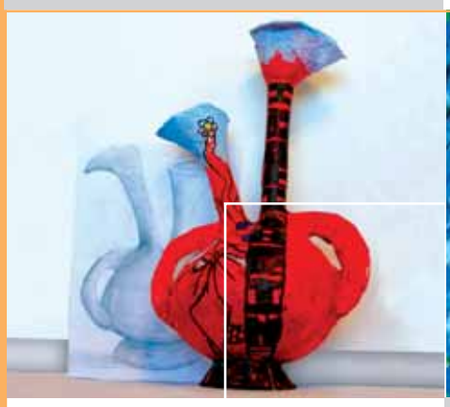
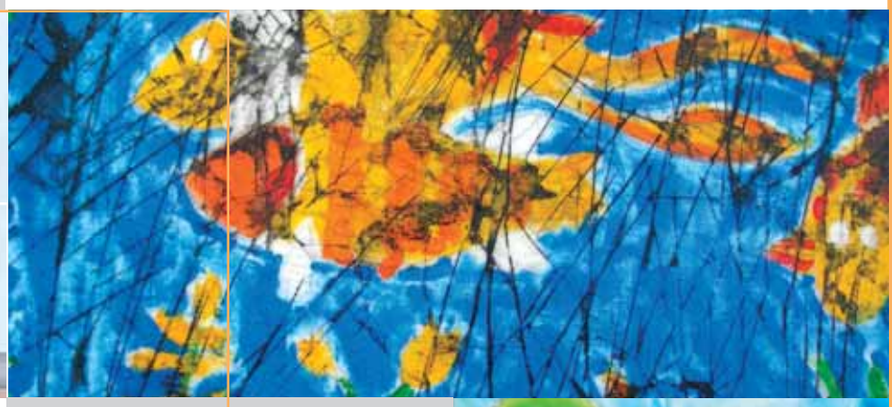
Art and design

Guidance for Key Stages 2 and 3





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Department for Children, Education, Lifelong Learning and Skills

Llywodraeth Cynulliad Cymru
Welsh Assembly Government

Art and design

Guidance for Key Stages 2 and 3

Audience

Teachers at Key Stages 2 and 3; local education authorities; tutors in initial teacher training; and others with an interest in continuing professional development.

Overview

These materials provide key messages for planning learning and teaching in art and design. They include profiles of learners' work to exemplify the standards set out in the level descriptions and illustrate how to use level descriptions to make best-fit judgements at the end of Key Stage 3.

Action required

To review learning plans and activities at Key Stages 2 and 3, and to prepare to make judgements at the end of Key Stage 3.

Further information

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Or by visiting the Welsh Assembly Government's website
www.wales.gov.uk/educationandskills

Related documents

Art and design in the National Curriculum for Wales; Skills framework for 3 to 19-year-olds in Wales; Making the most of learning: Implementing the revised curriculum; Ensuring consistency in teacher assessment: Guidance for Key Stages 2 and 3 (Welsh Assembly Government, 2008)

This guidance is also available in Welsh.

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Introduction

The programmes of study set out the opportunities that learners should be given at each key stage and provide the basis from which you, as a teacher, can plan learning and teaching. They are divided into two sections, Skills and Range. The Skills section lists the skills to be developed in a subject and the Range section comprises the opportunities and contexts through which these skills should be developed and consolidated.

Ongoing formative assessment – assessment **for** learning – lies at the heart of good teaching. Through the assessments that you make in the course of your teaching, you will build up an extensive knowledge of your learners' strengths, as well as the areas that need further development, and you will use this knowledge to help you plan for the next steps in their learning. Learners will also gain understanding of specific learning goals and the associated success criteria so that, supported by you, they can develop their capacity for self-assessment and peer assessment. In this way, they can establish their current position, set and move towards targets, and discover if and when the targets have been reached. Individual targets are linked to improving the quality of a learner's work, as highlighted through formative feedback, and are therefore linked to success criteria for specific tasks. Level descriptions do not make effective targets as these describe attainment across the breadth of the programme of study at the end of a key stage.

Level descriptions can help to inform your planning, teaching and assessment at Key Stages 2 and 3 by indicating expectations at particular levels and progression in the subject. Evidence from assessment for learning will indicate where more time is needed to consolidate learning and when learners are ready to move on. You may wish to keep some evidence so that you can discuss a learner's work and progress with them and/or with colleagues or parents/guardians. However, there is no statutory requirement to keep unnecessarily complex records or detailed evidence on every learner.

The essential function of level descriptions is to help you make rounded summative judgements at the end of Key Stage 3 about a learner's overall performance. Level descriptions are designed neither to be used to 'level' individual pieces of work nor for the production of half-termly or termly data. It is only by the end of the key stage that you will have built up sufficient knowledge about a learner's performance across a range of work, and in a variety of contexts, to enable you to make a judgement in relation to the level descriptions.

It may be that some learners will be more advanced in some aspects of the work than in others, and that no one level description provides an exact fit. That is to be expected, and the range of individual learners' work included in these materials illustrates the making of best-fit judgements under those circumstances. Many schools/departments have found it helpful to develop their own learner profiles to support moderation of end of key stage judgements. These profiles also help to maintain a common understanding of standards when they are reviewed annually and refreshed when necessary.

When making judgements at the end of Key Stage 3, you should decide which level description **best fits** a learner's performance. The aim is for a rounded judgement that:

- is based on your knowledge of how the learner performs across a range of contexts
- takes into account different strengths and areas for development in that learner's performance
- is checked against adjacent level descriptions to ensure that the level judged to be the most appropriate is the closest overall match to the learner's performance in the attainment target.

National curriculum outcomes have been written for learners working below Level 1. These are non-statutory and guidance on their use is planned.

Using these materials

This booklet is divided into four sections.

Section 1 highlights key messages for learning and teaching in art and design.

Section 2 highlights expectations and progression in art and design.

Section 3 contains a series of Key Stage 2 learner profiles. These are designed to show the characteristics of the level descriptions.

Section 4 contains a series of Key Stage 3 learner profiles. These are designed to show the use of the level descriptions in coming to judgements about a learner's overall performance at the end of the key stage.

This booklet is for reference when you wish to:

- review your learning plans and activities
- consider the standards set out in the revised art and design Order
- work with other teachers to reach a shared understanding of the level descriptions
- prepare to make judgements at the end of the key stage
- develop your own learner profiles
- support transition from Key Stage 2 to Key Stage 3.

For ease of reference, the level descriptions are included in a leaflet with this booklet.

A CD-ROM is also included with this booklet. It contains a PDF version of *Art and design in the National Curriculum for Wales, Skills framework for 3 to 19-year-olds in Wales* and this guidance.

This guidance is part of a series of materials that will help teachers at Key Stages 2 and 3 to implement the revised curriculum and its associated assessment arrangements. The series includes:

- *Making the most of learning: Implementing the revised curriculum* – overview guidance on implementing the new curriculum
- *Skills framework for 3 to 19-year-olds in Wales* – which includes guidance about progression in skills
- *Ensuring consistency in teacher assessment: Guidance for Key Stages 2 and 3*
- *A curriculum for all learners: Guidance to support teachers of learners with additional learning needs*
- specific guidance for all national curriculum subjects, personal and social education, careers and the world of work, and religious education.

Section 1

Key messages for learning and teaching in art and design

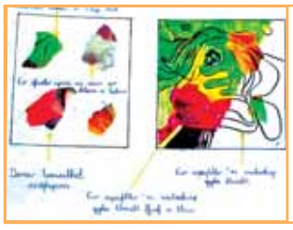
Art and design in the national curriculum for Wales is learner-centred and skills-focused. Changes have been made to the content and presentation to assist you in planning relevant and motivating experiences for learners.

The focus of this section is to help you acquire an understanding of the revised art and design Order and to plan for your learning and teaching. You should plan to provide opportunities for learners to develop Skills through a breadth of contexts that are identified under the heading Range. You should use Skills and Range as a flexible framework from which it is possible to develop activities that will be relevant and motivating for learners.

Fig.1 – Work informed by Gaudi showing evidence of Understanding, Investigating and Making

Developing a Skills focus

Your scheme of work should ensure that learners have the opportunities to develop, practise and apply the three skills – **Understanding**, **Investigating** and **Making**. Interweaving these three equally-weighted skills is key to successful learning in art and design.



For example, in the multimedia unit within Mark's profile (Key Stage 2) he investigates the effects of combining different media through a practical activity and demonstrates his understanding of the methods of a multimedia artist by producing a personal response.

In the trees unit within June's profile (Key Stage 3) she demonstrates her 'understanding' through written communication and through her 'making'. Her investigations are integrated throughout her profile, and her understanding and investigating inform her making.

Useful questions to guide your planning

- Have I planned sequences of activities within the project that progress skills?
- Which art and design skill(s) from the programmes of study does this project develop?
- What is the purpose of this project? Does this project consolidate, apply or extend a skill?
- Does the project allow for the integration of skills?

On the following pages, the three skills are dealt with separately to help you identify their characteristics.

Understanding

Fig. 3 – A unit of work informed by Pop Art

Fig. 2 – A sketchbook showing an understanding of Gaudi's work

You should provide learners with opportunities to use their knowledge about the work of other artists, craftworkers and designers to enrich and inform their work. They should explore diverse working practices, considering their purpose and intentions, and evaluate, modify and refine their own work.

You should encourage your learners to show their understanding through visual, tactile and sensory outcomes, and embrace the wider communication skills.

For example, in Siân's profile (Key Stage 2) she demonstrates her understanding of the work of a landscape artist and interprets his painting in a different medium.

In Carys' profile (Key Stage 3) she compares the work and different styles of three expressionist artists. She looks in detail at small areas of their paintings, concentrating on their methods rather than content. She shows her understanding of the work of others through visual communications.

Examples of activities that can offer opportunities for developing Understanding include:

- using a range of vocabulary to discuss the feelings and emotions presented in pictures or sculptures
- considering how work from unfamiliar cultures may influence pattern design for their own textile project
- evaluating and discussing progress of a large scale collage based on a theme
- collecting information about an artist from the internet, library, galleries or interviews and using the information to inform their own work
- producing a presentation using ICT on twenty-first century fashion and costume design
- producing an article about a multicultural event that could be part of the school website or newspaper.

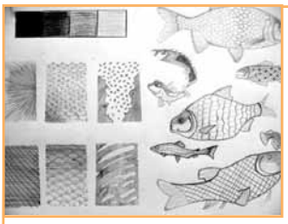
Investigating

Fig. 4 – Investigations into headdresses

Fig. 5 – Drawings of plants from observation

You should provide learners with opportunities to select and record from observation, experience, memory and imagination, and to investigate the natural, made and imagined world. They should organise reference materials and resources, and keep a sketchbook to develop ideas and feelings, explore themes and experiment with processes and media.

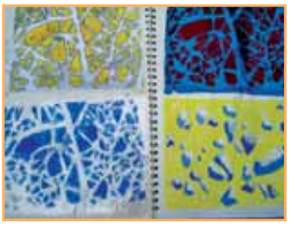
For example, in Bryn's profile (Key Stage 2) he investigates and records plant forms and develops his drawings into prints.



In Aled's profile (Key Stage 3) he makes observational drawings of fish and experiments with texture-producing techniques. His drawings become more imaginative when developed into other processes and techniques, e.g. ink and crayon, batik, mono print, collage and card relief. His drawings of fish become his reference materials for developing his theme. His thorough investigation of fish give substance to the images he produces using the different processes and techniques.

Examples of activities that can offer opportunities for developing Investigating include:

- creating a representation based on objects such as flowering plants or features of a building
- collecting information for a design project about endangered species from the internet, library or local gallery
- producing studies during or after a visit to a beach, woodland or park
- creating a series of studies in a sketchbook based on the immediate environment
- investigating organic form and developing ideas for sculptural body forms (adornments)
- drawing natural forms from observation and developing the drawings into wallpaper design.



