



**The National Society for Education in Art and Design**

# The National Curriculum for Art and Design

## Guidance: **Secondary KS 3-4**

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A Framework for Progression, Planning for Learning, Assessment, Recording and Reporting

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Members of the NSEAD Curriculum Writing Group

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## Section 1: Art Craft and Design Planning and Assessment Framework - Secondary Phase

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### Introduction

**Art, craft and design is a creative subject that explores both expressive and technical dimensions. It has a unique position within the secondary curriculum in that it connects strongly to both the performing arts and the scientific/technical subjects (STEM), or can work just as effectively as a full participant of the STEAM group of subjects. A visual arts curriculum should ensure this breadth and maintain these connections to effectively promote student pathways into careers in the creative, media and design industries as well as the fine arts and crafts.**

Art, craft and design draws as much on contemporary culture as it does on western cultural traditions, whole world cultures and historically significant work. In all traditions and in contemporary practice, humankind creates works of art, craft, design and architecture, that celebrate, communicate, make meaning and engage in the highest forms of human expression. For these reasons, art, craft and design can make significant contributions to the spiritual, moral, social and cultural dimensions of learning, as well as contributing to whole school values and ethos.

Art, craft and design is sometimes referred to as Art, within a school curriculum. This can lead schools to interpret the subject as having a predominantly fine art focus; such a narrow interpretation can imbalance planning for learning, leading to insufficient development of the knowledge, understanding and technical making skills necessary for design and craft activity. Learning how to design and create independently, yet work effectively as part of a team towards a defined goal is essential in all of the creative, media, design and craft industries. Creative and critical thinking, designing and making are fundamental skills with an essential body of knowledge. They enable all young people to be visually literate and visually perceptive, as well as creatively and technically skilled as designers and makers.

Most visual arts learning is structured around process based experiences that develop knowledge and skills through creative opportunities to work in an iterative way to investigate, explore, experiment while learning new techniques, evaluating and developing ideas for making. These process actions inform the imagination as students generate and develop ideas as part of the design process. To support this learning, teachers should plan structured opportunities for students to look at and directly experience works of art, craft and design. Teachers should also make careful choices to ensure a stimulus engages the mind, stretches and challenges thinking as well as informing technical and creative skills. A diversity of stimulus is important in promoting breadth and depth of understanding across the visual arts and in connecting students' thinking about design to the real world, as well as to imaginative and expressive opportunities.

Drawing is fundamental to learning and expression in all aspects of art, craft and design. Drawing can be precise, measured, scaled, accurate, or expressive, descriptive and able to convey subtle nuances of meaning through the quality of line or mark. Drawing is used to research, record and gather information (from observation, memory and other visual sources). Drawing helps to organise thinking and give form to imaginative ideas, as well as being used to solve problems (through composition, sequences of annotated studies, plans and prototypes). Drawing also communicates ideas and meaning and can be both a fundamental part of the design and development process, as well as a creative product itself.

### The four Progress Objectives

Students need to learn about materials, techniques and processes, developing skills in the selection and handling of materials, displaying knowledgeable discrimination in the creative choices they make. All of which is supported by the four Progress Objectives that define learning in the subject.

- **Generating Ideas: Promotes** - *research, observation, imagining, ideas, originality, perception, designing, investigation, exploration, research, enquiry, experimentation, composition, planning, analysis, visualising, selection, organisation, modelling, testing, synthesis, problem solving, aspiration, innovation, thinking and acting creatively...*
- **Making: Promotes** - *technique, skill, control, complexity, mastery, quality, judgement, competency, expression, tactile and sensory response, interaction, purpose, investigation, production, outcome, process, exploiting properties of materials, media and techniques, line, shape, tone, colour texture, space and form, thinking and acting creatively...*
- **Evaluating: Promotes** - *literate and reasoned critical thinking and response, analysis, interpretation, perception, knowledgeable judgement, autonomy, independence, subtlety, aesthetic understanding, speaking, listening, evaluation, review, technical understanding, making meaning and making connections, spiritual, moral, social, and cultural understanding...*
- **Knowledge: Promotes** - *critical, contextual, technical and aesthetic understanding, breadth, process actions and outcomes, medium and media, meaning, purpose, apply, master, rework, interaction, judgement, knowledge of art and artists, periods, genres, styles, movements, crafts, makers, form and function, design, architecture, artist, maker, designer, historic, contemporary, cultural artefacts and products...*

## Planning for Learning, Assessment and Progression

When planning for learning, the 4 Progress Objectives provide a means to inform Unit and lesson planning with an emphasis on learning and not just on project activities. Planning for learning and for progress is different to planning for an activity. Activities do not in themselves promote progress, although students may improve their skill in a particular technique. To achieve progression, students should have meaningful opportunities to apply and extend their skills (specific to materials, media and techniques), intensely through a sequence of learning activities, regularly or annually, but also applied in different ways across a wide range of visual arts activities. The four Progress Objectives reflect the focus of the 4 subject Aims in the programmes of study and specify 3 main strands of key creative skill (Generating ideas, Evaluating and Making), supported by a fourth strand of the Knowledge relevant to each.

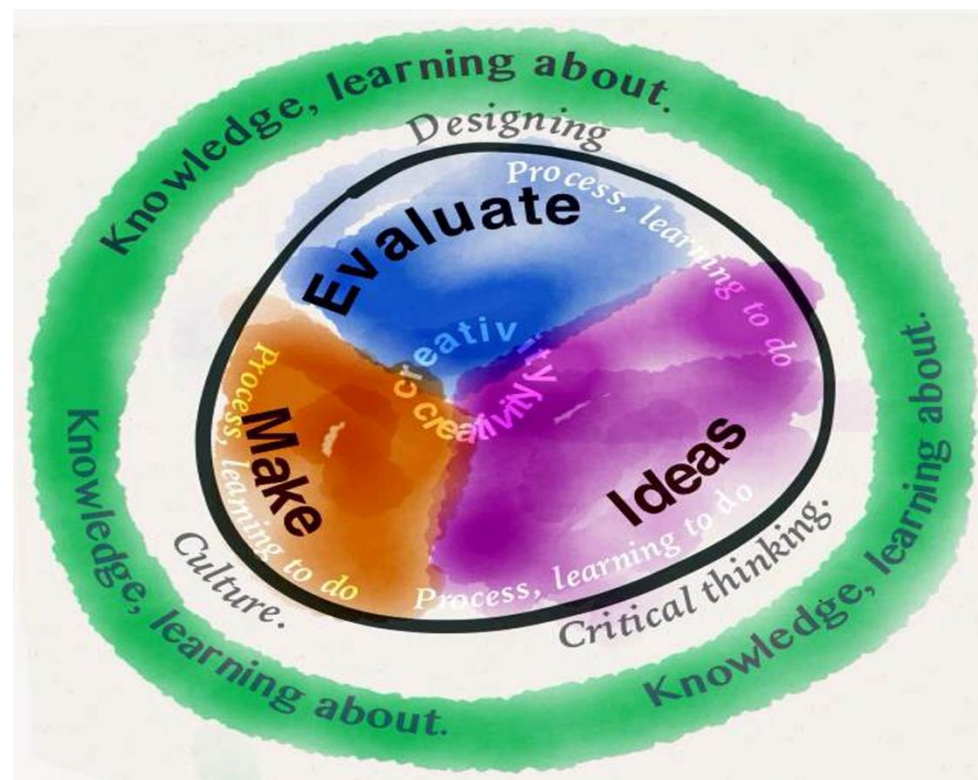
Teachers can use these Progress Objectives and the guidance on Assessment set out within the framework to help them plan for learning and plan for assessment opportunities. Each project and planned Unit of study, or even single lessons will place an emphasis on the development and extension of particular visual arts skills e.g. observational drawing as a means to gather and record visual information, or design development to explore the strongest compositional arrangements for a painting. Progress in these skills is incremental in most projects, although mastery of a technique may well be achieved through limited opportunities within a single project. Teachers should therefore plan for progression in the development of skills within specific projects, across each year and the key stage. They should not define a fixed order or a process sequence and neither are they a hierarchy. They are strongly inter-connected in the majority of all creative activities.

Learning can start with any of the Progress Objectives and they can be addressed individually or holistically within an activity, within a lesson or across a longer sequence of learning. Knowledge is essential to support the other three objectives and is necessary when for example, trying to develop technical painting skills. To develop these, a student needs knowledge gained through experience of using the paint to investigate and experiment, but also knowledge of how other artists and creative practitioners used paint in a similar way to express visual characteristics, communicate similar intentions or meaning.

