



Qualifications and  
Curriculum Authority

# Art and design

*2002/3 annual report on curriculum and assessment*

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This report is based on the activities to investigate curriculum, assessment and qualifications issues in art and design

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## Introduction

QCA has a remit to keep the curriculum under review, identify annually aspects of the curriculum that would benefit from further curriculum development, and provide information and guidance to support the curriculum.

To do this effectively, QCA has a programme of monitoring and evaluation to ensure that:

- its advice on the curriculum is based on sound evidence, including a balance of quantitative and qualitative information and data
- its work on developing the curriculum framework and on producing information, support and guidance is based on sound knowledge of current practice and curriculum innovation, the effectiveness of recent changes, an understanding of needs of pre-school settings, schools and colleges, and a critical evaluation of current policies and initiatives.

There are four parts to the monitoring and evaluation programme:

- gathering information about the current situation
- gathering information on and evaluating the nature and validity of initiatives and forward thinking
- evaluating the impact of recent changes
- determining future advice and action.

## Methodology

Information on the implementation of the art and design curriculum in early years settings, schools and colleges has been collected from a wide range of sources (see Appendix 1).

The main source of statistical information has come from QCA's School Sampling Project (SSP).

QCA's art and design team draws on the work of other national bodies, including the Office for Standards in Education (Ofsted), the National Society for Education in Art and Design (NSEAD), the Association of Advisers and Inspectors in Art and Design (AAIAD), awarding bodies, examiners and other subject experts, for information across the key stages and phases of education.

We also work with other partners carrying out research and development work, for example Engage (the association for gallery educators), the Campaign for Drawing (initiated by the Guild of St George) and Artworks: Young Artists of the Year Awards (funded by the Clore Duffield Foundation).

Information about art and design examinations comes from annual examination statistics, the awarding bodies' reports from their chief examiners about students' performance, and QCA's monitoring, accreditation and scrutiny processes.

An independent forum for art and design, which includes individuals from higher and further education, awarding bodies and the national training organisation for design, meets regularly to discuss curriculum and qualifications issues post-16.

The art and design team attends national and local education authority (LEA) conferences, meets with teachers and visits schools and colleges. It also commissions consultants to carry out selected visits to primary and secondary schools to seek out effective practice in planning, teaching and assessing art and design.

## 1. Context

Art and design is a foundation subject with programmes of study for key stages 1, 2 and 3. At the foundation stage it is part of the 'creative development' area of learning. All pupils study art and design from when they begin school at age 5 to age 14. Art and design will be a part of an Arts Entitlement at key stage 4 in due course.

The national curriculum provides an entitlement to art and design: to the practical skills for working with a range of materials and processes and to the study of the work of artists, craftspeople and designers. Prior to its introduction, the knowledge and understanding of the work of artists, craftspeople and designers was not widely acknowledged as an essential aspect for study.

Level descriptions for the subject were introduced later than for other subjects at the last review of the curriculum in 2000. Prior to this, art and design had end of key stage descriptions that were broad benchmarks describing pupils' expected attainment at the end of years 2, 6 and 9. Teacher assessment of pupils is statutory only at the end of key stage 3. Teachers now report attainment against the level descriptions at year 9.

Subject criteria for art and design qualifications build on the national curriculum requirements and support continuity and progression in content and expectations for all pupils from ages 5 to 19.

Students currently choose from a number of qualifications available in art and design. These include an entry level qualification and general or applied qualifications at 16. General, applied or vocational qualifications are available at 18. These qualifications allow candidates to work with a broad range of materials and processes (unendorsed) or to specialise in fine art, graphic design, textiles, three-dimensional design or photography (endorsed). The general qualifications emphasise a more personal, expressive approach; applied qualifications expect candidates to acquire knowledge of professional practice and be proficient in meeting a client's brief; and vocational qualifications offer in-depth knowledge and experience of specialist areas.

New GCE AS and A level specifications were introduced in 2000. This will be the second year of the new full A level qualification. Revised GCSE specifications were introduced in 2001, and so this will be the first year of this new two-year qualification.

The applied GCSE in art and design has been designed as a three-unit vocational award, the same size as a double-award GCSE. Assessment is unit based, and a large part of the qualification focuses on the vocational, client-orientated context in which students should be working.

The six-unit foundation and intermediate GNVQs will be withdrawn in 2006, following consultation. It is anticipated that 'successor' qualifications will be identified prior to the withdrawal of the GNVQ to ensure that candidates retain a choice of qualification at levels 1 and 2 (for example the BTEC First Diploma in Design).

In other vocationally related qualifications accredited in the National Qualifications Framework (NQF), work continues with awarding bodies that provide such qualifications, to monitor their effectiveness, relevance and fitness for purpose during their period of accreditation.

A number of awarding bodies now provide qualifications in art and design in the NQF as either general or vocationally related. These include Edexcel BTEC qualifications at levels 2 and 3, NCFE qualifications at levels 1 to 3 and Open College of the North West (OCNW) qualifications at level 1.

All awarding bodies offering craft qualifications post-16 have now met and agreed a national strategy and principles for designing new specifications. These will be monitored over the accreditation period to ensure that they remain fit for their purpose.

## 2. Summary of key findings

Across the age range, pupils need to be taught the necessary skills to develop their ideas visually from first-hand sources and experiences and need to have sufficient opportunities to develop their knowledge and understanding of a range of materials and processes. Art and design teaching needs to strike a balance between promoting continuity and progression in essential skills and knowledge and developing pupils' creative thinking and behaviour. (Sources: Ofsted; chief examiners; QCA's investigation into creativity)

The time allocated for art and design remains constant at 4 per cent to 5 per cent in primary and secondary schools. (Source: SSP)

A significant number of headteachers say that time currently given to the national strategies means that they only cover the breadth of art and design with difficulty, and a minority do not cover all aspects. However, it is not just how much time is allocated but how that time is used. About half of primary schools say they combine art and design with other subjects nearly always or for about half of the time. Where art and design is combined with other subjects it is more likely to be included in a cross-curricular topic and seen as supporting the topic or an opportunity to practise skills, rather than as a subject to be taught in its own right. Some of the most effective provision takes a flexible approach to timetabling, and time is supplemented through art clubs or homework tasks. (Sources: SSP; Ofsted)

Secondary teachers are, in the main, specialists, although many are trained in fine art and lack design and craft experience. In addition, larger class sizes, limited time and space and the cost of resources mean there is an overemphasis on two-dimensional work and the use of secondary source materials, and insufficient opportunities for pupils to work in three dimensions. (Sources: SSP; Ofsted; chief examiners; QCA visits to schools)

At key stage 3, teachers often focus extensively on developing pupils' practical skills and concepts to make up for what they see as a deficiency in their primary school experience. The key stage 3 art and design curriculum is often perceived by teachers as a foundation for examination work, rather than as a balanced experience preparing pupils for a range of opportunities post-14. For example, fewer schools make use of visits to museums and galleries at key stage 3 than at any other key stage. (Sources: QCA visits to schools; discussions with key players; Engage report)

The teaching of drawing has always been seen as a significant part of art and design teaching and it is a requirement of the national curriculum. However, strategies for teaching drawing are not generally discussed or explained, even by specialists. Drawing as a way of exploring ideas, developing thinking and testing ideas is evident in art and design but is not sufficiently or consistently taught or well represented. Teachers using drawing in other areas of the curriculum such as geography or mathematics do not generally recognise it as an important element in helping pupils understand concepts. (Source: The Campaign for Drawing, AAIAD conference, autumn 2002)

ICT is increasingly being used in primary and secondary schools to stimulate and make artwork as well as to provide access to the internet to study others' work. However, pupils need to be taught to be discriminating and to make judgements about the appropriate use of new technologies in their practical work and in their use of the internet. (Sources: SSP; Ofsted; AAIAD; chief examiners)

