

LEVEL 7 ASSESSMENT SPECIFICATION

Student name:	Rhian Sian Tiley	Student ID number:	P142085
Programme:	Secondary PGCE		
Module:	Curriculum Development and Enhancement		
Module code:	ECSP7002	Contribution to Overall Module Assessment (%):	100%
Lecturer:	Helen Denny	Internal Verifier:	
Assignment Title:	Research Study including Ethics Form	Word count (or equivalent):	10,000 words in total including an Ethics form (to be given in on January 11th 2019)
Submission deadline:	May 13th 2019	Return date of provisional marks & written feedback:	June 10th 2019
Submission method:	All written assessments, where practical and possible, must be submitted via Turnitin unless otherwise instructed by the Lecturer. (Please DO NOT put this assessment specification into Turnitin or it will match many similarities with other students' submissions.) Alternative submission method (if applicable): Late submission of the assessment will result in a late penalty mark. Penalties for late submission: Up to one week late, maximum mark of 50%. Over one week late, 0%. Only the Extenuating Circumstances Panel may approve a change to submission dates.		
Academic honesty / referencing:	Academic honesty is required. In the main body of your submission you must give credit to authors on whose research and ideas your work is based. Append to your submission a reference list that indicates the books, articles, etc. that you have used, cited or quoted in order to complete this assessment.		

Rhian Tiley

Do teacher interventions improve pupils' literacy skills in art and design?

Introduction

It is easy to find opportunities to explore literacy through the teaching of art and design. Being able to show understanding and articulate art practice is an integral part of the assessment criteria set by government and exam boards at KS3, 4 and 5. For example, activities could be designed encouraging pupils to analyze the work of other artists using nouns and adjectives. Reflection activities and group dialogue would encourage evaluation of their own work and that of their peers. Extended writing tasks, annotation exercises, coupled with assignments that use poem and verse. Pupils could write a review about an art exhibition. The options are endless. (The Arty Teacher, 2018)

I have chosen to explore this particular research question because I wanted to prove that simple interventions developed by the teacher help move pupil learning forward. I also wanted to articulate the importance and usefulness of pedagogy in planning and delivering quality lessons, as well as a means of reflecting on ways in which I could have improved my own practice. The school in which I conducted my research in is a pioneer secondary school for Donaldson's Successful Futures. There are approximately 1700 pupils on roll between the ages of 11-18. Just over 6% are FSM, 12% have learning needs, and 17% have a SEN statement. Nearly a quarter of pupils come from ethnic backgrounds, 20% speak English as an additional language. All these percentages are well below the National Average for Wales. A recent inspection report (Estyn 2018) judged the school as EXCELLENT on all areas. The group I used

for my investigation was a year 8 mixed-ability group of 26 pupils, which were composed of 12 girls and 14 boys. There was only one pupil in the class with an Individual Learning Plan (IEP) identifying a learning need. There were only two FSM pupils.

Literature Review

The four main paradigms presented as a means of understanding the way people actually learn are Behaviorism, Cognitivism, Constructivism and Humanism.

Behaviorism is where the learner is considered as passive, and learns by responding to presented stimuli. One thinks of Ivan Pavlov's experiments with the dog, bell and food. What is learned is a form of conditioning through positive reinforcement.

Cognitivism focuses on the mental processes of learning. Thinking, memory, knowing and problem solving. The learners mind is compared to that of a computer, whereby information goes in, it gets processed and this leads to outcomes. Constructivism considers learning as an active process. As a result of prior knowledge, the learner constructs his or her own knowledge as oppose to acquiring it. It deems learners as individuals, who have their own ideas and knowledge of how to process information.

The humanist archetype sees learning as a personal goal to fulfill potential. It works on the concept of a pupil centered and personalized approach. The educators role is that of facilitator. Stemming from this are many more categorized learning theories, philosophical ideologies and learning models that can inform teaching practice

(Learning Theories, n.d.).

Pedagogy is the practice of teaching a subject through a theoretical concept.

Acknowledgement of such theories can inform teaching and learning, offer techniques and strategies, which can be implemented in classroom practice for the delivery of any subject. Professor Donaldson's report, 'Successful Futures', makes reference to the importance of The Expressive Arts being used as a vehicle to develop knowledge and a range of transferable skills. It is mentioned in academic literature that there are five key principals relating to pedagogy theory. These are **Motivation, Exposition, Direction of Activity, Criticism** and **Inviting Imitation**. I will attempt to briefly summarize the meaning of these principals below. As concepts, all five they can be seen in isolation, but are often methods which are combined to achieve effective lessons. 'Motivation' is an essential ingredient to moving pupils on with their learning, offering enough challenge to enable them to progress. When the teacher delivers engaging activities in class, which link to the process of the lesson, this all helps to foster a sense of motivation. 'Exposition' is whereby the teacher sees the pupil as passive participants in the learning process and when the lesson is more teacher-led. Exposition techniques can be useful when explaining key facts, or when delivering instructions. 'Direction of Activity' is the principal of learning by doing. It relies on implementing appropriate learning activities, which encourage the development of a wide range of skills e.g. problem solving, teamwork etc. The types of activities explored can be tailored to pupils preferred learning styles, offering variety of learning methods within the classroom context. It is important that 'Criticism' is constructive and that it is explored through evaluation (self & peer), allowing for correction and target setting to support the progression of all learners. Finally, 'Inviting Imitation' works on the concept of the positive role model.

Fostering a safe and conducive learning environment, encouraging good relationships and a supportive peer group culture is of paramount importance. The teacher and the pupils see learning as collaborative, which makes every child feel valued in the learning process. (Weston, 2013)

In light of this theoretical research, I consider that in order to teach something well, you need to understand how pupils learn and then examine the structure of the lesson so it is accessible to the learning needs of the class you teach.

High Impact Teaching strategies known as (HITS)

This is a research-based framework, a tool-kit of methods a teacher can employ to improve pupil performance and extend achievement within the classroom in a purposeful way. It works on the basis that effective lesson-planning, delivery and a strong influence of teaching practice can drive pupil performance forward. This is the same for teachers as it is for pupils, especially with the introduction the Professional Standards. Within the HITS framework, nine categories of instruction have been identified. Some aspects range from focused content, planning, guided questioning, learning maps, formative assessment opportunities, thinking prompts, effective questioning, as well as question cues. The theory encourages co-operative learning and offering enough challenge for pupils' to progress to the next level in a scaffolding effect. As a teacher, I have learnt that it is essential to reflect on classroom practice, identify areas to improve provision, apply teaching strategies, modify the lesson and re-evaluate its impact. By reviewing educational literature I have become aware of the

concept of 'Differentiated Instruction Practice'. This is not a new concept, but it is when a teacher anticipates the learning needs of all pupils and tailors provision accordingly. This teaching strategy works on the principal that despite a class being of similar age, every child in that class is different, with varying levels of intelligence and ability. It is advised that teachers can 'Differentiate Instruction' through four ways: Content, Process, Product and Learning Environment (Hill, 2018)