A sketchbook can provide opportunities for learners to develop their investigative skills. It can be a visual, tactile and sensory diary, contextual notebook or a design source book. It provides opportunities for enquiry and exploration of ideas. Your pupils could regard their sketchbooks as a day-to-day personal workbook providing them with ideas and starting points for further developments.

A sketchbook could contain:

- drawings from direct observation
- an assortment of written notes, drawings and collected visual, tactile and sensory resources
- explorations and investigations into the characteristics of different materials and processes
- a collection of ideas as starting points for projects
- a series of related pages that track the development of an idea in terms of modifications and refinement.

Making

You should provide learners with opportunities to explore, experiment with and apply the visual, tactile and sensory language of art, craft and design, and make images and artefacts using a variety of materials, processes and techniques to realise their ideas, express their feelings and communicate meanings.

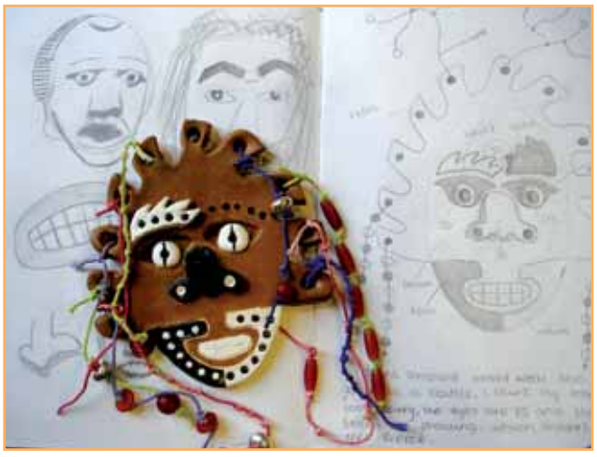


Fig. 6 – A ceramic piece of work based on African art

Fig. 7 – A multimedia collage

For example, in Siân's profile (Key Stage 2) she experiments practically and imaginatively with a variety of methods, materials, tools and techniques that include pencil drawings, pastel work, silk painting, ICT and weaving. She possesses a broad knowledge of visual, tactile and sensory qualities. The expressive line she uses in her pastel drawings of flowers shows her ability to modify and refine the work.

In June's profile (Key Stage 3) she experiments with a variety of materials and techniques to develop her self-portrait. The techniques range from a pencil drawing, wire work and painting to computer-generated imagery.

Examples of activities that can offer opportunities for developing Making include:

- creating a computer-aided design to produce an image that depicts the feeling of happiness
- using a range of media to make a two- or three-dimensional representation based on a poem or story
- experimenting with different media whilst exploring a project about movement
- using materials from the natural environment to create two- or three-dimensional outcomes
- producing a piece of site-specific sculpture for a multi-sensory garden
- producing a mural for the school's foyer.

Implementing the Range

A new section titled Range has been introduced to the revised national curriculum Order for art and design. The Range section comprises the opportunities and contexts through which the skills of Understanding, Investigating and Making should be developed and consolidated.

Here are some examples of how you can provide opportunities and consolidate the skills.

Understanding

Range – Learners should be stimulated and inspired, where appropriate, by other artists, craftworkers and designers. Inspiration can come from local and Welsh art, craft and design, as well as images and artefacts from a variety of historical and contemporary cultures and contexts. They should be encouraged to select and refer to any number of sources such as books, videos, digital-based resources, galleries and the internet.

For example, Bryn's profile (Key Stage 2) includes work that is stimulated and inspired by the use of heavy black lines by another artist.

June's profile (Key Stage 3) includes work that uses the internet as a source to acquire information and images to compile and design an imaginary newspaper article about Picasso.

Investigating

Range – Learners should investigate the properties of materials and processes, as well as natural, made and imagined objects and environments by referring and selecting any number of sources such as books, videos, digital-based resources, galleries and the internet.

For example, Siân's profile (Key Stage 2) includes work that investigates the natural environment and interprets it in an imaginary way through textile work.

In Aled's profile (Key Stage 3) he collects, rearranges and organises images from magazines to produce a surrealistic image.

Making

Range – Learners should design and make, both imaginatively and expressively, objects, artefacts and images by using a variety of tools, equipment, materials and processes selectively. They should work as individuals or group members and work outside the art and design room where appropriate.

For example, in Siân's profile (Key Stage 2) she records her immediate environment from direct observation.

June's profile contains examples where her photographic work has taken her outside the art and design room.

Art and design and skills across the curriculum

A non-statutory *Skills framework for 3 to 19-year-olds in Wales* has been developed in order to provide guidance about continuity and progression in developing thinking, communication, ICT and number for learners from 3 to 19.

At Key Stages 2 and 3, learners should be given opportunities to build on skills they have started to acquire and develop during the Foundation Phase. Learners should continue to acquire, develop, practise, apply and refine these skills through group and individual tasks in a variety of contexts across the curriculum. Progress can be seen in terms of the refinement of these skills and by their application to tasks that move from: concrete to abstract; simple to complex; personal to the 'big picture'; familiar to unfamiliar; and supported to independent and interdependent.

In art and design, you should plan to provide opportunities for developing skills across the curriculum.

Icons have been used in the art and design Order to signal explicit requirements for the development of skills across the curriculum and to highlight opportunities in the Range section. You will identify further opportunities to develop these skills and learning across the curriculum when you plan your learning and teaching in art and design.

Developing thinking

Learners develop their thinking across the curriculum through the processes of **planning**, **developing** and **reflecting**.

Fig. 8 – Drawings showing the development of ideas

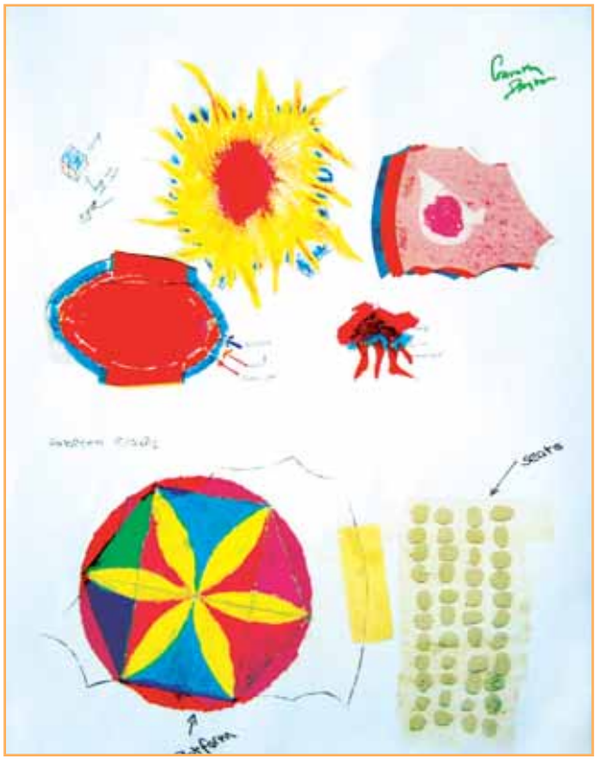
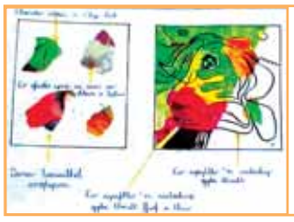


Fig. 9 – Ideas for an outdoor area

In art and design, learners explore and experiment with a range of information and resources to plan, develop and reflect on their creative activities. They challenge assumptions, look at things in a new way and promote receptiveness to new ideas. They develop the ability to recognise similarities or differences and make unlikely connections, build on ideas to make better ideas, and take advantage of the unexpected.

Art and design can provide an effective context to develop thinking especially within the skill of Investigation. In art and design, thinking skills can be defined as patterns of thinking that help learners to go beyond the mere recall of information and enables them to explore and make sense of their world, to reason and solve problems, as well as to plan, create, develop and evaluate their ideas.



For example, in Mark's profile (Key Stage 2) he produces a complicated composite composition by making use of the unexpected, and recognising similarities and unlikely visual connections.

In Carys' profile (Key Stage 3) she gathers relevant information about pop art and generates, develops and combines a variety of imaginative ideas by using a combination of drawings and annotations. She suggests a range of options through a mind map exercise and evaluates her options in order to move forward. She identifies the characteristics of Andy Warhol's work by making simple comparisons that inform her making. She links the skills associated with producing a three-dimensional shoe design in one activity with a three-dimensional decorated vase in another activity.

Examples of activities that can offer opportunities for developing thinking include:

- asking questions to consolidate their understanding about a particular process, e.g. during or after a teacher's demonstration of screen printing (**planning**)
- using prior knowledge acquired during a project on colour and applying it to a landscape project (**planning**)
- planning their approach method as group members for designing a school garden (**planning**)
- gathering information as preparation for a project on a given theme, e.g. friendship (**planning**)
- developing a variety of imaginative ideas in a sketchbook (**developing**)
- investigating the characteristics of different media and make use of errors and unexpected outcomes (**developing**)
- identifying and describing similarities between their own work and that of other artists, craftworkers and designers (**developing**)
- using annotation on design sheets to support drawings and diagrams that show development of ideas (**developing**)
- evaluating a piece of artwork against original intentions (**reflecting**).

Developing communication

Learners develop their communication skills across the curriculum through the skills of **oracy**, **reading**, **writing** and **wider communication**.

In art and design, learners develop wider communication skills to express their ideas and emotions. They inform their own work by responding to the work of others.

Fig. 10 – A combination of visual and written communication

Fig. 11 – An image produced with letter forms

You should give learners opportunities to talk about their own and others' work and encourage them to use key words related to art and design. They will also develop their listening skills when you explain and introduce methods of working or processes. Their reading skills will develop if they are given access to resources related to their investigations. They should be encouraged to organise their ideas clearly and effectively in a range of forms that might be a combination of the visual and the written.

For example, in Mark's profile (Key Stage 2) he is able to make comparisons between his own work and that of a multimedia artist, and communicates his understanding of his methods through visual communication skills and simple written annotations.

In June's profile (Key Stage 3) she communicates her understanding of the work of other artists through written communication and develops wider communication skills through practical work.

Examples of activities that can offer opportunities for developing communication include:

- expressing opinions through talking and writing about their own and others' artwork, including their peers, using key words related to art and design (**oracy/writing**)
- annotating design sheets, e.g. explaining the rationale behind the design of a cover for a children's story book (**writing**)
- communicating ideas and emotions through art and design, e.g. using colour to convey emotions in a portrait (**wider communication**).

Developing ICT

Learners develop their ICT skills across the curriculum by **finding**, **developing**, **creating and presenting information and ideas** and by using a wide range of equipment and software.

In art and design, learners apply their ICT skills to investigate, manipulate, develop or realise creative ideas. They select appropriate software and equipment as an aid to designing and making. They regard ICT as a medium in its own right or as part of a multimedia outcome, integrated with other materials and processes.

Learners should develop their understanding of the characteristics of ICT as a medium and be selective in its use. They should regard it as they would any other medium and use it only when appropriate to the task.

