



Key Stage 3

National Strategy

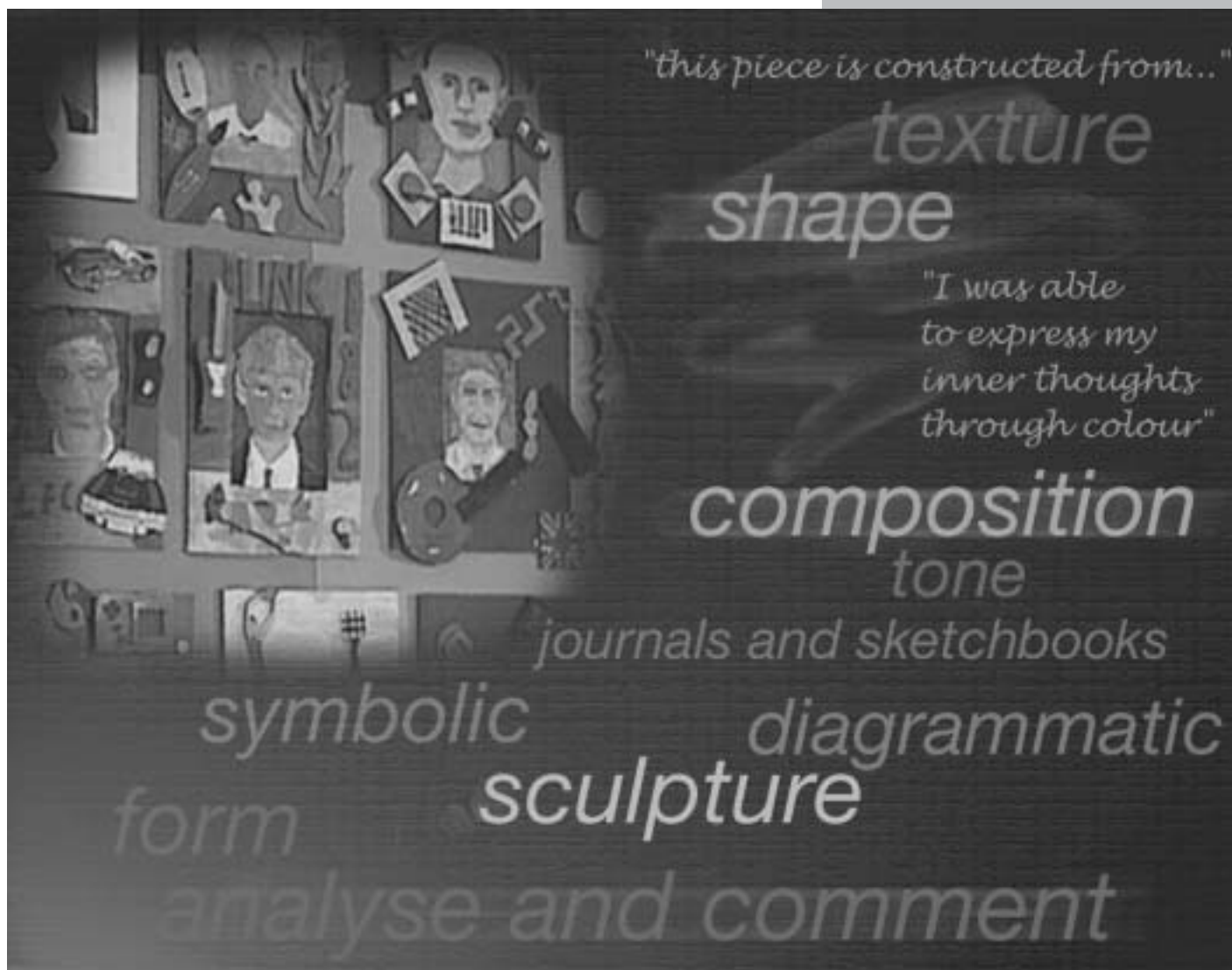
Literacy in art and design

LEA consultants and
subject advisers

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Objectives from *Framework for teaching English: Years 7, 8 and 9*

General introduction to *Literacy in series*

The aim of the subject-specific material in the *Literacy in series* is to exemplify aspects of the *Literacy across the curriculum* training file for individual subjects.

Where appropriate, the relevant section from the *Literacy across the curriculum* training file is indicated so that trainers and teachers can refer to it as and when they wish. This training file is available in every school and LEA. Further copies have been sent to the appropriate subject associations.

Methods of delivery

- LEAs can decide when and how to deliver the *Literacy in series* through 2002–2003 so that it fits with their action plans and/or the current needs of schools. It can be repeated as needs arise; it can be amended as expertise within schools grows.
- The material can be delivered as days or as individual sessions as appropriate to fit with current LEA practice and school needs.
- The material can be amended in response to local circumstances and by involving local expertise. The final session on schemes of work will help where a department from one school can share its experience and expertise with others. This would ensure that local priorities, for example, the needs of pupils for whom English is an additional language, can be met.
- Further examples from local schools can be added to the sessions or substituted for some of the existing examples.
- Trainers can be drawn from the LEA (for example, teacher advisers or LEA subject advisers) or from schools (for example, advanced skills teachers or respected heads of departments or teachers).

Key principles

- To develop consistent approaches to teaching and learning in literacy across departments, and to build increased awareness of the skills, knowledge and understanding that pupils could be expected to bring to lessons
- To use speaking and listening to develop subject learning
- To develop active reading strategies to increase pupils' ability to read for a purpose and engage with text, and the learning to be gained from it
- To demonstrate the sequence for writing and modelling writing for a key text type within the subject; seeing how it is done helps pupils to achieve it for themselves more quickly
- To make suggestions for the learning of subject-specific vocabulary

English Framework objectives

- At the end of each folder, the objectives from the *Framework for teaching English: Years 7, 8 and 9* which apply across the curriculum appear in an appendix: most are the key objectives (in bold) but others have been added for clarity or exemplification.
- This will help schools identify their literacy curricular targets and ensure common approaches through the objectives.

Developments in cross-curricular literacy

- As expertise grows, schools may wish to decide which department teaches a particular aspect of literacy, for example, explanations in non-fiction writing, and how other subject areas can support and develop pupils' learning by reinforcing it and applying it to their subject as appropriate. This will save time and ensure that pupils have a consistent approach to, for example, the writing of explanations.
- As expertise in, for example, active reading strategies or managing group talk develops and pupils know the expectations across the curriculum, their confidence will grow and their ability to take responsibility for their learning will also develop. This, again, will save time for teachers as they will not have to keep teaching the skills.

1 Speaking and listening

Aims:

- To identify the speaking and listening skills which help pupils make progress in art and design
- To exemplify strategies for teaching speaking and listening in art and design
- To recognise the contribution made by art and design to the development of speaking and listening skills

You will need:

- OHTs 1.1–1.9
- Handouts 1.1–1.7 for each participant
- flipchart

Timing:

1.1	Introduction	5 minutes
1.2	Talk in art and design	20 minutes
1.3	Pictures for an exhibition	15 minutes
1.4	Evaluating art and design work	25 minutes
1.5	Making group talk purposeful	10 minutes
	Total	<i>75 minutes</i>

1.1 Introduction (5 minutes)

This training is first and foremost focused on teaching and learning in art and design. Pupils' literacy skills are addressed where they will improve learning in art and design through competent reading, writing, speaking and listening.

The GCSE and Applied GCSE specifications for art and design require pupils to undertake research and evaluation work. The activities identified here will stand pupils in good stead for taking on these requirements at Key Stage 4.

Use OHT 1.1 to establish the principles underpinning this training session.

OHT 1.1

Principles

- Successful learning in art and design is extended and enriched by interactive language activities
- In art and design, as in all subjects, pupils' literacy skills need to be planned for, demonstrated and taught

Points to make:

- We all learn through being able to talk through our ideas and develop our thinking by listening and responding to the ideas and thoughts of others. In the words of Professor Michael Fullan, 'Information only becomes knowledge through social interaction'.
- We can extend our knowledge and understanding of art and design by, for example, reading about artists, their thinking, experiences and choices.
- Asking pupils to explore ideas in writing (annotating their own art and responding to that of others, in sketchbooks, for example) can extend their conceptual development.

- As in all lessons, effective reading, writing, speaking and listening does not just happen; it needs to be planned for and the teaching focused to specific learning objectives.

Use OHT 1.2 to stress that this session explores ways in which effective speaking and listening can enhance the teaching of art and design.

OHT 1.2
Aims for the session

- To identify the speaking and listening skills which help pupils make progress in art and design
- To exemplify strategies for teaching speaking and listening in art and design
- To recognise the contribution made by art and design to the development of speaking and listening skills

The levels of attainment for art and design reflect the way speaking and listening underpin the four strands of the programme of study for Key Stage 3, especially:

- exploring and developing ideas;
- evaluating and developing work.