Exemplary art and design projects develop partnerships with museums and galleries and involve artists with pupils' own creative work. These projects demonstrate a shared creative journey as a result of collaboration between artists and pupils, and investigations driven by imaginative and exciting ideas. Poor examples are based on one-off visits to museums or galleries, where there is little understanding of context, and resources are misused. Teaching strategies that promote the specific skills of critical reflection and evaluation are vital to ensure that pupils learn from the work of others and that this learning

informs and enhances their own creativity. (Sources: Ofsted; Artworks: Young Artists of the Year Awards 2003; Engage report; Visual Paths to Literacy)

Research has shown that the use of artworks can have a significant impact on pupils' literacy. While primary and secondary teachers see the potential of artworks and visual stimuli to support pupils' own practical work and to introduce, inspire and develop other areas of the curriculum, there needs to be greater clarity about the relationship of art and design to other subjects and about how to plan productive links. (Sources: Visual Paths to Literacy; QCA arts investigation)

The number of candidates taking entry level has increased significantly and this qualification is now being seen as a very useful option to meet a range of pupils' needs. (Sources: examination statistics; chief examiners)

While standards at the higher levels of examinations continue to improve, outcomes at levels 1 and 2 can tend to be formulaic in approach, lacking in focus and mediocre in quality. There are still prescriptive teacher-led courses that ensure that candidates meet the assessment objectives but which result in pupils producing similar outcomes. However, there is an increasing variety of approaches to coursework this year. While this variety encourages more creative and personal responses to starting points, there is a higher risk factor in terms of candidates meeting all assessment objectives adequately. (Sources: examination statistics; QCA scrutinies; chief examiners; QCA visits to schools)

A continuing concern, across the range of art and design examinations, is that over 20 per cent more girls than boys achieve A\* to C passes at age 16, and 10 per cent more at 18. However, there is some evidence to suggest that this issue can be resolved through developing a greater range of teaching and learning strategies in the subject. (Sources: examinations statistics; Ofsted; QCA visits to schools)

While endorsed areas of art and design qualifications continue to attract far fewer candidates than other areas, the range of media used in all areas is extensive, with an increasing use of mixed media. (Sources: examination statistics; chief examiners)

It is sometimes difficult to distinguish the vocational context from the subject-specific focus of the general qualification. Across the range of qualifications for art and design, the importance of developing key skills could have greater recognition. While there are encouraging signs of an increase in the development of communication skills and use of ICT, little attention is given to application of number, which is particularly pertinent to work-related learning. (Sources: QCA scrutinies; chief examiners)

There is usually good or very good teaching in secondary schools, particularly at key stage 4 and post-16, as the result of secure subject knowledge. However, this strength can weaken over time, especially in small and isolated schools and departments. As well as new entrants with good training in PGCE courses, there is a need for external support and encouragement. It is disappointing to note that few art and design departments appear to be aware of the range of support and guidance available, including QCA guidance and support online; neither do they appear to be involved with or benefiting from the different strands of the key stage 3 strategy. (Sources: Ofsted; SSP)

### 3. Main findings

#### 3.1. The curriculum

##### *Planning the art and design curriculum*

At the foundation stage, art and design is included within the area of creative development. Creative development was seen by 74 per cent of respondents as a high priority for 3–4 year olds. This decreased to 61 per cent for 4–5 year olds. Creative development was ranked fourth in order of priority out of the six areas of learning overall.

At key stages 1 and 2, the time allocated for art and design remained consistent. At key stage 1 it was about 4.5 per cent. At key stage 2 it decreased from 4.5 per cent at the start to 4.2 per cent in year 6. The time allocation for art and design at key stage 3 remained constant at 4.9 per cent for each year of the key stage. Over three-quarters of art and design departments reported no change in the time allocation for the subject at key stage 3, although 5 per cent noted a decrease.

At key stage 1, between 60 per cent and 70 per cent of year 1 teachers said they combined art and design with other subjects nearly always or for about half of the time. This decreased at year 2 to about 58 per cent. At key stage 2, over 50 per cent of schools continued to combine art and design with other subjects. More infant than primary schools combine art and design with other subjects at key stage 1, whereas more primary schools than junior schools combined art and design with other subjects at key stage 2. Where art and design was combined with other subjects it was usually included in a cross-curricular topic at key stages 1 and 2 or combined with design and technology or music. It was seen as supporting and enhancing other topics. It was often seen as an opportunity to practise skills.

The National Foundation for Educational Research (NFER) report on the arts in primary schools cites headteachers as suggesting that the use of cross-curricular projects involving the arts is decreasing. However, almost all class teachers in this survey reported using the arts in other areas of the curriculum, more often to support other subjects than to enhance learning in the specific discipline. These teachers saw this practice as increasing.

Ofsted observed that it was the determination of many headteachers that ensured that art and design retained an important place in most schools. However, it was not just how much time was allocated but how that time was used. Some of the most effective provision took a flexible approach to timetabling, and time was supplemented through art clubs or homework tasks. However, fewer than 20% of schools made effective use of out-of-school opportunities.

At key stages 3 and 4, two-thirds of schools used a weekly timetable and about one-third used a two-week timetable. The most common length of lesson time was one hour (39 per cent), with 30 per cent allocating 50 minutes. Eighty-two per cent of art and design departments reported no change in time allocation, whereas 11 per cent noted an increase and 7 per cent a decrease. Staffing and non-staff resources had been increased in just under 30 per cent of schools, with 5 per cent noting a decrease in staffing and 10 per cent a decrease in other resources.

At key stage 3, almost all art and design teachers (96 per cent) said that their overall planning was based a great deal or quite a lot on the national curriculum requirements. The breadth of study statement that outlines the range of experiences that pupils should have over the key stage had slightly less influence (91 per cent) than the statements about the specific knowledge, skills and understanding.

Ninety-six per cent of art and design teachers said that the literacy and ICT strategies had had at least a little influence on their planning. Fifty-six per cent noted that literacy had had

quite a lot or a great deal of influence on their planning, with 47 per cent saying the same for ICT.

### ***Teaching and learning in art and design***

QCA's investigation into creativity across the curriculum at key stages 1, 2 and 3 showed that it is possible to plan to promote some aspects of pupils' creative thinking and behaviour. Promoting creativity sometimes requires teachers to judge whether to change direction as the result of pupils' responses. Teachers said they often felt they needed permission to take risks and make these judgements.

Pupils need to be encouraged to question and challenge, make connections with their own experiences and learning, imagine and envisage possibilities, experiment, and reflect on their work as it progresses, making independent and critical judgements. Teachers need to build relationships with pupils and establish a supportive environment before they are able to promote creative thinking and behaviour. This seems more possible at key stages 1 and 2, where pupils have the same teacher for all or most of the time, but can be problematic for specialist teachers who have only 50 minutes to an hour with a large group each week. Many pupils (and teachers) say they have a fear of failure and are frightened of trying things out. Competition is not always helpful and collaboration can present difficulties for teachers in managing the learning and identifying individual pupils' needs and abilities. The nature of art and design means that pupils are often sensitive about making mistakes and failing, as outcomes are clearly visible and open to peer comment.

Timing and pacing of work are important, as there is essential knowledge to be learnt and important skills to be practised. It is not possible or desirable to be creative all the time. There are tensions between providing a structure for learning and progression, and allowing pupils to challenge and question and push out the boundaries of the structure, but it is vital that they have opportunities to do this.

Pupils need to be encouraged to connect with their own experiences and make choices and decisions, not simply respond to what they think the teacher wants them to do. Making connections with other learning is often emphasised at key stages 1 and 2. It is important that teachers and pupils are clear about the knowledge and understanding they are bringing from other subjects to inform their work in art and design, and that they have opportunities and encouragement to apply this creatively.

Experimenting with materials is an essential part of being creative in art and design and a way of injecting new ideas and energy into the work. Given the practical nature of the subject and the cost of materials and resources, art and design teachers need to be clear with pupils about freedoms and constraints.

Developing pupils' practical skills presents difficulties for many primary teachers, who themselves may not be confident in the use of materials and processes. It is also hard for pupils, even older pupils, to hold off from making decisions about their work until they have explored the possibilities. It is teachers who, in the way that they plan and implement the unit of work, often provide the means to 'delay decisions' so that pupils keep their options open and develop their ideas sufficiently and do not overemphasise the end product at the expense of the process.