. The lessons should aim to offer enough challenge for every pupil in the room, but not be such that it makes the less able child feel overwhelmed, anxious or disengaged with the learning process. (Weselby, 2014)

With reference to Content, as a teacher it is important to consider that not all pupils approach a subject with the same ability or understanding. And not all students require the same level of support from the teacher either. Some students learn functions of a standard, whereas others in the class might still be focusing on the basics. It could still mean delivering the same material to all pupils, but by using a variety of instructional strategies and resourced interventions, all in the class should be able to access the learning and feel a sense of challenge. It is important to have variety of interest in the lesson content to keep all pupils engaged. To enable all pupils access to what is being taught and be able to stretch themselves and progress to the next level. Allowing students to select the best learning method for them to use, will support them in achieving this goal. With reference to 'Process' it is important to offer choice. Providing different learning activities within the lesson, providing options, which suit different learning styles. Some pupils engage with auditory activities, whereby others like visuals to support understanding e.g. pictures,

diagrams, videos or graphs. Some pupils like to interact with and engage with their peers and learn better this way. Making use of the co-operative methods should encourage peer group support, so less able pupils are supported by the more able. The 'Product' is the outcome of the learning activity, which demonstrates how well a pupil has succeeded, or progressed with the learning activity. This can take the form of a test result, a project, a presentation, a finished piece of artwork etc. Finally the 'Learning Environment' can be organized to support the learning activity. Changing the physical layout of the classroom e.g. tables can be arranged to support individual or group activities, practical workstations organized etc. It has been reported that the positives of 'Differentiated Instruction' are that it is an effective strategy in supporting high ability learners, as well as pupils with moderate learning needs. It is generally believed that giving pupils an option of what learning materials to utilize, encourages them to take responsibility for their own learning. Making pupils **Ambitious, Capable Learners** to quote Donaldson's 'Successful Futures' report. Variety and choice is said to improve pupil engagement. The limitations of the strategy, is that it can increase teacher workload with regards to planning and resources. It only works well when the teacher gets it right. However I believe that the positives should outweigh any negatives in the long term.

Bloom's Taxonomy is an educational theory, which categorises lower order thinking skills and higher order thinking skills. It employs a system of three models to classify the lesson objectives into three levels of complexity, which are: Cognitive, Affective and Sensory. It works on the basis of categorizing learning into simply recall of basic facts, to more advanced understanding on a complex and abstract level, using higher

order thinking skills. These are broken into six levels of thinking: Knowledge, Comprehension, Application, Analysis, Synthesis, and Evaluation. The categories for Knowledge were presented as “skills and abilities,” with the understanding that knowledge was the necessary precondition for putting these skills and abilities into practice. The six levels of thinking are useful when writing objectives and when planning challenging lessons. (Armstrong, n.d.)

Assessment is a critical aspect of the teaching and learning process. Assessment not only provides a measurement, a benchmark in which to gauge performance against, but it also offers feedback for both teachers and pupils. All types of assessment play a critical role in the Content, Process and Product of a lesson. Assessment is evidence of, a validation that learning has actually taken place and that pupils have shown progression with their learning. It allows the teacher to critically reflect on their teaching practice. It informs us of improvements that need to be made with regard to provision and rationale of what pedagogical choices we use in the classroom.

Assessment can be a valuable method of deciphering what assistance individual pupils require. In schools there are many types of assessment used, ranging from interim (*tracking performance mid-term*), placement assessment (*which puts pupils on a particular course/ set*), screening assessment (*identifies SEN's*) and performance Assessment. However the main types of assessment I am concerned with are diagnostic, summative and formative assessments.

Diagnostic testing is used to measure specific knowledge and processing skills of pupils. It provides us with information about strengths and weaknesses of individuals.

It is an assessment method, which is usually done before instruction begins, to determine what a pupils already know about a topic and what skills level they already have. The information gleaned from such tests are designed for the teachers point of reference and are useful in guiding future instruction decisions. Summative assessment are forms of assessing learning by grading, giving points or percentages. For example KS3 levels, GCSE/ AS/A2 grades A-U. These types of assessments are usually associated with examinations, coursework assessments etc. They are a means of standardizing student performance, the quality of teaching and provision of the curriculum. As these types of tests are often conducted at the end of the academic year, they don't have immediate influence on instructional quality of teaching and learning. Formative assessment as a method is known to improve teacher practice and pupil learning. If a teacher uses formative assessment methods within the classroom, mini-action research is happening. Assessment for learning (AFL) strategies, whereby the teacher and pupils all work together collaboratively, reflecting, self-assessing, acknowledging feedback positively and action-planning to make revisions. Dylan Williams makes connections between formative assessment and self-regulated learning. He explains that it is important to share the success criteria / lesson objectives with pupils so they can measure their own progress. He also states that peer/ self-assessment activities help to move pupil learning forward positively. When pupils actively critique each other, you are effectively encouraging pupils to engage with learning and self-monitor their own progress.

The flipped learning model is a strategy that interests me. This strategy works on the principal of turning learning on its head. For example pupils are given an instruction online e.g. a video or podcast. They are then given the relevant links and resources to

be able to complete the instruction. The pupils' independently gather information on the topic or develops a practical skill outside of the classroom, by reading, looking at you tube videos etc. The pupils then attend the lesson equipped with some knowledge and skill base to be able to work collaboratively with their peers e.g. solve problems, discuss / debate topics and they then apply that knowledge in a new context.

Hopefully with a better understanding and focus the pupils then continue with the learning process independently outside of the classroom. Positives from this strategy are that pupils become more independent about their own learning. By encouraging pupils to undertake more learning, they can become really engaged in the topic and be more productive. It gives pupils more autonomy of the methods they employ to complete a task, taking into consideration that everyone learns at a different rate.

Some pupils learn faster than others and some pupils are slow developing knowledge and skills, whereas others have the opportunity to be more prolific about learning.

This allows the teacher more time to circulate in the classroom and facilitate the learning that is taking place. It can also mean that the pupils are more active participants in the learning process. By undertaking prior learning they are in a better position to help support and mentor their peers in the class. In a way, it forces all pupils to contribute to the learning activities, putting everyone on the spot, creating a healthy competitiveness. It enables pupils to develop life long learning skills, which are more realistic to the way of learning in the 'real-world.' From the outset this type of learning appears fantastically successful, however like all learning methods it has limitations. Flipped Learning can only be successful if the learners get on board with the method of working and have support in the home environment. The teacher would need to be knowledgeable on the topic to be able to support and organize enriching class activities. It would also mean more work to prepare the resources for the

teacher. However once resources are developed they can be used again. The teacher would need to evaluate the learning that has taken place, then modify provision accordingly. Provision needs to be flexible and adjustable to cater for all pupil needs. Some professionals who have explored this approach says it can work, but only when combined with traditional teaching styles. (Heacademy.ac.uk, 2017)

In the teaching profession it is generally considered that pedagogy practice needs to be innovative and adapt with changes within culture and society. Teachers should concern themselves with encouraging learners to develop the ability to learn and think for themselves. There is room for exposition methods of giving instruction, but it is a general consensus that student centered pedagogy engages the learner more.