### Planning from the Programmes of Study

The Programmes of Study do not define curriculum content, specify what must be taught or exclude content in the form of techniques, areas of experience, genres or artistic movements. Teachers and department teams are expected to define their schemes as previously, setting out what students must learn and planning for the

development of the skills, knowledge and understanding relevant to each Project or Unit. The programmes of study aims, key stage statement and the bullet points all provide a focus for learning expectations as well as the breadth and depth of skills, knowledge and understanding to be taught across the key stage.



*A conceptual framework to support the planning of a balanced art, craft and design curriculum*

### Creativity

The emphasis placed on Creativity is significant within the visual arts and is central to all learning across key stages, as can be seen in the conceptual framework illustration above. The best planning and teaching seeks to improve the capacity for innovation and originality by developing each student's ability to respond personally and thoughtfully to express their own meaning and intentions in their work. This works equally when students work independently or in a team. By planning activities where there are no right or wrong answers, teachers develop each student's capacity for imagination, risk, personal expression and response to a common stimulus or brief.

## Planning for Assessment and Progression – without Levels

The planning Framework sets out the four Progress Objectives, which operate like strands of the curriculum overlapping closely to the four subject Aims from the 2014 National Curriculum. These invite teachers to specify the learning intentions for a Project or Unit, identifying **HOW** they will plan to target and develop the skills, knowledge and understanding related to each of the Objectives within a Project/Unit.

To ensure that the planning is suitably focused on the aspect of new learning, teachers can use the assessment criteria, supported by statements from the Assessment framework to guide them in selecting **WHAT** they will assess. This recognises the importance of not always assessing just the outcome or product of each project in order to provide written or verbal formative feedback. The framework will help teachers identify which aspect of a project will be used to gather evidence of progress to inform a judgement of achievement and how this feedback will be given, for example:

- **WHAT:** evidence of well-structured and detailed design work in the sketchbook (**Generating Ideas**). **HOW:** teachers *provide written feedback in the sketchbook supported by brief verbal feedback in class*;
- **WHAT:** a student's contribution to discussion and speaking in class about ways in which artists and designers inform their design ideas, with supporting evidence from the sketchbook (**Evaluate** and **Knowledge**). **HOW:** *provided as verbal feedback in class and also brief written feedback in the sketchbook in the form of strengths and an aspect for improvement.*

Teachers record these formative assessments in their record book using marks, grades or 'codes' agreed within their team or school. Teachers may carry out less-formal assessments such as '*the contribution to discussion and speaking in class*', by selecting lessons where they observe and record students using agreed success criteria. Overall, these assessments contribute to the progress profile for each student and also to the regular and more structured summative project assessments.

Teachers identify specific key projects which they will use to assess against all four or most Progress Objectives, in order to come to a summative judgment of achievement for all/most aspects of a project or unit. A combination of these summative assessments and the formative assessments gathered over a course of a term or year can be used to record progress in a teacher's record book. A summary of which can be transferred to the whole school progress recording system at specified times in the year. The Assessment Framework and the 'Assessing achievement' section set out ways in which an assessment profile can be recorded (see also Appendices which detail a model of recording). When assessing without Levels, it is strongly recommended that teachers do not seek to convert the assessment profile from four

Progress Objective assessments into a single mark or grade. At the very least, teachers should be providing regular verbal and written feedback to students using the profile to discuss their strengths and to focus attention on those areas where achievement can be improved. Teachers may also want to explore using a GCSE Target profile to maintain an overview of whether a student is 'on-track' with expected progress.

The four Progress Objective assessments provide a profile of strengths and areas for development essential to helping students determine their 'next steps' and form a clear and concise summary when reporting to parents as part of the annual student report.

### Assessing achievement

Each pupil is assessed as either 'exceeding' the expectations of the assessment criteria, 'meeting them in full', or 'working towards' them. Schools may have different ways of expressing this, for instance: 'Working at', 'Working beyond', 'Working towards'; 'Secure', 'Confident' or 'Emerging'.

**Exceeding:** Students who are exceeding the expectations will typically be providing evidence of achievement which consistently extends their learning beyond the confines of the task. They are working in ways which show deeper understanding and mastery and which are above the norm for their peer group. Assessment in each of the Progress Objective strands could be described as:

- **Generating Ideas:** Showing greater – complexity, research, creativity, observation, originality, perception, aspiration.
- **Making:** Showing greater – technique, skill, control, complexity, mastery, quality, judgement, creativity.
- **Evaluating:** Showing greater – judgement, autonomy, perception, independence, subtlety.
- **Knowledge:** Showing greater – breadth, contextual understanding, explanation, judgement.

**Meeting:** Students who are meeting the expectations in full will typically be providing consistent evidence of achievement which shows that they have understood and confidently achieved the assessment criteria. They are working at a level which is appropriate for their peer group.

**Developing:** Students who have yet to meet the expectations in full will typically be providing evidence of achievement which is consistently less resolved and confident than their peer group.



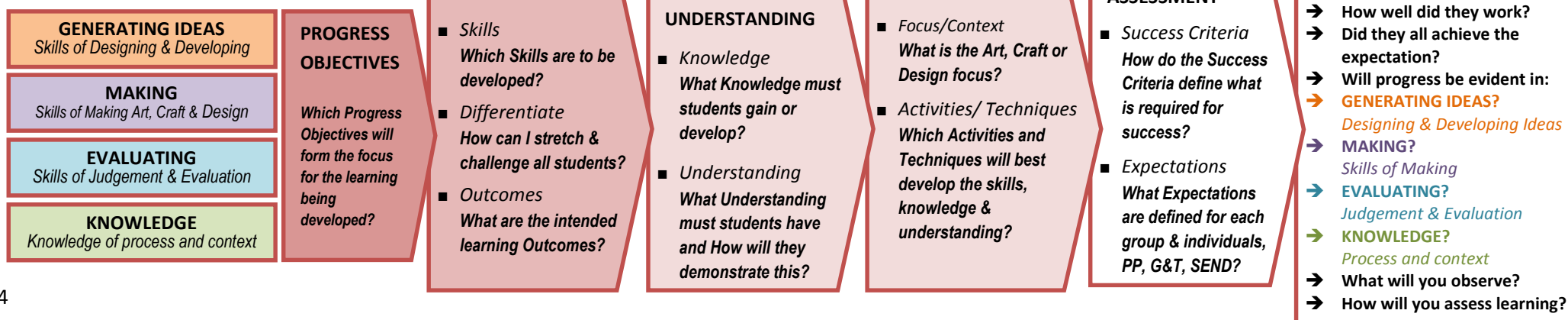
## Section 2: Planning Framework for Assessment and Progression

Projects and Units of work (or sequences of Units) can be developed and planned by using this planning template. This includes the consideration of the aims/expectations of the unit and how these should be reflected in the assessment criteria. It ensures that planning and assessment takes appropriate account of the breadth and aims of the subject.

Art, craft and design is usually holistic in practice. The four interrelated aims for the subject (Generating Ideas, Making, Evaluating and Knowledge) are given separately here to support planning and assessment. Some units of work, for instance, those that deal with specific skills or knowledge may not require all the boxes to be completed.

	PROGRESSION OBJECTIVES (STRANDS)			
	<b>GENERATING IDEAS</b> <i>Skills of Designing &amp; Developing Ideas</i>	<b>MAKING</b> <i>Skills of Making Art, Craft &amp; Design</i>	<b>EVALUATING</b> <i>Skills of Judgement &amp; Evaluation</i>	<b>KNOWLEDGE</b> <i>Knowledge of process &amp; context</i>
<b>Skills</b> – aims/expectations	<b>What</b> skills related to designing and developing ideas will be learned, and/or reinforced?	<b>What</b> making skills and techniques will be learned?	<b>What</b> skills of judgement and evaluation will be learned, and/or reinforced?	<b>What</b> knowledge will be learned? <ul style="list-style-type: none"> <li>• about skills, techniques and processes</li> <li>• about art, craft and design practitioners, practices and their cultural context.</li> </ul>
<b>Teaching</b> and learning activities	<b>How</b> are you going to develop these particular skills?	<b>How</b> are you going to develop these particular skills?	<b>How</b> are you going to develop these particular skills?	<b>How</b> will this knowledge be developed?
<b>Assessment Criteria</b>	<b>What</b> will Students know and be able to do to confirm their learning?	<b>What</b> will students know and be able to do to confirm their learning?	<b>What</b> will students know and be able to do to confirm their learning?	<b>What</b> will students know to confirm their learning?
<b>Evidence</b> for assessment from: <ul style="list-style-type: none"> <li>• Assessing what students create; <ul style="list-style-type: none"> <li>○ Process</li> <li>○ Outcome</li> </ul> </li> <li>• Observing - how well they work;</li> <li>• Talking - find out what they know.</li> </ul>	Assessment opportunities ( <i>what will be assessed and when</i> )	Assessment opportunities ( <i>what will be assessed and when</i> )	Assessment opportunities ( <i>what will be assessed and when</i> )	Assessment opportunities ( <i>what will be assessed and when</i> )
<b>Curriculum materials</b> and resources needed.				