1.2 Talk in art and design (20 minutes)

Refer to OHT 1.3, extracts from the levels of attainment related to speaking and listening in art and design. Draw attention to the key words in the level descriptors which concern pupils' ability to communicate the outcomes of their learning in art and design, e.g. *comment on, explain, articulating*.

OHT 1.3
 Extracts from the levels of attainment related to speaking and listening in art and design

Level	Description
1	Pupils describe what they think and feel about their own and others' work
2	Pupils comment on differences in others' work, and suggest ways of improving their own
3	Pupils comment on similarities and differences between their own and others' work, and adapt and improve their own
4	Pupils compare and comment on ideas, methods and approaches used in their own and others' work, relating these to the context in which the work was made. They adapt and improve work to realise their own intentions
5	Pupils analyse and comment on ideas, methods and approaches used in their own and others' work relating these to its context. They adapt and refine their work to reflect their own view of its purpose and meaning
6	Pupils analyse and comment on how ideas and meanings are conveyed in their own and others' work. They explain how their own ideas, experiences and values affect their views and practice
7	Pupils analyse and comment on the contexts of their own and others' work. They explain how their own ideas, experiences and values affect their views and practice
8	Pupils evaluate the contexts of their own and others' work, articulating similarities and differences in their views and practice. They further develop their ideas in the light of insights gained from others

Use OHT 1.4 to explain that these abilities can be developed during different stages in the process of learning, particularly through speaking and listening.

OHT 1.4

Talk in art and design

- Pupils develop confidence in using subject-specific terminology through talk
- Talk helps to develop and secure pupils' understanding of key concepts and aesthetic criteria
- The ability to express the outcomes of their learning, in writing and in speech, depends on pupils' command of the language of description, comment and evaluation

Refer to OHT 1.5, which cites extracts from Ofsted's guidance to inspectors when assessing teaching in art, making links with the previous slide about the importance of effective talk to pupils' progress in art and design and the useful context provided for the development of pupils' language.

OHT 1.5

Characteristics of effective teaching of art and design include:

- intervening sensitively with concise and accurate verbal and written assessments of pupils' work
- encouraging pupils to evaluate and reflect critically on their own work, supporting this by displaying the work of other pupils and other artists, discussing and comparing the techniques and approaches used
- encouraging pupils to express opinions about their own and others' work, **helping them to move from colloquial to more formal language, using an aesthetic and technical art vocabulary**

Use OHT 1.6 to clarify the role of talk in securing progress in art and design.

OHT 1.6

The role of talk in securing progress in art and design

From	To
simply describing	commenting analytically and critically
identifying effects	analysing and evaluating effects
identifying differences	comparing differences and their influences
identifying contexts	explaining how the understanding of contexts affects views and practice
recognition of subject-specific terminology	precise use of subject-specific terminology
unstructured talk	use of sustained talk to think through problems

Points to make:

- Art and design lessons offer a productive context for developing speaking and listening skills, but it is not enough just to offer opportunities – these skills need to be taught explicitly and systematically as a planned element of the scheme of work.
- Speaking and listening in art and design contribute to pupils' development as speakers and as listeners and address whole-school literacy objectives.
- Enabling pupils to develop and refine speaking and listening skills is crucial to their learning and progress in art and design.

Show OHT 1.7 to introduce participants to the recommended five-part teaching sequence for speaking and listening from *English department training 2001*.

OHT 1.7

Teaching sequence for speaking and listening

- 1 Make the teaching objective(s) explicit
- 2 Provide an example or model the sort of oral language pupils will need to use
- 3 Identify purpose, outcomes and the relevant conventions for this type of speaking and listening
- 4 Support pupils in exploring and rehearsing the language conventions
- 5 Review and reflect upon progress in relation to the objectives

Stress that speaking and listening activities need to be planned for, organised and supported so that they extend pupils' knowledge and understanding in art and design.

Give participants 2 minutes, in pairs, to identify from their current schemes of work one or two examples of speaking and listening activities which contribute to pupils' progress in art and design. Take brief feedback, focusing on what it is about the use of talk in those examples that helps to move pupils on.

Explain that the next part of the session looks at two talk activities which use the teaching sequence and are designed to help pupils in their art and design work. The first involves pupils in selecting and presenting work for an exhibition, and the second focuses on evaluating a piece of sculpture.

1.3 Pictures for an exhibition (15 minutes)

Refer participants to *Handout 1.1*, the description of creating an exhibition taken from Hampshire LEA's publication, *Art and Literacy at Key Stage 3*.

Handout 1.1

Creating an exhibition: my favourite art

When Ken recently visited the Birmingham Art Gallery and Museum he went along to the Pre-Raphaelite room (his favourite from years gone by) expecting to see his usual favourite paintings. When he got there, he found little signs on the wall that said "This painting has been selected for the 'My Favourite Things' exhibition in the basement – sorry." What the museum had set up was to give questionnaires to the public over the previous year asking them to list their favourite paintings or artefacts on display. They chose the most popular of these and brought them together into a single exhibition in the basement. So the exhibition was blatantly populist and was enormously successful. The public were also invited to write a short comment on the reasons why they had made their choices, should they so wish. Southampton City Art Gallery also devotes one gallery room to "public choice". Members of the public are invited to explain why they have chosen a specific painting.

This can be a perfect vehicle for collaborative group work, talk and agreement.

Procedure

- The teacher selects a series of photographs of artefacts, sculpture and paintings (broaden the range if you wish).
 - Pupils work in small groups.
 - Each group is given the same collection of paintings, artefacts, etc.
 - Explain that there is to be a Favourite Art Exhibition, tell them about the Birmingham Exhibition (above), and ask the pupils to make their own choices for their own group Favourite Art Exhibition.
 - You will need to decide the maximum number of choices that each group can make. This is flexible and depends on how much time and space you have.
- In role as the selection committee, each group must give a presentation to the rest of the class, explaining their choices and, where possible, giving reasons for those choices. It will be interesting to see just what degree of commonality there is. Microsoft PowerPoint or slides can be used for the presentation.

Extending the task

There are a number of ways that this activity could be extended to increase the level of challenge, both in terms of critical judgement and writing.

- Provide the pupils with some art gallery brochures or guides. Explore the kind of text used to describe paintings to the public. Invite the pupils, in their groups, to provide their own text to go alongside the paintings in, what will eventually be, an exhibition. Make the success criteria explicitly connected to those linguistic features associated with art galleries and brochures.
- Mount a whole-class exhibition which is an accumulation of each of the small groups. The whole class then needs to write the exhibition guide and invite younger pupils into the exhibition at their convenience.

Source: Hampshire LEA, *Art and Literacy at Key Stage 3*

Allow 5 minutes for participants, in pairs, to read the description and identify the range of visual and verbal skills pupils need to create and explain their choices. Then each pair joins another pair and has a further 5 minutes to consider ways of using or extending the teaching sequence outlined on OHT 1.7 and amplified on *Handout 1.2* in relation to creating an exhibition.

Handout 1.2

Using the teaching sequence for speaking and listening

1 Make the teaching objective(s) explicit	The art and design objectives: <ul style="list-style-type: none">■ express ideas about art in relation to its social, cultural and historical context, and defend opinions using an art vocabulary The literacy objectives: <ul style="list-style-type: none">■ use talk to clarify ideas, to put a point of view and to evaluate what others say
2 Provide an example or model the sort of oral language pupils will need to use	Teacher demonstrates by explaining why he/she selected one or two particular pictures for the exhibition
3 Identify purpose, outcomes and the relevant conventions for this type of speaking and listening	Through discussion, the teacher draws attention to the way purpose, audience and the conventions of art discourse influence the choice and use of language (e.g. the use of specialist terminology or connectives such as <i>although</i> or <i>nevertheless</i> when presenting a persuasive case)
4 Support pupils in exploring and rehearsing the language conventions	Pupils work in groups to select their items and prepare their justification for their choices. Teacher supports specific groups
5 Review and reflect upon progress in relation to the objectives	Pupils present in groups and hear the presentations of others. They make notes on each presentation in relation to agreed criteria established at stage 3 above

Take feedback, noting and welcoming ideas that develop the example in relation to art and design or literacy.

1.4 Evaluating art and design work (25 minutes)

An important element of art education is that pupils engage with and learn how to evaluate the art, craft and design work of others as a means of developing their own work. This can include the work of artists, craftspeople and designers from a range of cultures, past and present, and also work of other pupils in their class.