Motivation in teaching can mean making radical changes, or it could just refer to small adaptations that are made to a lesson, which focus on the learning needs of the group. This concept led me to investigate Transformative Learning Theory, founded by Professor Jack Mezirow in 1975, as a way of looking analyzing the teaching and learning processes. The basic principle of Transformation Theory is that from birth a person develops knowledge and beliefs from experiences in society and culture.

When new knowledge is added to what Mezirow calls the 'existing meaning schemes', we just build on the knowledge that we already know. He refers to this as 'Habits of the Mind' and he defines them in three ways of meaning which are Personal / Psychological, Sociolinguistic and Epistemic. Personal / Psychological are beliefs built from our history and personal character e.g. what we believe we can do and our personal opinion. Sociolinguistic are what we have come to understand things through social constructions in the world and society e.g. class, gender, religion etc.

Epistemic is the way we believe about what knowledge is and how it is made. 'Transformative' is when new knowledge won't fit into our 'existing meaning schemes', and you get what Mezirow describes as 'Disorientated Dilemma'. He details the 'Transformation' as a 10-step process, which I will briefly outline below. Critical reflection helps us reformulate new perspectives and reshape our understanding of things. Transformation ideas then get shared with peers and as a result an exploration of alternative methods are developed, actions are planned which are more flexible and better focused. The learner or teacher then acquires new knowledge and skills to follow the action plan, testing, reviewing and modifying practice in a flexible way. The learner or teacher then builds on these new perspectives and becomes more proficient with this. (Mezirow, 2002)

As a result of this newly developed competency, the learner or teacher integrates the new perspectives with others. Mezirow categorically states that critical reflection must take place before 'Transformation' can take place. Mezirow 's theory has been developed into other ways of learning such as feminism, critical social theories etc (Taylor, 2019).

School policy and practice

As a pioneer school for Donaldson 'Successful Futures', school X has embraced the 'four purpose approach' to learning. These purposes are **Ambitious, capable learners: Enterprising, creative contributors: Ethical informed citizens: Healthy, confident individuals**. The school is striving to make closer links between primary and the secondary sector and to generate opportunities for greater levels of cross-

curricular learning. Thematic approaches are explored each term. This is reported to be the case for all learning areas. The school appears to be working towards allowing more autonomy for subject areas to be able to tailor the teaching and learning provision to best suit the needs of the pupils, a kind of humanistic approach. It is envisaged that all departments are working towards creating inspiring and engaging lessons, that allow pupils to access learning at a personalized level, as well as offering enough challenge which encourages pupils to progress to the next level. They are also working to achieve a whole school approach with regard to lesson delivery and assessment.

School X's website communicates detailed information for Parents and Carers about the provision they offer, that lessons are well paced, stimulating, supportive, yet challenging. The school states that it prides itself in providing quality provision. That all teachers strive to use teaching strategies that develop pupils skills in literacy, numeracy, creativity, enterprise, problem solving and digital competency. It is mentioned that they follow good practice by embedding AFL and LNF strategies into department SOW's. Additionally to this, numeracy and literacy is scored through the completion of RICH and ROW tasks'. It states that teachers' in school X regularly reflect on practice, collaboratively with their colleagues. That all staff, regularly access professional development opportunities and training. It explains explicitly about aspects taught in all subject areas. It outlines the schools philosophy about using assessment methods as a means of informing provision and delivery. The website communicates that formative assessment can usefully build on improvement and summative assessment can measure performance. School X's marking policy is modeled as a 3M's approach: Meaningful, Motivational and Manageable. The

implementation of this strategy aims to improve the quality of marking, which encourages the learner to move forward in a positive way. The focus of the school's assessment approach takes inspiration from Dylan Wiliam's educational philosophy that assessment shouldn't be a teacher's job at the end of learning, but it should happen during the learning process. A strategy they believe allows all individuals concerned to reflect, modify teaching for learning to improve. School X acknowledges it is impossible to mark every piece of evidence in great detail. It works with the principal that detailed marking and highlighting too many mistakes can also be seen as counterproductive to the motivation of the learner, making them become disengaged with the learning process. The school classes itself as inclusive with regards to SEN provision. Additional needs are met in a number of ways. Pupils with SEN are integrated within mainstream. Teaching assistants are utilized to offer support, some pupils are extracted from lessons for literacy, numeracy or specialist dyslexia support. There is an ALN manager who oversees SEN provision within the school.

Methodology and Ethics

I believe I approached this learning investigation in a sequential way. Firstly I found a starting point by stating what I wanted to prove, which was: **Do teacher interventions improve pupils' literacy skills in art and design?**

I then needed to clarify the situation by gaining an understanding of what that yr 8 class' already understood about the topic and what skills they already had. I specifically designed an assessment method, which would enable me to gather data. I evaluated the prior knowledge and skill base of the class. I developed and put in place an intervention, which aimed to improve pupils' literacy skills through analyzing art. The assessment system I designed allowed me to evaluate pupils understanding and skill base pre-intervention. The results of assessment helped me plan intervention strategies and also it supported a thorough self-evaluation of my teaching methods. By undertaking this research task I set out to prove that even small interventions, when put in place by the teacher, will support and improve pupil learning. Below is an outline and reasons for the methods I chose to explore in relation to my research question.

Before undertaking my learning experiment I felt it was important to ascertain an overview of the abilities of the year 8 class. How much understanding of Andy Warhol and the Pop Art movement did the pupils in the class have? Also I needed to gain an oversight of the skill levels of individuals within the class and have some indication on how well they could describe and analyze artwork. The theory of 'Differentiated Instruction,' especially with reference to Content, made me think of the importance of making a judgment on how much knowledge, understanding and skills base the class had to begin with. Also if I was to fairly and objectively measure pupil performance pre and post intervention, then I had to have a base benchmark in which to evidence how much progress actually took place.