### A Framework for guiding planning and assessment



## How will assessment without Levels work?

Assessment without Levels means that we no longer have a national prescribed set of statements, which can be used to identify a student's ability (criteria referencing). We also will not have a nationally produced set of 'Standards', against which art and design departments can 'moderate' themselves, to ensure their judgements of standards or student assessments are accurate when compared to a national benchmark.

Levels are very like GCSE Assessment Criteria, in that they are a series of statements that are progressively more demanding than the previous statement. They contain descriptive language that seeks to qualify what students know and how well they understand or can do something. By their very nature, these statements are very generic and are not written to describe the learning planned in any specific department. There are many further reasons why Levels are considered to be an ineffective tool for assessment, not least of which is the reduction to a single level statement, as opposed to the principle of a profile of strands. The current recommendations set out in this paper for an Assessment Framework and 4 Progression Objectives supports this principle of a 4 strand profile and enables closer links to be drawn between existing GCSE assessment arrangements

One of the reasons for removing levels, is to make each school plan their own assessments that target learning needs and gains, to stretch and challenge all students to achieve more highly. It had also been felt that national statements could be used in some departments to create a form of orthodoxy, where art and design departments all taught pretty much the same projects. The concern has grown that some teachers see the completion of the projects and creation of outcomes as the target, and not the progress in learning the students should be making.

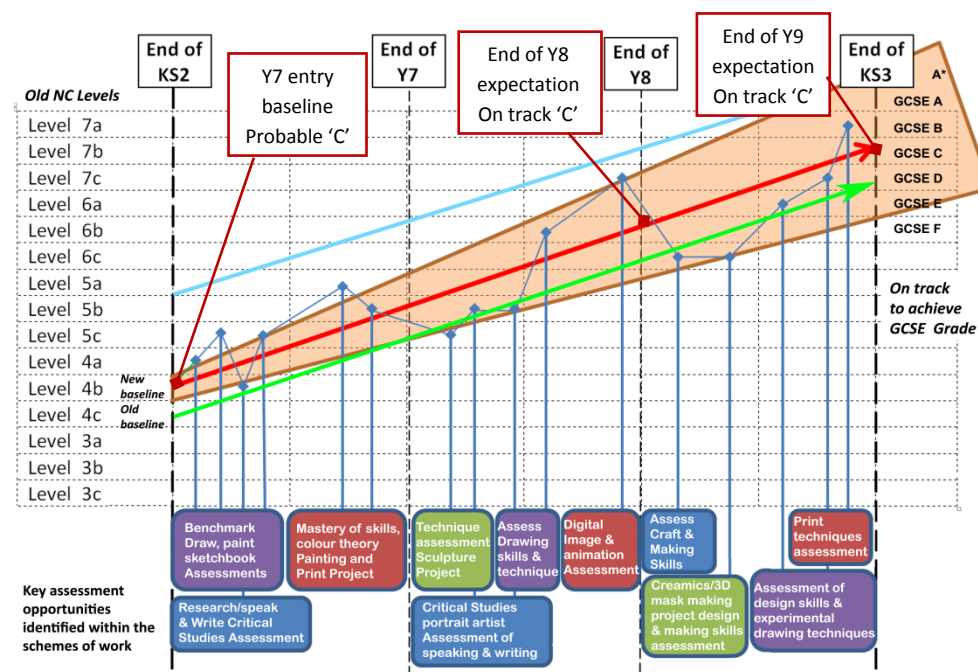
## Assessing where students are – what they have achieved against an expectation for the year group

When identifying whether a student is meeting the expectation for the year group and is therefore 'secure' at the expected standard, teachers should review the statements to seek a 'best match'. Look also at the 'working towards' and 'working beyond' statements to identify which set of 4 statements in each of the Progress Objectives most closely describes the outcomes and learning behaviours of a student.

Previously, students were expected to enter Year 7 at a Level 4 (4C). This is changing to a 4B equivalent, but under assessment without levels, students should enter at the expected standards defined in the statements matrix within each Progress Objective. Although students should be entering Year 7 at the expectation, many schools are

finding that increasing numbers of students are entering below that standard owing to the increased emphasis being placed on core skills in primary schools.

The green line in the illustration below shows the historic Level 4C to a GCSE Pass grade progression track across KS3. The red line shows the revision of a higher expectation on entry. The blue line shows the expected entry from core data that will likely predict an A or A\* grade at GCSE. All of which demonstrates the increased importance of effective benchmarking and careful progress tracking to meet targets. The orange 'zone' illustrates broadly where assessments fall that can be 'smoothed' to the average progression track towards the expected target grade.



## Differentiation and Pitch

When pitching the challenge, teachers may well review the expectation statements set out in the Assessment Framework (Section 3). These define broad expectations by Year under each of the Progress Objectives, with an indication of expectation above and below. Teachers will still need to use pupil, group and cohort level data and their previous knowledge of student achievement to pitch the expectations or to plan differentiated tasks or success criteria for individuals. Teachers can use the Progress Outcome statements when planning a lesson and to help them define the success criteria for a specific activity. These should continue to define the 'next steps' challenge for individuals and groups.

### Secondary readiness and establishing a Year 7 Benchmark

As part of the development of the New National Curriculum, there has been some analysis of what would define a student as being 'secondary ready' for beginning study in any subject in Year 7. The outcome of this analysis has not been fully built into the Programmes of Study. However, this did result in an examination of what should be the essential knowledge and which skills should be secure on transfer to secondary school.

In art and design and many of the other non-core subjects, this is difficult to establish because of the inconsistent experience gained in the primary phase. While in many primary schools, children continue to gain a very good grounding in creative and visual learning, using sketchbooks well and developing skills in a wide range of media and techniques, this may not be true in other schools. In some primary phase schools the depth and breadth of experience may be much less owing to the need to emphasise core teaching and improve standards. From these schools, children can transfer to the secondary school with comparatively little depth or breadth of visual arts experience, particularly from years 5 and 6, where much of their creative experience will only be gained following the completion of SAT assessments in May.

This variation of visual arts experience amongst students on entry into Year 7 has led some art and design departments to discount the primary experience and establish a 'foundation' programme for the first two terms. This is beneficial to the weaker students but frustrating for those with a better primary phase experience. This also slows the progress of the cohort and really only ensures they are at a suitable standard by some point during the spring term in Year 7. This can impact severely on progress measures, particularly where schools use data systems to set both GCSE probability measures to target expected progress and then use this to also set an end of Key Stage 3 target. An alternative to this approach and typical good practice will result in an accurate diagnostic profile as a 'benchmark' of the Year 7 cohort, in the Autumn Term, identifying strengths and areas that need particular improvement.

### Establishing a Year 7 Benchmark

The establishment of a Year 7 benchmark will need careful planning and some modification to your existing schemes of work, projects and unit plans for Year 7. This will enable you to assess and profile your cohort while still ensuring they develop and make progress in their knowledge, skills and understanding. This profile and pupil assessments will enable you to compare your student and cohort assessment profile

with that of your school's pupil and cohort key stage targets. The real value of a Y7 Benchmark profile, is that it will enable you to modify schemes of work and planning to address areas of relative weakness or inadequate previous learning, but at the same time, avoiding repetition with previous learning (particular artists studied) and ensure skills progress rapidly, building on what students know, understand and can do. A second advantage of a benchmark profile, is that it enables a subject leader to agree targets based on real profile data, rather than based on a national averages or probability prediction model. Any comparison between these and a benchmark profile should identify where there is a need to modify targets, either by increasing or reducing the expectation for particular students or groups. Most schools are prepared to trade, provided the overall percentages achieving expectations remain consistent.

