

Key Stage 3

National Strategy

Leading in Learning

Exemplification in art and design

department for

education and skills

creating opportunity, releasing potential, achieving excellence

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Introduction

The main source of guidance for teachers involved in the Leading in Learning whole-school initiative is the *Handbook for teachers*. These website materials give additional guidance for teachers of particular subjects, to help them play a full part in the initiative by contributing to 3-lesson cycles devoted to teaching thinking skills.

The first section illustrates the distinctive contribution that the subject can make to the development of pupils' thinking skills. This is the perspective that teachers are asked to adopt when, for an occasional lesson, they subordinate subject concerns for a common focus on a selected National Curriculum thinking skill. An aim of Leading in Learning is that pupils should become aware that these skills are applicable to all areas of learning and in everyday life. Committing a small amount of subject time to serving this aim should benefit learning in the subject as well as learning more generally.

The *Handbook for teachers* includes general guidance on each of the following ten teaching strategies:

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|----------------------|---------------------------------|
| Advance organisers | Living graphs and fortune lines |
| Analogies | Mysteries |
| Audience and purpose | Reading images |
| Classifying | Relational diagrams |
| Collective memory | Summarising |

The *Handbook* notes on each strategy usually include one substantial example in a selected subject and brief reference to one or two other subjects. In addition, there is an A3 poster for each strategy that illustrates the 3-lesson cycle with selected subjects. To supplement this, these website materials give brief subject examples for six of the teaching strategies. Whether they describe a general type or are more specific in nature, the examples are intended to stimulate teachers to think of ideas of their own. Some of the strategies are readily used in most subjects but others are more obviously suited to certain subjects. However, imaginative teachers will see possibilities that go beyond the examples given. And as the Leading in Learning initiative gathers pace, LEA networks should provide other rich sources of ideas.

Selected references to other publications and resources are included either in the notes for a particular strategy or in a final reference section. **Remember that the *Handbook for teachers* is the main reference source on the Leading in Learning approach to teaching thinking skills lessons and for detailed guidance on each of the ten teaching strategies. These subject examples should be read in conjunction with relevant sections of the *Handbook* and are not intended to stand alone.**

Thinking skills and art and design

Art and design deals with the complexities of perception and cognition inherent in the exploration and creation of visual forms. It is a subject that specifically employs visual imagery in the development of thinking skills. What follows is a set of principles and working methods that mutually enriches both the subject of art and design and the contemplation of it, and the development of pupils' thinking skills.

Information-processing skills

These enable pupils to locate and collect relevant information, to sort, classify, and sequence, to compare and contrast, and to analyse part/whole relationships.

The exploration, collection and processing of visual images and other information acts as an essential platform in the development and creation of art. In art and design lessons, teachers should plan for pupils to:

- *Locate and collect relevant information* – for example, when using a sketchbook, they explore, collect and record the images of different types of structures or explore, collect and assess images of two different decorative styles.
- *Sort, classify and sequence* – for example, when they classify a range of colours according to their symbolic meaning, or classify a range of landscape paintings according to their genre. Another example would be sequencing information or sketchbook work to communicate ideas and meanings.
- *Compare and contrast* – for example, when they compare and contrast the photographs of Blossfeldt's plant forms with the jungle paintings by Rousseau, or compare and contrast a range of portrait paintings taken from different historical, social and cultural contexts.
- *Analyse part/whole relationships* – for example, when they analyse the composition of forms and shapes of a work of Cubist art, or analyse how Cubist art has influenced the development of contemporary art since the early 1900's.

Reasoning skills

These enable pupils to give reasons for opinions and actions, to draw inferences and make deductions, to use precise language to explain what they think and to make judgements and decisions informed by reason or evidence.