Handout 1.3



Artist: Richard Deacon

Title: *What Could Make Me Feel This Way (A)*

Date: 1993

Reproduced by kind permission of the Sprengel Museum, Hannover, Germany

Using the image of a sculpture by Richard Deacon, *Handout 1.3*, ask participants in pairs to:

- 1 Consider the piece at their own level. (2 minutes)
- 2 Identify what prior knowledge pupils need in order to talk about a work such as this, e.g. *exposure to a wide range of art, listening to the teacher and others; subject-specific terminology; areas and criteria for evaluation.*
- 3 Note down on *Handout 1.4* how they could use the teaching sequence for talk to support pupils' spoken evaluations of the Richard Deacon piece. (5 minutes)
- 4 Join with another pair to exchange notes and ideas.

Take brief feedback.

Handout 1.4 Teaching sequence for speaking and listening in art and design	
Using the Richard Deacon sculpture, how might you:	
■ make the art teaching objective(s) explicit?	
■ provide an example or model the sort of oral language pupils will need to use to appraise the piece?	
■ identify purpose, outcomes and the relevant conventions for this type of talk about sculpture?	
■ give pupils opportunities to use and explore appropriate language conventions for this type of talk about sculpture?	
■ review and reflect upon progress in relation to the objectives?	

Now refer to *Handout 1.5*, a sample framework for spoken evaluations. Explain that, just as providing a supportive framework for writing can help pupils to organise and construct a written piece, so an 'oral frame' can help when pupils are developing more formal, structured talk. Handout 1.5 is an example of a frame for spoken evaluations. Ask participants, in new pairs, to use it in relation to the Richard Deacon sculpture. Suggest that for up to 5 minutes they take turns to try out the prompts for form, content, materials, process, mood and response.

Handout 1.5

A framework for spoken evaluations		
Artist: Richard Deacon		Work: wooden sculpture
Focus	Subject	Prompt
What I can see and what I know	Form	The form chosen by the artist is...
	Content (What is it about? What is its meaning?)	I can see... This piece is... This work shows...
	Materials (What is it made of?)	The materials used are...
	Process (How was it made?)	The processes, materials and techniques that the artist has used are...
	Mood (How is it affecting me?)	This work makes me think/feel/realise
What I want to know	Artist	A question I would like to ask the artist is...
	Work	One thing I would like to know about the piece is...
Response	Piece	What I like about this... is... because... What I dislike is...
	Own work	It has influenced my own work because... What I shall take from it as an idea for my own work is...

Next, draw attention to the completed framework, *Handout 1.6*, and take brief feedback on whether they think the framework would be helpful to pupils.

Handout 1.6

A completed framework for spoken evaluations		
Artist: Richard Deacon		Work: wooden sculpture
Focus	Subject	Prompt
What I can see and what I know	Form	The form chosen by the artist is sculpture.
	Content (What is it about? What is its meaning?)	The work is a huge wooden structure that looks like something that is growing or alive.
	Materials (What is it made of?)	The materials used are twisted wooden slats.
	Process (How was it made?)	I am curious about the processes and techniques that the artist has used to make wood look natural and yet engineered.
	Mood (How is it affecting me?)	This work makes me think of a twisted ribcage. It's dynamic. There's something strong and frightening about it and at the same time it's a bit funny. It makes me feel interested in how it is made to look as if it is moving although it is really still.
What I want to know	Artist	A question I would like to ask the artist is what inspired him to make such a large sculpture.
	Work	What I would like to know about the piece is how it was put together and what it is called.
Response	Piece	What I like about this piece is its size - it nearly fills the gallery space and makes the viewer feel in awe. What I dislike is that it has no beginning and no end, and makes me feel claustrophobic
	Own work	What I shall take from it as an idea for my own work are the shapes, the curves and the movements.

Ask participants to discuss in groups of four how they could incorporate such an approach into their lessons. Take suggestions and point out that this could be:

- a way of introducing subject-specific vocabulary;
- a small-group activity as well as a class activity;
- a rapid starter activity when introducing a new form or movement;
- a basis for assessing pupils' knowledge and understanding;
- a support for pupils' written evaluations.

Show OHT 1.8.

OHT 1.8

One approach to introducing the framework

- 1 The teacher displays and explains the framework on OHT
- 2 The teacher models a spoken evaluation of an image
- 3 In small groups, pupils use the framework with a second image, each pupil speaking on one section
- 4 Comments on the process are shared as a class
- 5 Examples are discussed and refined
- 6 Pupils prepare and give individual evaluations

Next, make the point that if we want pupils to be comfortable with subject concepts and terminology, an art area should be a rich verbal environment as well as a rich visual environment. The verbal environment could include:

- **A glossary of key terms** at the back of sketchbooks or journals, e.g. *collage = an image created by sticking material (usually cut-up or torn paper) to the picture's surface.*
- **Word walls:** general or topic-specific key terms are displayed in a visually arresting way around the walls.
- **Quotations:** examples of the best that has been thought and said about art and design, by pupils as well as by artists and others.
- **Display boards:** recent magazine or newspaper articles about art, artists or exhibitions.
- **Questions:** a 'toolkit' of useful questions pupils can ask about their own work and that of others.
- **Spoken frameworks:** prompts and sentence starters for evaluation activity.

1.5 Making group talk purposeful (10 minutes)

Direct attention to *Handout 1.7*.

Handout 1.7

Strategies for making group discussion purposeful and promoting a range of speaking and listening

See full-size version of the handout at the end of this session.

Allow 10 minutes for groups to:

- identify a strategy that is already part of the teaching of at least one member of the group, and discuss an example of its use;
- identify a strategy they do not use already, but which could usefully become part of their teaching.

Rather than take conventional plenary feedback, use envoys or jigsaw groups to share ideas and reactions.

Finally, use OHT 1.9 to outline some possibilities for developing this work further.

OHT 1.9

Ready for more?

- As a department, look again at the module, Managing group talk, and/or the module, Listening, in the Key Stage 3 National Strategy *Literacy across the curriculum* training file. Identify strategies which have potential for your school context, and plan them into a future scheme of work
- Incorporate speaking and listening more formally into teacher assessment at Key Stage 3
- Explore the possibilities for joint activities with the English department in which the focus is critical discussion of poems and pictures. Identify the terms and conventions that are common to both art forms and those that are subject-specific

Principles

OHT 1.1

- Successful learning in art and design is extended and enriched by interactive language activities
- In art and design, as in all subjects, pupils' literacy skills need to be planned for, demonstrated and taught

Aims for the session

OHT 1.2

- To identify the speaking and listening skills which help pupils make progress in art and design
- To exemplify strategies for teaching speaking and listening in art and design
- To recognise the contribution made by art and design to the development of speaking and listening skills

Extracts from the levels of attainment related to speaking and listening in art and design

OHT 1.3

Level	Description
1	Pupils describe what they think and feel about their own and others' work
2	Pupils comment on differences in others' work, and suggest ways of improving their own
3	Pupils comment on similarities and differences between their own and others' work, and adapt and improve their own
4	Pupils compare and comment on ideas, methods and approaches used in their own and others' work, relating these to the context in which the work was made. They adapt and improve work to realise their own intentions
5	Pupils analyse and comment on ideas, methods and approaches used in their own and others' work relating these to its context. They adapt and refine their work to reflect their own view of its purpose and meaning
6	Pupils analyse and comment on how ideas and meanings are conveyed in their own and others' work. They explain how their own ideas, experiences and values affect their views and practice
7	Pupils analyse and comment on the contexts of their own and others' work. They explain how their own ideas, experiences and values affect their views and practice
8	Pupils evaluate the contexts of their own and others' work, articulating similarities and differences in their views and practice. They further develop their ideas in the light of insights gained from others

Talk in art and design

OHT 1.4

- Pupils develop confidence in using subject-specific terminology through talk
- Talk helps to develop and secure pupils' understanding of key concepts and aesthetic criteria
- The ability to express the outcomes of their learning, in writing and in speech, depends on pupils' command of the language of description, comment and evaluation

Characteristics of effective teaching of art and design include: OHT 1.5

- intervening sensitively with concise and accurate verbal and written assessments of pupils' work
- encouraging pupils to evaluate and reflect critically on their own work, supporting this by displaying the work of other pupils and other artists, discussing and comparing the techniques and approaches used
- encouraging pupils to express opinions about their own and others' work, **helping them to move from colloquial to more formal language, using an aesthetic and technical art vocabulary**

The role of talk in securing progress in art and design

OHT 1.6

From	To
simply describing	commenting analytically and critically
identifying effects	analysing and evaluating effects
identifying differences	comparing differences and their influences
identifying contexts	explaining how the understanding of contexts affects views and practice
recognition of subject-specific terminology	precise use of subject-specific terminology
unstructured talk	use of sustained talk to think through problems

Teaching sequence for speaking and listening

OHT 1.7

- 1 Make the teaching objective(s) explicit
- 2 Provide an example or model the sort of oral language pupils will need to use
- 3 Identify purpose, outcomes and the relevant conventions for this type of speaking and listening
- 4 Support pupils in exploring and rehearsing the language conventions
- 5 Review and reflect upon progress in relation to the objectives

One approach to introducing the framework

OHT 1.8

- 1 The teacher displays and explains the framework on OHT
- 2 The teacher models a spoken evaluation of an image
- 3 In small groups, pupils use the framework with a second image, each pupil speaking on one section
- 4 Comments on the process are shared as a class
- 5 Examples are discussed and refined
- 6 Pupils prepare and give individual evaluations

Ready for more?