By structuring the autumn learning programme around a sequence of key learning activities and small assessments, teachers can build an accurate profile of the skills, knowledge and understanding students have. Typically, these assessments gather information on the following priorities:

1. **Drawing:** Ability to draw accurately and expressively from observation to analyse and record, to communicate ideas and for design purposes;
2. **Control mark and tone:** Use marks expressively and shading techniques to represent three-dimensions, form and space, with some knowledge of perspective.
3. **Knowledge of artists and designers:** Know how to look at and analyse works of art, craft and design to inform their own designs.
4. **Creative:** Be able to speak confidently expressing opinions and ideas, demonstrating the ability to interpret and synthesise from different sources/stimuli to create new/original outcomes. Selecting and controlling media with basic confidence.
5. **Colour and paint:** Be able to mix and use colour with knowledge, understanding and control of primary, secondary and tertiary, warm, cool and complimentary colours. Be able to select brushes and tools for painting to create surface effects with paint and create expressive marks.

It is not possible to assess everything in just 1 or 2 terms. Textiles, photography or digital will be less of a priority than establishing the standards of drawing, observation and recording skills. In addition, some schools include a short 3D activity in the assessment profile to ensure both 2D and 3D knowledge and skills are assessed.

### **Collaboration with Primary Schools and creating a Transition Project**

There are many advantages for both primary and secondary schools collaborating to develop the quality of teaching and learning in Years 5 and 6 in particular. Primary schools welcome the development of specialist teaching, guidance on skills progression and expectations, where secondary colleagues can offer support. Secondary schools benefit from increased consistency of skills, knowledge and understanding at intake. An effective model to develop this is through a transition project led by a secondary school and participating primary/junior schools, started in Year 6 and completed in Year 7. The outcomes of which, or at least the sketchbooks or design development work can be brought to secondary school in the first week of term, to start the course and may also be used as part of the Year 7 benchmark assessments.

### **Key Stage 3 Curriculum Models: Responding to a 2 Year Key Stage 3 experience**

At present, some schools choose to shorten Key Stage 3 to 2 years, structured in a number of different ways. In some schools, students take their options in Year 8 and begin GCSE courses in Year 9. This course may run across 1, 2 or 3 years. Students may be accelerated so they can take another GCSE when they pass at the end of Year 9 or 10. In others, students may only have 2 lessons per week for their GCSE over 3 years. There are many variations on organising 'short fat' or 'long skinny' programmes. However, Ofsted evidence suggests that these models do not always result in the best outcomes for students. By reducing a 3 Year programme to 2 years and beginning GCSE early can impact on art and design as a creative process and skills dependent subject. Higher GCSE grades require maturation and more sophisticated concepts developed only through suitable experience and reflective practice.



## Continuity from KS3 to GCSE

The GCSE Assessment Objectives and Key Stage 3 Progress Objectives are not interchangeable, but there is a strong line of development from KS3 into GCSE coursework programmes through characteristics developed within each of the Assessment Objectives. The illustration below lists characteristics of each GCSE Assessment Objective alongside each KS3 Progress Objective, to explore how these slightly different models overlap and how creative processes can be made progressive and continuous.

Key Stage 3 Progress Objectives	Key Stage 4 : GCSE Assessment Objectives	How each KS3 Progress Objective informs progress towards elements of each GCSE Assessment Objective.
Generating Ideas	<ul style="list-style-type: none"> <li>• <b>Assessment Objective 1</b> : Develop ideas through sustained and focused investigations using drawing, design studies and using sketchbooks.</li> <li>• <b>Assessment Objective 2</b> : Experiment with ideas, compositions, modified layout, the organisation of elements in preparation for making.</li> <li>• <b>Assessment Objective 3</b> : Gather and organise research information and visual sources to inform design and development of planning.</li> <li>• <b>Assessment Objective 4</b> : Arrange and organise the different parts of the design to present a personal, meaningful and original response.</li> </ul>	
Making	<ul style="list-style-type: none"> <li>• <b>Assessment Objective 1</b> : Investigate and develop ideas by directly exploring materials, thoughtfully applying critical/cultural understanding.</li> <li>• <b>Assessment Objective 2</b> : Select materials and refine ideas through directly exploring and experimenting with diverse media and techniques.</li> <li>• <b>Assessment Objective 3</b> : Capture and record ideas or observations relevant to intentions using drawing, marks, diverse materials and media.</li> <li>• <b>Assessment Objective 4</b> : Through the making process, ensure personal and well informed intentions are evident in the process and outcome.</li> </ul>	
Evaluating	<ul style="list-style-type: none"> <li>• <b>Assessment Objective 1</b> : Apply skills of reflection, analysis, reasoning and interpretation when using art, craft, design and architecture.</li> <li>• <b>Assessment Objective 2</b> : Develop skills of reflection and evaluation to inform the refining of ideas, processes and selection of resources.</li> <li>• <b>Assessment Objective 3</b> : Review and evaluate recording approaches and outcomes in the context of intentions, and to inform further actions.</li> <li>• <b>Assessment Objective 4</b> : Use personal research and critical understanding to evaluate and inform creative and written outcomes or actions.</li> </ul>	
Knowledge	<ul style="list-style-type: none"> <li>• <b>Assessment Objective 1</b> : Thoughtfully apply analytical, critical and contextual understanding of materials and their properties when making.</li> <li>• <b>Assessment Objective 2</b> : Work with understanding of the properties and characteristics of materials and techniques to inform creative actions.</li> <li>• <b>Assessment Objective 3</b> : Use knowledge and experience of media, materials and processes to record ideas, observations and intentions.</li> <li>• <b>Assessment Objective 4</b> : Apply understanding of diverse outcomes/times/cultures with discrimination and intelligence to inform intentions.</li> </ul>	