I had limited contact time with the group, so I kept my learning experiment brief and to the point. I began by designing and then delivering a 20 minute literacy task which involved reading and writing about Andy Warhol and his work. This 20 minute task, was delivered twice to the same year 8 class. The first time I delivered the task my aim was purely to generate a snapshot of every pupil's understanding of Warhol, the Pop Art movement and their skills in describing and analyzing artwork. I knew that the pupils should have some concept of the topic as prior to the delivery of this investigation, the class had began to look at POP Art in class, and they explored printing methods, so introducing an artist was the next step on the SOW. The pre-intervention task required pupils to independently read and interpret a piece of text on Andy Warhol and his link with Pop Art. Then write a paragraph about the artist and a brief analysis on his artwork. I provided the pupils with a visual handout and explained key facts and instructions. The task was explained at the start, then the pupils then worked to complete the task. (See visual below)

Pre-intervention Resource

ANDY WARHOL

Andy Warhol (; born Andrew Warhola; August 6, 1928 – February 22, 1987) was an American artist, director and producer who was a leading figure in the visual art movement known as pop art. His works explore the relationship between artistic expression, celebrity culture, and advertising that flourished by the 1960s, and span a variety of media, including painting, silkscreening, photography, film, and sculpture. Some of his best known works include the silkscreen paintings Campbell's Soup Cans (1962) and Marilyn Diptych (1962), the experimental film Chelsea Girls (1966), and the multimedia events known as the Exploding Plastic Inevitable (1966–67).

Born and raised in Pittsburgh, Warhol initially pursued a successful career as a commercial illustrator. After exhibiting his work in several galleries in the late 1950s, he began to receive recognition as an influential and controversial artist. His New York studio, The Factory, became a well-known gathering place. He authored numerous books, including *The Philosophy of Andy Warhol* and *Popism: The Warhol Sixties*. He lived openly as a gay man before the gay liberation movement. After gallbladder surgery, Warhol died of cardiac arrhythmia in February 1987 at the age of 58.

Andy Warhol Museum in his native city of Pittsburgh, which holds an extensive permanent collection of art and archives, is the largest museum in the United States dedicated to a single artist. Many of his creations are very collectible and highly valuable.

Andy Warhol depicted his abstract and non traditional ideas through the use of various media. Considered the introduced of the avant garde pop art movement, Warhol strived to depict everyday life within his work.



Marilyn Monroe Series

ANDY WARHOL



In your own words, use the information to write a paragraph about Andy Warhol and analyse the artwork pictured above.

The assessment criteria I designed and selected to use to record results, was a systematic point system, which credited pupils with evidencing particular things in their writing. The assessment criteria, was based on 3 main areas of success. 1) Demonstrating the ability to identify and select key and relevant information about the artist from the text. 2) Being able to analyze a piece of visual work in detail. 3) Demonstrating the ability to express opinions and personal views when analyzing a

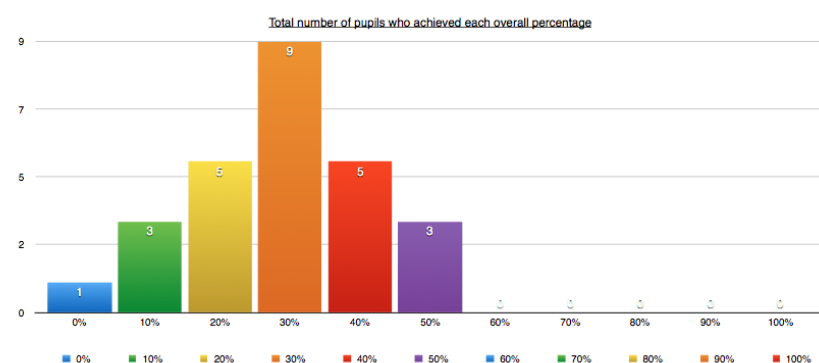
piece of visual work. I based my assessment so it focused on basic skills like being able to write biographical information about the artists e.g D.O.B. , to showing more complex skills of how to analyze a piece of artwork, describing its colour, use of line, shape and texture. Expressing a personal opinion, identifying the art movement and subject matter indicative of the POP Art movement. And by explaining the technical processes Warhol used to make his art etc. An assessment pro forma was used to track the pupils learning before and after the intervention. (see full pro forma of assessment criteria in appendix)

Criteria based on three main areas of success

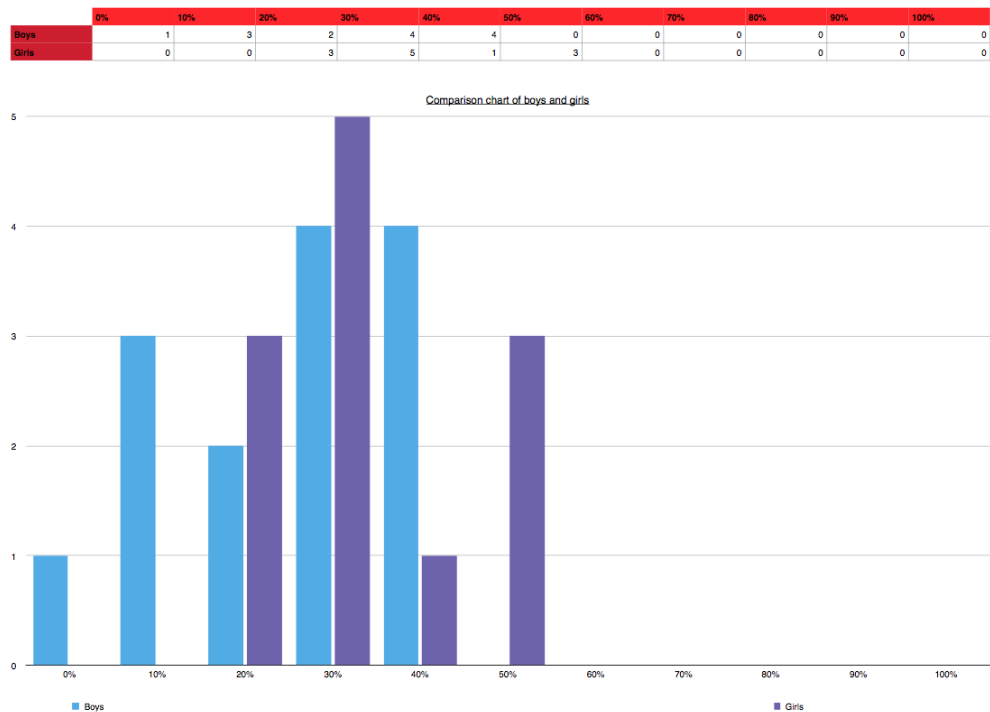
	Demonstrating the ability to identify and select key and relevant information about the artist from the text
	Demonstrating the ability to analyse a piece of visual work in detail
	Demonstrating the ability to express opinions and personal views when analysing a piece of visual work

Analysis of pre-intervention data identified lots of weakness with the majority of pupils in the class. (See graph below). By reading the text pupils generally could do the basics like extracting biographical information on Warhol e.g. D.O.B, something about his life, the type of work he produced. However the majority failed miserably on the more complex skill requirements of analyzing his work for technique, shape, and use of line, colour and texture. Only 3 pupils scored 50%, not one exceeded that. Approximately a third of the class achieved 30%.