OHT 1.9

- As a department, look again at the module, *Managing group talk*, and/or the module, *Listening*, in the Key Stage 3 National Strategy *Literacy across the curriculum* training file. Identify strategies which have potential for your school context, and plan them into a future scheme of work
- Incorporate speaking and listening more formally into teacher assessment at Key Stage 3
- Explore the possibilities for joint activities with the English department in which the focus is critical discussion of poems and pictures. Identify the terms and conventions that are common to both art forms and those that are subject-specific

Creating an exhibition: my favourite art

Handout 1.1

When Ken recently visited the Birmingham Art Gallery and Museum he went along to the Pre-Raphaelite room (his favourite from years gone by) expecting to see his usual favourite paintings. When he got there, he found little signs on the wall that said "This painting has been selected for the 'My Favourite Things' exhibition in the basement – sorry." What the museum had set up was to give questionnaires to the public over the previous year asking them to list their favourite paintings or artefacts on display. They chose the most popular of these and brought them together into a single exhibition in the basement. So the exhibition was blatantly populist and was enormously successful. The public were also invited to write a short comment on the reasons why they had made their choices, should they so wish. Southampton City Art Gallery also devotes one gallery room to "public choice". Members of the public are invited to explain why they have chosen a specific painting.

This can be a perfect vehicle for collaborative group work, talk and agreement.

Procedure

- The teacher selects a series of photographs of artefacts, sculpture and paintings (broaden the range if you wish).
 - Pupils work in small groups.
 - Each group is given the same collection of paintings, artefacts, etc.
 - Explain that there is to be a Favourite Art Exhibition, tell them about the Birmingham Exhibition (above), and ask the pupils to make their own choices for their own group Favourite Art Exhibition.
 - You will need to decide the maximum number of choices that each group can make. This is flexible and depends on how much time and space you have.
- In role as the selection committee, each group must give a presentation to the rest of the class, explaining their choices and, where possible, giving reasons for those choices. It will be interesting to see just what degree of commonality there is. Microsoft PowerPoint or slides can be used for the presentation.

Extending the task

There are a number of ways that this activity could be extended to increase the level of challenge, both in terms of critical judgement and writing.

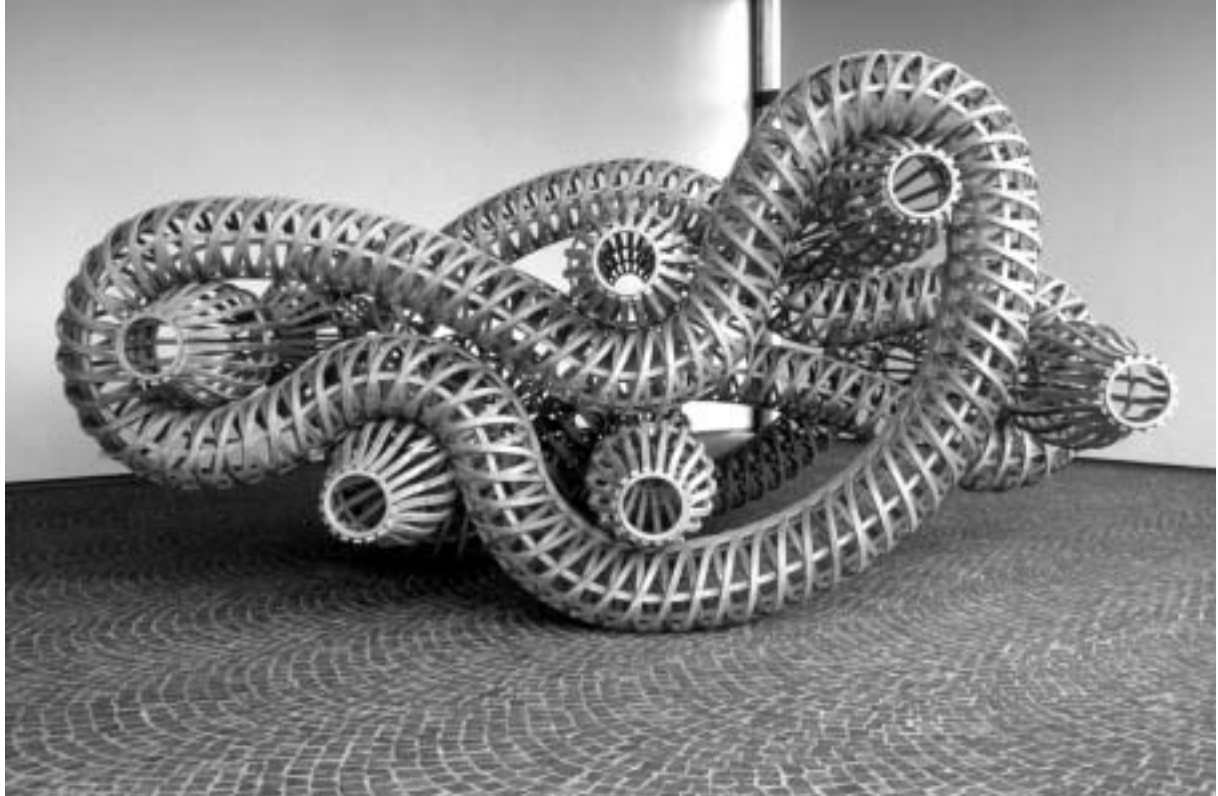
- Provide the pupils with some art gallery brochures or guides. Explore the kind of text used to describe paintings to the public. Invite the pupils, in their groups, to provide their own text to go alongside the paintings in, what will eventually be, an exhibition. Make the success criteria explicitly connected to those linguistic features associated with art galleries and brochures.
- Mount a whole-class exhibition which is an accumulation of each of the small groups. The whole class then needs to write the exhibition guide and invite younger pupils into the exhibition at their convenience.

Source: Hampshire LEA, *Art and Literacy at Key Stage 3*

Using the teaching sequence for speaking and listening

Handout 1.2

<p>1 Make the teaching objective(s) explicit</p>	<p>The art and design objectives:</p> <ul style="list-style-type: none"> ■ express ideas about art in relation to its social, cultural and historical context, and defend opinions using an art vocabulary <p>The literacy objectives:</p> <ul style="list-style-type: none"> ■ use talk to clarify ideas, to put a point of view and to evaluate what others say
<p>2 Provide an example or model the sort of oral language pupils will need to use</p>	<p>Teacher demonstrates by explaining why he/she selected one or two particular pictures for the exhibition</p>
<p>3 Identify purpose, outcomes and the relevant conventions for this type of speaking and listening</p>	<p>Through discussion, the teacher draws attention to the way purpose, audience and the conventions of art discourse influence the choice and use of language (e.g. the use of specialist terminology or connectives such as <i>although</i> or <i>nevertheless</i> when presenting a persuasive case)</p>
<p>4 Support pupils in exploring and rehearsing the language conventions</p>	<p>Pupils work in groups to select their items and prepare their justification for their choices. Teacher supports specific groups</p>
<p>5 Review and reflect upon progress in relation to the objectives</p>	<p>Pupils present in groups and hear the presentations of others. They make notes on each presentation in relation to agreed criteria established at stage 3 above</p>



Artist: Richard Deacon

Title: *What Could Make Me Feel This Way (A)*

Date: 1993

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Teaching sequence for speaking and listening in art and design

Handout 1.4

Using the Richard Deacon sculpture, how might you:	
■ make the art teaching objective(s) explicit?	
■ provide an example or model the sort of oral language pupils will need to use to appraise the piece?	
■ identify purpose, outcomes and the relevant conventions for this type of talk about sculpture?	
■ give pupils opportunities to use and explore appropriate language conventions for this type of talk about sculpture?	
■ review and reflect upon progress in relation to the objectives?	

A framework for spoken evaluations		
Artist: Richard Deacon		Work: wooden sculpture
Focus	Subject	Prompt
What I can see and what I know	Form	The form chosen by the artist is...
	Content (What is it about? What is its meaning?)	I can see... This piece is... This work shows...
	Materials (What is it made of?)	The materials used are...
	Process (How was it made?)	The processes, materials and techniques that the artist has used are...
	Mood (How is it affecting me?)	This work makes me think/feel/realise
What I want to know	Artist	A question I would like to ask the artist is...
	Work	One thing I would like to know about the piece is...
Response	Piece	What I like about this... is... because... What I dislike is...
	Own work	It has influenced my own work because... What I shall take from it as an idea for my own work is...