## Section 3: Progression Objectives - Assessment Criteria Tables (Assessment without Levels)

### Key Stage 3 – Year 7: Establishing a baseline and ensuring rapid progress

	Yr 7 : Below the expectation	Yr 7 : Meeting the expectation	Yr 7 : Exceeding the expectation
Progress Objectives	On Entry, Students should at least be able to:	By the end of Yr 7 students should be able to:	By the end of Yr 7 students may also be able to:
<b>Generating Ideas</b> Skills of Designing & Developing Ideas	<ol style="list-style-type: none"> <li>1. spontaneously create imaginative responses and representations of the real world, remaining flexible to adapt and change artistic elements to express a specific meaning or idea;</li> <li>2. carefully use a basic range of fine and broad drawing materials and techniques to record with some accuracy of line, shape, tone, colour, scale and proportion from observation and imagination;</li> <li>3. gather and assemble suitable information and visual resources to inform their designing for a purpose;</li> <li>4. work purposefully in response to a visual or tactile stimulus incorporating ideas from their study of artists, designers and the products of other cultures.</li> </ol>	<ol style="list-style-type: none"> <li>5. complete design studies for 2D, 3D and craft outcomes, including research, observed studies, and visualisations;</li> <li>6. explore a sequence of design steps to develop and improve ideas using thumbnail studies, annotation, multi-views, different compositions, maquettes or prototypes;</li> <li>7. use a camera, varied drawing approaches, collage and digital media to record from life and secondary sources to inform and develop imaginative ideas for their work;</li> <li>8. control their selection and interpretations of elements from the study of artists, designers, architects and other cultures to creatively inform their individual designs and planning for a proposed outcome.</li> </ol>	<ol style="list-style-type: none"> <li>9. playfully engage in open ended research experimenting with drawing and design techniques to produce more expressive designs;</li> <li>10. thoughtfully select from the drawing and designing media used throughout Year 7 to exploit the qualities of the media and systematically improve design studies for a purpose or in response to a design brief;</li> <li>11. independently select and exploit expressive characteristics of the visual elements when designing;</li> <li>12. confidently analyse and select characteristics from their study of visual art, artefacts, cultural and digital media which they can design into new ideas.</li> </ol>
<b>Making Skills of Making Art, Craft and Design</b>	<ol style="list-style-type: none"> <li>13. independently select, pencils, brushes, fine or broad media and tools to effectively control a range of materials and techniques when creating their work;</li> <li>14. work spontaneously with drawing, painting and modelling materials experimenting with line, shape, tone, colour, texture, form and space;</li> <li>15. work responsibly with an awareness of personal safety and thoughtful respect when using materials, tools and equipment and moving around the studios;</li> <li>16. respond directly and spontaneously to artists and designers studied, enthusiastically and creatively exploring materials, processes and techniques.</li> </ol>	<ol style="list-style-type: none"> <li>17. knowledgeably develop their own practical skills through investigation and experimentation using a range of materials and techniques with increasing control and purpose;</li> <li>18. carefully explore the characteristics of each of the artistic elements with control to express personal intentions when making painted, printed, constructed and virtual artworks;</li> <li>19. work safely and as part of a team, with an understanding of process and the actions required to successfully follow each technique to improve and produce good quality outcomes;</li> <li>20. show how they can respond in a direct and iterative way to any artists and designers studied, making thoughtful use of their sketchbooks to test ideas that inform their making.</li> </ol>	<ol style="list-style-type: none"> <li>21. confidently extend their practical skills by using their sketchbook, virtual tools and other means to develop personal ideas and playfully explore creative approaches;</li> <li>22. extend their control of the artistic elements by adding further techniques, modifying scale, developing detail, the quality of finish or presentation;</li> <li>23. take a role or lead a group when organising complex activities and with attention to detail, avoiding mess and responsibly clearing away after practical activities;</li> <li>24. thoughtfully select materials and tools to support their additional creative actions in response to artworks they have selected in line with their taste and judgement.</li> </ol>
<b>Evaluating Skills of Judgement and Evaluation</b>	<ol style="list-style-type: none"> <li>25. describe the different characteristics of art and design and evaluate their qualities;</li> <li>26. use their previous experience and judgement to identify strengths in the work evaluated and those aspects where things can be improved;</li> <li>27. select, read about and respond to suitable art works on the web, in books and other sources, making a personal interpretation in spoken and written forms.</li> </ol>	<ol style="list-style-type: none"> <li>28. evaluate and express an opinion about the visual images, artists' and students' work being investigated using descriptive and critical language when speaking and writing;</li> <li>29. provide honest assessment and purposeful feedback to their peers describing strengths and possible next steps;</li> <li>30. use the specialist language of discourse to express views and interpretations, drawing on their understanding of the creative works they study using spoken and written forms.</li> </ol>	<ol style="list-style-type: none"> <li>31. understand and explain how different types of art and design convey interpretations of mood and meaning;</li> <li>32. carefully evaluate their own work and that of others against success criteria to identify how they can take actions to strengthen their work;</li> <li>33. use subject appropriate critical and technical language to express ideas gathered through research and personal interpretation.</li> </ol>
	By the end of Yr 7 students should at least know:	By the end of Yr 7 students should know:	By the end of Yr 7 students might also know:
<b>Knowledge</b> Knowledge about art processes and context	<ol style="list-style-type: none"> <li>34. how to recognise and name different art forms including types of painting, craft, sculpture, design and architecture, photography and digital media;</li> <li>35. that particular kinds of marks can be made with different materials or controlled using suitable tools;</li> <li>36. how to research the work of artists, craftspeople and designers, selecting important visual and text based information to help them in their own creative work.</li> </ol>	<ol style="list-style-type: none"> <li>37. about the codes and conventions that define the different creative forms in art, craft and design so they can research, plan and develop several interpretations and designs;</li> <li>38. how to apply their experience of drawing, painting, printing, tactile and constructed processes/techniques, selecting suitable tools to enable them to design and make art works;</li> <li>39. when and how to look at the works of artists studied to help them resolve creative problems to inform their own work.</li> </ol>	<ol style="list-style-type: none"> <li>40. about the ways in which signs and symbols are designed or used by artists in their work to convey messages;</li> <li>41. that particular painting, craft and construction tools can be used to exploit and control the properties and surface characteristics of materials to convey meaning;</li> <li>42. how particular periods, genres, styles or aspects of design contain visual and expressive characteristics that convey meaning in ways which can be appropriated in their work.</li> </ol>
<b>Assessment:</b>	(C) Emerging or Developing	(B) Secure or Meeting the expectation for the year	(A) Confident or Exceeding the expectation for the year

## Key Stage 3 – Year 8

By the end of:	Yr. 8 : Below the expectation	Yr. 8 : Meeting the expectation	Yr 8: Exceeding the expectation
Progress Objectives	Students should be able to:	By the end of Yr 8 students should be able to:	By the end of Yr 8 students may also be able to:
<b>Generating Ideas</b> <i>Skills of Designing &amp; Developing Ideas</i>	<ol style="list-style-type: none"> <li>work with purpose responding to stimulus to design ideas and intentions in 2D and 3D clearly taking creative actions to developing their ideas;</li> <li>use a sketchbook for different purposes, including recording observations, planning and ordering ideas;</li> <li>show how they can draw and design to plan and make works in a variety of scales and to exploit the qualities and characteristics of different materials;</li> <li>show how their study of the work of artists and designers has informed their actions to improve their outcome.</li> </ol>	<ol style="list-style-type: none"> <li>Effectively use web and book based research to inform their experience of how artists develop ideas to create outcomes in two and three dimensions to realise creative intentions;</li> <li>improve accuracy when recording from observation, memory and imagination in sketchbooks, journals and other media to develop their ideas towards an outcome;</li> <li>develop their ideas and plan intentions following a sequence of design steps evidenced with e.g. thumbnail studies, annotation, multiple views, compositions and maquettes;</li> <li>explain or show how their individual selection of an artist, designer or craftspeople to study, informs their personal actions to realise creative intentions.</li> </ol>	<ol style="list-style-type: none"> <li>engage in purposeful and open ended research to inform, experimentation and investigation leading to the development of ideas in the pursuit of particular creative intentions;</li> <li>achieve proficiency in the use of virtual and paper based drawing and design approaches (including collage, multi-media tools) to perceive, communicate and invent;</li> <li>exploit the characteristics of design to review, modify, evolve and improve designs through several stages;</li> <li>demonstrate how their study of visual, written and multimedia outcomes, inform their design development or investigations and extends their creative intentions.</li> </ol>
<b>Making</b> <i>Skills of Making Art, Craft and Design</i>	<ol style="list-style-type: none"> <li>develop their making skills by exploring and investigating the properties of a range materials in two and three dimensions to create work which realises their intentions;</li> <li>experiment with ways in which they can express line, shape, tone, colour, texture, form, space and explore compositions when using a variety of 2D and 3D media and processes;</li> <li>sustain concentration working safely with control when using different tools and exploring materials for a purpose;</li> <li>apply technical understanding gained through the study of artists, craftspeople and designers to interpret and inform creative actions.</li> </ol>	<ol style="list-style-type: none"> <li>independently improve their practical skills or understanding of the qualities of different materials and processes as they purposefully investigate and experiment for a purpose;</li> <li>successfully explore the expressive characteristics of different media, processes and techniques, in order to express personal ideas, communicate meaning and intentions;</li> <li>work safely and effectively to improve their skills with various tools to explore the characteristics of different 2D and 3D media when making work about social issues;</li> <li>create imaginative responses and representations of the real world in response to their study of artists, craftspeople and designers, remaining flexible to adapt and change the characteristics for a specific meaning.</li> </ol>	<ol style="list-style-type: none"> <li>confidently investigate and exploit the potential of new and unfamiliar materials, engaging in purposeful and open ended experimentation in which their ideas and purposes are clearly apparent;</li> <li>extend their practical and technical skills informed by their investigation of the descriptive and expressive qualities of line, shape, mark and texture using various materials;</li> <li>work confidently to improve their understanding of the properties of different materials and how they can be manipulated to communicate specific meaning;</li> <li>Exploit the unique characteristics of the work of the artists, designers or architects studied, in order to inform creative actions and the selection of processes and techniques.</li> </ol>
<b>Evaluating</b> <i>Skills of Judgement and Evaluation</i>	<ol style="list-style-type: none"> <li>respond to the creative outcomes of others with an open mind, expressing a preference and personal interpretation;</li> <li>explain the purpose and intentions informing their work and respond to teacher's guidance on strengths and aspects for development that will lead to improvement;</li> <li>show that they can use their research on artists and designers to inform their creative decisions.</li> </ol>	<ol style="list-style-type: none"> <li>evaluate their own work, adapting and refining choices and actions, applying their understanding of different forms of art to improve and realise their own creative intentions;</li> <li>discuss different aspects of their own and other's work, explaining how they refine their ideas, skills and methods, applying what they learn to improve their own outcomes;</li> <li>compare, analyse and describe different ideas and approaches used by artists and designers, recognising the influence of contexts, cultures and times on their work.</li> </ol>	<ol style="list-style-type: none"> <li>extend their research to identify new and innovative creative practice that challenges their thinking about what art is and can be e.g. graffiti or installation;</li> <li>describe how their interpretations of art, craft and design from different periods and times have informed their own actions to improve;</li> <li>express their own opinions through their evaluations of several artists, how their work is a product of their culture, time or place.</li> </ol>
	<b>By the end of Yr 8 students should at least know:</b>	<b>By the end of Yr 8 students should know:</b>	<b>By the beginning of Yr 8 students might also know:</b>
<b>Knowledge</b> <i>Knowledge about art processes and context</i>	<ol style="list-style-type: none"> <li>the difference between drawing, collage, painting, print and something constructed, modelled or digital;</li> <li>which tools are best/suitable to select for controlling their mark-making, painting and surface decoration;</li> <li>how to select and mix different colours, and apply these colour media to express ideas such as the changes of colour across the seasons or times of day.</li> </ol>	<ol style="list-style-type: none"> <li>how to mix and apply colour so they can convey concepts such as warm and cool, or express meanings and emotions;</li> <li>use their understanding of dry and wet techniques, colour theory, structure and surface qualities to create and communicate moods and meaning using suitable tools;</li> <li>how to interpret and respond to different creative forms from diverse historical periods, cultures and times e.g. artists, craftspeople, designers, architects, digital, photographic and graphic media artists.</li> </ol>	<ol style="list-style-type: none"> <li>that colour, surface, form, mark and techniques used by creative practitioners convey emotions and subtle moods</li> <li>how to exploit the appearance of modelled and painted surface characteristics including wet, dry, or wet on wet techniques, applying knowledge of colour or 3D media techniques to express an intention;</li> <li>how individual experience and cultural contexts shape what artists and designers make, using this to critically inform improvements in their own work.</li> </ol>
<b>Assessment:</b>	<b>(C) Emerging or Developing</b>	<b>(B) Secure or Meeting the expectation for the year</b>	<b>(A) Confident or Exceeding the expectation for the year</b>