Overall Percentage	number of pupils
0%	1
10%	3
20%	5
30%	9
40%	5
50%	3
60%	0
70%	0
80%	0
90%	0
100%	0



When analyzing the performance by gender, the girls outperformed boys (see graph below).



After evaluating the pupil outcomes from the delivery of the pre-intervention experiment, the second time the task was delivered I put in place basic interventions, which improved the pupil outcomes considerably. I made modifications to the text on Pop Art to make it more ‘pupil friendly’. In addition to that, I provided pupils with a help sheet, which included specific questions to prompt a written response. These questions directly correlated with the assessment criteria. Sentence starters and a keyword bank were also provided, along with an extension task. (See interventions below) When I delivered the task, as a group we read through the text together and looked at the questions. It was explained to them that if they answered all the questions, then they should do well in the test. In effect this was allowing them to understand the success criteria before undertaking the task. As Dylan Wiliam notes, it

is important to make connections between formative assessment and self-regulated learning, so pupils can measure their own progress. (Dyer, 2009)

I believe I did address this, but very minimally.

Post-intervention Resource

ANDY WARHOL

WHO IS ANDY WARHOL?

Andy Warhol is one of the most famous artists, ever. From his soup to his hair, he is an art legend.

Andy Warhol (born Andrew Warhola 6 August 1928 – 22 February 1987) was part of the pop art movement. He was famous for exploring popular culture in his work, using brands like Coca Cola and Campbell's Soup (which was one of his favourite things to eat).

Warhol liked to use bright colours and silk screening techniques to mass-produce artworks based on photographs of celebrities, like this famous image of Marilyn Monroe.

Screenprinting is a printing process that can create lots of artworks that look the same. The design is separated out into individual colours and the position of each colour is marked out by a stencil on a screen. The screen is a frame of wood with a fine mesh stretched over it. The different coloured inks are pushed through each stencil one at a time and the colours build up to form a picture. Sometimes Warhol would switch colours around and present a group of prints with contrasting colours together.

He didn't just do prints though, he made films, digital artwork, paintings and sculptures.

Warhol's studio was called The Factory, which was a reference to the mass-produced nature of his artworks. He saw art as a product, the same as the clothes you wear and the food you eat. He had a very particular personal style. He had a shock of white hair and was usually seen wearing a lot of black, leather jackets and glasses or sunglasses.



REMEMBER - Answer in full sentences, use as many key words as you can, answer as many questions as you can!

THINK ABOUT

What is the name of the artist?

Where is he from? When was he born? What do you know about him?

What type of artwork does he create, and why?

Describe the piece of artwork you are looking at.

What is the first thing you think of when you look at the work.

How was the artwork made? What techniques do you think he used?

What type of colours/shapes has the artist used?

What type of lines and marks can you see?

Does the work have any texture?

What do you like about the work?

How does the work make you feel?



SENTENCE STARTERS

In this piece....

I think....

The artist has.....because.....

The piece of work is about.....

This piece reminds me of.....

I could use the artists ideas in my own work by

The areas I like/dislike are.....

In this piece I can see.....

The part that I find the most interesting is

KEY WORDS

repeated grid composition powerful

2D flat bright contrasting bold strong

composition print technique block colour

iconic famous harsh background/foreground

movement culture pop art celebrity

warm/cool colour graphic eye catching

Handwriting practice lines consisting of 10 horizontal dotted lines within a large speech bubble shape.

EXTENSION TASK

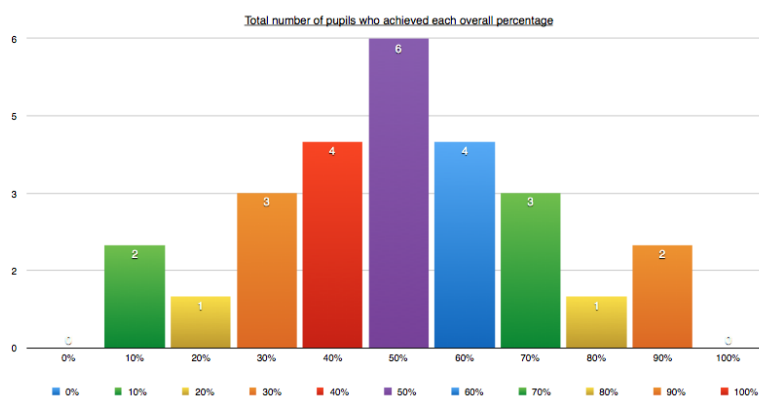
Produce an observational drawing of this famous piece by Andy Warhol in the empty box.



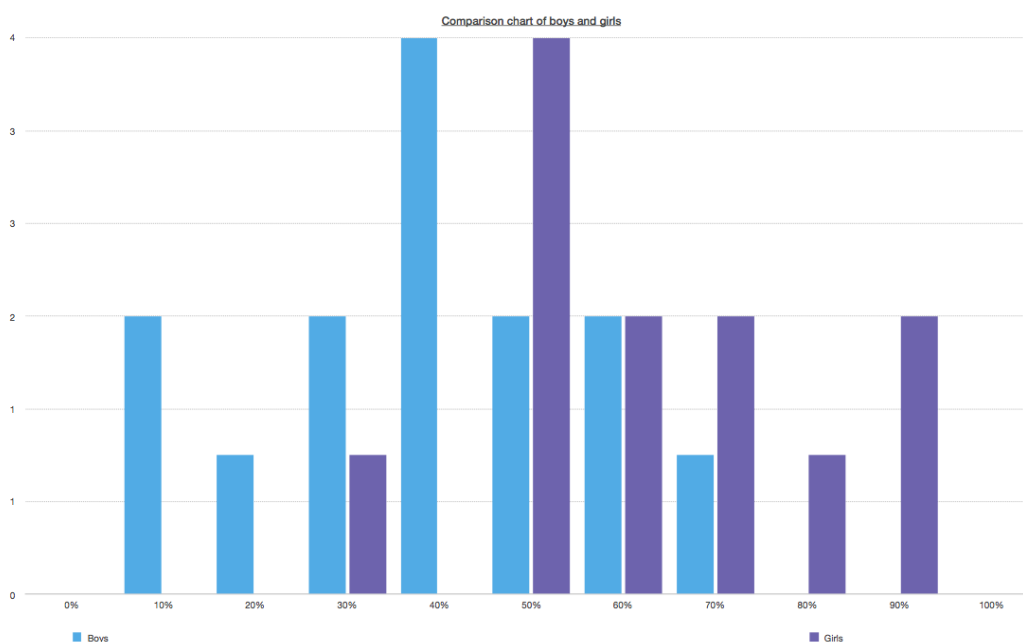
An empty rectangular box for drawing.