A completed framework for spoken evaluations		
Artist: Richard Deacon		Work: wooden sculpture
Focus	Subject	Prompt
What I can see and what I know	Form	The form chosen by the artist is sculpture.
	Content (What is it about? What is its meaning?)	The work is a huge wooden structure that looks like something that is growing or alive.
	Materials (What is it made of?)	The materials used are twisted wooden slats.
	Process (How was it made?)	I am curious about the processes and techniques that the artist has used to make wood look natural and yet engineered.
	Mood (How is it affecting me?)	This work makes me think of a twisted ribcage. It's dynamic. There's something strong and frightening about it and at the same time it's a bit funny. It makes me feel interested in how it is made to look as if it is moving although it is really still.
What I want to know	Artist	A question I would like to ask the artist is what inspired him to make such a large sculpture.
	Work	What I would like to know about the piece is how it was put together and what it is called.
Response	Piece	What I like about this piece is its size - it nearly fills the gallery space and makes the viewer feel in awe. What I dislike is that it has no beginning and no end, and makes me feel claustrophobic
	Own work	What I shall take from it as an idea for my own work are the shapes, the curves and the movements.

Strategies for making group discussion purposeful and promoting a range of speaking and listening

Handout 1.7
1 of 2

Pair talk

Pupils work together in pairs – possibly friendship, possibly boy–girl, etc. Each pair then joins up with another pair to explain and compare ideas.

Listening triads

Pupils work in groups of three. Each pupil takes on the role of talker, questioner, recorder. The talker explains something, or comments on an issue, or expresses an opinion. The questioner prompts and seeks clarification. The recorder makes notes and gives a report at the end of the conversation. Next time, roles are changed.

Envoys

Once groups have carried out a task, one person from each group is selected as an 'envoy' and moves to a new group to explain and summarise, and to find out what the new group thought, decided or achieved. The envoy then returns to the original group and feeds back. This is an effective way of avoiding tedious and repetitive 'reporting back' sessions. It also puts a 'press' on the envoy's use of language and creates groups of active listeners.

Snowball

Pairs discuss an issue, or brainstorm some initial ideas, then double up to fours and continue the process, then into groups of eight in order to compare ideas and sort out the best or to agree on a course of action. Finally, the whole class is drawn together and spokespersons for each group of eight feed back ideas. A useful strategy to promote more public discussion and debate.

Rainbow groups

A way of ensuring that pupils are regrouped and learn to work with a range of others. After small groups have discussed together, pupils are given a number or colour. Pupils with the same number or colour join up, making groups comprising representatives of each original group. In their new group pupils take turns to report back on their group's work.

Jigsaw

The advantage of a 'jigsaw' is that it offers a structure for group work, and promotes a range of speaking and listening.

Home groups

The teacher divides the whole class into small groups (commonly four pupils per group). These are teacher-initiated in order to make each group reflect the balance of the whole class – gender, ability, attitude.

Each group is given a common task. Handouts are employed in order to set the task. Reading material is kept to a manageable length and complexity. If the home groups are of four, then there are four questions or tasks within the main task – one for each member of the group. Questions or tasks are allocated within each group, through negotiation between the pupils.

Expert groups

All the pupils who have selected a particular question or task regroup and work together on what is now a common problem and outcome. By the time this stage of the session is completed, each has become an expert on this matter, through discussion and collaboration with the other 'experts'.

Return home

Original groups reform. Dissemination begins. The pupils know that there will be a follow-up task requiring understanding of all four questions or sets of information, not just their own speciality. All the pieces of the jigsaw have to fit together.

Final task

The home groups are set a final task. This could be a group outcome, or an individual task. The crucial element is to ensure that pupils have to draw on the combined 'wisdom' of the home group in order to complete it successfully.

2 Reading

Aims:

- To show how effective reading can contribute to pupil progress and standards in art and design
- To identify and exemplify reading activities undertaken in art and design
- To extend the range of teaching strategies used for reading in art and design

You will need:

- OHTs 2.1–2.5
- Handouts 2.1–2.6 for each participant
- sets of cards made from Handouts 2.5 and 2.6, sufficient for one set between two participants

Timing:

2.1	Introduction	5 minutes
2.2	Using active reading strategies	30 minutes
2.3	Reading for information	35 minutes
2.4	What next?	5 minutes
	Total	<i>75 minutes</i>

2.1 Introduction (5 minutes)

Begin the session by showing OHT 2.1.

OHT 2.1

Aims for the session

- To show how effective reading contributes to pupil progress and standards in art and design
- To identify and exemplify reading activities undertaken in art and design
- To extend the range of teaching strategies used for reading in art and design

Give pairs 1 or 2 minutes to share the kinds of reading that are currently undertaken in their art and design lessons.

Using OHT 2.2, briefly outline the range and types of texts common to schemes of work in art and design at Key Stage 3.

OHT 2.2

Types of reading in art and design

- **Reading for information**
e.g. websites and books giving background information on artists and art movements
- **Reading for understanding**
e.g. artists' journals, sketchbooks and literature that has stimulated artwork, such as Aboriginal creation myths and their effect on Aboriginal art
- **Reading instructions**
e.g. worksheets, how to use certain materials, health and safety notices

State that the rest of this session will focus on how to teach pupils to read and use these texts effectively, in art and design.

2.2 Using active reading strategies (30 minutes)

Allow participants 2 or 3 minutes to discuss, in pairs, the difficulties that their pupils encounter when reading texts in art. Take brief feedback.

Draw out the following points.

- Many art and design books and websites are written for specialists.
- They present information in a range of different forms and text types.
- Pupils may be able to read them word for word, but their ability to understand the ideas and synthesise the information may be limited.

Make the point that, as there is little time to support reading in art and design, it is important to ensure that time spent on reading has a direct impact on the quality of pupils' work in art and design.

Follow this by displaying OHT 2.3, which provides a quick outline of the skills and strategies pupils need to develop in order to read effectively.

OHT 2.3
Reading strategies and skills needed for reading in art and design

- **Skimming**
to locate information in a text
e.g. What is this text about?
- **Scanning**
to extract relevant information from a text
e.g. Which artists are mentioned in the text?
- **Close reading for meaning**
to read between the lines and understand the writer's intentions
e.g. Which artist does the writer think is most important, and why?
- **Evaluation**
of the value, reliability and relevance of sources, such as websites
e.g. How useful is this text for my purposes?

If necessary, use the following notes to clarify the processes listed on the OHT.

Skimming involves glancing quickly through a passage to get the gist, for example, looking through a book or website to see what is relevant to read, perhaps by looking at sub-headings.

Scanning involves searching for a particular piece of information, for example, looking for an artist's name in a list.

Close reading involves careful reading and usually involves pausing to think or look back in order to examine the text in detail, e.g. studying an article on a website, in preparation for an oral presentation.

Activity

Explain that participants are now going to have the opportunity to try out an active reading strategy designed to support pupils' close reading.

Divide the participants into two groups and give one group (group A) *Handout 2.1* (Napperby Death Spirit Dreaming) and *Handout 2.2* (the picture) and give the second group (group B) *Handout 2.3* (The Aboriginal Memorial). Explain that each group will be given a different task.

Handout 2.1

Napperby Death Spirit Dreaming

This picture, called Napperby Death Spirit Dreaming, was made by Tim Leura Tjapaltjarri in 1980. The artist was 37 years old and he came from Ammatyerre, which you can see on the map. This part of Australia is very hot and dry and this is reflected in the colours chosen by the artist, which link with the reds and yellows of the desert.

The image has a strong central line like a lifeline running across the page. There are circle shapes and semi-circle shapes close to the circles. You can see strong patches of colour which fit into each other and these are repeated across the image. There are three distinctly different mini pictures within the image, and close to the end of the image you can see a skeleton which appears to be walking away from the wiggly line.

The picture is all about the artist's life story and the pictures within pictures (which we call 'vignettes') represent other paintings that the artist made. The artist has painted a representation of Napperby (an area like a county) which has been taken from the Aboriginals by white Australians. He considers it to be his land and this work tries to express his anger at white settlers. The skeleton represents not only his own death and isolation but also the death spirit that 'hung' over the land since white settlers came and destroyed the culture of Aboriginal people. The landscape is as if it were seen from above and the sites shown on the map are represented symbolically. As well as being a map it is also a time line showing a series of significant experiences. The artist was a formidable hunter and this is referred to in the image with the Corroboree men, the boomerang and the spears. The image is like a summary of the artist's life and it conveys his great sadness at the plight of the local Aboriginal people. There is no horizon line in his picture, the artist never uses horizons because he never feels there is a 'horizon'; the land goes on forever and the artist does not think in terms of photographs.