Fig. 12 – Using a digital camera to record work done with natural materials

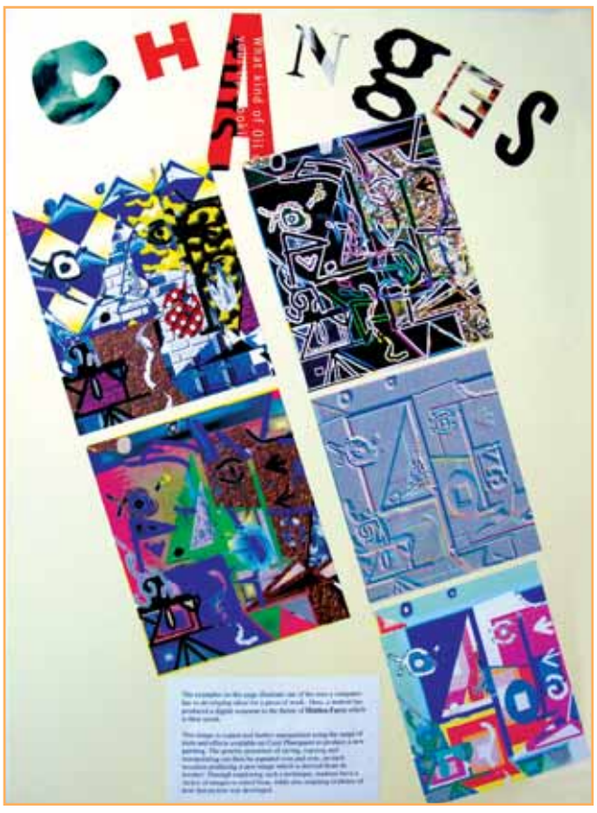


Fig. 13 – Images manipulated by ICT

For example, in Mark's profile (Key Stage 2) he demonstrates that he can control a range of materials, including ICT which he regards as one medium amongst many available to him. He chooses ICT as a medium because of its appropriateness to the task.

In Aled's profile (Key Stage 3) he controls a variety of techniques and processes and selects ICT as an appropriate medium to produce a repeated pattern of fish.

Examples of activities that can offer opportunities for developing ICT include:

- using ICT equipment to create and communicate their ideas, e.g. scanning their original drawings and ideas about a carnival headdress and inserting text (**creating**)
- using a digital camera to record work done in the open air with natural materials (**creating**)
- scanning their original paintings and creating an enhanced image (**creating**)
- presenting their investigations and resources in PowerPoint, e.g. a project based on their town or village (**presenting**)
- presenting and producing an article about a Welsh cultural event that could be part of the school website or newspaper (**presenting**)
- using a digital camera to record and present various stages of work in progress (**presenting**)
- collecting and finding information about an artist from the internet (**finding**)
- using ICT as a medium for developing a graphic design project, e.g. designing a logo for a sportswear company to be applied on all their merchandise (**developing**).

Developing number

Learners develop their number skills across the curriculum by **using mathematical information**, **calculating**, **and interpreting and presenting findings**.

In art and design, learners apply number skills such as measurement, estimates, scale, proportion, pattern and shapes to develop, inform and resource their creative activities.

You can use some key words associated with number within the context of art and design. The making of a three-dimensional artefact would always involve measuring, creating shapes and forms, contemplating scale and proportion.

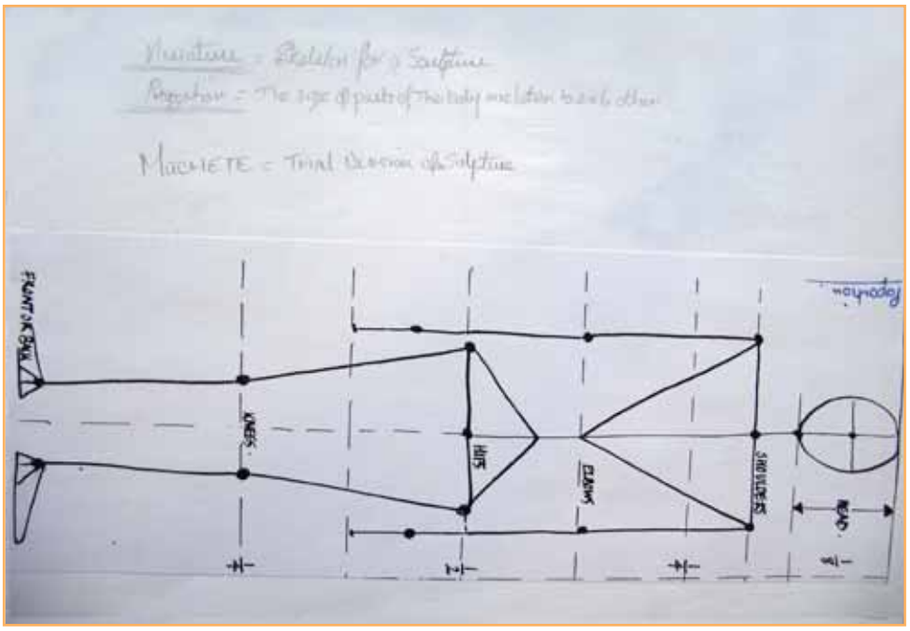


Fig. 14 – A drawing illustrating measurements and proportions

Fig. 15 – A group of images including repetitive pattern and proportions

Examples of activities that can offer opportunities for developing number include:

- using mathematical information in designing repeated and symmetrical patterns to be applied to a mathematical text book cover (**using mathematical information**)
- producing work that creates the impression of space using the laws of perspective, e.g. an observational drawing of the school's corridor (**using mathematical information**)
- undertaking abstract investigations into the aesthetic aspects of proportion, e.g. the study of proportion in architecture (**using mathematical information**)
- measuring accurately, e.g. creating a mask to fit a child's face (**using mathematical information**)
- working in three dimensions, e.g. designing a box to hold a souvenir (this would involve designing a two-dimensional net that would form a three-dimensional box) (**using mathematical information**)
- making models to scale, e.g. a scaled model of a set for the school's end of term production (**calculating**)
- costing an art project, e.g. work out the cost of materials of a mural for the school's foyer (**calculating**)
- creating a piece of abstract work using basic mathematical shapes, e.g. circles, squares, and triangles (**interpreting and presenting findings**)
- presenting data in visual form, e.g. using facts and figures from a questionnaire and converting them into a visual format (**interpreting and presenting findings**).

Art and design and learning across the curriculum

At Key Stages 2 and 3, learners should be given opportunities to build on the experiences gained during the Foundation Phase, and to promote their knowledge and understanding of Wales, their personal and social development and well-being, and their awareness of the world of work.

Curriculum Cymreig

Learners should be given opportunities to develop and apply their knowledge and understanding of the cultural, economic, environmental, historical and linguistic characteristics of Wales.

Fig. 16 – A design using Welsh symbols

Fig. 17 – A picture entitled 'The Welsh Tea'

In art and design, learners develop at first hand a meaningful understanding of their immediate environment, culture and language. They are given access to historical and contemporary Welsh art and design enriching their creative activities. They are made aware of how art and design can enhance the environment and how they can contribute to this as individuals.

The Curriculum Cymreig should be integrated into learning and teaching in art and design. Art and design can provide an effective context for delivering aspects of Curriculum Cymreig. You should give learners opportunities to study their immediate environment through drawing from observation, experience and imagination. The culture and language can be a rich source of inspiration providing bilingual graphic design opportunities. Learners should also be encouraged to use Welsh artists, craftworkers and designers as resources to inform their own work.

For example, in Siân's profile (Key Stage 2) her drawings are informed by her observations of the landscape but are also influenced by experience and imagination. One of her drawings is a combination of colours that she identified in the work of a Welsh artist and the colours she saw when observing the environment.

In Carys' profile (Key Stage 3) her immediate environment is her starting point for developing imagery that she applies to a three-dimensional pot.

Examples of activities that can offer opportunities to promote the Curriculum Cymreig include:

- using Welsh artists, craftworkers and designers as inspiration (**cultural**)
- using a local art gallery (**cultural**)
- using Welsh artists, craftworkers and designers to understand a concept, e.g. to emphasise the importance of drawing in a design process (**cultural**)
- working with a resident artist (**cultural/economic**)
- investigating the immediate environment, e.g. drawing the view through the art room window (**environmental**)
- responding to a local design brief, e.g. a mural for the local nursery school (**environmental**)
- using Celtic art as a resource, e.g. design a box to hold a bottle of perfume (**historical**)
- referring to traditional Welsh crafts in the context of combining materials (**historical**)
- illustrating a poem that has a Welsh context (**linguistic**)
- designing a bilingual poster for the school's open day (**linguistic**).

Personal and social education

Learners should be given opportunities to promote their health and emotional well-being and moral and spiritual development; to become active citizens and promote sustainable development and global citizenship; and to prepare for lifelong learning.

Fig. 18 – Work produced during PSE lessons

Fig. 19 – A jacket made out of recycled materials

In art and design, learners explore and express their ideas and feelings concerning personal, social, environmental, moral and spiritual issues through their creative activities. Through art and design activities they become aware of other cultures and ways of life, and develop the concept of global citizenship. They enjoy the activities and develop interests that prepare them for lifelong learning, work and leisure.

Examples of activities that can offer opportunities to promote personal and social education include:

- designing a poster to promote healthy living (**health and emotional well-being**)
- investigating how colour can convey feelings and apply the results to designing a colour scheme for a place of worship (**moral and spiritual development**)
- looking at patterns produced by two different cultures and design a pattern that reflects the characteristics of both cultures (**global citizenship**)
- making an imaginary creature out of recycled materials suitable for animation (**sustainable development**).

Careers and the world of work

Learners aged 11 to 19 should be given opportunities to develop their awareness of careers and the world of work and how their studies contribute to their readiness for a working life.

Fig. 20 – A resident artist at work

Fig. 21 – A graphic artist at work

In art and design, learners develop their awareness of careers and the world of work through their understanding of methods used by practising artists, craftworkers and designers.

Many of the skills and attributes developed through art and design, individually and in groups, are transferable to the world of work and leisure, and can offer routes into the ever-expanding creative and cultural industries.

Examples of activities that can offer opportunities to promote careers and the world of work include:

- working in a group in response to a client's brief and arriving at a consensus of opinion regarding matters of design, process of working and individual responsibilities
- working on a project with resident artists gaining first-hand insight into their methods of working.

Section 2

Expectations and progression in art and design

Broad lines of progression in learners' attainment for each of the skills of Understanding, Investigating and Making can be traced in the level descriptions from Level 1 to Exceptional Performance.

At Key Stages 2 and 3, you should give learners opportunities to build on and develop the skills they have started to acquire at Foundation Phase to ensure progression into 14–19.

You should regard Understanding, Investigating and Making as integrated activities. In the following tables the three skills have been separated in order to help you identify progression in the level descriptions.

Expectations and progression in Understanding	
Level 2	Pupils recognise similarities and differences between their own practical work and that of others; they respond to these by simple communication methods and can describe what they feel and think about them.
Level 3	Pupils describe similarities and differences between their own work and that of others and begin to indicate an awareness of, and imaginative response to, the method and purposes of the work of artists, craftworkers and designers.
Level 4	Pupils make comparisons between their own work and that of others from a range of cultures. They communicate their ideas and feelings imaginatively, indicating an awareness of the methods used by others and demonstrating an understanding of the different purposes of their work.
Level 5	Pupils make comparisons between the methods and techniques used in their own work and that of others, communicating their ideas and feelings imaginatively, and clearly indicating an understanding of the methods and purposes used by others from various cultures.
Level 6	Pupils explore and demonstrate their understanding when comparing the methods and techniques used in their own work and that of others. They respond practically and imaginatively to the way in which ideas and feelings are conveyed in different cultures and contexts.
Level 7	Pupils make considered comparisons between their own work and the work of others, demonstrating a clear understanding of the variety of methods and approaches used. They are able to speculate and communicate how ideas and feelings may be interpreted differently, and respond practically and imaginatively to images and artefacts from a range of cultures and contexts.

Expectations and progression in Investigating	
Level 2	Pupils record their images and ideas from observation, experience, memory and imagination using a range of resources that they have collected and organised.
Level 3	Pupils select and record their ideas and feelings through drawing and other methods from observation, experience and imagination, choosing from a range of resources that they have collected and organised as a basis for their work.
Level 4	Pupils select and record images and ideas from observation, experience and imagination, and use a range of materials and methods to support the development of their work. They prepare and develop an idea or theme for their work by collecting and organising visual and other resources.
Level 5	Pupils make drawings and use other methods selectively to explore, interpret and record their ideas and feelings from observation, experience and imagination. They organise their work by collecting and using reference materials to develop an idea or theme.
Level 6	Pupils make drawings and use other methods selectively to explore, interpret and record their ideas, feelings and perceptions from observation, experience and imagination. They demonstrate their ability to organise their work, and collect and use reference materials to develop an idea or theme.
Level 7	Pupils explore, select, record and communicate observations, ideas, perceptions and feelings from a variety of sources, and organise stimulus and reference material in planning and developing their investigations.