# Key Stage 3 – Year 9 : Becoming GCSE Ready

By the end of:	Yr 9 : Below the expectation	Yr 9 : Meeting the expectation	Yr 9: Exceeding the expectation
Progress Objectives	Students should be able to:	By the end of Yr 9 students should be able to:	By the end of Yr 9 students may also be able to:
<b>Generating Ideas</b> <i>Skills of Designing &amp; Developing Ideas</i>	<ol style="list-style-type: none"> <li>complete plans with guidance that express their ideas and intentions in 2D and 3D (including photography, digital processes and 3D modelling/maquettes), showing the steps taken in visually developing ideas with a clear purpose;</li> <li>use various drawing and designing techniques to record observations in sketchbooks and other media as they develop their designs towards an outcome;</li> <li>show how their drawings, designs or use of other media informs their actions to make design improvements when planning their outcomes;</li> <li>explain how their study of the work of artists and designers has led to improvements in their actions and informed changes to their outcomes.</li> </ol>	<ol style="list-style-type: none"> <li>independently plan and model ideas and intentions in 2D and 3D (including photography, digital processes and 3D modelling/maquettes), using their imagination to sequentially explore ideas, thinking visually and creatively;</li> <li>effectively control the use of a range of drawing and designing techniques when recording several observations in sketchbooks, journals and other media as they plan for further investigations of ideas working towards an outcome;</li> <li>exemplify how their explorations in sketchbooks or in other media enable them to design for better quality outcomes;</li> <li>demonstrate how their research and investigation of diverse artists, designers and other sources has led to several different versions of an idea and how creative decisions have resulted in improvements to the proposed outcome.</li> </ol>	<ol style="list-style-type: none"> <li>purposefully pursue ideas and approaches leading to imaginative, personal and original responses that communicate meaning using a broad range of media;</li> <li>confidently take creative risks with drawing, designing and investigative techniques when recording observations and studies in sketchbooks, journals and other media, as they work towards an outcome;</li> <li>visually exploit the differences between drawing and design, using both approaches to develop personal ideas and thoroughly explore creative options;</li> <li>sustain an investigative study of an artist, designer, craftsman, genre, movement or period to inform personal actions to exploit the creative characteristics of the work studied.</li> </ol>
<b>Making Skills of Making Art, Craft and Design</b>	<ol style="list-style-type: none"> <li>develop their own practical skills by selecting, experimenting and using a range of materials and techniques to create work which realises their intentions;</li> <li>work with some independence, understanding of the artistic elements and study of artists work to inform the way they use materials as they create outcomes;</li> <li>improve their thoughtful selection and safe handling of different materials when drawing, painting, using 3D or tactile media and digital outcomes;</li> <li>use simple perspective to create images that illustrate the real world, solid form and space.</li> </ol>	<ol style="list-style-type: none"> <li>understand how to cut, shape, mould, cast, construct and work a range of art, craft and design materials in two and three dimensions exploiting their properties to create work;</li> <li>demonstrate a confident and sensitive understanding of the of the artists studied with control of the artistic elements in the creation of effective and successful outcomes;</li> <li>work effectively and improve their proficiency in the safe handling of different materials when drawing, painting, using 3D and tactile media, lens or light based outcomes;</li> <li>understand and apply principles of perspective to create images that effectively represent the real world and visually illustrate their ideas.</li> </ol>	<ol style="list-style-type: none"> <li>experiment, explore, investigate, test, adapt and safely use a variety of materials, processes and techniques, imaginatively, expressively and creatively;</li> <li>refine the technical, creative and expressive skills informed by their study of artists and cultures to exploit the qualities of materials using all the artistic elements;</li> <li>take creative risks as they exploit the properties of 2D, 3D and tactile media, lens or light based media when developing ideas to realise their creative intentions;</li> <li>confidently apply principles of 1 and 2 point perspective to create images that represent the real world and use dynamic perspective for dramatic effect.</li> </ol>
<b>Evaluating Skills of Judgement and Evaluation</b>	<ol style="list-style-type: none"> <li>reflect upon what they like and dislike about their work in order to improve it and explain what they like and what they will do next;</li> <li>evaluate their strengths and development needs to inform the actions that will lead to improvement;</li> <li>show how their understanding of different creative, media and design industries informs their attitude and creative actions.</li> </ol>	<ol style="list-style-type: none"> <li>analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications in their work;</li> <li>show perceptive evaluation when reviewing their strengths, development needs and actions leading to improvement;</li> <li>apply their understanding of the scope of the different creative, media and design industries when designing, making and creating.</li> </ol>	<ol style="list-style-type: none"> <li>explain and use their understanding of different conventions, codes, genres, styles and traditions to inform their own judgements and strengthen next steps;</li> <li>provide a reasoned evaluation of purpose and meaning informing personal choices when developing their ideas, creative plans and actions;</li> <li>use their understanding of the creative, media and design industries to inform their creative actions and their awareness of career opportunities.</li> </ol>
	<b>By the end of Yr 9 students should at least know:</b>	<b>By the end of Yr 9 students should know:</b>	<b>By the end of Yr 9 students might also know:</b>
<b>Knowledge</b> <i>Knowledge about art processes and context</i>	<ol style="list-style-type: none"> <li>about the differences between art, craft, design and architecture, with some understanding of historical purpose;</li> <li>about and describe how they have interpreted and used the work of some artists, craftspeople, architects and designers to inform their actions;</li> <li>how to apply their technical knowledge of materials and processes to select and improve their control of techniques and practices.</li> </ol>	<ol style="list-style-type: none"> <li>about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day;</li> <li>how to explore the techniques used by major contemporary or historic artists, craftspeople and designers, as well as other cultures, so as to inform their creative interpretations;</li> <li>how to increase their proficiency in the handling of different materials and purposefully use, the tools and techniques they have chosen to work with.</li> </ol>	<ol style="list-style-type: none"> <li>how individual experience and cultural contexts shape what artists and designers make, using this to critically inform improvements in their own work;</li> <li>how to interpret the ideas of artists and designers from other cultures and why there are different social, cultural political, spiritual or moral contexts;</li> <li>how to apply their technical and expressive knowledge of the properties and characteristics of materials and processes to select techniques and control outcomes.</li> </ol>
<b>Assessment:</b>	<b>(C) Emerging or Developing</b>	<b>(B) Secure or Meeting the expectation for the year</b>	<b>(A) Confident or Exceeding the expectation for the year</b>

## Appendix 1: Using the Assessment Criteria Tables for Assessment

The grids can be used by teachers as a way of defining and setting expectations. Teachers can select relevant statements or modify the statements to more closely match their own schemes of work. Alternatively, teachers can write their own expectations statements grids based more specifically on their existing scheme, or one which has been revised in line with the new programmes of study.

The most straightforward way of using these expectation statements is to consider using a paper or virtual set for each student throughout Key Stage 3. An assessment profile can be built at key times either by extracting the relevant statements that most closely match the assessment of a specific period of learning (assessment activity) or by highlighting the most relevant or closely matched statements to the student.

In the example below, the highlighted areas show the assessment profile of a student in Year 8. Each Progressive Objective (PO) is highlighted with the best match.