The whole surface is made of textured dots that follow the shapes and forms. The dots are not identical and they vary in shape and size. The artist's brother Clifford Possum worked on the image as well (this is typical in Australian Aboriginal Art – the artist is the one who thinks up the image, not always the painter of it). Clifford's dots are neater and rounder than Tim's; Clifford worked on the central line.

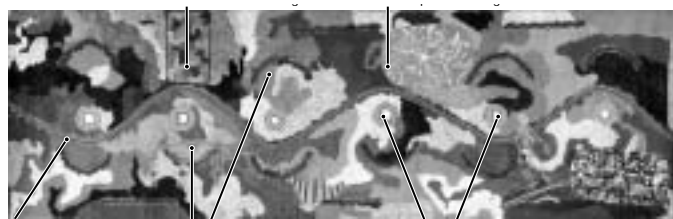
The artist uses colours to represent features of the land. There is no interest in using tone to express form. At first you might see the image as pattern, but it is clear that the artist is using a system of symbols and dots to represent time, place and experience. The surface has a bumpy texture and the artist was known for 'stroking' his paintings long after they were made, as if reading the image through touch. The composition is arranged so that the eye is drawn through the central line passing by the key experiences.

The picture has been painted on canvas with an acrylic type of paint.

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© copyright courtesy Aboriginal Artists Agency Ltd

Handout 2.2

Napperby Death Spirit Dreaming



Journey west to east through Napperby district Windbreaks for corroboree men Resting places on the journey

Tim Leura Tjapaltjarri, Ammatyerre c. 1939-84
with Clifford Possum Tjapaltjarri, Ammatyerre born c. 1939
Napperby Death Spirit Dreaming 1980
synthetic polymer paint on canvas
201.7 x 61.0 cm
Fahm Bergard, 1988
Reproduced by kind permission of the National Gallery of Victoria, Melbourne, Australia
© copyright courtesy Aboriginal Artists Agency Ltd

Handout 2.3

The Aboriginal Memorial

This installation, called the Aboriginal Memorial, was made by a group of artists in 1988. The artists came from Ramingining in central Arnhemland; you can see this area on the map. This part of Australia is mostly tropical rainforest and much of the artwork is painted on tree bark. Arnhemland is in Northern Australia. The idea of dreamtime is part of the culture here, although in addition to the ideas in Central Australia there is the theory that the original beings came first from the sky or the sea. There is also a belief that the landscape itself was created by the mythical beings associated with dreamtime.

You can see groups of tall hollow coffins made from tree trunks that are decorated with symbolic shapes and patterns. The coffins are standing upright in groups that are arranged on blocks.

The installation represents the death of Aboriginal culture. The exhibition space in which the blocks are set represents the Blyth River region. The logs stand like a forest showing both the living communities and in remembrance of the dead. The work is about racism and the injustice of the way in which Aboriginals have been treated. This piece of artwork was created as part of the Australian bicentenary (200 years old); ironically the festivities were about celebrating Australia's recent history following white colonisation. For the Aboriginal people this was a time of mourning and sadness.

The coffins are made from hollowed out logs; this kind of coffin-making is a familiar craft in Arnhemland. The coffins have then been painted showing traditional motifs and story lines linked to the people of the area. The space within the gallery has been organised like a map, so that you can walk through this representation of the Blyth River area. This kind of art is called 'installation' because the objects have been arranged together and can be taken apart again; this is different from 'sculpture'.

The wooden coffins are carved out and then painted with paints made from plant matter.



Key words

diagrammatic, symbolic, culture, tradition, heritage, perspective, dreamtime, songline, code, racism, ignorance, spiritual

Ramingining Artists, *The Aboriginal Memorial* 1987-88. Installation of 200 hollow log bone coffins, natural pigments on wood. Purchased with the assistance of funds from National Gallery admission charges and commissioned in 1987. Reproduced by kind permission of the National Gallery of Australia, Canberra, Australia. © DACS 2002

Ask group A to read the text on *Handout 2.1*, and to use the information gleaned to add to the annotations on the image on *Handout 2.2*. The aim of the task is to demonstrate the beliefs and ideas depicted through the use of colour, texture, etc.

Explain that group B are required to read *Handout 2.3*, to discuss it, and then to decide upon three sub-headings that would help other readers to understand the main points of the text.

Allow 10 minutes for this task.

Then take brief feedback on the following questions:

- How useful were the strategies?
- How would they support a struggling reader?

Points to cover:

- Annotation, like text-marking, ensures active reading and is an effective way for pupils to add their views and questions in response to a text.
- Inserting sub-headings helps the reader to appreciate the overall meaning or message of the text. It involves distilling the text, in order to appreciate the writer's original intention, and recognising the organisational features which orientate the reader through the text.
- Active reading strategies such as these are motivating and demand an engagement with texts. They are also motivating and supportive for reluctant or less competent readers.

Finally, distribute *Handout 2.4* which explains a range of active reading strategies, designed to enable a reader to understand the main points of a text by actively engaging with the content.

Handout 2.4

Activities which encourage close reading

See full-size version of the handout at the end of this session.

2.3 Reading for information (35 minutes)

A common reading activity undertaken in art and design is to research an artist or art movement. Setting a focused research task and supporting pupils in completing it effectively can be challenging. In this section we will consider the skills and strategies involved in setting and completing successful research.

The task

Divide participants into pairs and allocate each pair a letter 'A' or 'B'. Next, distribute the sets of cards (copied and cut up from *Handouts 2.5* and *2.6*). Explain that the task is for each pair to select the six most important statements and then to rank them in order of priority. (10 minutes)

Handout 2.5

Principles for setting effective research ('A' group)

Inform library/information centre of department's Key Stage 3 long-term plan and plan any research unit alongside the librarian/information manager

Be specific about the purpose and audience for the task, and the time allowed

Set clear parameters of the expected outcomes (form/coverage) and set bottom-line expectations (e.g. all work must include contents, introduction, etc.)

Model how to access and how to use relevant websites

Give clear reminders and direct teaching of research and note-taking skills

Timetable in advice/feedback sessions for individuals/groups and build in regular times for them to compare progress

Share the marking criteria with pupils

Share models of effective research, e.g. pupils' work from previous years

Provide differentiated writing or note-taking frames

Find out what relevant information and materials are available to pupils in school

Handout 2.6

Knowledge and skills needed for research tasks (‘B’ group)

Know the alphabet in order, for example, to find the correct shelves/section of the library

Find the relevant books/websites and look for hotlinks/cross-references to other text/sources

Select relevant pages/sections and screen out unnecessary information

Distinguish between fact and opinion, bias and objectivity

Extract the relevant information quickly and efficiently: scanning

Record the information in a form that will enable use at a later date, i.e. effective note-making

Know which search engines/sites may be most appropriate for the topic

Synthesise and summarise information under sub-headings

Create notes by printing selected pieces of text and highlighting/annotating them

Next regroup participants into groups of four by combining an ‘A’ and a ‘B’ pair.

Ask them to share their selection of statements and to discuss how well the knowledge and skills needed for research match the selected teaching strategies. Allow 5 minutes.

Take brief feedback, asking whether any additional skills necessary for completing successful research have been identified during group discussions.

Finally, conclude this section by displaying OHT 2.4, which summarises the features of effective reading activities.

OHT 2.4

Effective reading activities:

- have clear objectives
- direct you in to a close reading of the text
- are short and have a clear time limit
- are collaborative and expect all to contribute
- involve an interactive, problem-solving approach
- have a clear outcome, known in advance by pupils
- have shared outcomes which add to the learning of all
- direct the attention of struggling readers to the key messages

This section of the training is an opportunity to display any good examples of research that art departments may have undertaken in order to provide local examples to supplement the training materials.

2.4 What next? (5 minutes)

Conclude the session on reading by stating that there are specific objectives related to research and study skills in the *Framework for teaching English: Years 7, 8 and 9*. Display OHT 2.5 to demonstrate this; draw attention to the progression in research skills over the three years of Key Stage 3.

OHT 2.5
Reading skills over Key Stage 3

Year 7	Year 8	Year 9
Research and study skills <ul style="list-style-type: none"> ■ Locate information: skimming, use of index, glossary, key words, hotlinks ■ Extract information: highlighting, scanning ■ Compare types of presentation: web page, diagram, prose ■ Note-making: key points for later use ■ Evaluate sources: value and relevance 	Research and study skills <ul style="list-style-type: none"> ■ Combine information: combine different sources into one coherent document ■ Independent research: use range of reading strategies and text and ICT sources ■ Different note-making formats: diagrammatic notes, abbreviation 	Research and study skills <ul style="list-style-type: none"> ■ Information retrieval: review own strategies for locating, appraising and extracting information ■ Synthesise information: from range of sources ■ Note-making at speed: for re-presentation ■ Evaluate information: relevance, reliability, validity of print, ICT and other media

Make the point that many of the objectives in the *Framework for teaching English: Years 7, 8 and 9* are relevant across the curriculum. As part of a whole-school approach to the Key Stage 3 National Strategy, departments have been encouraged to identify and contribute towards whole-school literacy priorities. The appendix at the back of this folder provides a selection of teaching objectives from the Framework which have a cross-curricular focus.