Expectations and progression in Making	
Level 2	Pupils use a range of materials and tools to make images and artefacts, and explore practically and imaginatively visual, tactile and sensory qualities, making changes to their work where they think these are necessary.
Level 3	Pupils use a range of materials, tools and techniques to achieve different outcomes, and experiment with visual, tactile and sensory qualities, making suitable changes to the work where they identify the need for modification.
Level 4	Pupils are able to control a range of materials, tools and techniques to achieve a variety of outcomes. They apply their understanding of visual, tactile and sensory qualities and review and modify their work where they recognise the need to do so.
Level 5	Pupils experiment practically and imaginatively with a variety of methods, materials, tools and techniques, applying a broad knowledge of visual, tactile and sensory qualities. They review and modify their work to fulfill their intentions.
Level 6	Pupils experiment practically and imaginatively, show increasing confidence in the use of materials, tools and techniques to implement ideas, and explore visual, tactile and sensory qualities, reviewing and modifying their work to achieve their intentions.
Level 7	Pupils experiment confidently with a broad range of media, tools and techniques to achieve a variety of intentions, and experiment with a range of methods developed by themselves and others, demonstrating their understanding of the visual, tactile and sensory language of art, craft and design. They show their ability to review processes and outcomes critically and constructively.

Section 3

Using the level descriptions in Key Stage 2

There is no requirement to make end of key stage judgements in art and design at Key Stage 2. However, knowledge of the characteristics of the level descriptions will help you to recognise learners' strengths, as well as areas for improvement, and to plan for progression.

You may find the following points useful when considering the profiles in this section.

- The learner profiles are not presented as a model for how you should collect evidence about your learners. Decisions about collecting evidence, and about its purpose and use, are matters for teachers working within an agreed school policy.
- The commentaries on the pieces of work have been written to indicate particular qualities of the work and make links to characteristics of the level descriptions. They are not intended as an example of a report to parents/guardians.
- The materials in each learner profile can only represent a small part of the information and experiences that make up a teacher's knowledge of each learner. They do not reflect the extent of the knowledge of each learner that you will have built up over time across a range of different contexts. You will use this knowledge to recognise learners' strengths and areas for development, and to plan for progression.
- Some of your learners may need to use a range of alternative forms of communication to show what they know, what they understand and what they can do.

Bryn | Characteristics of Levels 3 and 4

Bryn is a 10-year-old learner in Key Stage 2.

His teacher knows much more about Bryn's performance than can be included here. However, this profile has been selected to illustrate characteristic features of Bryn's work across a range of activities. Each example is accompanied by a brief commentary to provide a context and indicate particular qualities in the work.

Bryn's profile shows some characteristics of Levels 3 and 4, but mainly characteristics of Level 3.

Unit of work | Landscape

Pupils were given opportunities to study colour and texture in the landscape and were provided with an investigative structure. They were also introduced to the work of various landscape artists.

Fig. 22

Fig. 23

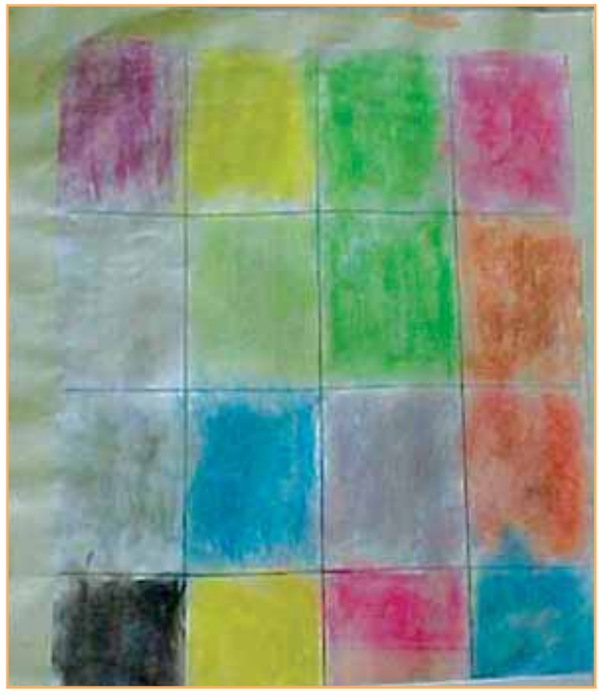


Fig. 24

Fig. 25

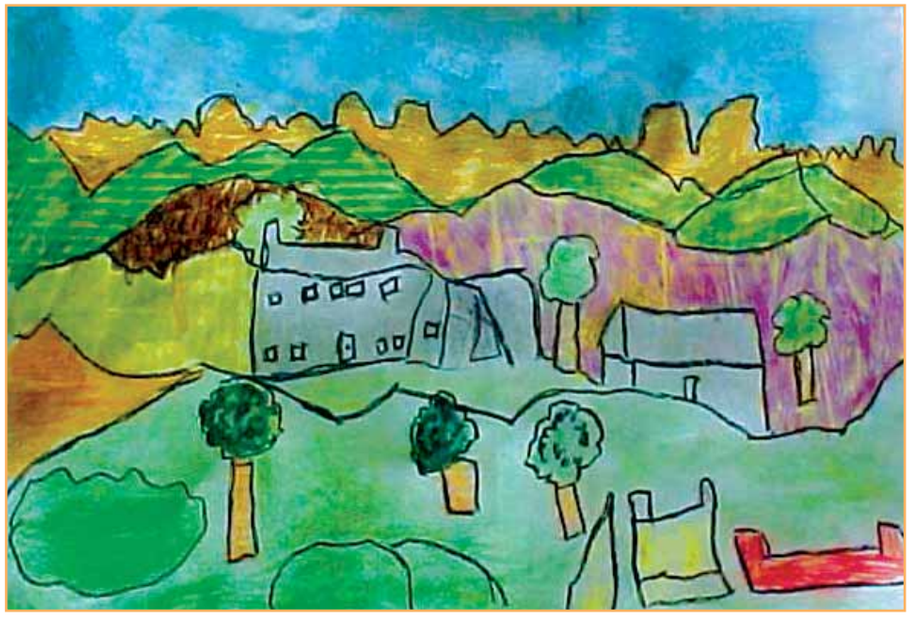


Fig. 26

Bryn studies the technique of using strong lines to separate areas of colour used by other artists and *begins to indicate an awareness of their method* (a characteristic of Level 3) in relation to his own work. He *makes comparisons between his own work and that of others* (a characteristic of Level 4) and, according to his teacher, he communicates his understanding orally as well as visually (fig. 25).

He shows evidence of investigations into texture and colour and experiments with these elements in abstraction. His own investigations provide a *range of resources that he has collected and organised as a basis for his own work* (a characteristic of Level 3) (fig. 23).

He integrates his making with aspects of understanding and investigating (fig. 23) and *uses a range of materials, tools and techniques to achieve different outcomes* (a characteristic of Level 3). His final landscape (fig. 26) is influenced by his investigations and, according to his teacher, he *made suitable changes to the work* (a characteristic of Level 3) as it progressed.

Unit of work | Plants

Pupils were given opportunities to make observational drawings of plants and were asked to develop these into repeated patterns.

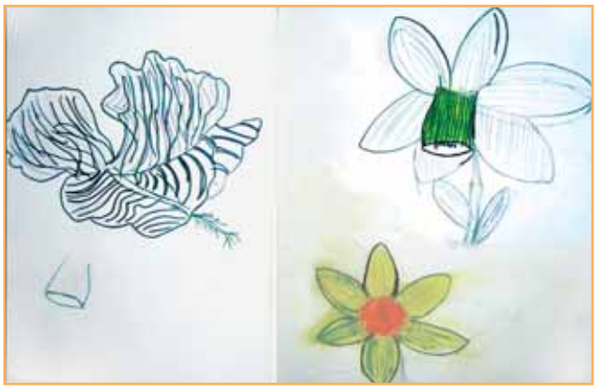


Fig. 27

According to Bryn's teacher he has selected his colour scheme by looking at illustrations of Impressionists' paintings in books and after visiting a gallery. He *makes comparisons between his own work and that of others* (a characteristic of Level 4).

He *selects and records* (a characteristic of Level 3) a number of plants through drawing from observation that provide him with *resources that he has collected and organised as a basis for his work* (a characteristic of Level 3).

He *uses a range* of drawing materials including pencil, pastels and paint on silk *to achieve different outcomes* (a characteristic of Level 3) and concentrates his experiments with visual, tactile and sensory qualities on pattern-making. He converts his initial drawings into a printable image that allows him to *make suitable changes* to his patterns (a characteristic of Level 3).

Fig. 28

Fig. 29

Fig. 30

Fig. 31

Summary

Bryn's profile shows some characteristics of Level 3 and Level 4 but mainly the characteristics of Level 3.

His work could be developed further by *making comparisons between his own work and that of others from a range of cultures* (a characteristic of Level 4) and research into different kinds of patterns would provide an effective context for achieving this. He could also further develop his ability *to apply his understanding of visual, tactile and sensory qualities* (a characteristic of Level 4) on to his final outcomes.

Mark | Characteristics of Levels 4 and 5

Mark is a 10-year-old learner in Key Stage 2.

His teacher knows much more about Mark's performance than can be included here. However, this profile has been selected to illustrate characteristic features of Mark's work across a range of activities. Each example is accompanied by a brief commentary to provide a context and indicate particular qualities in the work.

Mark's profile shows some characteristics of Levels 4 and 5, but mainly characteristics of Level 4.

Unit of work | Patterns in a landscape

Pupils were given opportunities to look at the work of other artists and to respond orally and in writing. They were then asked to look at colours and pattern in the landscape, and to convey this using a range of media and techniques.

Fig. 32

Fig. 33

Fig. 34

Fig. 35

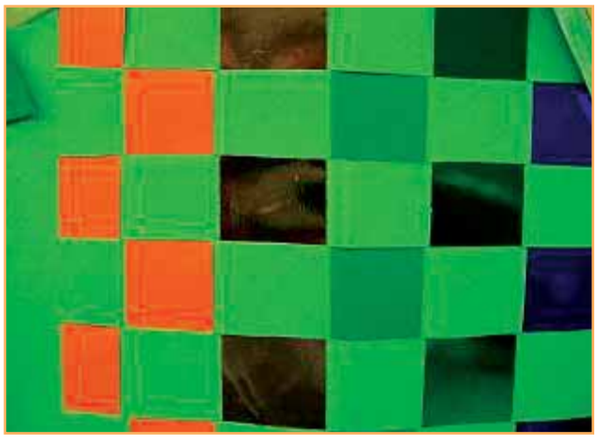


Fig. 36

Fig. 37

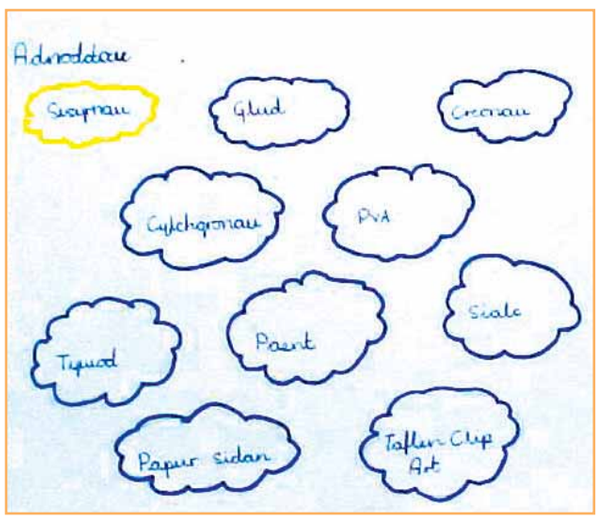
Mark responds to a range of artworks that vary in style from representative work, semi-abstract to abstract and *demonstrates an understanding of the different purposes of the work* (a characteristic of Level 4). He communicates his understanding of the work orally, in writing and through his practical outcomes.