Bringing pupils' attention to innovative and enterprising artists, individuals and groups can encourage pupils in creative ways of working. Teachers can use the work of artists, craftspeople and designers to stimulate pupils' thinking and ideas while encouraging them to find their own challenges and solutions in their practical work.

### ***The teaching of drawing***

Teachers and educators generally associate the teaching of drawing with art and design. Teachers who use drawing as a tool for learning in subjects such as geography or mathematics do not generally recognise it as an important element in helping pupils understand concepts.

In primary schools, teachers often lack the confidence or the skills to support children's learning through drawing. It is difficult for teachers to think of drawing as a process where there may be unexpected outcomes and where the learning activity is not always under their control. They find it hard to evaluate and assess drawings to give pupils feedback to help them improve drawing skills. Those schools that have developed drawing have found a close correlation between verbal and visual understanding, especially in the early years.

In secondary schools, teachers do not always take responsibility for promoting visual education in their courses or across the curriculum. Strategies for teaching drawing are not generally discussed or explained, even by specialists. Teachers find it difficult to explain the value of drawing as a tool for learning and to discuss drawing in terms of education rather than artistic practice. Evidence suggests that drawing is better understood and developed as a means of communication. Drawing as a way of exploring ideas, developing thinking and testing out ideas is evident in art and design but is not sufficiently encouraged or well represented.

### ***The use of ICT***

The use of digital cameras to record observations and experiences is increasing at all ages and across the curriculum.

At key stages 1 and 2, ICT was generally seen as supporting and enhancing cross-curricular topics and providing the opportunity for practising skills in primary schools. Ofsted noted that the use of ICT in art and design was inadequate in one in five schools.

Nearly three-quarters of teachers at key stage 3 said they used ICT in art and design lessons. Over 70 per cent of teachers said that their departments' use of ICT in art and design had increased in the last year. However, Ofsted observed that progress in the use of ICT in art and design was uneven, with occasional pockets of exemplary practice that was often unrecognised outside the department or the school.

While there was clear evidence of increased use of ICT in administration and planning, it was unusual to find examples of pupils' learning in art and design being stimulated by the use of interactive whiteboards or presentational software.

Ofsted has pointed out that most pupils used the internet or CD-ROMs to research the work of artists, and a majority of pupils at key stage 4 and post-16 were able to use ICT to explore and produce images. However, the situation at key stage 3 was that there were few examples of pupils using ICT creatively in anything more than one-off sessions.

Forty-seven per cent of teachers in QCA's sample said that pupils used the internet in art and design lessons at key stage 3. Pupils occasionally used CD-ROMs, still cameras and software packages to support practical work. They use word processing occasionally. E-mail, video and PowerPoint were almost never used. Sixty-six per cent of teachers said that key stage 4 pupils used the internet, and 50 per cent of pupils at this key stage used still cameras frequently.

Access to computers and lack of time were still the main factors that teachers cited as affecting the use of ICT in art and design, while 24 per cent listed the lack of in-service training (INSET) and advice.

### ***Knowledge and understanding of the work of artists, craftspeople and designers from different times and cultures***

While there were many excellent entries for the Artworks: Young Artists of the Year Awards this year, and a general improvement in the standard of all the entries, the gap between the best and other projects entered was significant. The best projects demonstrated a shared creative journey as a result of collaboration between artists and pupils, in investigations driven by imaginative and exciting ideas. Others were poor examples of one-off visits to museums or galleries where artworks were taken out of context. In particular, there were a number of multicultural projects often based on African

art where little understanding of context was shown, Africa being treated as a country rather than a continent of people from diverse cultures.

In a number of projects, resources were misused. For example, reproductions of works by Mondrian were used as a basis for children creating timber-framed buildings. Artists were employed simply to provide advice on methods and techniques. In other projects, the artist clearly had sole control of the outcomes. In some cases, the aims of the project were unclear and too many artworks or styles were referred to, resulting in lack of depth and confused outcomes. Generally, these projects were not well planned and showed a lack of confidence by teachers. Often the end product, for example a mural for the playground, was overemphasised.

#### *QCA's investigation into cultural development through the visual arts*

The investigation found that teachers in both primary and secondary schools recognised the importance of making links across subjects to illuminate pupils' understanding of the context in which artworks are made. Primary teachers had the opportunity to link content across subjects and to apply skills developed in the literacy hour. Secondary teachers considered the separation of subjects as a major obstacle and were unaware of content in other subject areas that could be useful. They recognised the importance of finding strategies to enable information to be exchanged across subjects to maximise opportunities for developing pupils' cultural knowledge and understanding. This was an area where both primary and secondary teachers felt it would be useful to work with their colleagues.

Generally, teachers said they lacked the knowledge and vocabulary to develop their practice in this area in the classroom. A number of issues and difficulties were faced by the teachers. These included the ability to deal with values, to select appropriate content and focus for their teaching, and to employ appropriate teaching strategies. Factors that needed to be considered included developing a safe learning environment where open discussion could take place. Teachers were not always aware of how they could access contemporary works as well as historical examples. Time needed to be given to the discussion of ideas and issues.

Teachers considered that discussion, working with artists in residence, visits to museums and galleries and pupils' personal research into artworks along with their own practical artwork were essential activities for all pupils to develop culturally. At key stage 3, 36 per cent of schools said they had increased the visits made by pupils to cultural venues. Twenty-eight per cent reported an increase in visits made to schools by adults to support cultural development at key stages 3 and 4.

#### *The Visual Paths to Literacy project*

The report on this three-year research project confirms the impact of artworks on pupils' literacy and the contribution that gallery educators and artists can make to young people's learning.

The research concludes that the gallery can be a supportive and inspiring learning environment but that the effectiveness of experiences is related to the level of engagement with the artwork. Young people need to learn how to learn in the gallery through a structured, careful, close and graduated consideration of the artwork. Talking about art should be like talking about any human experience. This needs to be learnt and supported by developing a vocabulary. Talking about art and the making process added to young people's critical awareness.

The research project revealed a close link between involvement in looking at artworks and the development of writing. A partnership approach and effective planning and review were factors contributing to the effectiveness of sessions, as was the development of cross-curricular links, especially with history and RE.

The project helped young people make connections across different forms of art and helped them transfer skills. They made connections between metaphor, symbolism and narrative as well as formal devices employed by artists and illustrators.

Teachers found that involvement in the project impacted on their approaches, giving them increased confidence in talking about art and in supporting pupils' literacy through use of artworks. They also saw the potential of artworks and visual stimuli to introduce, inspire and develop other areas of the curriculum.

### School and gallery partnerships at key stage 3

A review of the ways in which museums and galleries are working with art and design departments in schools shows the range of opportunities for teaching and learning and for promoting pupils' creativity at key stage 3.

An analysis of projects revealed that such partnerships not only contributed to and enriched the art and design curriculum, they promoted creative thinking and behaviour and developed cross-subject and cross-curricular learning and, in particular, the use of language. They often included the use of ICT as part of the creative process. They contributed to citizenship. They also supported teachers' own professional development.

Overall, the analysis found that the key factor in successful partnerships was the importance of collaborative working among all those involved, to plan, clarify roles and follow up the project in the school. The museum or gallery often offered a stimulating physical environment and a different perspective on learning. Projects gave opportunities for pupils to work together and for their creative contributions to be valued and celebrated.

## **3.2. Impact of national initiatives and other developments**

### ***Literacy and numeracy strategies at key stages 1 and 2***

The time given to the national strategies at key stage 1 meant that while 50 per cent of schools said they were able to cover the requirements for art and design, 43 per cent said they could cover the subject only with difficulty.

At key stage 2, less than half (40 per cent) said they could cover art and design, whereas 50 per cent said they were able to cover art and design only with difficulty.

The two national curriculum subjects that received the highest number of negative responses to this question (that is, schools unable to cover each aspect of the subject in the time available) at key stage 1 were design and technology (7 per cent) and art and design (6 per cent). At key stage 2 this increased to around 9 per cent in both subjects (with music at 9.5 per cent).