State that, in order to ensure progression throughout the key stage and to support the implementation of the curricular targets, the art department could undertake a review of the teaching of reading in Key Stage 3, and ascertain where and how the displayed objectives could be most usefully taught and would most usefully contribute to pupils' progress, in art and design.

Aims for the session

OHT 2.1

- To show how effective reading contributes to pupil progress and standards in art and design
- To identify and exemplify reading activities undertaken in art and design
- To extend the range of teaching strategies used for reading in art and design

Types of reading in art and design

OHT 2.2

■ Reading for information

e.g. websites and books giving background information on artists and art movements

■ Reading for understanding

e.g. artists' journals, sketchbooks and literature that has stimulated artwork, such as Aboriginal creation myths and their effect on Aboriginal art

■ Reading instructions

e.g. worksheets, how to use certain materials, health and safety notices

Reading strategies and skills needed for reading in art and design

OHT 2.3

■ Skimming

to locate information in a text
e.g. What is this text about?

■ Scanning

to extract relevant information from a text
e.g. Which artists are mentioned in the text?

■ Close reading for meaning

to read between the lines and understand
the writer's intentions
e.g. Which artist does the writer think is
most important, and why?

■ Evaluation

of the value, reliability and relevance of
sources, such as websites
e.g. How useful is this text for my purposes?

Effective reading activities:

OHT 2.4

- have clear objectives
- direct you in to a close reading of the text
- are short and have a clear time limit
- are collaborative and expect all to contribute
- involve an interactive, problem-solving approach
- have a clear outcome, known in advance by pupils
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Reading skills over Key Stage 3

OHT 2.5

Year 7	Year 8	Year 9
<p>Research and study skills</p> <ul style="list-style-type: none"> ■ Locate information: skimming, use of index, glossary, key words, hotlinks ■ Extract information: highlighting, scanning ■ Compare types of presentation: web page, diagram, prose ■ Note-making: key points for later use ■ Evaluate sources: value and relevance 	<p>Research and study skills</p> <ul style="list-style-type: none"> ■ Combine information: combine different sources into one coherent document ■ Independent research: use range of reading strategies and text and ICT sources ■ Different note-making formats: diagrammatic notes, abbreviation 	<p>Research and study skills</p> <ul style="list-style-type: none"> ■ Information retrieval: review own strategies for locating, appraising and extracting information ■ Synthesise information: from range of sources ■ Note-making at speed: for re-presentation ■ Evaluate information: relevance, reliability, validity of print, ICT and other media

Napperby Death Spirit Dreaming

Handout 2.1

by Tim Leura Tjapaltjarri

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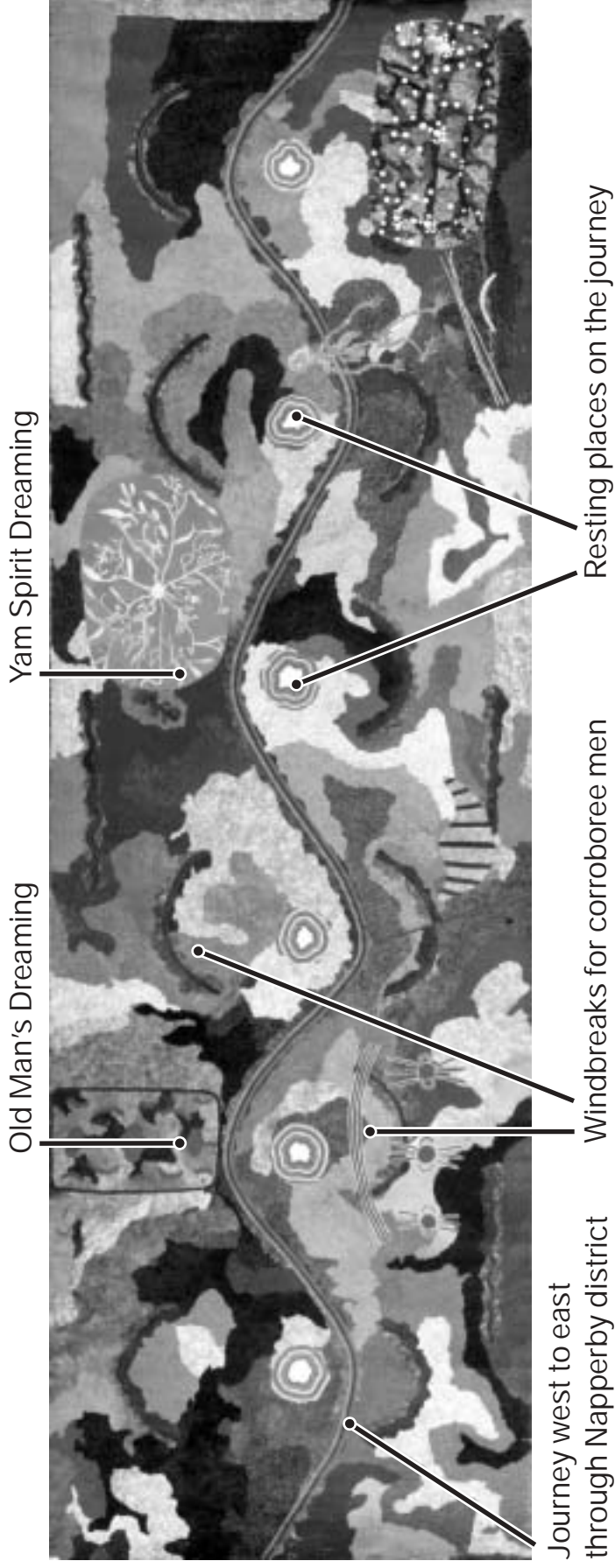
The picture has been painted on canvas with an acrylic type of paint.

Reproduced by kind permission of the National Gallery of Victoria, Melbourne, Australia
© copyright courtesy Aboriginal Artists Agency Ltd

Napperby Death Spirit Dreaming

by Tim Leura Tjaltjarri

Handout 2.2



Tim Leura Tjaltjarri, Anmatyerre c. 1939–84
with Clifford Possum Tjaltjarri, Anmatyerre born c. 1939
Napperby Death Spirit Dreaming 1980
synthetic polymer paint on canvas
207.7 × 670.8 cm

Felton Bequest, 1988
Reproduced by kind permission of the National Gallery of Victoria, Melbourne, Australia
© copyright courtesy Aboriginal Artists Agency Ltd

The Aboriginal Memorial

Handout 2.3

by Paddy Dhatangu, David Malangi, George Milpurrurru, Jimmy Wululu and other Ramingining artists

This installation, called the Aboriginal Memorial, was made by a group of artists in 1988. The artists came from Ramingining in central Arnhemland; you can see this area on the map. This part of Australia is mostly tropical rainforest and much of the artwork is painted on tree bark. Arnhemland is in Northern Australia. The idea of dreamtime is part of the culture here, although in addition to the ideas in Central Australia there is the theory that the original beings came first from the sky or the sea. There is also a belief that the landscape itself was created by the mythical beings associated with dreamtime.

You can see groups of tall hollow coffins made from tree trunks that are decorated with symbolic shapes and patterns. The coffins are standing upright in groups that are arranged on blocks.

The installation represents the death of Aboriginal culture. The exhibition space in which the blocks are set represents the Blyth River region. The logs stand like a forest showing both the living communities and in remembrance of the dead. The work is about racism and the injustice of the way in which Aboriginals have been treated. This piece of artwork was created as part of the Australian bicentenary (200 years old); ironically the festivities were about celebrating Australia's recent history following white colonisation. For the Aboriginal people this was a time of mourning and sadness.

The coffins are made from hollowed out logs; this kind of coffin-making is a familiar craft in Arnhemland. The coffins have then been painted showing traditional motifs and story lines linked to the people of the area. The space within the gallery has been organised like a map, so that you can walk through this representation of the Blyth River area. This kind of art is called 'installation' because the objects have been arranged together and can be taken apart again; this is different from 'sculpture'.

The wooden coffins are carved out and then painted with paints made from plant matter.