Across Key Stage 3 there is an emphasis on pupils being able to express, explain and justify their ideas, whether orally or by employing annotation to accompany sketchbook work. In art and design lessons, teachers should plan for pupils to:

- *Give reasons for opinions and actions* – for example, when they employ a synthesis journal (what I did, what I learned, how I can use it) when developing research ideas and sketchbook work for a project based on the passage of time (QCA scheme of work, Year 9, 'Life events').
- *Draw inferences and make deductions* – for example, when they produce a rationale for why abstract portraiture does not convey a true representation of the subjects' external appearance (questions I would ask the artist), or produce a rationale to explain why the majority of well-known or popular artists are men.

- *Use precise language to explain what they think* – for example, when they compile and use key words via a sketchbook glossary, or make use of persuasive writing frames or discussion (speaking) frames.
- *Make judgements and decisions informed by reason or evidence* – for example, when choosing the correct timing/firing temperature for ceramic work, they employ a decision-making frame where they consider their options and explore the consequences, the probabilities of the consequences and the degree of their importance.

Enquiry skills

These enable pupils to ask relevant questions, to pose and define problems, to plan what to do and how to research, to predict outcomes and anticipate consequences and to test conclusions and improve ideas.

In developing a piece of art, pupils need the ability to review and modify their work. Pupils are required to reflect on their progress and to be able to work independently. In art and design lessons, teachers should plan for pupils to:

- *Ask relevant questions* – for example, when they use the 5 Ws (who, what, why, where and when) to inspire questioning when recalling or defining their knowledge of the sculptures of a range of 20th Century artists (*'What are the typical features of their work?'*).
- *Pose and define problems* – for example, when transferring two-dimensional design ideas into three-dimensional artefacts, they may define key questions, such as *'How will the details of the design translate into three dimensions employing the relevant media?'*
- *Plan what to do and how to research* – for example, when they use group brainstorming to explore the sequential process of developing a piece of artwork, or conducting an independent search on the web to source examples of paintings.
- *Predict outcomes and anticipate consequences* – for example, when they keep an effects journal (what I intend to do, what could happen because of this) to speculate and plan for outcomes in any of the art processes, or produce test samples as part of a craft project.

Creative-thinking skills

These enable pupils to generate and extend ideas, to suggest hypotheses, to apply imagination and to look for alternative innovative outcomes.

Pupils are required to generate imaginative ideas for the production of their work and then apply those ideas to facilitate the development of new insights or ways of understanding. In art and design lessons, teachers should plan for pupils to:

- *Generate and extend ideas* – for example, when generating a wider range of information, they locate and collect relevant ideas as part of a class collective sketchbook based on the project theme, or employ the 'If... then' technique during discussions, such as *'If Gauguin had not travelled to the South Sea Islands, then...'*

- *Suggest hypotheses* – for example, when they make conjectures about the iconography used in paintings of the Middle Ages or about the political influences of Eastern European art.
- *Apply imagination* – for example, when they explore the imaginative use of materials through artists such as Chris Ofili (elephant dung), Damien Hurst (formaldehyde) or Tony Cragg (collected rubbish), or employ the imaginative use of specialist art forms such as photography in exploring the representation of images.
- *Look for alternative innovative outcomes* – for example, when they explore unusual themes or starting points, such as ‘object transformation’ through the concepts advocated by Surrealists like Meret Oppenheim (fur-covered cup, saucer and spoon) or explore the concepts of scale and proportion through the ideas of Pop Artists such as Claes Oldenburg.

Evaluation skills

These enable pupils to evaluate information, to judge the value of what they read, hear and do, to develop criteria for judging the value of their own and others’ work or ideas and to have confidence in their judgements.

In art and design, the National Curriculum requires pupils to be able to analyse and evaluate their own work and the work of others, formulate reasoned opinions and make reasoned judgements. In art and design, teachers should plan for pupils to:

- *Evaluate information* – for example, when they use a SWOT (strengths, weaknesses, opportunities, threats) analysis to determine their impressions regarding the effectiveness of the composition of paintings, such as those by the Fauvist painters.
- *Judge the value of what they read, hear and do* – for example, when they evaluate the quality of sketchbook work at each stage in the development of a piece of design work, or evaluate the thoughts and emotions of an artist through the study of their recorded letters or diaries.
- *Develop criteria for judging the value of their own and others’ work and ideas* – for example, when they employ peer assessment, where pupils exchange their sketchbook work to identify what is good and not so good in others’ work and what they find interesting and why.
- *Have confidence in their judgments* – for example, when they decide which media to employ (and when) in a mixed media monochrome drawing based on the sketches and experiments which they conducted as part of their preliminary studies.