At key stage 1, 49 per cent of schools said that their difficulties in covering all the requirements were the result of pressure from the national strategies (22 per cent), difficulties with resources (13 per cent), their cross-curricular approach (11 per cent), a lack of creativity (11 per cent) and pressure from published results and performance tables (10 per cent).

At key stage 2, 55 per cent of schools said they found it hard to cover all areas of the curriculum. Reasons given were pressure from national strategies (20 per cent), physical resources (14 per cent) and pressure from published results and performance tables (13 per cent). Six per cent of schools cited the cross-curricular approach and lack of creativity.

### ***Key stage 3 strategy***

Priorities for secondary schools for 2002/3 were to implement or embed the key stage 3 strategy and develop the use of ICT.

Sixty-one per cent of art and design departments said they had contributed quite a lot to their school's work in literacy, but only 22 per cent said they had contributed quite a lot to

the school's work in numeracy. Art and design departments were divided over the contribution of initiatives in literacy to their subject, with 47 per cent rating the contribution as quite a lot and 53 per cent rating it not much or not at all. Eighty-six per cent saw initiatives in numeracy as contributing little (61 per cent) or not at all (25 per cent).

Fifty-five per cent of art and design departments had contributed to the schools' work in ICT and 51 per cent to work on citizenship, although 8 per cent had made no contribution to ICT and 13 per cent no contribution to citizenship. Fifty-six per cent of art and design departments rated ICT initiatives quite a lot, with only 5 per cent saying they made no contribution to pupils' achievement in the subject. Conversely, 55 per cent saw the contribution of citizenship initiatives as having not much impact and 15 per cent no impact on pupils' achievement.

Sixty-four per cent of art and design departments had contributed not much or not at all to the foundation subjects strand of the key stage 3 strategy. In the headteachers' questionnaire, no respondents had identified their art and design departments to take forward the foundation subjects strand of the key stage 3 strategy. Fifty-one per cent of art and design departments considered that the foundation subjects strand of the strategy had made little impact and 20 per cent that they had made no difference to pupils' achievement.

ICT and vocational provision or work-related learning along with key stage 4 provision are priorities for 2003/4.

### **3.3. Inclusion**

Since the introduction of the national curriculum, art and design in primary schools has increasingly been taught in whole-class groups. While this has placed demands on teachers' ability to organise and manage materials and resources in a practical lesson, it has meant that there has been a much greater awareness of the importance of progression and the development of concepts and skills, both within a unit of work and across the key stage.

The provision of level descriptions that outline expectations for the majority of pupils in art and design, the QCA schemes of work, and the literacy and numeracy frameworks have all contributed to the development of teachers' thinking about the needs of individuals and groups and the promotion of a whole-school approach to monitoring and assessing their progress in order to inform planning.

In responding to questions about differentiation generally in the key stage 1 and 2 curriculum, nearly two-thirds of headteachers said that they were able to provide fully for the diverse learning needs of both boys and girls. Most were able to provide for pupils with special educational needs and pupils from different social, religious, cultural or ethnic groups. Schools generally found it much more problematic catering for pupils with physical difficulties or with English as an additional language.

At key stages 1 and 2, many schools – to a greater or lesser extent – took opportunities to study art and design as a subject and as a means of helping children make progress in other areas of the curriculum. In art and design focused lessons, the best practice made sure that key aspects were introduced by the teacher, providing a whole-class focus and direct teaching inputs during the lesson. Lessons included, for example, teacher demonstration of a particular technique that the children would be using. Importance was given to children having the opportunity to select and try out options. This encouraged them to make choices about the way that the resources would be used to interpret the ideas, theme or image. Children could therefore express preferences and more easily evaluate the processes they had used and their outcomes. The teacher modelled this approach, and this was followed by self-sustaining groups or groups supported by teaching assistants to ensure access for all children in the class.

Differentiation was achieved, for example, through the amount of support provided by the teacher, pairing children so that they supported each other, matching tasks to skill levels,

providing choice from a limited range of materials and media, and extending learning opportunities for more able children. Children were well supported with good visual images but were given open-ended tasks that gave scope for individual expression. They learnt to use ICT to manipulate images, research information and review and evaluate their own and others' work. Children's progress was carefully monitored, including the collection of samples of their work. Children had the opportunity to talk about their work before, during and after the work was produced. This gave teachers a good idea of their overall knowledge, skills and understanding.

Some schools linked art and design closely with the teaching of literacy and numeracy, especially in the foundation stage and key stage 1. For example, year 2 children developing descriptive writing skills using similes made observational drawings, followed by discussion of what they could see and what they thought and felt. This experience informed their writing. In investigating shape in mathematics, children used cutting, arranging and printing skills that developed physical coordination, spatial awareness and mathematical understanding. Art and design also provides opportunities to address personal, social and citizenship issues and develop understanding of different cultures and beliefs. These can be achieved through drawing on children's own experiences and selecting visual objects and artworks that provide stimuli for discussion and for practical activities. These opportunities were less well recognised.

At key stages 3 and 4, also, headteachers considered that they were fully or largely meeting the needs of all pupils. However, less than half thought that they were catering for pupils with disabilities only partly or not at all, and between a third and a half felt they were only partly or not meeting the needs of gifted and talented pupils. Significant numbers felt they were only partly meeting the needs of pupils with special educational needs, and a greater number of respondents thought they were only partly meeting the needs of boys compared with girls at both key stages.

At key stage 3, 80 per cent of art and design classes were mixed ability, with this figure decreasing by about 5 per cent over the key stage. Banding tended to increase from 5 per cent to 10 per cent from year 7 to year 9. Most lessons were subject specific. Traditionally, art and design teaching in secondary schools has relied on differentiation by outcome. While drawing activities are often used to identify different levels of ability, teachers usually provide tuition for individuals and groups during the lesson rather than by planning in advance for differentiated learning objectives or outcomes.

Following the implementation of the national curriculum and the revised GCSE examination, two major issues have been raised. One is the prevalence of more formulaic teaching and a lack of risk taking, imagination and creativity in examination outcomes, resulting in predictable and similar outcomes from pupils. The other is the difference in attainment between boys and girls.

While many teachers would see these issues as a problem with the curriculum and assessment requirements, some art and design departments have seen them as teaching and learning and differentiation issues.

When asked if they modified any aspects of their provision to cater for differences in gender, 46 per cent of art and design heads of department said they did not. Ninety-four per cent said they did modify provision to cater for pupils' needs and 68 per cent said they responded to pupils' preferences.

However, Ofsted reports and QCA visits to selected secondary schools identified departments that were addressing these issues. Teaching plans aimed to develop a topic theme by offering pupils increasing choice in the direction of their work and personal choice of media and processes. Pupils' learning styles were also being addressed in some departments. Opportunities for differentiation were identified in medium-term plans, in addition to discussion and support for individuals and groups during lessons. For example, increasing opportunities were provided for pupils to start with making activities, rather than drawing or designing ideas. Opportunities for using ICT had been introduced in most units

of work. Pocket-sized sketchbooks had been introduced. These are a more manageable size to carry around, and so pupils are encouraged to use them more and develop their own ideas in homework tasks. Team working had been set up to provide different kinds of challenge or competition.

Gifted and talented pupils were often catered for in after-school clubs, extracurricular activities, summer schools and workshops at galleries rather than during specific lesson time. In some schools, groups of pupils took GCSE in year 9, and additional courses were developed for pupils such as a GCSE specialism in ceramics.

### **3.4. Impact of developments in assessment**

#### ***Standards of attainment***

Ninety-eight per cent of respondents to the foundation stage considered that the early learning goals for creative development described reasonable expectations for most children's attainment. Ninety-seven per cent considered that the stepping stones identified the developing knowledge, skills, understanding and attitudes that children need for their creative development.

At key stages 1 and 2, 80 per cent of primary teachers saw the expectations in the level descriptions for art and design as reasonable. There was a difference between infant and junior schools: 92 per cent of infant teachers but only 70 per cent of junior teachers saw the expectations as reasonable.