Post intervention pupil assessment data showed a marked improvement. 10 pupils in the class exceeded 50%, which is approximately a 30% increase on performance. Girls still outperformed the boys, but more pupils were able to analyze Warhol's work for technique, shape, use of line, colour and texture etc. The FSM pupils' performance also improved. (Graphs below)

Overall percentage	number of pupils
0%	0
10%	2
20%	1
30%	3
40%	4
50%	6
60%	4
70%	3
80%	1
90%	2
100%	0



	0%	10%	20%	30%	40%	50%	60%	70%	80%	90%	100%
Boys	0	2	1	2	4	2	2	1	0	0	0
Girls	0	0	0	1	0	4	2	2	1	2	0



Understanding the text was vital if pupils are to compose meaningful writing. This is why I selected the intervention of re-writing the text so it was more accessible to the learning needs of the class and reading through it with them before they completed the task.

The benefits of undertaking this experiment was that is reinforced my understanding of how important it is for a teacher to consider Content and Process of the lesson to

achieve the required outcomes. I believe my learning experiment was an achievable option to carry out within the limited contact time I had with the class. Also assessment was set up in such a way that pupil progress was effectively recorded and measured. The limitations of this learning experiment was that the methods I generally opted to use didn't really consider pupils preferred learning styles, or address the aspiration teaching methods of school X. If the contact time could have been extended then I could have developed more engaging and motivational activities and sought opportunities to explore AFL strategies.

Evaluation

Interventions are planned actions put in place by the teacher to help pupils' progress in a particular area. They are specifically aimed at what you know the learning need to be. It is generally understood that for interventions to be effective, they should really last for weeks or months. They should be reviewed at set intervals.

Interventions should be flexible, to allow for modification. Schools often use interventions to improve pupils' skills with reading, writing and mathematics. For example a pupil might attend an additional literacy session once a week, to an action that a teacher takes to give a pupil extra support in class. Teachers apply interventions regularly within the classroom context as a means of differentiating the content of a lesson. It is important to realize that interventions are intentionally delivered to address a weakness in the teaching and in learning. In my opinion, you can't assume

that all pupils learn successfully as a result of an intervention, but interventions can help maximize achievement.

It is common practice for schools to measure pupil and teacher performance against a predicted grade. In school X, they have what they call a global grade for each child. This data is calculated by diagnostic tests that are performed when the pupils enter the school to gain an oversight of all pupils' skill level in the basic skills of literacy and mathematics. Progress in subject areas, are then measured against what is envisaged the child is capable of. Another concern for schools is to measure the schools performance, against a disadvantaged demographic. This is why schools often analyze FSM data against pupil performance. I did not have access to the global grades of this class, nor any prior assessment data. This is why I had to devise my own assessment method of gaining an oversight of the groups' knowledge and skill base prior to my intervention task.

This research and the reading of literature relating to teaching pedagogy helped me to question the teaching methods and assessment techniques I employed during this investigation. It encouraged me to think of better strategies, that if given more time I could have implemented to improve the quality of teaching and learning. Due to limited contact time with the class and needing to be consistent with my approach, I decided to give equally 20 minutes to both the pre-intervention and post-intervention lesson. By undertaking this learning experiment some things went well. For example I achieved what I set out to do, which was to prove that even a small intervention could have a positive impact on pupil learning. I thought the assessment method I devised was an objective means of gathering accurate data to show that progression of the

learning that actually took place. As an intervention action I improved the content of what was being delivered, by introducing key words, sentence starters and question cues that directly linked with the success criteria. I explained this to the pupils and reiterated the importance of answering the questions. However as a result of this learning investigation, I became more aware of my weaknesses with my planning and delivery. Especially on the intervention aspect I could have improved the quality and variety of provision much further. From the very outset I could also have stretched and challenged pupil outcomes by increasing the amount of writing I expected from them up to 2-3 paragraphs. It would have been wise to identify what aspects of literacy I wanted pupils to improve with. My intervention didn't really involve much activity of the pupils' speaking and listening. (see below literacy strands relevant for art in key stage 3)

K-Stage 3 Literacy Strands

1.1.1.1. Speaking• present topics and ideas clearly, using formal language and varying what they say and how they say it to interest listeners, e.g. expression, tone of voice, volume.

2.1.1.2. Use a range of strategies, e.g. speed reading, close reading, annotation, and prediction, to skim texts for key ideas and themes, and scan for detailed information.

3.2.1.2. Use a wide range of technical terms, language and expression consistent with the subject content.

Some of the pedagogy theories I read about referred to the importance of Motivation and how to offer enough challenge, to ensure pupil engagement of all learners. On reflection my intervention ideas should have been delivered to the class in a more interactive way, taking into consideration the variety of preferred learning styles of the class. I could have used AFL strategies (peer/ self-reflection) to help pupils self monitor their own progress on how well they achieved. I could have made the

learning environment a collaborative one, by developing thinking props to encourage team and group discussion. Pupils would have bounced ideas and thoughts on the topic, discussed keywords that might be best suited to describe and analyze the artist's work for use of colour, texture, meaning etc. As outcomes pupils could have then generated mind maps to plan what they might write before hand. I could have introduced a keyword game to support pupils with understanding of specific vocabulary. These pupil-driven teaching strategies, would have lent itself to the development of oracy skills, and as a result it might have resulted in better quality pieces of writing as the outcome. Groupings and connections on keywords could have been made available to encourage thinking around a topic from different perspectives.

Prior to the pupils completing the task of 'writing a paragraph about Andy Warhol and analyze the artwork pictured above, I could have modeled a good piece of writing to the whole class. Pupils were introduced to success criteria as an intervention, but only because I told them that the questions linked to the assessment. However it might have been beneficial to some pupils if I displayed an example of a successful piece of writing, which addressed all aspects of the assessment and explained how and why. Outlining where in the text the pupil had selected relevant information about the artists, and had successfully analyzed the artwork using subject specific vocabulary. Demonstrating how the expression of personal opinions and understanding of the visual work had been realized. I could have explored techniques such as purposeful reading and listening. By reading out a good written script to the class and getting them to list the key vocabulary that had been used in the text. After completing the written task, the pupils could have read what they had written to a partner, reading out

loud to the class. Getting pupils to assess each other's writing against the success criteria. I could have explored 'pupil-talk' activities, by getting the pupils to actually verbalize what they feel they have learnt as a result of the intervention.

I used a diagnostic approach to gather data on what pupils could achieve pre and post intervention, but this was purely for my use to gather data and measure progress. On reflection I could have drafted a pupil friendly grading criteria, which stated descriptions of what capabilities matched different grades. Below I have designed a example grading model that the pupils could have used by pupils to self-peer assess their own progress.

Grading Criteria (Literacy)

A*-A

Show an ability to identify and select relevant and complex information about the artist and put the information into context.

Write analysis on two examples of Pop Art work, compare and contrast them for differences and similarities.