Advance organisers

In its initial stages of production, a piece of art requires an enormous quantity of research work to be completed. The use of advance organisers can help pupils to reflect and distinguish between the information that has already been assimilated and applied and the information which they still require. Advance organisers enable pupils to enhance their proficiency in exploration and analysis, such as finding the correct information required and then selecting the most relevant pieces. When comparing or contrasting the elements of art, they can provide more succinct definitions to aid clarity and understanding. When analysing relationships or the organisational qualities of art they can help pupils to formulate their own opinions. This can have a massive impact on the further development of a piece of work and, in turn, the final level which the pupil achieves.

One application of this strategy that could be adopted is the use of thumbnail sketches. These tiny sketches can provide a visual 'snapshot' of pupils' understanding. For example, pupils could be asked to draw a range of thumbnail sketches from different angles from around the home. Pupils could be asked to formulate their own ways of 'looking' to produce as many different sketches as possible (QCA scheme of work, Year 8 'Objects & viewpoints'). Thumbnail sketches provide a basis for further developmental work, revising understanding of the basic concepts, exploring new media or organising ideas for work to be undertaken. The ideas for development of this approach are unlimited.

Another useful technique employs a pre-prepared graphic-based advanced organiser, such as 'Walk on the Wild Side'. Here a subject is identified, such as the building and placement of a multi-sensory sculpture. Things that relate to the sculpture and things that describe the sculpture are written down. A coloured pen is used to link connecting words. The connections do not have to be immediately obvious. This kind of technique is great for developing innovative, creative and 'off the wall' ideas and for exploring relationships when comparing answers. It is also a good strategy for exploring the inclusion of literacy and could also be adapted as a format for a classification exercise.

Other ideas include:

- Mind maps/brainstorms/concept maps – all three mapping techniques are an excellent way of organising information whilst making it 'visual'. For example, pupils could complete a brainstorm exercise based on the concept of organic forms.
- Pyramiding – the primary concept, such as Renaissance art, is placed at the top of the pyramid; three main points are then developed from this and are written in the middle of the pyramid; three further details are then written below each of these main points. This type of grid is good for note taking and can be helpful in summarising or recapping the relevant points of the work.

Audience and purpose

The National Curriculum highlights the necessity of teaching pupils to contemplate why people produce works of art and who these works of art are intended for. The reasoning behind this has changed significantly over time and it is important that pupils are made aware of this fact. It is not only relevant to describe the changing role of the artist (from apprentice to self-employment); the reasons why certain media, processes, codes, conventions, subject matter, etc. were chosen must also be considered. Pupils need to be able to explain what they think and give reasons for their opinions. They need to be able to compare and contrast ideas so that they can make informed judgements and decisions about art, and then apply this understanding to the development of their own work. For a pupil to gain level 6 or level 7, they must be confident in their ability to analyse and comment on the contexts of their own work and that of others.

One approach when applying this strategy is the use of storytelling. Although unusual for art, the ideas behind telling stories can be very powerful. Stories can put information or conceptual ideas into a meaningful context and can provide strong cross-curricular links. For example, exploring aspects of the life of an artist or the life story of an *objet d'art* or indeed creating one's own literature, such as taking a well-known tale but changing the names of objects, e.g. calling a picture a bed, a bed a newspaper (Surrealist concepts). The use of stories could be employed as a vehicle for discussion about what a group of artists was trying to achieve, or how the work produced related to the time in which it was produced, or what ideals the artists were trying to impress upon the public of the time.