Eighty-six per cent of art and design departments saw the expectations in the level descriptions as about right, with more than 10 per cent finding them too high. While 60 per cent of art and design departments had not adapted the level descriptions, 40 per cent had rewritten them. Thirty-four per cent of departments had subdivided the levels.

#### ***Assessment for learning***

The range of effective assessment can include end of unit assessment, informal interim individual or group assessment, target setting and review, marking of homework, formal self assessments by pupils, and individual interaction between teacher and pupil.

Ofsted found that the assessment of pupils' performance in art and design and the use of this information for short-term planning of lessons and activities were inadequate in just under a quarter of primary schools. Procedures for assessing pupils' performance over time and to guide curriculum planning were weak in over a third of schools. Few primary teachers said they used target setting in art and design.

While most secondary art and design departments were good at assessing pupils' work informally, Ofsted noted that the quality of assessment was variable. Assessment procedures were inadequate in more than one in 10 schools, and the use of information to guide curricular planning was inadequate in nearly two in 10 schools.

In some of the best departments, Ofsted observed the use of data to inform reviews of teaching and learning and to identify patterns of achievement within groups. As a consequence of analysis, inconsistencies in the attainment of boys and girls, for example, had received systematic attention, with modifications to subject matter and more targeted support and praise. This in turn had produced changes in boys' attitudes to the subject and improved levels of progress.

At least 70 per cent of art and design departments found the level descriptions quite useful or better for planning targets for year groups, and about the same number found them quite useful for assessment at the end of each year, with more than 20 per cent finding them very useful.

### ***Standardising teacher assessment at the end of key stage 3***

Seventy-eight per cent of departments found the level descriptions quite useful or very useful for end of key stage assessment.

Over one-third of departments used the National Curriculum in Action website to some extent in standardising their assessments, but 61 per cent did not use it at all. More than 80 per cent followed departmental guidelines. Arrangements included standardisation portfolios. Seventy-four per cent standardised across the department. Sixty per cent used meetings with other schools to assist standardisation to some extent, including 19 per cent who used this a great deal.

### ***Transfer and transition***

Many secondary schools received little or no information from primary schools on pupils' capability in art and design. However, teachers could gain useful insights from transition days in which year 6 pupils from feeder schools spent time in the art department, or from inter-phase arts events. Secondary teachers usually gathered information about pupils' prior experiences and their abilities in the subject early in year 7. Where this assessment was effective the information was comprehensive and accurate.

Forty-four per cent of art and design departments said that they found the level descriptions very useful or quite useful for providing information about a pupil's performance when they entered secondary school, although more (55 per cent) said they were not very useful or not useful at all.

Forty-seven per cent of art and design departments had a common transfer document that was passed on at every change of year group, and about the same percentage did not.

Just over 40 per cent used value-added information at every change of year group, 33 per cent used this only at a change of key stage, and 26 per cent did not use value-added information.

Seventy-seven per cent of departments passed on examples of pupils' work in art and design at every change in year group, while 20 per cent did not. Only 3 per cent said they passed examples on from key stage 3 to key stage 4.

## **3.5. Impact of developments in qualifications**

Approximately 33,000 candidates were taking the full GCE A level, with around 52,000 taking the subject at AS level. About twice as many girls took this examination as boys. The vocational certificate of education (VCE) double award attracted about 3,500 entries, with around 1,300 entries for the single award, and more girls than boys entering. Thirty-three per cent of respondents to the secondary art and design head of department's questionnaire reported that they were adding the applied GCSE in art and design to their range of qualifications because of demand. Ten per cent of these were replacing another course.

At GCSE, about 194,000 candidates were taking the full course: 112,000 girls and 82,000 boys. The position was reversed for the GCSE short course, for the GNVQ foundation and intermediate certificates and for entry level, where slightly more boys than girls were entered.

There was strong support for the moderation process associated with art and design examinations. It provides a unique opportunity for training new teachers to have an understanding of the GCSE examination, and experienced teachers have stressed the importance of moderation as INSET.

A number of concerns applied across the general and the vocational qualifications in art and design. A persistent issue was the extent to which girls outperformed boys in the subject across all qualifications, particularly at the highest grades. Some suggested that

this situation was the result of working through the assessment objectives in order from one to four. While this appears to be an approach that many girls enjoy, boys find this problematic. Some centres were using alternative approaches, such as starting with direct exploration of materials, or a thematic approach. The important point was that candidates evidenced their journey whichever route they took.

Pressures on students to provide portfolios as evidence for further and higher education in art and design and the reluctance of teachers to part with students' work meant that awarding bodies sometimes found it difficult to provide sufficient examples at each grade boundary to make the award at the end of the examination and comply with the code of practice.

Across the range of qualifications for art and design, the importance of developing key skills could have greater recognition. There were some signs of an increase in the use of ICT. However, little attention was given to application of number, which is particularly pertinent to work-related learning.

### ***GCE advanced level art and design***

In this, the third year of the new examination, the awarding bodies saw a greater confidence overall in the work of candidates. Aspects such as the timing and organisation of modules were generally better managed. There was evidence that centres and candidates were planning and organising the different aspects of the course with greater assurance. In many centres the time between the end of the AS examination and the start of the A2 course was used more productively to reflect on achievements and prepare for the additional demands of the second year.

Candidates were gaining a greater understanding of the assessment objectives. These make a strong link between intentions and outcomes. At AS there is a stronger emphasis on research and at A2 a greater emphasis on developing a personal response. In many less successful submissions there was an overemphasis on quantity, resulting in superficial and repetitive work at the expense of quality achieved by working in depth. A particular feature was the unevenness of skill development. For example, examiners noted that where candidates were involved with personal and social issues, work could tend to show little evidence of developing and interpreting ideas in visual form. Imagery, often from secondary sources, was adopted and used unquestioningly. Candidates needed to be able to reflect critically, and refine and synthesise ideas, especially at A2. The sketchbook or work journal is an important vehicle in this respect.

While the endorsed areas continued to attract far fewer candidates, the range of media used was extensive, with an increasing use of mixed media. In textiles, for example, wire, paper, plastics and found objects were integrated with more traditional threads and dyes. In three-dimensional design, candidates were using wood, papier mâché, cardboard, glass, plastics, wire and metal as well as clay and plaster. In photography, while traditional dark-room skills were still seen as important by centres, experience has broadened to include digital images, fabric prints and photographs as part of three-dimensional structures and in mixed media work.

The use of ICT increased in all aspects of the examination. The use of the internet allowed examiners to refer to a wider range of artists, designers and craftspeople in setting examination questions than in the past. It also gave candidates more immediate access to contemporary practitioners. It assisted the planning of visits to galleries and places of interest. In practical work, candidates made greater use of the unique features of ICT. Scanners and digital cameras were also used to advantage. Photography increased as a means of recording. While there was less evidence of ICT being used in final outcomes, apart from in graphic design, its use as a tool to assist the creative process was more evident.

Increasingly, candidates produced work that was linked directly to visits to exhibitions. Work based on visits to designers and craft workshops was also more evident.

The controlled test at A2 generated exciting and challenging work. In many centres, candidates developed clear strategies for exploring and developing ideas and making effective use of contextual material. Lower-ability candidates demonstrated a greater degree of confidence, and the more able candidates showed individual flair and commitment and highly accomplished work.

### ***GCSE art and design***

The new GCSE specifications for art and design were examined for the first time this year. Evidence suggested that overall they were well received. The unendorsed and fine art specifications continued to be the most popular.

The awarding bodies reported a wide variety of approaches to coursework. There were still some prescriptive, teacher-led courses that ensured that candidates met the assessment objectives but which produced similar outcomes among the pupils. However, most adopted a tutorial approach within a carefully structured course. This encouraged more creative and personal responses to starting points, but there was a higher risk factor in terms of meeting all assessment objectives adequately.

Continuing concerns were the use of photocopies as preparatory work and a lack of evidence of candidates' own drawing and imagery. There were also continuing concerns over the use of images downloaded from the internet. While the use of digital cameras had increased the potential for research, there was a danger that drawing from printed images was superseding drawing from first-hand observation. To discourage this trend, teachers have requested that examination questions are set so that they promote the use of primary sources.