He *records* the landscape *from observation, experience and imagination* (a characteristic of Level 4) and his investigations are an integral part of his making.

He demonstrates that he *is able to control a range of materials, tools and techniques to achieve a variety of outcomes* (a characteristic of Level 4) that include painting techniques, ICT, pastels and weaved coloured paper.

Fig. 38

Pupils were given opportunities to experiment with a variety of different media and to produce a multimedia work. They were introduced to the work of a multimedia artist.



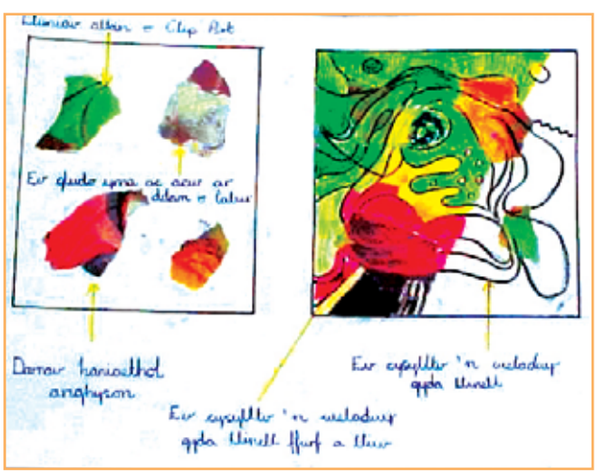


Fig. 41

Fig. 39

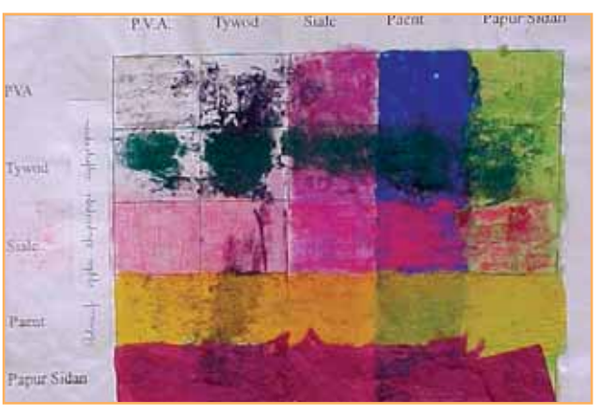


Fig. 42

Fig. 40

Fig. 43

Mark *makes comparisons between his own work* (a characteristic of Level 4) and that of a multimedia artist and *indicates an awareness of his methods* (a characteristic of Level 4).

He investigates the characteristics of different media and the way they affect each other when combined (fig. 42).

He uses a range of materials for his work that include inks, pastels, PVA, sand and tissue paper. He experiments with ways of integrating individual shapes into one whole image (fig. 40). In the making of the final outcome, he *applies his understanding of the visual, tactile and sensory qualities* (a characteristic of Level 4). This involved *reviewing and modifying of his work to fulfil his intentions* (a characteristic of Level 5).

Summary

Mark's profile shows some characteristics of Level 4 and Level 5 but mainly the characteristics of Level 4.

Siân | Characteristics of Level 5

Siân is a 10-year-old learner in Key Stage 2.

Her teacher knows much more about Siân's performance than can be included here. However, this profile has been selected to illustrate characteristic features of Siân's work across a range of activities. Each example is accompanied by a brief commentary to provide a context and indicate particular qualities in the work.

Siân's profile shows characteristics of Level 5.

Unit of work | Living things

Pupils were given opportunities to study Impressionists' work and encouraged to give close attention to their methods of representing flowers. Their investigations had to inform their own work.

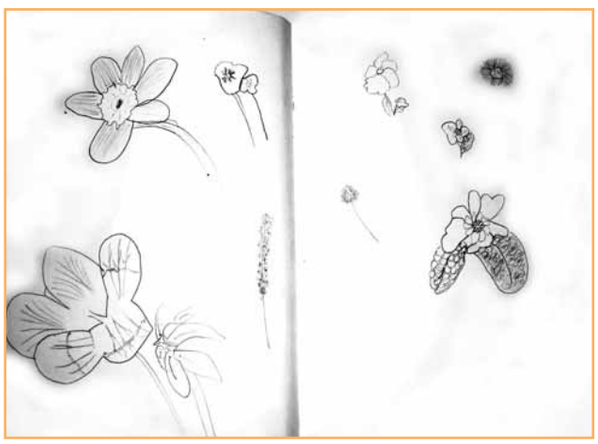


Fig. 44

Fig. 45

Fig. 46

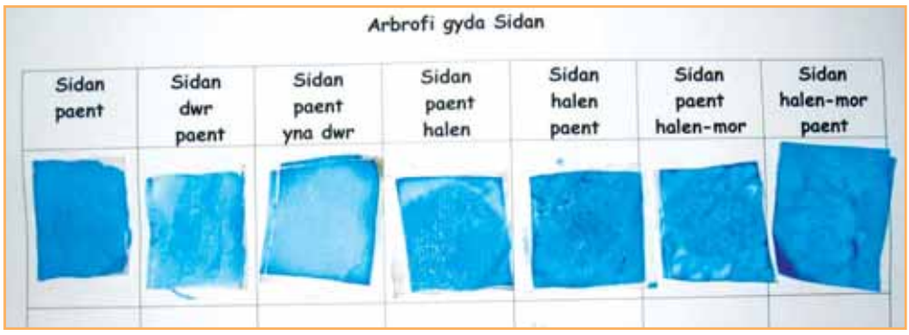


Fig. 47

Fig. 48

Fig. 49

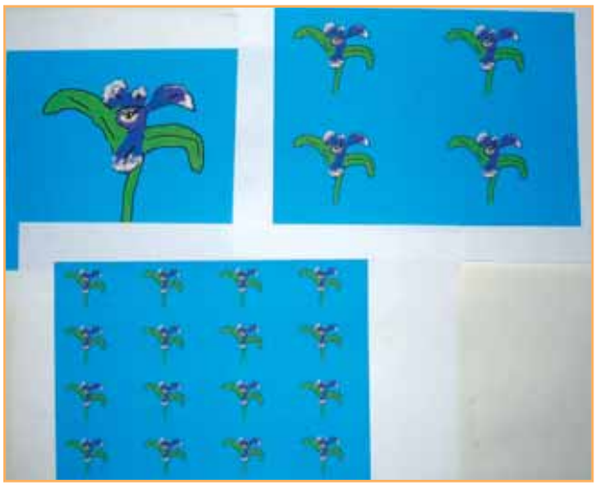


Fig. 50

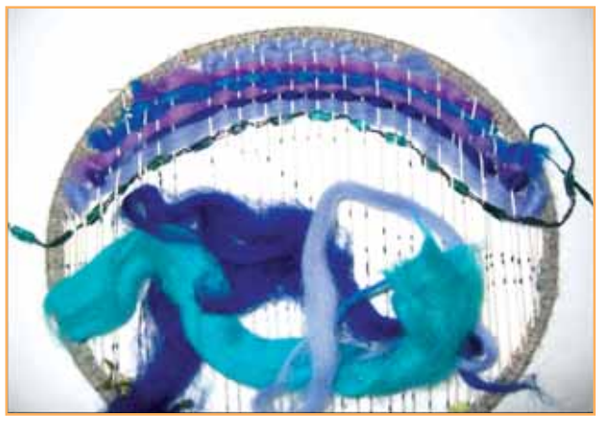


Fig. 51

Siân makes *comparisons between the methods and techniques* (a characteristic of Level 5) of Impressionist painting and Japanese painting and combines the methods and techniques of the two influences to inform her own work. She demonstrates a clear *understanding of the methods and purpose used by others from various cultures* (a characteristic of Level 5). She combines the blueness associated with Impressionism with the more linear characteristics of the oriental flower and communicates her understanding orally as well as through her practical work.

She makes sensitive linear pencil drawings of flowers from observation and *uses other methods selectively to explore* (a characteristic of Level 5). She uses her own investigations into the different effects that can be produced with silk painting to develop her theme (fig. 47).

She *experiments practically and imaginatively with a variety of methods, materials, tools and techniques* (a characteristic of Level 5) that include pencil drawings, pastel work, silk painting, ICT and weaving. She possesses *a broad knowledge of visual, tactile and sensory qualities* (a characteristic of Level 5). The expressive lines she uses in her pastel drawings of flowers show her ability to *review and modify her work* (a characteristic of Level 5) (fig. 46).

Unit of work | Drawing the landscape

Pupils were given an opportunity to go outdoors to draw and record the landscape. They were then asked to develop an image based on their drawings in a medium of their choice.

Fig. 52

Fig. 53

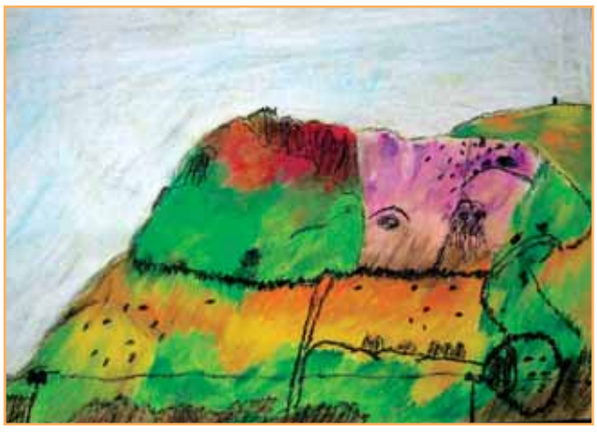


Fig. 54

Fig. 55

Fig. 56

Siân *makes a comparison* (a characteristic of Level 5) with her own work and that of her chosen landscape artist by investigating the colours used by the artist. One of her drawings is a combination of colours that she identifies in the work of the artist and the colours she sees when observing the landscape (fig. 54).

Her drawings are informed by her *observations* of the landscape and are also influenced by *experience and imagination* (characteristics of Level 5). Her interpretations of the landscape provide *reference materials to develop her idea* (a characteristic of Level 5).

She selects wool as a medium for her final outcome, and successfully and imaginatively converts her drawings into another medium (fig. 53). Her choice of medium is influenced by knowledge gained about the characteristics of wool from her previous project. The series of drawings of the same hillside show her *ability to review and modify her work to fulfil her intentions* (a characteristic of Level 5).

Summary

Siân's profile consistently shows the characteristics of Level 5.

Section 4

Making judgements at the end of Key Stage 3

This section shows how level descriptions can be used when making judgements about which level best describes a learner's overall performance at the end of the key stage.

You may find the following points useful when considering the profiles in this section.

- The learner profiles are not presented as a model for how you should collect evidence about your learners. Although you will want to be able to explain why you have awarded a particular level to a learner at the end of the key stage, there is no requirement for judgements to be explained in this way or supported by detailed collections of evidence on each learner. Decisions about collecting evidence, and about its purpose and use, are matters for teachers working within an agreed school policy.
- The commentaries on the pieces of work have been written to explain the judgement made about a learner's performance. They are not intended as an example of a report to parents/guardians.
- The materials in each learner profile can only represent a small part of the information and experiences that make up a teacher's knowledge of each learner. They do not reflect the extent of the knowledge of each learner that you will have built up over time across a range of different contexts. You will use this knowledge to make a rounded judgement about the level that best fits each learner's performance.
- You will arrive at judgements by taking into account strengths and weaknesses in performance across a range of contexts and over a period of time. Opportunities will need to be provided for learners to demonstrate attainment in all aspects of the level descriptions.
- Some of your learners may need to use a range of alternative forms of communication to show what they know, what they understand and what they can do.