Key Stage 3 – Year 8		
By the end of:	Yr 8 : Below the expectation	Yr 8 : Meeting the expectation
<b>Progress Objectives</b>	<b>Students should be able to:</b>	<b>By the end of Yr 8 students should be able to:</b>
<b>Generating Ideas</b>	1. work with purpose responding to stimulus to design ideas and intentions in 2D and 3D clearly taking creative actions to developing their ideas; 2. use a sketchbook for different purposes, including recording observations, planning and ordering ideas; 3. show how they can draw and design to plan and make works in a variety of scales and to exploit the qualities and characteristics of different materials; 4. show how their study of the work of artists and designers has informed their actions to improve their outcome.	5. effectively use web and book based research to inform their experience of how artists develop ideas to create outcomes in two and three dimensions to realise creative intentions; 6. improve accuracy when recording from observation, memory and imagination in sketchbooks, journals and other media to develop their ideas towards an outcome; 7. develop their ideas and plan intentions following a sequence of design steps evidenced with thumbnail studies, annotations, multiple views, compositions and maquette's; 8. explain how their individual selection of an artist, designer, craftspeople to study, informs their personal actions to realise creative intentions.
<b>Making Skills of Making Art, Craft and Design</b>	13. develop their making skills by exploring and investigating the properties of a range of materials in two and three dimensions to create work which realises their intentions; 14. experiment with ways in which they can express line, shape, tone, colour, texture, form, space and explore compositions when using a variety of 2D and 3D media and processes; 15. sustain concentration working safely with control when using different tools and exploring materials for a purpose; 16. apply technical understanding gained through the study of artists, craftspeople and designers to interpret and inform creative actions.	17. independently improve their practical skills or understanding of the qualities of different materials and processes as they purposefully investigate and experiment for a purpose; 18. successfully explore the expressive characteristics of different media, processes and techniques, in order to express personal ideas, communicate meaning and intentions; 19. work safely and effectively to improve their skills with various tools to explore the characteristics of different 2D and 3D media when making work about social issues; 20. create imaginative responses and representations of the real world in response to their study of artists, craftspeople and designers, remaining flexible to adapt and change the characteristics for a specific meaning.
<b>Evaluating Skills of Judgement and Evaluation</b>	25. respond to the creative outcomes of others with an open mind, expressing a preference and personal interpretation; 26. explain the purpose and intentions informing their work and respond to teacher's guidance on strengths and areas for development that will lead to improvement; 27. show that they can use their research on artists and designers to inform their creative actions.	28. evaluate their own work, adapting and refining choices and actions, applying their understanding of different forms of art to improve and realise their own creative intentions; 29. discuss different aspects of their own and other's work, explaining how they refine their ideas, skills and methods, applying what they learn to improve their own outcomes; 30. compare, analyse and describe different ideas and approaches used by artists and designers, recognising the influence of contexts, cultures and times on their work.
<b>Knowledge</b>	<b>By the end of Yr 8 students should at least know:</b> 43. the difference between drawing, collage, painting, print and something constructed, modelled or digital; 44. which tools are best/suitable to select for controlling their mark-making, painting and surface decoration; 45. how to select and mix different colours and media to express different ideas or represent concepts such as a season or time of day.	<b>By the beginning of Yr 8 students might also know:</b> 46. how to mix and apply colour so they can convey concepts such as warm and cool, or express meanings and emotions; 47. use their understanding of dry and wet techniques, colour theory, structure and surface qualities to create and communicate moods and meaning using suitable tools; 48. about different creative forms and work from diverse historical periods, cultures and times, including artists, craftspeople, designers, architects, digital, photographic and graphic media artists to understand creative intentions.
<b>Assessment:</b>	(C) Emerging or Developing	(B) Secure or Meeting the expectation for the year

The highlighted areas can be seen as identifying the best match to the statements, and overall, these correspond to: (B) Working securely or Meeting the expectation in PO Generating Ideas, but only (C) Emerging or Developing in the PO Making. You will also see from the main sheet, that the student predominantly works (A) Confidently or Exceeds the expectation in both of the remaining POs Evaluating and Knowledge. The teacher can use their wider judgement and knowledge of the student to make a decision on 'best match'.

By the end of:	Yr 8 : Below the expectation	Yr 8 : Meeting the expectation
<b>Progress Objectives</b>	<b>Students should be able to:</b>	<b>By the end of Yr 8 students should be able to:</b>
<b>Generating Ideas</b>	1. work with purpose responding to stimulus to design ideas and intentions in 2D and 3D clearly taking creative actions to developing their ideas; 2. use a sketchbook for different purposes, including recording observations, planning and ordering ideas; 3. show how they can draw and design to plan and make works in a variety of scales and to exploit the qualities and characteristics of different materials; 4. show how their study of the work of artists and designers has informed their actions to improve their outcome.	5. effectively use web and book based research to inform their experience of how artists develop ideas to create outcomes in two and three dimensions to realise creative intentions; 6. improve accuracy when recording from observation, memory and imagination in sketchbooks, journals and other media to develop their ideas towards an outcome; 7. develop their ideas and plan intentions following a sequence of design steps evidenced with thumbnail studies, annotations, multiple views, compositions and maquette's; 8. explain how their individual selection of an artist, designer, craftspeople to study, informs their personal actions to realise creative intentions.
<b>Making Skills of Making Art, Craft and Design</b>	13. develop their making skills by exploring and investigating the properties of a range of materials in two and three dimensions to create work which realises their intentions; 14. experiment with ways in which they can express line, shape, tone, colour, texture, form, space and explore compositions when using a variety of 2D and 3D media and processes; 15. sustain concentration working safely with control when using different tools and exploring materials for a purpose; 16. apply technical understanding gained through the study of artists, craftspeople and designers to interpret and inform creative actions.	17. independently improve their practical skills or understanding of the qualities of different materials and processes as they purposefully investigate and experiment for a purpose; 18. successfully explore the expressive characteristics of different media, processes and techniques, in order to express personal ideas, communicate meaning and intentions; 19. work safely and effectively to improve their skills with various tools to explore the characteristics of different 2D and 3D media when making work about social issues; 20. create imaginative responses and representations of the world in response to their study of artists, craftspeople and designers, remaining flexible to adapt and change the characteristics for a specific meaning.
<b>Evaluating Skills of Judgement and Evaluation</b>	25. respond to the creative outcomes of others with an open mind, expressing a preference and personal interpretation; 26. explain the purpose and intentions informing their work and respond to teacher's guidance on strengths and areas for development that will lead to improvement; 27. show that they can use their research on artists and designers to inform their creative actions.	28. evaluate their own work, adapting and refining choices and actions, applying their understanding of different forms of art to improve and realise their own creative intentions; 29. discuss different aspects of their own and other's work, explaining how they refine their ideas, skills and methods, applying what they learn to improve their own outcomes; 30. compare, analyse and describe different ideas and approaches used by artists and designers, recognising the influence of contexts, cultures and times on their work.
<b>Knowledge</b>	<b>By the end of Yr 8 students should at least know:</b> 43. the difference between drawing, collage, painting, print and something constructed, modelled or digital; 44. which tools are best/suitable to select for controlling their mark-making, painting and surface decoration; 45. how to select and mix different colours and media to express different ideas or represent concepts such as a season or time of day.	<b>By the beginning of Yr 8 students might also know:</b> 46. how to mix and apply colour so they can convey concepts such as warm and cool, or express meanings and emotions; 47. use their understanding of dry and wet techniques, colour theory, structure and surface qualities to create and communicate moods and meaning using suitable tools; 48. about different creative forms and work from diverse historical periods, cultures and times, including artists, craftspeople, designers, architects, digital, photographic and graphic media artists to understand creative intentions.
<b>Assessment:</b>	(C) Emerging or Developing	(A) Confident or Exceeding the expectation for the year

Overall, we can conclude that the student in Year 8, probably achieves a Y8 Profile of:

**Generating Ideas: a grade B** (Working securely or Meeting the expectation)

**Making: a grade C** (Emerging or Developing)

**Evaluating: a grade A** (Confidently or Exceeds the expectation)

**Knowledge: a grade A** (Confidently or Exceeds the expectation)

Therefore, we might conclude that the student achieves a Y8 Profile of Gi=8B, Ma=8C, Ev=8A, Kn=8A. This would enable us to describe their strengths which are Evaluating and Knowledge, while the area most in need of progress development is Making. In Appendix 2 and 3, you can see how this can be broken down into detailed assessment

### How will 'best fit' work for students achieving above or below their Year assessment criteria statements ?

Teachers may choose to look at statements from the other Year tables to find a 'Best Fit'. This may mean that a student is working in line with statements from the Year below their cohort, or a Year beyond (exceeding) their cohort, or perhaps in the case of a very strong Year 9 student, their achievement may be more closely aligned to the GCSE criteria.