Assessing candidates' ability to analyse and evaluate images, objects and artefacts, showing their understanding of context, continued to present most difficulties. In the best examples, candidates annotated their work with explanations and insights regarding purpose and provided evidence of their thinking in sketchbooks. Overall, examiners saw significant progress in the use of sketchbooks.

Where centres made effective use of artists in residence or gallery visits, candidates' understanding of the work of others was clearly enhanced. Changes to the assessment objectives appeared to have had an effect on reducing irrelevant biographical information about artists.

While the range of media used by candidates continued to be broad, two-dimensional work of all kinds was predominant across coursework. Textiles and print-making showed a qualitative improvement and had gained increased attention. Three-dimensional work was popular, but the decline in ceramic work continued. Reports that some centres were offering no three-dimensional options or a narrower range is an ongoing cause for concern. The use of computers and digital photography had increased. The assessment objectives adequately covered the processes involved in working with digital and computer-generated imagery.

### ***Entry level***

This qualification caters for a diverse range of candidates from 13 to 20 years of age and is now seen as a useful option. There has been a large increase in numbers taking this qualification. Types of centres include schools for the deaf, units for pupils with emotional and behavioural difficulties, adult training centres for those with profound and multiple learning difficulties and schools for students with moderate learning difficulties. In some cases, pupils were entered at the end of key stage 3 to improve progression to the full or short GCSE course. Candidates with poor attendance who could not achieve a GCSE pass or cope with the external test situation were also using the entry level qualification. Centres were interpreting the specification for the needs of their candidates, and moderators reported a wide variety of exciting work.

### ***Vocational qualifications***

A persistent view of centres taking some vocationally related qualifications (for example, GNVQ) was that they are designed for less able students, not those who are simply less academic. In contrast, the perception was that the advanced vocational certificate in education (AVCE) requires a large amount of work in comparison to the GCE in art and design. In addition, it appeared that centres took much longer to get to know the vocational specification and had more difficulties in delivering it.

Increasing numbers of A level art and design students are taking the new foundation diploma in art and design, providing them with an important progression route to higher education. Continued monitoring of this qualification by the awarding bodies and the Independent Forum for Art and Design Provision has led to a successful relationship across awarding bodies, and a clear national standard has been agreed.

A final report for the vocational taxonomy in art and design has been received by QCA. This sets a clear context for student outcomes in vocationally related qualifications at level 3 as opposed to the general pathway. QCA hopes to publish a full taxonomy report in the near future.

QCA has accredited a number of qualifications where art and design provides a motivating context for students' personal development and generic work-related learning. These qualifications are designed to meet the needs of students who have been unsuccessful in mainstream education, often through poor attendance, and are situated in the NQF at levels 1 and 2.

The art and design community needs to look more critically at provision for art and design at levels 1 and 2 of the NQF. Provision at these two levels is seen as a precursor to level 3 rather than an important learning experience in its own right. The assessment and resulting outcomes from these courses can be, if not set in the proper context, formulaic in approach, lacking in focus and mediocre in quality, and it is often difficult to distinguish the vocational context from the subject-specific focus of the GCSE.

## 4. Evaluating QCA's support and guidance programme

### 4.1. QCA schemes of work

The QCA/DfES schemes of work for key stages 1, 2 and 3 have provided good support for teachers' planning. The scheme of work for key stages 1 and 2 is particularly useful in improving progression within a unit of work as well as continuity over a key stage. Ofsted noted that the schemes were beginning to have a positive impact on the quality of work and standards achieved, especially where units had been tailored to the needs of the school. Teachers using these units were clearer about what children should learn and the resources needed to meet their objectives.

In primary schools, the units of work that have proved particularly helpful have been those that are based on concrete experience and primary sources as stimuli. The activities in these units develop skills, knowledge and understanding of the qualities of art and design in a logical sequence through practical activities in a meaningful context. Some units need much more time as pupils have not acquired the necessary skills in earlier years.

Units that apply and extend pupils' skills and knowledge in the context of other subject knowledge were often seen as successful. While teachers welcomed units that linked with other subjects, they need a clear understanding of art and design objectives and other subject objectives if art and design is not to be used as a service to other areas. Confusion between art and design and history has proved especially problematic. Where links were effective, the result was high quality work in art and design and the other subject. The units where ICT is integrated were being used to good effect. Generally it would seem that the skills of photography and digital media were developed best when incorporated into other units rather than singled out. Links with the expressive arts were generally underdeveloped in the scheme.

Some units depend on the prior teaching of design and technology skills for effective outcomes. There was uncertainty as to the difference between a design-based art and design unit and a design and technology unit. Teachers needed help to clarify this.

A number of teachers asked for help with the simple steps needed to create specific lesson plans. They also needed support to help them with materials and processes such as those required for sculpture and the use of digital media. Teachers would welcome lists of alternative resources for the units, help in locating examples of sculpture in their locality, and information about galleries and exhibitions. More examples of pupils' work to show different interpretations of the same units would be welcomed. Many primary teachers (83 per cent) said they would like additional guidance on linking units from the schemes of work for different subjects. Other areas where support is needed are planning for mixed-age classes (51 per cent) and planning across key stages (43 per cent).

Ofsted reported that the effect of the QCA/DfES scheme of work at key stage 3 is patchy. Just over half of teachers (56 per cent) said they had used it. Of these respondents, most said they used it as a resource to expand their own schemes of work and improve differentiation in teaching and learning, although nearly 20 per cent had used it to modify their scheme of work extensively and 6 per cent used it to replace their scheme.

Ofsted confirmed that some schools, including those with specialist art and design status, were using a selection of the units, often amending them to suit their own circumstances. There were indications that departmental planning had been reviewed and sharpened as a result and that, as a consequence, the quality of assessment had also improved.

#### **4.2. Use of QCA's websites**

Primary headteachers' responses to QCA's online resources were more encouraging than those from secondary art and design departments. They included 45 per cent who found the Guidance on Teaching the Gifted and Talented website quite useful or very useful, although 16 per cent had not seen it. Fifty-eight per cent found the National Curriculum Online site very useful or quite useful, although 23 per cent had not seen it. Forty-one per cent found the National Curriculum in Action site very useful or quite useful, but 38 per cent had not seen it. Respondents asked for additional guidance, including guidance on cross-curricular links and subject-specific exemplary materials.

The main response from art and design teachers to questions about QCA's online resources was that the majority of them (50 per cent to 60 per cent) had not seen, or had seen but not used, these websites. Of those that had used them, a significant number found them useful or very useful. These sites included National Curriculum Online, Assessment for Learning, National Curriculum in Action, Guidance on Teaching the Gifted and Talented, and Planning, Teaching and Assessing the Curriculum for Pupils with Learning Difficulties. The 20 per cent to 30 per cent of schools that had used these sites found them useful.

National Curriculum Online had not been seen or used by 69 per cent, but over a quarter had found it useful or very useful. This is an issue common to all subjects.

## 5. Implications for further consideration and action

### 5.1. Current actions to address these issues

The National Curriculum in Action website contains examples of pupils' work across the range of levels to assist teachers in making judgements. Steps are being taken to ensure that all teachers are aware of this website.

QCA is continuing to develop its schemes of work website to support primary teachers in developing a curriculum that meets the needs of the pupils in their particular context. Guidance has been produced on adapting and combining a number of the art and design units from the QCA scheme of work for key stages 1 and 2. This material includes lesson plans and exemplar pupils' work.

2002/3 was the final year of QCA's three-year investigation into creativity across the curriculum. Information, guidance and examples from all subjects were trialled in schools and LEAs during autumn 2002. A new online resource for teachers, Creativity: Find it, Promote it, was launched in June 2003 on the National Curriculum in Action website.

QCA's arts team continued to investigate ways to identify and maximise the contribution of the arts to pupils' education at key stages 1, 2 and 3. This project was also completed in 2002/3, and the ARTS Alive! website was launched in May 2003.

In 2002/3 QCA launched its ICT in Subject Teaching section on the National Curriculum in Action website. This site now has guidance and examples of how ICT contributes to learning in art and design.