Aled | Level 5

Aled is a 14-year-old learner in Key Stage 3.

His teacher knows much more about Aled's performance than can be included here. However, this profile has been selected to illustrate characteristic features of Aled's work across a range of activities. Each example is accompanied by a brief commentary to provide a context and indicate particular qualities in the work.

Aled's teacher judges that his performance in art and design is best described as Level 5.

Unit of work | Understanding surrealism

Pupils were given the opportunity to create a body of work that demonstrated their understanding of surrealism. They were asked to base their work on a still life arrangement.

Fig. 57

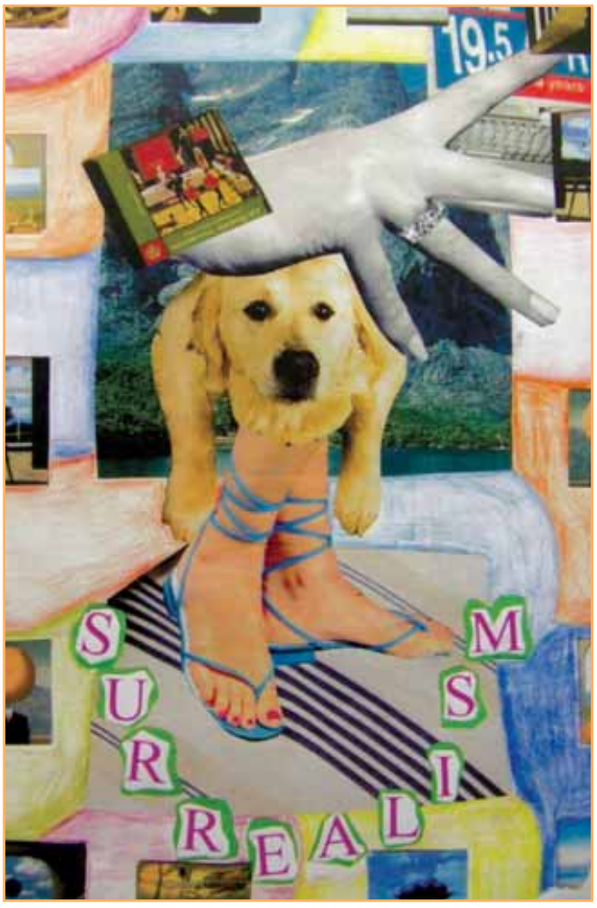


Fig. 58

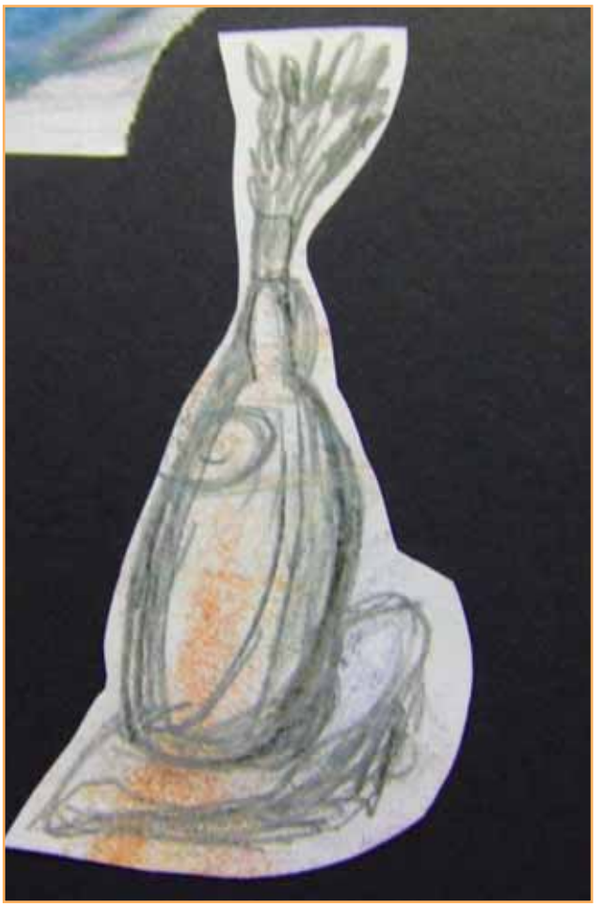


Fig. 59

Fig. 60

Fig. 61

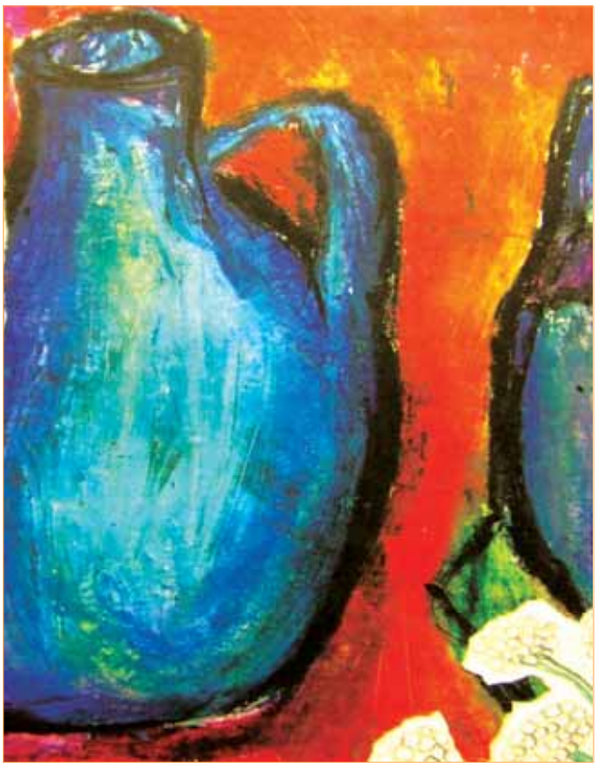


Fig. 62

Fig. 63

Aled demonstrates his understanding of surrealism through visual and written communication. He collects unrelated images from magazines and brings them together in a surrealistic way. He also collects information from books and the internet about surrealism and chooses appropriate illustrations (fig. 58).

He makes drawings of still life objects based on observation and develops and transforms these images imaginatively to convey new meanings, e.g. the vase (fig. 63) becomes monumental because of the introduction of the landscape and sky as background.

He uses a variety of materials and processes in producing the body of work, ranging from collage and pencil drawings to pastel work. He finds that collage is especially suitable for producing surrealist imagery.

Unit of work | Processes and techniques

Pupils were given opportunities to work with different processes and techniques. They were asked to select a theme and research appropriate imagery as a starting point for their work.

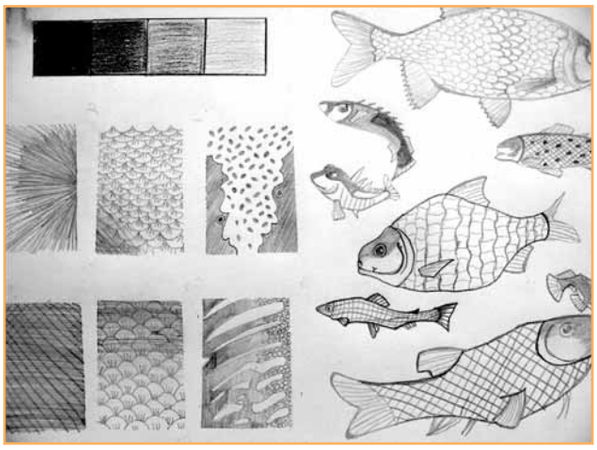


Fig. 64

Fig. 66

Fig. 65

Fig. 67

Fig. 68

Fig. 69

Fig. 70

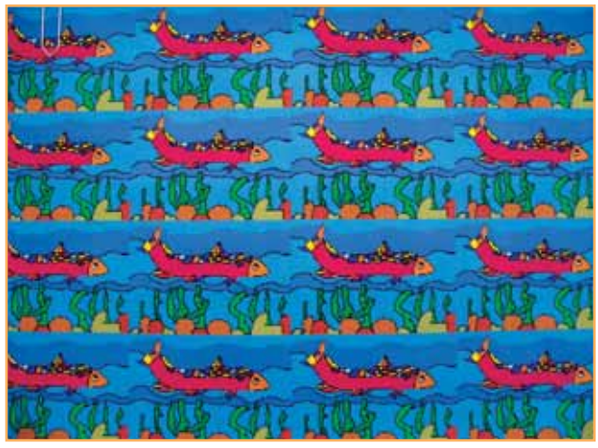


Fig. 71

In this particular body of work Aled demonstrates very little evidence of making comparisons with the methods and techniques used by others in his own work but his profile overall contains work informed by other artists.

He makes observational drawings of fish and experiments with texture-producing techniques (fig. 64). His drawings become more imaginative when developed into other processes and techniques, e.g. ink and crayon, batik, mono print, collage and card relief. His drawings of fish (fig. 64) become his reference materials for developing his theme. His thorough investigation of fish gives substance to the images he produces using the different processes and techniques.

His making and investigating are integrated and the main focus of the making is on developing processes and techniques within a theme. He has no intention of producing a final outcome.

Summary and overall judgement

Levels 4 and 5 were considered and Level 5 was judged to be the best fit.

In general Aled's performance is consistent. In his understanding of the work of other artists he *makes comparisons between the methods and techniques used in his own work* and that of the surrealist artists (a characteristic of Level 5). He *clearly indicates his understanding of the methods and purposes* (a characteristic of Level 5) of juxtaposing unrelated objects in an imaginary way (fig. 58).

He *makes drawings* in pastels and *uses other methods selectively*, e.g. collage (fig. 66), and his recordings of still life objects are based on *observation and imagination* (characteristics of Level 5) (fig. 61).

Across all the activities he *experiments practically and imaginatively with a variety of methods, materials, tools and techniques, applying a broad knowledge of visual, tactile and sensory qualities* (a characteristic of Level 5). He *collects and uses reference materials to develop an idea or theme* (a characteristic of Level 5).

Across all activities Aled demonstrates his skills in the three skills of Understanding, Investigating and Making in an integrated way, e.g. he shows his understanding of surrealist art through a practical outcome (fig. 63) and develops his investigations into techniques and processes through making in the underwater project.

Carys | Level 6

Carys is a 14-year-old learner in Key Stage 3.

Her teacher knows much more about Carys' performance than can be included here. However, this profile has been selected to illustrate characteristic features of Carys' work across a range of activities. Each example is accompanied by a brief commentary to provide a context and indicate particular qualities in the work.

Carys' teacher judges that her performance in art and design is best described as Level 6.

Unit of work | Shoe design based on a theme

Pupils were given opportunities to design a shoe based on a theme. As a starting point they were asked to investigate pop artists and the way they used and transformed everyday objects in their work.