A simple example of this strategy is the use of the **5 Ws** (who, what, why, where and when). In practice this technique can lead to some very constructive questioning. For example, pupils could be presented with a number of pieces of work, perhaps in different media. When comparing a reproduction of a historical art object with an everyday object, one might ask: *'In what ways are the images alike? In what ways are they different? Why should one be thought of as a work of art, the other not? For what kind of person/s were they made? For what purpose were they made?'* Another suggestion is to use Alex Osborn's *Applied Imagination* (see references) that talks about 'questions as spurs to ideation'.

Other ideas include:

- 'Role on the wall'. Look at a representation of a painting such as Magritte's 'The Human Condition I'. Use the 5 Ws to conjecture where you would hang this painting and why.
- Using graphic organisers such as **AAFT** (Artist, Audience, Format, Theme). These enable pupils to explore the role of the artist in context (for whom or why an image was produced), describe what it looks like, and explore the meanings the image is trying to convey.

Classifying

Various elements of the National Curriculum encourage pupils to collect and select appropriate information for their work. 'Classifying' is a strategy that enables pupils to process, interpret and organise these stimuli, thereby helping them to make sense of the wide range of differing concepts and contexts that exist in art. For a pupil to achieve level 6 or level 7 at the end of Key Stage 3, they should confidently be able to explore ideas and assess visual and other information.

It is important to offer open classification tasks where categories are not suggested or given, so that pupils find their own meaning through the groups they form. This is very important in encouraging the formation of concepts through language.

'Classifying' could be employed when working with a QCA scheme of work such as the Year 7 'What's in a building?'. Pupils could collect a variety of images of different buildings and then explore ways in which they could be classified. For example, pupils might choose to classify according to function, such as whether the building is used for retail purposes (e.g. a shop), as habitation (e.g. a flat), or provides a service (e.g. a garage). Or they might decide to classify according to their style, such as expressionist modern, corporate modern or post modern, or by time, such as nineteenth century, twentieth century or twenty-first century.

Other ideas include:

- Pupils could classify artists' names or examples of their work. For example, they might choose to classify them as art, craft or design.
- In the study of the development of a style of art, such as Cubism, pupils could classify a range of statements and images. For example, they might choose to classify in terms of causes, events and consequences, or further sub-classify by short- or long-term significance or impact.

Collective memory

The 'Collective memory' strategy is particularly useful in art and design for developing processes and procedures such as thematic enquiry, expressive response, visual research and critical appraisal. It enables pupils to decipher visual images and artefacts that are important to learning within the context of the art and design curriculum. As its title implies, it is a strategy that promotes pupils working and thinking together. This strategy also addresses the variety of ways in which pupils learn, whether it be visually, orally or kinaesthetically. It has a more 'hands on' approach in its implementation – hence its suitability for art.

The most effective way of using the strategy, across the key stage, is to present the class with an appropriate image or artefact. Ask pupils to recreate and record their observations as accurately as possible. The plenary is used to 'unpack' the strategies employed as *aides-mémoires* in recreating an exact image, for example, utilizing a mixture of notes and sketches. It would be important to bring out issues such as:

- whether 'main lines' or groups or areas were identified first, with detail being added later (usual method of visual scanning);
- how the 'big picture' and the detail inform one another;
- if and when groups worked out what they thought the image was about, which then informs recollection;
- how prior knowledge informed the 'sense' made of the image.

A variation of this technique, which is especially effective for closer inspection of small details, is to dissect the image into smaller units or overlay an acetate grid and allocate a section to each group.

Other ideas include:

- If researching a theme, such as the impact of Art Deco style on 20th Century design, a variety of information could be utilized to enable groups to explore the concept in greater breadth and depth. For example, they might be presented with either a photograph of an exterior, a painting of an interior, an architectural building plan, a picture of a household artefact or a contemporary written description.
- Pupils could be presented with four photographs of objects taken from unusual angles, such as close-up or overhead, and, as such, are disguised. This encourages them to hypothesise about the identity of the objects.