QCA officers have developed a taxonomy for art and design to clarify the different skills for levels 1, 2 and 3 of the NQF and to better distinguish the general and applied routes. This has been shared productively with awarding bodies.

The government's new strategy, Excellence and Enjoyment: A Strategy for Primary Schools ([www.dfes.gov.uk/primarydocument/](http://www.dfes.gov.uk/primarydocument/)), launched in May 2003, provides an opportunity to clarify how best art and design can contribute to a rich and enjoyable curriculum experience.

The key stage 3 strategy's emphasis on literacy should impact positively on pupils' research skills, critical thinking and ability to learn from the work of others in art and design. The modules on teaching and learning in the foundation subjects should also support the quality of teaching and learning at key stage 3. These initiatives should make a significant difference in raising standards at this key stage.

The current focus on subject specialism provides an opportunity to identify and more effectively meet teachers' specific needs for subject support.

Initiatives that are already providing subject support include:

- the Clore Duffield Foundation's National Artworks Awards – providing teachers with inspirational examples of practice and researching key issues in art and design, such as funding and resources and the provision of appropriate spaces for creative activity
- The Campaign for Drawing – conducting extensive research into the teaching and learning of drawing skills and publishing exemplar material
- Engage – providing a focus on contemporary visual arts, guidance on developing partnerships with schools, and support and training for museum and gallery educators. Many museums and galleries are providing continuing professional development opportunities for teachers
- Creative Partnerships – a government-funded initiative exploring the inclusion of creative individuals, businesses and industries with schools

- Subject associations – addressing the needs of teachers for support in maintaining their own creative skills, developing drawing skills and using ICT in art and design, for example.

## **5.2. Recommendations for future research**

QCA's art and design team should continue to collect information on the issues raised in this report. In particular, the team should look at:

- how creative development in the early years setting is impacting on art and design at key stage 1
- the coverage of the range of materials and processes used at each key stage
- strategies for developing critical discrimination and the ability to make aesthetic judgements in art and design
- what is meant by an appropriate breadth of experience of the work of artists, craftspeople and designers across the key stages
- how to address the differences in attainment of boys and girls in art and design examinations
- why students choose to take specific qualifications, what they hope to and do gain from them, and what they plan to do at the end of them, to inform guidance on progression routes in art and design.

QCA should investigate the different ways that schools are organising and managing the art and design curriculum. In particular, there is a need to be clear about what is meant by effective use of time to secure a broad and balanced curriculum that ensures the development of essential skills for art and design across the key stages.

## **5.3. Recommendations for further support and guidance**

QCA should develop further examples for art and design online, including examples of:

- pupils' creativity
- the use of ICT in art and design
- how the inclusion statement relates to teaching and learning in art and design
- adapting and combining art and design units from the QCA scheme of work for key stages 1 and 2
- pupils' work at different levels of attainment, with commentaries that support formative and summative assessment
- how to maximise the contribution of the visual arts to pupils' education.

## **5.4. Recommendations for working with others**

QCA should continue working with the Campaign for Drawing to learn from effective practice in the teaching of drawing and to clarify the teaching strategies that will support this practice.

QCA and the awarding bodies should collect case studies of effective practice in teaching in the GCSE, GCE and vocational qualifications to identify the common and distinctive characteristics. In particular, the teaching of design warrants investigation.

QCA should work with Engage and with Creative Partnerships to collect evidence of ways that schools can develop the art and design curriculum by collaborating with artists, craftspeople and designers and by building longer-term relationships with local museums and galleries, moving from a single visit to more sustainable partnerships.

## Appendix 1: Sources of evidence and methodologies

Sources of evidence	Methodology	Numbers involved
QCA Schools Sampling Project (SSP)	Questionnaires to schools/settings for early years, primary headteachers, secondary headteachers, heads of department (all subjects)	Primary sample: 480 responses Secondary sample: 379 responses Art and design sample: 153 responses
Ofsted subject reports series 2001/2: Art and design in primary schools; Art and design in secondary schools  ICT in Schools: Effect of government initiatives in secondary art and design  Good assessment practice in art and design: Ofsted 2003  Teaching drawing: A report of the Ofsted conference for teachers of art and design (UCE, March 2002)	Ofsted inspections    Workshops	    50 primary and secondary teachers
Artworks: Young Artists of the Year Awards	Overview of entries by selection panel	Entries from 500 schools
QCA's curriculum development project: Creativity in art and design	Focus groups of teachers (three meetings for each group)  Trialling and evaluation of case studies at key stages 1–3	12 teachers representing key stages 1–3  350 schools representing key stages 1–3
QCA's curriculum development project: Maximising the contribution of the arts to pupils' education	Consultant working with focus group of teachers on in-depth practical projects  Case studies across the arts	Six teachers representing key stages 1–3  12 schools
<i>School and Gallery Partnerships at Key Stage 3</i> (report by Sue Clive on behalf of Engage for QCA)	Review and analysis of DfES-funded projects for museum and gallery month 2001	Overview and analysis of 34 projects  In-depth analysis of selected projects in four LEAs

Sources of evidence	Methodology	Numbers involved
Visual Paths to Literacy – Institute of Education research project’s final report: Understanding the impact of the project on young people’s learning	Observations of visits to galleries Follow-up sessions in school Attendance by researchers at conferences, master classes, INSET days for teachers and gallery educators Questionnaires and discussion with all those involved	10 inner London primary schools – two year groups from each school One secondary school – year 7 group
Visits to schools by consultants	One day visit to each school, including discussion with headteacher, head of department or coordinator, class teachers and pupils Observations of lessons, examination of pupils’ work, school policies and schemes of work for art and design	Three infant schools One junior school Three primary schools One combined school – year 11 Secondary schools
<i>Saving a Place for the Arts? A Survey of the Arts in Primary Schools in England</i> (LGA Research Report 41), June 2003 ( <a href="http://www.nfer.ac.uk/research/pub_template.asp?theID=310">http://www.nfer.ac.uk/research/pub_template.asp?theID=310</a> )	Questionnaire to headteachers, class teachers Telephone interviews	1013 schools, including 968 headteachers and 768 class teachers 47 headteachers
Joint Council for General Qualifications – <i>Results 2003</i>		

## Appendix 2: Plans for monitoring and evaluating the art and design curriculum 2002/3

Common lines of enquiry	Focused questions
Curriculum 5–14	<ol style="list-style-type: none"> <li>1. How manageable do schools find the programme of study/framework for PSHE/citizenship?</li> <li>2. What evidence is there that the use of ICT has enhanced pupils' learning experience?</li> </ol>
Impact of national initiatives/other developments	<ol style="list-style-type: none"> <li>3. What impact have the primary strategies had on the teaching and learning of art and design in schools?</li> <li>4. What impact has the key stage 3 strategy had on the teaching and learning of art and design in schools?</li> </ol>
Inclusion	<ol style="list-style-type: none"> <li>5. In art and design, how widely are schools interpreting the inclusion statement? What evidence is there?</li> <li>6. What measures are schools taking to:               <ol style="list-style-type: none"> <li>a. set suitable challenges for all</li> <li>b. respond to pupils' diverse learning needs</li> <li>c. overcome potential barriers to learning for individuals and groups of pupils?</li> </ol> </li> </ol>
The impact of developments in assessment	<ol style="list-style-type: none"> <li>7. What use are schools making of the level descriptions in art and design?</li> <li>8. Are the expectations set out in the level descriptions for art and design realistic?</li> </ol>
The impact of developments in qualifications	<ol style="list-style-type: none"> <li>9. What has been the impact of revised GCSE specifications in art and design?</li> <li>10. To what extent are Curriculum 2000 changes becoming embedded in art and design?</li> </ol>
Transfer and transition	<ol style="list-style-type: none"> <li>11. In art and design, what use is made of transfer data within and between key stages?</li> <li>12. What impact (positive and negative) does this have on teaching and learning in art and design?</li> </ol>
Evaluating QCA's support and guidance programme	<ol style="list-style-type: none"> <li>13. Have levels of awareness of QCA's support and guidance materials for art and design increased since last year?</li> <li>14. Where schools are using QCA's support and guidance materials, how useful are they finding them?</li> </ol>



## 1 Staffing

How many staff (individuals, not Full Time Equivalents) who teach art and design this year	<i>Number of staff</i>
have a recognised pre-service qualification (eg PGCE, BEd) in art and design?	
do <b>not have</b> a recognised pre-service qualification in art and design?	
Total number of staff that teach art and design.	