Use a wide range of key art words and a sophisticated writing style, with many complex sentences.

Show that you can confidently express your own opinions when analysing the artwork.

B

Show an ability to identify and select general information about the artist.

Write analysis on two examples of Pop Art work.

Use a good range of key art words and a sophisticated writing style, with some complex sentences.

Show that you are able to express your own opinions when analysing the artwork.

|

C

Show you can identify and select adequate information about the artist.

Write analysis on one example of Pop Art work.

Use a reasonable range of key art words and a reasonable writing style, with limited use of complex sentences, mainly compound sentence types.

Show that you are able to give an opinion on the artwork.

D

Show you can select a limited amount information about the artist.

Write about one example of Pop Art work.

Use a limited range of key art words and basic sentence types.

E

Very limited amount information about the artist selected.

Write about one example of Pop Art work.

Use a very limited range of key art words and very basic sentence types

Global Grade D - 4 key words

Global grade C - 6 key words

Global grade B - 8 key words

Global grade A - 10 key words and sophistication of writing.

Grade A* - 10 key words, sophistication of writing which compares and

This style of grading criteria could have been shared with the pupils at the start of the lesson. I could also have provided a checklist against success criteria. Pupils could self-regulate what they have achieved against my assessment model.

To find out what the pupils' thought of intervention strategies I could have used a pupil voice exercise. The information generated would have supported lesson Content, Planning and Delivery for the future. A pre-intervention questionnaire would be a method to gather information on what pupils already knew about the topic. What they considered their strengths and weaknesses with literacy to be. Also to glean information on pupils preferred learning styles. I could have got pupils to fill in questionnaires to help me evaluate post-intervention as a means of gathering data on their experience of provision, to assist further improvements. Likewise I could have got pupils to complete an online questionnaire pre-intervention and have them submit it prior to the lesson. Below are suggested questions to help evaluate post intervention, which pupils could answer as a simple yes or no:

- Do you think the cue questions helped you with your writing?
- Did you feel that the information provided about Warhol and Pop Art was easier to understand?
- Did you feel more confident with reading and extracting information about Warhol and pop art from the re-designed text?
- Did the cue questions, key words and sentence starters help your confidence with analyzing the Pop Art work for colour, line, texture etc.?
- Would you have preferred to discuss Warhol's work with peers before undertaking the written outcome?

- If the teacher had shown an example of a good piece of writing, would this have helped you?
- Would it have been helpful to you if the teacher had gone through keywords and their definitions with you before completing the task?

Due to limited contact time with the group I could have explored using the Flipped Learning Model approach to lengthen the investigation. Prior to the lesson I could have put together a video lesson on the Pop Art and Andy Warhol. Or one which delivered the modeling of an exemplar piece of writing or developed an interactive keyword quiz that pupils did online before the lesson. Gave the class instruction to look at the information to find out certain information on the topic. Supplied additional resources, video links so pupils to support them with this. This would have freed up time in class to explore more interactive methods and look at the topic in more depth and from different perspectives. Allowing time for me to engage with individuals and small groups, to teach the whole class and time for monitoring the learning. Types of questions I could get pupils to debate in class: Is art, which is mass-produced by a mechanical process of printing, really of any value? Can a picture of an everyday object e.g. a soup can be considered as a suitable artistic theme? I believe this approach might have increased the pupils learning to a higher level. The classroom environment would have been more collaborative, with teacher and peers all supporting each other in the learning process. It would also have given the pupils greater focus on what they could follow up on to close any gaps in their knowledge and skill base. Making use of non-contact time might have offered more choice as to the types of learning outcomes produced. My research activity stated that written paragraph was the expected outcome, but in hindsight as long as the pupils addressed

the success criteria then the pupil could have been given a choice as to what outcomes they produced e.g. presentation, a video, developed a digital blog etc. The Flipped Learning approach might have encouraged the integration of new technologies, in tune with how pupils actually communicate and learn in the 21st century. It is the job of a teacher to structure and support learning, but pupils should not enter a classroom expecting to be spoon feed with all resources. The pupils themselves need to develop an ethos whereby they are actively engaged with their own learning. The limitation of this being, not all pupils will show the discipline to do this, but eventually through behaviorism they might all start to develop the 'Herd mentality'. Once the class have developed skills and applied them once, it would be beneficial drill down this approach to learning so they practice and refine the skills.

Before undertaking the research investigation it would have been beneficial for me to share my ideas and intervention methods with my peers. Throughout this report I've referred to the importance of both pupil and teacher critically reflecting as a means of evaluating performance and learning. I could have discussed my ideas, methods and proposed interventions with colleagues for the strengths and weaknesses of my approach e.g. with my faculty line manager / mentor, or with PGCE students on my course. It would also have been helpful to have met with school X's Literacy Coordinator, asked for suggestions on how to improve with my approach. Reflecting on classroom practice is said to move the teachers towards becoming an investigatory action-based researcher. Discussing teacher ideas and trialing them out can improve standard of professionalism. This can be done in five steps: cyclical, planning, implementing, observations and reflections with the intention of improving teaching

and learning forward. On reflection I believe that more impetus should have been placed on the collaborative approach e.g. the sharing of ideas, data and reflection with colleagues.

Conclusion

The focus of this research investigation was to develop the skills of a selected year 8 class on descriptive writing on art. I set out to evidence that moderate teacher interventions, improve pupils' performance with writing about art. The investigation involved a review of pedagogy theories and initially began by examining the four ways in which people are considered to learn:- Behaviorism: Cognitivism: Constructivism and Humanism. Learning theories were studied and five key principles relating to pedagogy theory were considered (Motivation, Exposition, Direction of Activity, Criticism and Inviting Imitation). High Impact Teaching strategies were appraised. Ideologies about 'Differentiated Instruction,' 'Bloom's Taxonomy' and 'Flipped Learning' Practice was analyzed for strengths and shortcomings. Transformative Learning Theory was examined as a innovative way of thinking about teaching and learning practice. The importance of using Formative assessment was reviewed for its effectiveness in encouraging improving practice, provision and pupil learning.

The content of the research investigation methods I applied was explained, giving reasons for my chosen approach. As a result of undertaking this research and reading pedagogy on teaching and learning, I came to a conclusion that the research tasks I delivered to the year 8 class (pre-intervention and post-intervention) were successful in addressing my question, but inadequate in providing quality provision. My evaluation made me consider what strategies I could employ to improve teaching further. I recognized the strengths in the learning experiment, but I also became much more aware of the weaknesses in how I approached things. I should have given more consideration to content, planning and delivery of the lesson to improve pupil engagement with the activities. I could have explored using pupil voice as a means of gathering pre-hand information on the pupil's knowledge and abilities, as well as evaluating my intervention. I could have given more prominence to sharing the success criteria with the pupils prior to them undertaking the task. Also I should have explored AFL strategies to inform lesson provision and delivery. This would have allowed for modifications to be made with my approach. Which would have had immediate impact on the learning within the group. I should have made greater use of assessment strategies to help improve learning as oppose to a means of purely gathering data. I should have been inspired by learning practices and principles of school X. Considered Flipped Learning as a method of encouraging independency with learning. As a means preparing the pupils, prior to the lesson, freeing up the contact time for exploring more engaging activities which involved collaboration.