Reading images

It is universally acknowledged that throughout the history of art and design, its practitioners have been influenced by and have emulated one another. They have taken one set of ideas, principles, and beliefs and, through their own personal interpretation and expressive response, they have made them their own. The ability to 'read' images is fundamental practice in art and design. It enhances the development of higher-order thinking skills that help us to understand what is being observed, establish a rationale to explain it and then apply that understanding to one's own work.

To formulate and express personal preferences and opinions when studying the aesthetic qualities of an artist, style or culture, one approach could be to ask pupils to study an image, such as an example of Islamic pattern, and annotate it with their likes or dislikes and what they find interesting. They could also be asked to identify the country of origin or the source of the design influences and say whether the style reminds them of other, similar types of patterns they have studied.

Another suggested exercise would be to speculate on what meanings or messages an artist is trying to convey in their work. For example, pupils could be presented with a photograph of a sculpture, such as Antony Gormley's 'Land, Sea and Air II'. The picture shows three figures: one standing, one kneeling and one crouching, situated by the seashore. Pupils should be given the title of the sculpture and then be asked to present a hypothesis for why the content of the sculpture does not appear to reflect its title, why the figures are placed in this particular environment and the type of mood or emotion which the image evokes. If they were to rename the image, what would they call it? They could then be asked to compare the imagery with other figurative sculptors they may know about, such as Henry Moore.

A further example of this strategy could be to present groups of pupils with only a section of an image, such as Ford Maddox Brown's painting 'Work', to encourage them to conjecture and formulate questions about the appearance of the remaining image: '*What else is contained in the image? Who produced the image or object? What is its title, when was it produced and why?*'. Ask what clues have led them to their assumptions. A variation on this idea would be to reveal an image gradually on a whiteboard or OHP to the whole class.

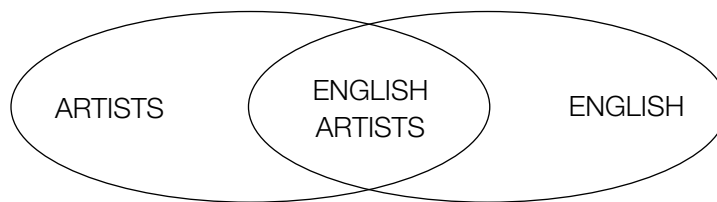
Other ideas include:

- Pupils could be presented with a number of photographs of a variety of images and artefacts, and asked to sequence them according to the period in which they were created to produce a timeline. Pupils should annotate the timeline with suggested or known dates and give reasons for their completed sequence.
- Pupils could be given a reproduction of a work of art and asked to imagine that they are the artist who produced the work. In the role of the artist, they have to suggest a hypothesis for why the work was produced, propose a title and state the origin of their ideas and influences that enabled its creation. Pupils could also be asked to take on the role of the client or the audience.

Relational diagrams

The use of relational diagrams in art and design is of significant value because it gives pupils another medium in which to organise and make visual their thinking. It is a particularly effective tool for exploring the relationships that exist between the various classifications of art. It also encourages pupils to synthesize information, compare and contrast and make appropriate connections.

A simple way of explaining relational diagrams in the context of art would be to explore pupils' knowledge of art, artists and their country of birth. For example, pupils could be provided with a selection of names of famous people. They could then be asked to categorise, via a simple relational diagram, those people that are English, those that are artists and those that are English artists.



As described in the *Leading in Learning Handbook for teachers*, this strategy involves giving pupils between two and five collective nouns and asking them to draw overlapping shapes to illustrate the relationships among them. For example, they might be given three related terms such as *creators of modern art*, *artists* and *designers* and be asked to draw three overlapping circles. Pupils could then be presented with cards showing a series of artists' names, designers' names and perhaps some examples of their work. They then have to decide which is modern art, who are modern artists, who are modern designers and who are simply artists/designers. They also have to draw conclusions about who might be a combination of all three, i.e. a modern artist and designer.

Another example might be used when examining a concept such as style, exploring the relationships and homonym's between the terminology, e.g. *fashion*, *chic*, *design*, *luxury*, *elegant*, *opulent*. As in other cases, subsequent discussion will often lead to pupils reconsidering their diagrams.

References

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