How many vacancies are there in the department?

How long ago did the earliest of these posts become vacant?  weeks

## 2 The national curriculum for art and design

How much is your planning influenced by ...

	Planning for the whole of key stage 3				Planning for individual lessons			
	A great deal	Quite a lot	A little	Not at all	A great deal	Quite a lot	A little	Not at all
the knowledge, skills and understanding in the national curriculum for art and design?								
the breadth of study statement in the national curriculum for art and design?								
QCA/DfES schemes of work for art and design at key stage 3?								
a published textbook?								
the following aspects of the key stage 3 strategy ...								
literacy?								
numeracy?								
science?								
ICT?								
foundation subjects?								

Do you modify any aspect of your provision to cater for differences in

gender?	Yes		No	
pupil need?	Yes		No	
pupil preference?	Yes		No	

If Yes, please outline in what ways.

### 3 Provision in art and design

What changes in provision have taken place since last year (2001–2)?

	<i>Please ✓ one box per line</i>			Reason for change
	Increase	No change	Decrease	
Time allocated in the timetable				
Staffing				
(Non-staff) resources				
Other ( <i>please specify</i> )				

### 4 Information transfer in art and design

Is the following information about pupils passed on to teachers in your department and, if so, when?

	<i>Please ✓</i> On transfer from feeder schools	<i>Please ✓ one per row</i>		
		At every change of year group or teacher	Only when pupils change key stage	Not used
common transfer document				
value added information				
examples of pupils' work in art and design				
Other information ( <i>please specify</i> )				

## 5 Use of ICT in art and design

How much does your department use ICT in teaching art and design?

a lot

some

not at all

If you ticked "some" or "not at all", please rank the following factors, with 1 being the factor having the greatest effect.

	Rank
problems with the hardware	
accessibility of computers	
inappropriate software	
lack of experience	
lack of time	
lack of INSET/advice	

Please indicate how often pupils use different ICT applications as part of their work in art and design.

(Please ✓ for each key stage)

Application	At key stage 1			At key stage 2		
	Frequently	Occasionally	Never	Frequently	Occasionally	Never
Word processing						
Spreadsheets or databases						
E-mail						
Internet (other than e-mail)						
Materials for independent learning eg CD-ROM						
Commercial packages to cover specific aspects of the curriculum						
Preparation of presentations (eg PowerPoint)						
Video						
Still cameras						
Software to support pupils' practical work						
Other (please specify)						

Has your department's use of ICT in art and design increased in the last year?

Yes  No

## 6 Assessment in art and design

Do you think the expectations set out in the *level descriptions* are...

too high?       about right?       too low?

If you consider the expectations are “too high” or “too low”, please identify which levels and outline your concerns.

In general, how useful do you consider the level descriptions to be for the following purposes?

*Please ✓ one box per line*

	Very useful	Quite useful	Not very useful	Not at all useful
providing information about a pupil's performance when they enter secondary school				
end of key stage 3 statutory teacher assessment				
planning targets for year groups				
assessment at the end of each year				

Have you adapted the level descriptions in any way

by re-writing them?	Yes	No
by subdividing them?	Yes	No

If Yes, please indicate briefly how you have used the adapted levels.

To what extent are the following approaches used to standardise teacher assessment in your department?

	A great deal	to some extent	not at all
Use the QCA National Curriculum in Action website ( <a href="http://www.ncaction.org.uk">www.ncaction.org.uk</a> )			
Teachers make their own judgements			
All teachers follow departmental guidelines			
Arrangements include standardisation portfolios			
Arrangements include standardisation across the department			
Arrangements include standardisation across subjects			
Arrangements include standardisation meetings with other schools			
other (please specify)			

## 7 QCA scheme of work in art and design at key stage 3

Has any use been made of the QCA scheme of work in art and design at key stage 3?

Yes  No

If Yes, please can you say how it has been used?

Please ✓ one box only

to enhance a few parts of your school scheme of work	
to modify your school scheme of work extensively	
to replace your school scheme of work entirely	

If you used the scheme of work selectively, please indicate which units you used and why.

## 8 Take-up of art and design in years 10–13

Please give the following figures.

	Year 10		Year 11		Year 12		Year 13	
	2001/2	2002/3	2001/2	2002/3	2001/2	2002/3	2001/2	2002/3
Number of pupils taking art and design								
Number in year group								

## 9 Support material

How useful have you found the following resources?

Please ✓ one box per line

	Very useful	Useful	Not useful	Seen but not used	Not seen
Art and design National Curriculum booklet					
NC online <a href="http://www.nc.uk.net/">www.nc.uk.net/</a>					
Assessment for learning website <a href="http://www.qca.org.uk/ca/5-14/afl">www.qca.org.uk/ca/5-14/afl</a>					
NC in action (Exemplification of standards) <a href="http://www.ncaction.org.uk/">www.ncaction.org.uk/</a>					
Guidance on teaching gifted and talented pupils <a href="http://www.nc.uk.net/gt">www.nc.uk.net/gt</a>					
Guidance for pupils with learning difficulties <a href="http://www.nc.uk.net/ld">www.nc.uk.net/ld</a>					
Curriculum Online <a href="http://www.dfes.gov.uk/curriculumonline/">www.dfes.gov.uk/curriculumonline/</a>					

## 10 Cross-curricular initiatives

To what extent has your department contributed to the school's work in

	A great deal	Quite a lot	Not much	Not at all
literacy?				
numeracy?				
ICT?				
citizenship?				
foundation subjects strand of the key stage 3 strategy?				

How much do you think the initiatives have contributed to pupil achievement in art and design?

	A great deal	Quite a lot	Not much	Not at all
literacy across the curriculum				
numeracy across the curriculum				
ICT				
citizenship				
foundation subjects strand of the key stage 3 strategy				

**Thank you for completing this questionnaire.  
Please also complete the details overleaf.**

Would you be willing to be contacted by one of our researchers to follow up issues?

Yes  No

If Yes: whom should we contact? \_\_\_\_\_

Tel: \_\_\_\_\_

e-mail \_\_\_\_\_

When is the best time to phone? \_\_\_\_\_

To help us keep a check, please indicate approximately how long it has taken you (or your colleagues) to complete this questionnaire: \_\_\_\_\_ mins

**Comments**

Please use the space below if you have any further comments on any aspect of the curriculum or its assessment.

## Appendix 4: Guidance materials produced by qca to support art and design

National Curriculum in Action	<a href="http://www.ncaction.org.uk/">www.ncaction.org.uk/</a>
Creativity: Find it, Promote it	<a href="http://www.ncaction.org.uk/creativity">www.ncaction.org.uk/creativity</a>
ICT in Subject Teaching	<a href="http://www.ncaction.org.uk/subjects/ict/inother.htm">www.ncaction.org.uk/subjects/ict/inother.htm</a>
QCA/DfES Schemes of Work at Key Stages 1 and 2 and Key Stage 3	<a href="http://www.standards.dfes.gov.uk/schemes/">www.standards.dfes.gov.uk/schemes/</a> Also available in hard copy
ARTS Alive!	<a href="http://www.qca.org.uk/artsalive/">www.qca.org.uk/artsalive/</a>
Planning, Teaching and Assessing the Curriculum for Pupils with Learning Difficulties – Art and Design	<a href="http://www.nc.uk.net/ld/Ar_content.html">www.nc.uk.net/ld/Ar_content.html</a> Also available in hard copy
Guidance on Teaching the Gifted and Talented – Art and Design	<a href="http://www.nc.uk.net/gt/art/index.htm">www.nc.uk.net/gt/art/index.htm</a>