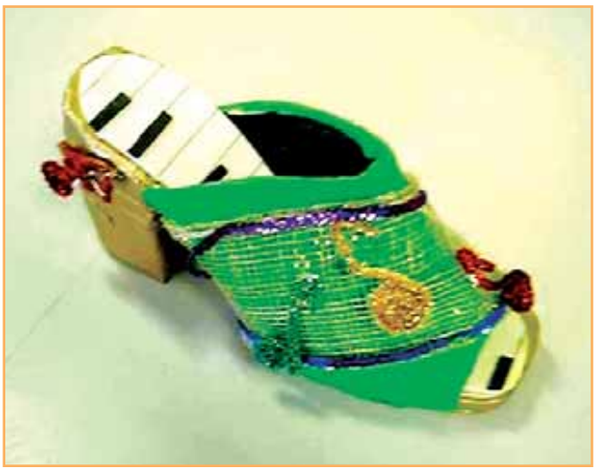
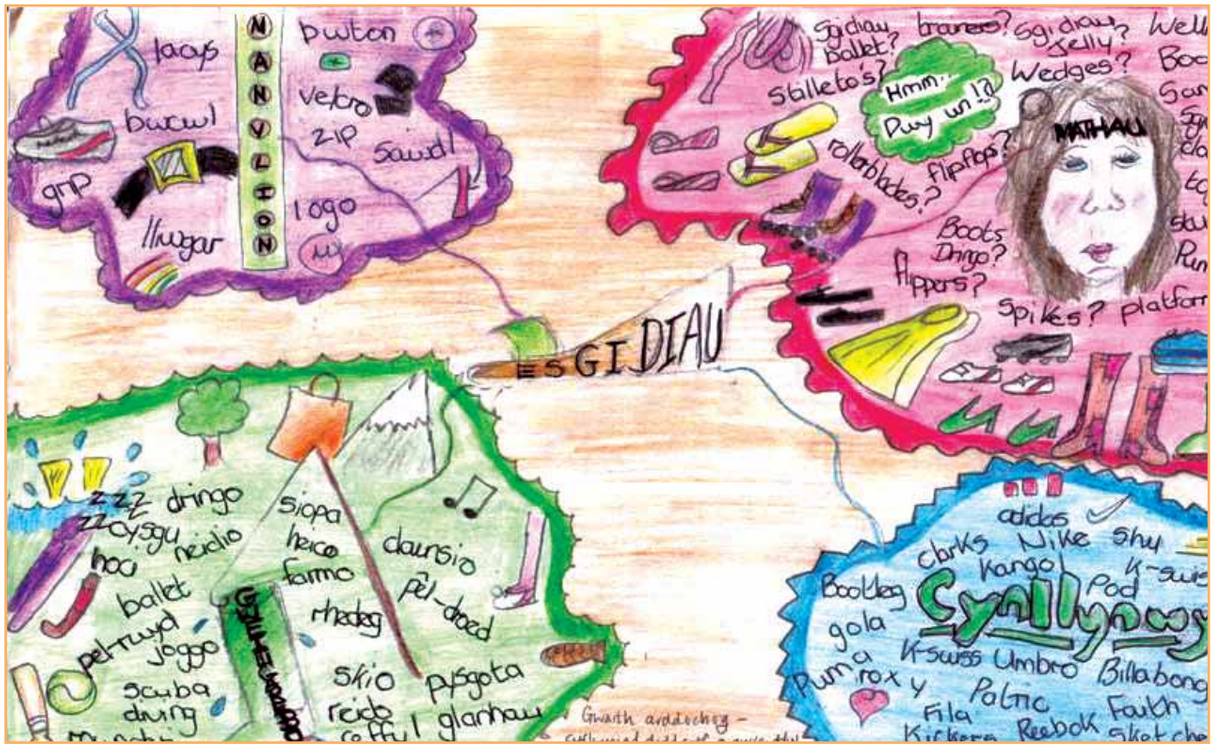


Fig. 72

Fig. 74

Fig. 73

Fig. 75



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Sgidiau Jelly?
Wedges?
Stilleto's?
Hmm.. Pwy wn!?
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flipflops?
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Boots Dringo?
flippers?
Spikes?
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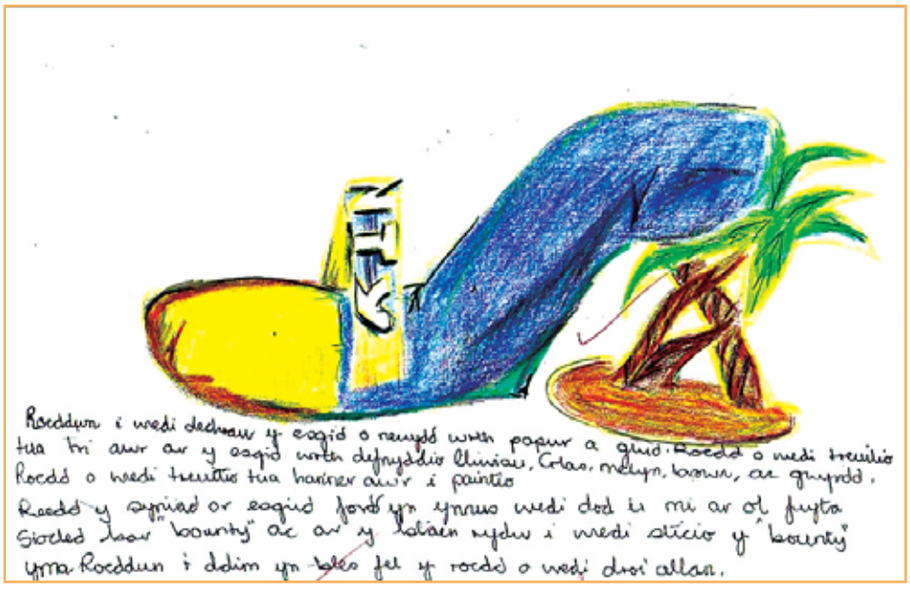
zzcysgu
neidio
hoci
ballet
pel-rwyd
joggo
scuba
diving
siopa
heico
farmo
rhedeg
skio
reido
coffu
claunsio
pêl-droed
pysgota
glanhau
adidas
Nike
Shu
Kangol
Pod
Bootleg
gola
Puma
rox
K-swiss
Umbro
Billabong
Patric
Fila
Reebok
Faith

Fig. 76

Fig. 77



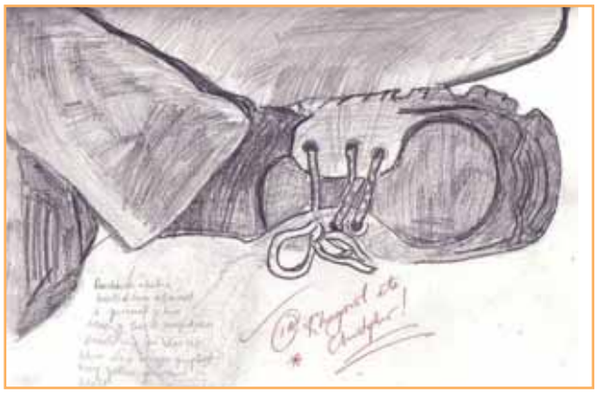


Fig. 78

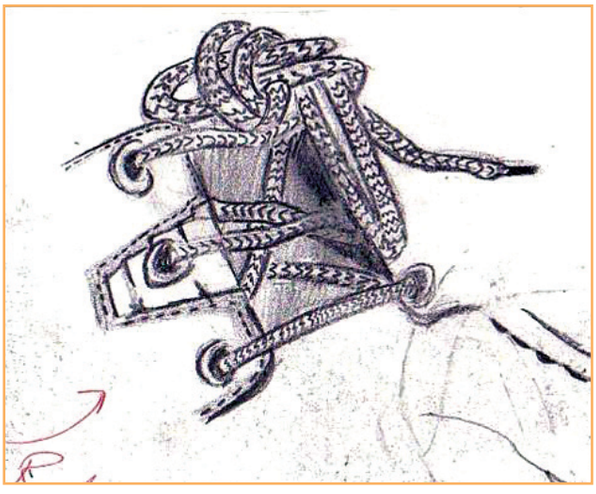


Fig. 79

Carys looks at the work of Andy Warhol and collects reference materials and some of his imagery to inform her own work (fig. 76).

She produces good quality pencil drawings based on observation, and uses a combination of drawing and annotations effectively to develop ideas and thinking skills (fig. 74). She researches into the different types of footwear which provides her with valuable resources for developing her ideas (fig. 76).

Within the body of work she uses a variety of processes and techniques and the three-dimensional shoe adds breadth to her knowledge of materials.

Unit of work | Three-dimensional containers

Pupils were given an opportunity to create a three-dimensional container. They were asked to consider the work of expressionist artists when developing their design.

Fig. 80

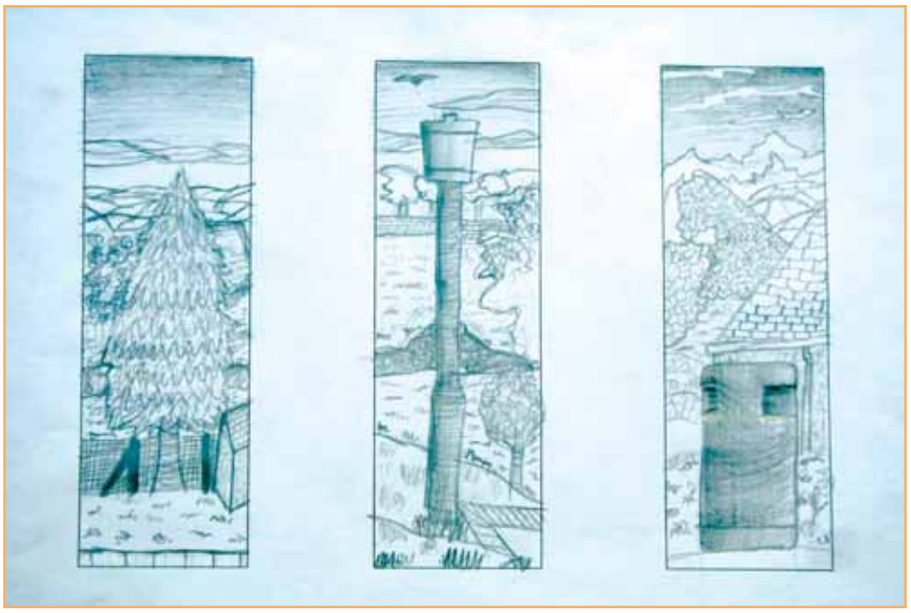


Fig. 81

Fig. 82

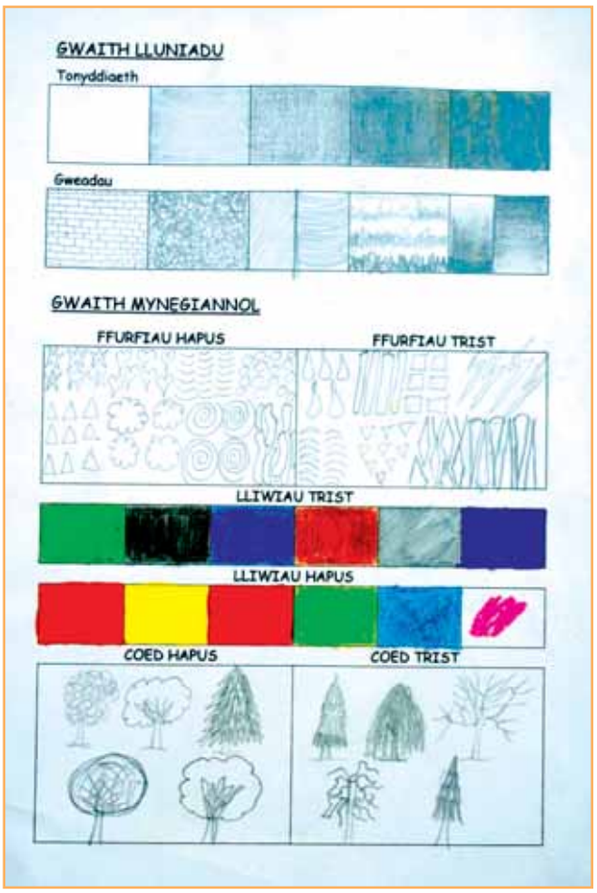


Fig. 83

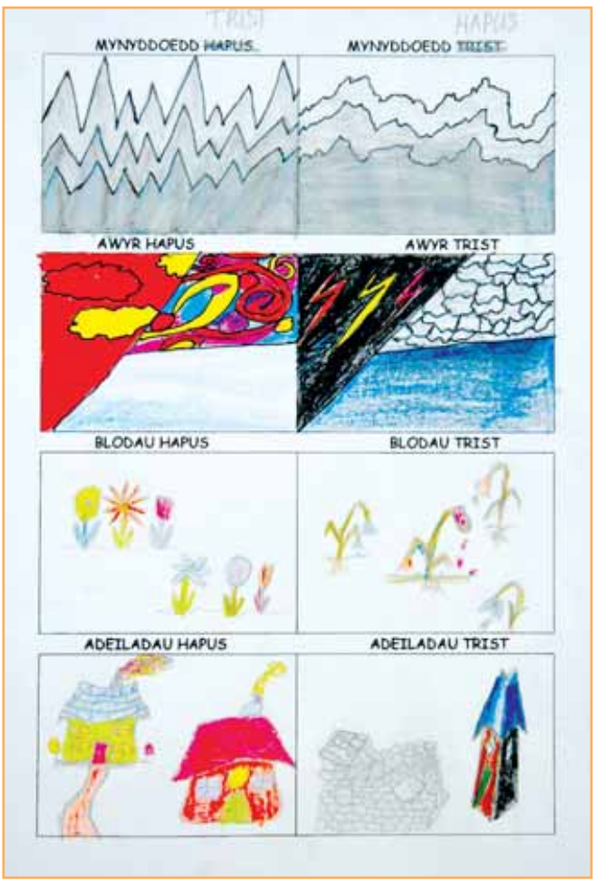


Fig. 84

Fig. 85

Fig. 86

Fig. 87

Fig. 88

Carys compares the work and different styles of three expressionist artists. She looks in detail at small areas of their painting, concentrating on their methods rather than content. She shows her understanding of the work of others through visual communications (fig. 82).