## Appendix 2: Recording Mark Sheet

Here is an example of a simple class record sheet for art. This preserves the profile of strengths across the 4 Progress Objectives in each unit and can show progress over time. The mark sheet provides a space for a summary grade in each unit and for a summary grade for each progress objective at the end of the year. It would be possible to allocate numbers and calculate averages to complete these summaries. However, this seems unnecessary and mechanistic. Summary grades should be assessed as a best fit grade where the teacher takes everything into account. One reason why this is a better solution is because the four progress objectives may not be equally important, or the different units themselves may not be equally demanding.

The teacher is best placed to assess summary grades using their professional judgement of the student's achievement. Equally, teachers may gather evidence to inform their record of an assessment on the Mark Sheet from a wide range of progress evidence, beyond just an assessment of the project outcomes. In art, process is often more important than the outcome as it provides us with more evidence of a student's areas of relative strength and weakness. For example: a student's process work contributes to Ideas and Making (e.g. studies, planning, investigation, research or experimentation in the sketchbook). In similar ways we might gather evidence from classroom discussion, or a student's ability to use what they have learned from the study of works of art or design, to inform the way in which they apply this in their creative actions, or by their independence, perseverance and resilience. A Key Stage target will also be made up from a profile of 4 Progress Objective Grades, defined as the Year in which they are achieved. Hence, Y9 A (exceeding expectations by the end of Year 9 in XXX Progress Objective).

	Unit 1 <i>(some units may focus upon only one or two assessment objectives)</i>					Unit 2					Unit 3					Unit 4 <i>(some units may focus upon only one or two assessment objectives)</i>					Summary <i>(Could be either Termly or Annual. This could also be used as an end of Key Stage summary, or as below, this can be set as a separate target)</i>					
	Generating Ideas	Making	Evaluating	Knowledge	Summary	Generating Ideas	Making	Evaluating	Knowledge	Summary	Generating Ideas	Making	Evaluating	Knowledge	Summary	Generating Ideas	Making	Evaluating	Knowledge	Summary	Generating Ideas	Making	Evaluating	Knowledge	Summary	RAG On Track
Names																										
Kahlo, Frida	A	A	B	x	A	A	B	B	C	B	A	A	A	C	A	x	x	B	C	B	A	B+	B	C	A	
Picasso, Pablo	A	B	C	x	B	A	B	C	B	B	A	B	C	C	C	x	x	B	C	B	A	B	C	B	B	
Van Gogh, Vincent	C	B	C	x	C	C	B	C	C	C	C	B	C	C	C	x	x	C	C	C	C	B	C	C	C	

### Key

**A** = Exceeding expectations *(traffic light green)*

**B** = Meeting expectations *(traffic light amber)*

**C** = Not yet meeting expectations *(traffic light red)*

**x** = Where a project assessment is not relevant or suitable in a specific progress objective

	End of Key Stage Target Grades				
	GI	Ma	Ev	Kn	S
Kahlo, Frida	Y9 A	Y9 A	Y9 A	Y9 A	Y9 A
Picasso, Pablo	Y9 A	Y9 A	Y9 B	Y9 B	Y9 A/B
Van Gogh, Vincent	Y9 B	Y9 A	Y9 B	Y9 B	Y9 B

**NB.** Teachers can replace the A B C code used here for their own or the school system e.g. E S C (Emerging, Secure and Confident), D M E (Developing, Meeting and Exceeding).

## Appendix 3: Reporting to parents

### Reporting

An example of how the record sheet and the assessment objectives support reporting to parents.

Names	Generating Ideas	Making	Evaluating	Knowledge	Summary	KS3 Target	GCSE Target Grade	GCSE Stretch Target Grade	Examples of a reports showing how the profile of assessment objectives contributes to feedback.
Kahlo, Frida	A	B+	B	C	A	B+	GCSE A Grade	GCSE A* Grade	Frida is doing very well in art and is performing at a standard well above her peer group. She is particularly good at generating lots of ideas which are ... She is also progressing well in her making skills working with ... materials and techniques. She can improve further by taking time to focus upon her learning about the work of other artists.
Picasso, Pablo	A	B	C	B	B	B	GCSE B Grade	GCSE A Grade	Pablo is broadly on track and making good progress, creating work at a standard in line with others in his group. Over the last year he has demonstrated that he is particularly strong at designing, researching and developing imaginative ideas in his sketchbook. His drawing is strong and he shows a highly developed understanding of perspective, shading and ... These very strong designs are well executed for painting, 3D and print, with good standards of ... He can improve further by more effectively evaluating his technique and making skills.
Van Gogh, Vincent	C	B	C	C	C	B	GCSE B/C Grade	GCSE B Grade	Vincent works hard in art and is enthusiastic, but is not making suitable progress and achieving less than his peers. He very much enjoys making where he works quickly and with confidence in his use of ... To increase his progress he must improve the care with which he completes research, evaluates and analyses the work of artists to inform his designs and the development of ...

### Tracking student progress towards a GCSE Target grade

Teachers may want to use a GCSE Target profile to identify whether a student is 'on-track' with expected progress (see diagram on page 5). This may begin in Year 7 as schools often use a probability prediction system to generate a likely GCSE Target based on Year 6 SATs. Although these assessments are only made in Reading, Writing and Mathematics, national contextualised datasets based on how similar students (with the same assessment profile) went on to finally perform at GCSE. These produce probability prediction tables for each subject and schools extrapolate from this, the likely and suitable end of Key Stage targets for each subject. A blend of Year 7 entry assessments and 'benchmarking' activities by subject teams can be used (in some schools) to contextualise or modify these, to provide more accurate cohort achievement target profiles.

Subject leaders and teachers can maintain a clear overview of progress by ensuring more carefully tracking of individual students and groups (gender, SEND, EAL, Pupil Premium, G&T etc.) towards end of Key Stage targets and GCSE targets, which can be used to modify challenge and where relevant, accelerate progress. Such practice is particularly relevant where schools engage in options early and begin GCSE study before Year 10.

NB. It should be remembered that tracking progress in subjects with substantial practical and experiential learning, is rarely linear. What should be seen is a broadly 'smooth' upward progression line over the course of a year or several projects, tracking towards the key assessments points and interim targets.

Where students are consistently achieving below the expectation across the Progress Objectives (ie the criteria in red text), or are working at a standard below the majority of their current year group, then teachers should be carrying out an intervention to accelerate their working to support e.g. their individual skill development.

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## Appendix 4: Recommendations

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To ensure that assessment and planning raises standards by supporting teaching and learning:

### Schools should:

- Ensure systems of recording and reporting preserve the achievement profile across all four progress objectives. Appendices 2 & 3 provide an example of how this might be done.
- Provide opportunities for sample assessments to be moderated within the subject team at Key Stage 3 to ensure consistency of assessment across the subject and an effective overview of standards in the school. NB. Such moderation is in addition to normal examination work marking and moderation activities.

### Subject or Middle Leaders and Subject Teachers should:

- Ensure a standards portfolio or e-portfolio (containing samples of assessed work from each year group) is maintained to ensure consistency of assessment over time and to exemplify standards to guide other students.
- Ensure that planning always takes account of the curriculum aims, expressed here in terms of the four progress objectives, and builds assessment into the plan from the outset. Section 2 Planning, provides an example of how this might be done.

### Subject Teachers should:

- Ensure that formative assessment illuminates the achievement profile across each of the progress objectives with an acknowledgement of the creative process as well as the outcome. Teachers regularly and explicitly talk about and refer to the skills of '*generating ideas*', '*making*' and '*evaluating*' and to what they have learned and '*know*' about the subject.
- Define appropriately challenging assessment criteria for each unit of work. The Assessment Criteria Tables in Section 3 provide examples of assessment criteria that can either:
  - be used directly,
  - adapted to be more specific to the content of an individual unit, or
  - modified to work as part of the assessment and data recording systems in your school.
- Provide feedback to students that successfully illuminates and illustrates the assessment criteria and the distinct characteristics of their personal achievement in reaching or exceeding the criteria. There are some examples of vocabulary that can be used to qualify and distinguish the achievement of different students on page 3.

### Students should:

- Understand that achievement in art, craft and design covers each of the four progress objectives. In formative and summative assessment and feedback the four progress objectives are clearly identified, explained and discussed.
- Be able to recognise, evaluate and discuss their own and others' strengths and weaknesses. Students have an extended critical vocabulary that enables them to understand and describe the different qualities of their own and others achievement.

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