In conclusion I came to realize that you have to really critically reflect on methods and approaches if you are going to make the most impact in the classroom. Teacher contact time is vitally important, as it is time used to structure the direction of the

learning', with teacher-led and pupil-directed activities. But there is no reason why pupil learning couldn't work seamlessly with the non-contact time. Learning is not a process, which is confined to the classroom and a one-hour slot a week. It should evolve; learning should be an ongoing process. Distinctions should be defused between what pupils consider homework and class work. It is all learning, which pupils should be encouraged to engage with. For my research investigation to be more successful, I should have looked for ways to extend my contact time with the group by using digital platforms. I should have focused on one particular pedagogy theory, and given much more thought in how I could use the concept to enhance the learning experience for both, teacher and pupil.

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Pre Intervention Test (Possible marks available = 10) Test is measured by the criteria needed to produce a successful piece of literacy based on an artist at key stage 3

Pupil	Male / Female	State artist name	State artist Location/ D.O.B	Give general information relating to the life of the artist	Mention style of work the artist produces	Give a brief description of piece of artwork being analysed	Write about techniques used within the piece of artwork	Write about colour/ shape within the piece of artwork	Write about lines/ marks within the piece of artwork	Write about texture within the piece of artwork	Able to give an opinion and personal view of the piece of artwork	Total mark (Total possible = 10 marks)	Overall percentage
A	M	1	0	1	1	0	0	0	0	0	0	3	30%
B	M	1	0	1	0	0	0	0	0	0	0	2	20%
C	F	1	0	1	1	0	0	0	0	0	0	3	30%
D	F	0	0	0	1	1	0	0	0	0	0	2	20%
E	F	1	1	1	0	1	1	0	0	0	0	5	50%
F	M	0	0	1	0	0	0	0	0	0	0	1	10%
G	F	1	1	1	0	0	0	0	0	0	0	3	30%
H	M	1	0	1	1	1	0	0	0	0	0	4	40%
I	F	1	1	1	0	0	0	0	0	0	0	3	30%
J	F	0	0	0	0	1	0	0	0	0	1	2	20%
K	M	1	0	0	1	0	0	0	0	0	0	2	20%
L	F	1	1	1	1	1	0	0	0	0	0	5	50%
M	M	1	0	0	0	0	0	0	0	0	0	1	10%
N	F	1	0	0	1	1	0	0	0	0	1	4	40%
O	M	1	1	1	0	1	0	0	0	0	0	4	40%
P	M	0	1	1	1	0	0	0	0	0	0	3	30%
Q	M	1	1	1	0	0	0	0	0	0	0	3	30%
R	F	1	0	1	1	0	0	0	0	0	0	3	30%
S	F	1	1	1	1	0	1	0	0	0	0	5	50%
T	M	1	1	1	1	0	0	0	0	0	0	4	40%
U	F	1	0	1	1	0	0	0	0	0	0	2	20%
V	M	1	1	1	1	1	0	0	0	0	0	4	40%
W	M	0	0	0	0	0	0	0	0	0	0	0	0%
X	M	1	1	0	0	0	0	0	0	0	0	1	10%
Y	F	1	1	1	0	0	0	0	0	0	0	3	30%
Z	M	0	1	0	1	1	0	0	0	0	0	3	30%

Criteria based on three main areas of success

	Demonstrating the ability to identify and select key and relevant information about the artist from the text
	Demonstrating the ability to analyse a piece of visual work in detail
	Demonstrating the ability to express opinions and personal views when analysing a piece of visual work

Post Intervention Test (Possible marks available = 10) Test is measured by the criteria needed to produce a successful piece of literacy based on an artist at key stage 3

Pupil	Male / Female	State artist name	State artist Location/ D.O.B	Give general information relating to the life of the artist	Mention style of work the artist produces	Give a brief description of piece of artwork being analysed	Write about techniques used within the piece of artwork	Write about colour/ shape within the piece of artwork	Write about lines/ marks within the piece of artwork	Write about texture within the piece of artwork	Able to give an opinion and personal view of the piece of artwork	Total mark (Total possible = 10 marks)	Overall percentage
A	M	0	0	1	0	0	0	0	0	0	0	1	10%
B	M	1	1	1	0	0	0	0	0	0	1	5	50%
C	F	1	1	1	1	1	0	0	0	0	0	5	50%
D	F	1	0	1	0	1	0	1	0	0	0	5	50%
E	F	1	1	1	1	0	1	1	0	0	0	6	60%
F	M	1	1	1	1	0	0	0	0	0	0	4	40%
G	F	1	1	1	0	1	1	1	0	0	1	7	70%
H	M	1	1	1	0	1	1	1	0	0	0	7	70%
I	F	1	1	1	0	1	0	1	0	0	1	6	60%
J	F	1	1	1	0	1	1	1	1	1	1	9	90%
K	M	1	1	1	0	0	0	0	0	0	0	3	30%
L	F	1	1	1	1	0	1	1	1	1	1	9	90%
M	M	1	1	1	1	0	1	0	0	0	1	6	60%
N	F	1	1	1	1	1	0	0	0	0	0	5	50%
O	M	1	1	1	1	0	0	0	0	0	1	5	50%
P	M	1	1	1	1	0	0	0	0	0	0	4	40%
Q	M	1	1	0	0	1	0	0	0	0	1	4	40%
R	F	1	1	1	1	0	1	0	0	0	0	5	50%
S	F	1	1	1	1	1	1	1	0	0	1	8	80%
T	M	1	1	1	1	0	0	0	0	0	0	4	40%
U	F	1	1	1	1	0	1	0	0	0	1	7	70%
V	M	1	1	1	1	0	0	1	0	0	1	6	60%
W	M	1	0	0	0	0	0	0	0	0	0	1	10%
X	M	0	1	1	0	0	0	0	0	0	1	3	30%
Y	F	1	0	1	0	0	0	0	0	0	1	3	30%
Z	M	1	1	0	0	0	0	0	0	0	0	2	20%

Criteria based on three main areas of success

	Demonstrating the ability to identify and select key and relevant information about the artist from the text
	Demonstrating the ability to analyse a piece of visual work in detail
	Demonstrating the ability to express opinions and personal views when analysing a piece of visual work

Art, drama and music (Expressive Arts) K-stage 3 assessment objectives

Drama- Responding: Creating: Performing

Music -Appraisal: Composing: Performing

Art - Understanding: Investigation: Making.