Her starting point involves drawing a number of views of her immediate environment and selecting one for further development (fig. 80). She investigates the expressive nature of visual, tactile and sensory language on prepared worksheets (fig. 83).

She produces a container on which she applies images based on drawings developed at an earlier stage of the activity. The image she produces using ICT contributes to her knowledge of materials and techniques (fig. 86).

Summary and overall judgement

Levels 5 and 6 were considered and Level 6 was judged to be the best fit.

Carys has demonstrated her ability to *make comparisons between the methods and techniques used in her own work* (a characteristic of Level 5) with that of pop artists and expressionist painters.

She *makes drawings from observation* across all activities and *uses other methods selectively* (characteristics of Level 6), ranging from collage to coloured pencils.

The three-dimensional outcomes (fig. 72, fig. 88) demonstrate *increased confidence in the use of materials, tools and techniques* (a characteristic of Level 6). Through her drawings she shows her ability to develop ideas and theme.

Across all activities Carys demonstrates her skills in the three skills of Understanding, Investigating and Making in an integrated fashion, e.g. she shows her understanding of the styles of expressionist artists through practical outcomes, and investigates the nature of expressionistic imagery through visual communication on prepared worksheets.

Her work could develop further by giving more attention to reviewing and modifying the work as it progresses.

June | Level 7

June is a 14-year-old learner in Key Stage 3.

Her teacher knows much more about June's performance than can be included here. However, this profile has been selected to illustrate characteristic features of June's work across a range of activities. Each example is accompanied by a brief commentary to provide a context and indicate particular qualities in the work.

June's teacher judges that her performance in art and design is best described as Level 7.

Unit of work | Self-portrait

Pupils were given the opportunity to produce self-portraits informed by the work of several artists.

Fig. 89

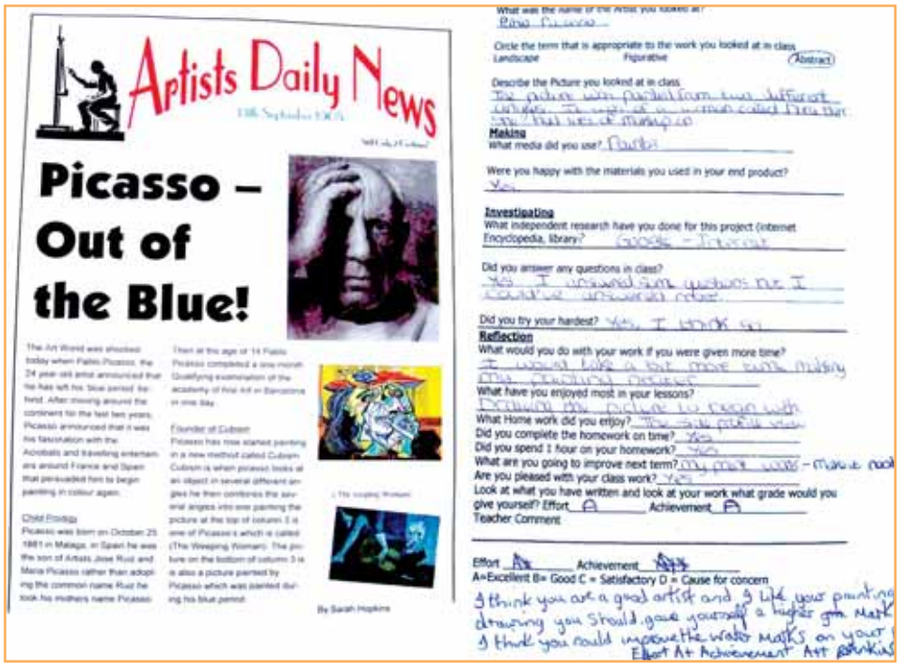


Fig. 90

June looks at the work of other artists, such as Picasso, Munch and Calder, and conveys her understanding through various communication methods. Her written work (fig. 92) is a very personal response to the work of Picasso. Her self-portrait, which combines two viewpoints, reinforces her understanding (fig. 93). Her newspaper article is a good example of how ICT can be used to develop understanding and investigating.

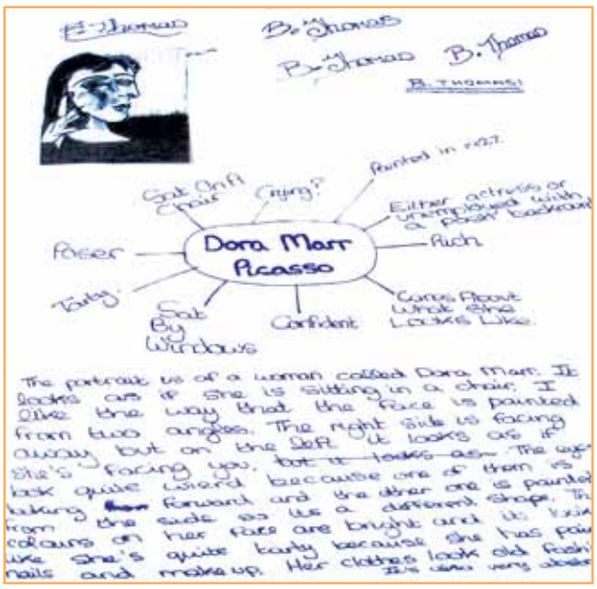


Fig. 91

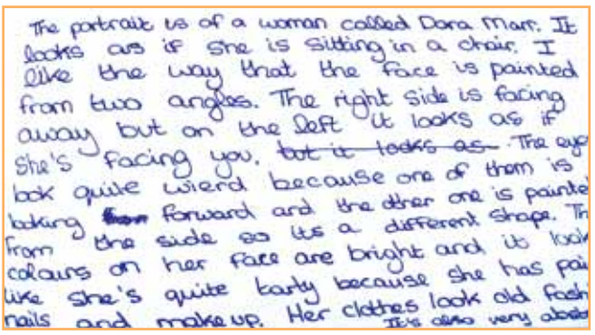


Fig. 92

Her observational self-portrait provides a sound base from which to develop the line and wire drawing informed by Calder's work

Fig. 93

Fig. 94

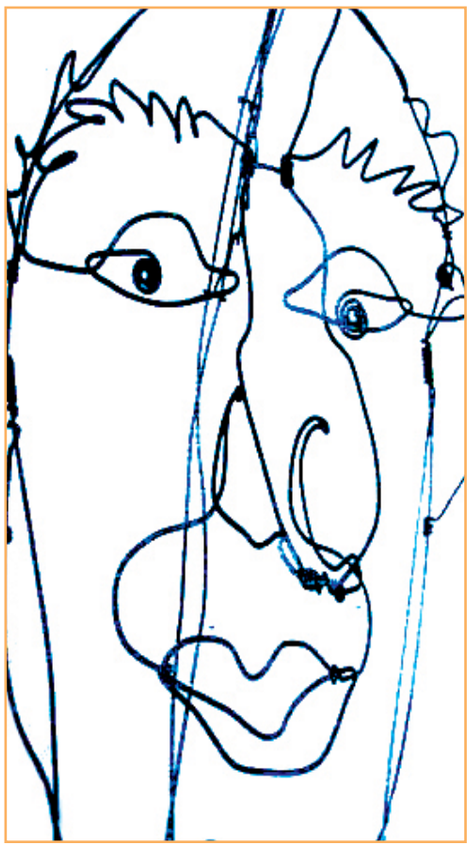


Fig. 95

Fig. 96

Fig. 97

In the work informed by Munch, she uses ICT as part of a multimedia outcome integrated with other materials and processes. She selects ICT because of its appropriateness as a medium (fig. 97).

Unit of work | Trees

Pupils were given the opportunity to study trees and were asked to produce a final outcome based on their investigations.

Fig. 98

Fig. 99

June begins her project by looking at various artists including Mondrian. She communicates her understanding of how Mondrian simplified the shapes of trees through written and visual communication. She uses a sketchbook to develop her understanding and investigations (fig. 98).

Fig. 100

Fig. 101

Her investigations involve using a combination of drawing from observation and photographic stimulus that she has taken and organised herself.

She integrates her investigating and making, and her sketchbook provides an effective context in developing these skills (fig. 101, fig. 102).

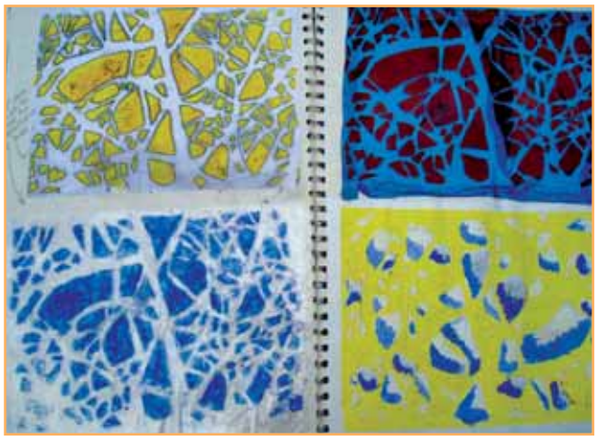


Fig. 102

Fig. 103

Fig. 104

She regards the skills of Understanding, Investigating and Making as integrated activities and this has resulted in very vibrant and lively work. The effectiveness of the finished outcome of branch patterns in relief is due to the very thorough investigation that has gone on previously (fig. 104).

Summary and overall judgement

Level 7 was judged to be the best fit.

June uses a variety of artists across all the activities as sources of influence and *demonstrates a clear understanding of the variety of methods and approaches used* (a characteristic of Level 7). She shows that she *is able to respond practically and imaginatively to images from a range of contexts* (a characteristic of Level 7).

She *can explore, select, record and communicate observations* in written and visual form *from a variety of sources* (characteristics of Level 7) and demonstrates clear development in her investigations (fig. 101).

She *experiments confidently with a broad range* of drawing and painting *media* (a characteristic of Level 7), that include pencil, painting, ICT and linear wire work developed by herself. She also *reviews her outcomes critically and constructively* (a characteristic of Level 7) (fig. 99).

Across all activities, June demonstrates her skills in the three skills of Understanding, Investigating and Making in an integrated way, e.g. her practical outcomes of self-portraits show that she understands the concept of cubism, and her observational skills in recording and investigating are consolidated by an increased confidence in the use of materials and techniques.

Acknowledgements

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