas of creative opportunity where they could apply these strategies to ensure that pupils’ creative development includes all of the following:

- Originality and experimentation (through the taking of risks with, e.g. materials and unfamiliar techniques).
- Promoting greater imagination (through the development of ideas asking ‘what if...’, to promote further experimentation and develop new areas of learning).
- Making greater use of the work of artists (to inform pupils’ development and understanding).
- Investigation of media (to apply to the developing ideas).
- Extended research through drawing and photographic evidence.
- Making greater use of ICT (to include new processes, e.g. layering using image modification software and design for painting).

At each stage of these creative processes, teachers planned for the modelling of skills and procedures, engaging pupils by using their designs as a vehicle for the process or skill being developed. Following their modelling of the process, teachers invited pupils to provide a commentary, before working in pairs or small groups to model the same process or skill.

This approach was particularly evident in a sequence of lessons where several pupils:

- were exploring the use of pattern in the context of picture making;
- had identified the work of Sigmar Polke as being particularly exciting.

Pupils responded to different elements in the work and the teacher worked with them modelling ways of gathering source images, using digital cameras and transferring these images to computer, before layering with the image modification program. This enabled each pupil to develop their own route through the creative processes. Examples included:

- a pupil using the layering feature of the program to assemble and process the photographic, drawn elements and pattern rubbing marks of her work;
- a pupil using the computer to create the patterns digitally before then combining these with photographic images;
- a pupil using similar processes but then developing the final outcome as a painting onto stretched patterned fabric, similar to processes used by the artist himself.

At the various stages of the process, pupils were asked to think aloud to help them work through the process and overcome problems. Throughout these developments, teachers regularly worked with small groups and individual pupils to agree success criteria for each of the stages in the processes and skills they were learning.
Evaluation

The art and design team evaluated these developments by considering how effectively the strategy had been developed so that it became more pupil-focused (see appendix 6.2C.2). They were aware that this is an area in which art and design teachers are traditionally strong, precisely because the purpose of the best learning at GCSE is the development of individual creativity. To help them evaluate their successes and issues they considered the following.

1. Which aspects enabled most pupils to make most progress? They concluded that different strategies were suitable for particular processes, but the majority of pupils found modelling and explaining in groups or pairs had enabled more rapid progress in meeting curricular targets in their use of the image modification program and layering. Previously, pupils’ attitudes and skills had been weak. This approach enabled pupils to work in very different ways, yet collaborate. They needed to match strategies to processes and also monitor pupils’ responses to the strategy.

2. Which aspects built the greatest pupil independence? They again concluded that different strategies matched particular processes, but when pupils provided a commentary in collaboration with their teacher this helped to build independence. Teachers also found that once this process was used, and understood, pupils were able to replicate it for themselves. Pupils could seek teachers’ support to model a process and were then able to work more independently once they had developed a simple commentary.

3. Which aspects generated most pupil motivation? All pupils responded well to the modelling activities and benefited from the individual and small-group focus that this created. Those engaged in painting and three-dimensional developments also found it particularly helpful to clarify their understanding of a staged process when teachers modelled the skill and procedure first before engaging them. This also helped pupils to develop their individual and more creative approaches and led to different outcomes.
Curricular target setting in art and design

Assessment for learning and in particular the setting of individual targets for pupils is a well-developed principle within art and design teachers’ pedagogy, particularly in relation to examination groups. This provides the means by which many art and design teachers develop creativity through oral feedback and discussion. Pupils are encouraged to develop independent and individual responses to a common starting point, focus or theme. Individual development is further fostered through the identification of the work of artists, craftspersons and designers who can help to develop pupils’ personal responses. Over a series of lessons, art and design teachers seek to develop pupils’ ideas and imaginative development through negotiation. This has characteristics in common with historical models of artists’ apprenticeship or artists’ studio work.

This approach requires that teachers develop individual targets for progression from lesson to lesson and is sometimes used to define homework tasks and the completion of stages in the development of process and outcome. Increasingly, this approach is used to set targets for progress in the development of skills and the acquisition and application of knowledge and understanding through the study of artists.

This example is taken from a teacher’s pupil progress sketchbook, as a record of discussions and agreed targets with eight pupils on a GCSE course. Three pages summarise one week’s discussions, progress record, targets and dates with an entire group.

Teachers are familiar with oral feedback as part of the individual critical support for learning in most lessons, through written feedback in sketchbooks and as a report summarising work submitted. However, this is not always written and agreed as a record of the discussions or as a negotiated set of targets for the next period of individual work and development. Such records can provide a basis for recording and tracking discussions, progress and reflection between teacher and pupil. This record serves as a basis for beginning each discussion as a review of progress against the last record and targets set. It leads the discussion by setting the agenda and provides a means of recording the main points raised, together with agreed targets for the next period of individual development. Several approaches are used: notebooks, teachers’ record books, journals and an A3/A2 sketchbook work well. This has the key advantage of modelling practice, enabling sketches and drawings to feature in the discussions and remain as a record for future reference.
## Approaches to securing pupils’ progress towards curricular targets

<table>
<thead>
<tr>
<th>Strategy</th>
<th>How could the strategy be developed so that it focuses on developing pupils’ independence?</th>
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| **Modelling or explaining** | - Teacher models the use of a skill or procedure and invites pupils to contribute to the process.  
- Pupils are asked to provide the commentary for the process being modelled by teacher or vice versa.  
- Pupils model or explain in small groups or pairs.  
- Pupils are asked to think aloud as they perform a task or solve a problem. |
| **Questioning** | - Teacher encourages pupils to ask their own challenging questions, for example, by displaying a list of question stems for different levels of thinking for them to choose from.  
- Pupils are taught Bloom’s taxonomy and use this to inform the questions they construct.  
- Pupils are encouraged to engage in dialogue by responding to the questions and answers of their peers.  
- Clear roles are provided for group work so that individuals are cast in the role of questioner. |
| **Using staged success criteria, e.g. handout 6.2.6** | - Pupils are encouraged to devise their own success criteria from model answers or examples of pupil outcomes.  
- Pupils are asked to monitor their own or a partner’s progress through the stages.  
- Pupils set their own targets for improvement and action these in later pieces of work. |
| **Written or oral teacher feedback** | - Pupils are given the opportunity to revise their own work before teacher provides feedback. The feedback is oral (if possible) and pupils are asked to note it and plan their improvements.  
- Teacher uses questions which encourage reflection, e.g. ‘If I look at these criteria and this part of your work, what do you think I am going to say?’ |
| **Analysing model answers to identify success criteria** | - Move from whole-class to group and then to individual analysis. |
| **Sequencing and analysing pupil outcomes to identify success criteria** | - Move from whole-class to group and then to individual analysis. |
| **Gradually removing scaffolds to promote independence** | - Teacher makes this explicit: ‘Last time we did x and y together. Now you are going to …’  
- Teacher involves pupils in the decision about how much scaffolding should be provided. |