Key words

diagrammatic, symbolic, culture, tradition, heritage, perspective, dreamtime, songline, code, racism, ignorance, spiritual

Ramingining Artists, *The Aboriginal Memorial* 1987–88, installation of 200 hollow log bone coffins, natural pigments on wood
Purchased with the assistance of funds from National Gallery admission charges and commissioned in 1987
Reproduced by kind permission of the National Gallery of Australia, Canberra, Australia
© DACS 2002

Activities which encourage close reading

<p>These activities are most effective when worked on by a pair or small group as the discussion of possibilities leads to a closer look at the text</p>	<p>Reading activities to use with 'Napperby Death Spirit Dreaming' and 'The Aboriginal Memorial'</p>
<p>Sequencing Sequencing activities involve reconstructing a text which has been cut into chunks. Skills include:</p> <ul style="list-style-type: none"> ■ reading and rereading ■ paying close attention to the structure of the genre ■ paying close attention to link words ■ hunting for the logic or organising principle of the text, e.g. chronological order ■ using previous experience and earlier reading 	<p>KWL (Know/Want to know/Learned) Read the title of the piece and look at the picture. <i>Before reading</i>, answer the questions:</p> <ul style="list-style-type: none"> ■ What do I know about this subject? ■ What do I want to know about it? <p><i>After reading</i>, answer the questions:</p> <ul style="list-style-type: none"> ■ What have I learned? ■ What did the article not tell me? ■ Where might I look to find further answers? <p>Pupils often know more about a subject than they at first think. It can help to look at pictures, use discussion in pairs or a collective brainstorm or concept map so as to activate the often subconscious knowledge that will help pupils to make sense of what they are about to read.</p>
<p>Text-marking Text-marking includes underlining, annotating or numbering the text to show sequence. Skills may well include:</p> <ul style="list-style-type: none"> ■ skimming or scanning to find specific information ■ differentiating between different categories of information ■ deciding what is relevant information ■ finding the main idea(s) ■ questioning the information presented in the text 	<p>Sub-head it Ask pupils to read the text and then in pairs decide on, and insert, three sub-headings that would help others to read it (there are no right answers; it is a useful way to make you think and categorise paragraphs as you read). Focusing to the sections of a longer text helps the reader to see the bigger picture. It involves paring the text down to see the writer's original plan.</p> <p>Annotate it On <i>Handouts 2.2</i> and <i>2.3</i>, use what you have learned from the text to add to the annotations already made. Your task is to explain the ideas in the text to others, as clearly as possible. Examples of annotations might be: <i>reasons for the colours, the beliefs and ideas shown, textures</i>, etc.</p> <p>Interrogate it Read the text and then think of three questions to ask others. Take it in turns to ask each other questions. Think of questions that cannot be answered by just a 'yes' or 'no', e.g. <i>Can you tell me why...?, Can you tell me two things about...?</i> Having to think of open questions on a text forces the reader to consider what the text is saying, what it is important to remember and what evidence is given for the statements made.</p>

Activities which encourage close reading (continued)

	<p>Text-mark it</p> <ul style="list-style-type: none"> ■ Underline in three different colours information about (a) the artists, (b) the country and (c) what is said about the painting. Do not worry if these overlap; you could underline these parts in two colours. ■ Use a highlighter pen to identify the topic sentence in each paragraph (the sentence that sums up what the paragraph is about). <p>This is a good way of identifying key information and, if necessary, being able to use it in your own writing about the text.</p>
<p>Text restructuring</p> <p>Text restructuring involves reading and then remodelling the information in another format. For example, flow charts, diagrams, Venn diagrams, grids, lists, maps, charts, concept maps or rewriting in another genre. Depending on the format, skills used will include:</p> <ul style="list-style-type: none"> ■ identifying what is key and relevant in a text ■ applying what they know in a new context ■ remodelling the content and the format of the text ■ awareness of the characteristics of different genres ■ critical reading ■ summary and prioritisation ■ writing as well as reading skills 	<p>Title it</p> <p>Read the text and then think of the best title to give it. Remember that a title sums up the main point that the writing is about. Compare titles with neighbour or rest of class.</p> <p>This task involves close reading and forces the reader to decide on, and summarise, the main point of a paragraph or whole text with a reader in mind.</p> <p>The big picture</p> <p>Read the text and then give yourself a time limit of 5 minutes to turn what you have read into a drawing or diagram. Compare your picture with what others came up with. Can you remember what you read when you look at it? It could be a diagram with labels, a map, a person with thought bubbles, etc.</p> <p>By re-presenting what we have read in a visual form we often remember it better, see connections between ideas, grasp the overall point of the text and the direction it is going in. This is also a particularly useful strategy to use when listening to a talk or watching a video, about an artist's life, for example.</p> <p>In a nutshell</p> <p>Read the text and then in <i>as few words as possible</i> explain to a partner what <i>dreamtime</i> means (up to two sentences are allowed).</p> <p>This involves a combination of skim reading for broad sense and close reading for selecting what is essential. It is harder to say a lot in a few words than a little in many words; pupils will need time to think carefully about this and to keep asking themselves 'What is the main point?'</p>

Principles for setting effective research ('A' group)

Handout 2.5

Inform library/information centre of department's Key Stage 3 long-term plan and plan any research unit alongside the librarian/information manager

Be specific about the purpose and audience for the task, and the time allowed

Set clear parameters of the expected outcomes (form/coverage) and set bottom-line expectations (e.g. all work must include contents, introduction, etc.)

Model how to access and how to use relevant websites

Give clear reminders and direct teaching of research and note-taking skills

Timetable in advice/feedback sessions for individuals/groups and build in regular times for them to compare progress

Share the marking criteria with pupils

Share models of effective research, e.g. pupils' work from previous years

Provide differentiated writing or note-taking frames

Find out what relevant information and materials are available to pupils in school

Knowledge and skills needed for research tasks ('B' group)

Handout 2.6

Know the alphabet in order, for example, to find the correct shelves/section of the library

Find the relevant books/websites and look for hotlinks/cross-references to other text/sources

Select relevant pages/sections and screen out unnecessary information

Distinguish between fact and opinion, bias and objectivity

Extract the relevant information quickly and efficiently: scanning

Record the information in a form that will enable use at a later date, i.e. effective note-making

Know which search engines/sites may be most appropriate for the topic

Synthesise and summarise information under sub-headings

Create notes by printing selected pieces of text and highlighting/annotating them

3 Writing

Aims:

- To consider the contexts for learning through writing in art and design
- To demonstrate teaching strategies for effective writing in art and design

You will need:

- OHTs 3.1–3.4
- Handouts 3.1–3.9 for each participant
- set of cards prepared from *Handout 3.1* for each group, put in an envelope
- art and design video sequence from the *Extending literacy across the curriculum* video

Timing:

3.1	Writing in art and design	15 minutes
3.2	Teaching strategies for effective writing	55 minutes
	Total	70 minutes

3.1 Writing in art and design (15 minutes)

The National Curriculum for Key Stage 3 art and design offers a variety of opportunities for pupils to learn through writing. Written responses can provide important evidence of pupils' knowledge and understanding.

Time is limited however, and although written responses can provide important evidence of pupils' knowledge and understanding, time devoted to writing can only be justified when it furthers pupils' knowledge and understanding in the subject. If this condition is satisfied, a further consideration is how the work addresses and contributes to the achievement of the school's literacy across the curriculum priorities.

Show OHT 3.1 to introduce the aims for the session.

OHT 3.1

Aims for the session

- To consider the contexts for learning through writing in art and design
- To demonstrate teaching strategies for effective writing in art and design

Points to make:

- It is important to be clear about the context for any writing as teachers cannot assume that pupils will understand the purpose of writing tasks unless they are made explicit.
- Even if pupils understand the purpose of a writing task, they may need help in structuring their writing and in employing the appropriate style and vocabulary. Pupils who are already writing confidently will also learn more and will be better motivated.

- Consistent approaches to the teaching of writing across the curriculum will lead to pupils making faster progress. One focus in this session is an approach known as shared writing, that is regularly used in primary schools and is becoming regular practice in Key Stage 3 English lessons.

Divide participants into pairs or groups of three or four and ask them to think about the first aim on OHT 3.1 while doing the following activity. Each group is given a set of cards made from *Handout 3.1* which they sort into three piles:

- writing activities to which they would *definitely* devote time
- writing activities to which they *might* devote time
- writing activities to which they would *definitely not* devote time

Tell the groups they need to be able to justify their 'would definitely devote time to' pile by saying how it would support learning in art and design. Ask them to add (on spare pieces of card) any other tasks of a different kind that are useful in art and design but not exemplified on the cards.

Handout 3.1

To be copied and cut up into cards

Plan and describe the best route through an open-air exhibition of sculpture

Write out the sequence of actions you need to take in order to prepare and make a block print

Explain why you have chosen certain ideas for development and have rejected others

Explain the influences on a particular artist or designer

Write about Hockney's use of photography and how this informs his paintings

Write a letter to a gallery to persuade it to include a particular picture in an exhibition

Say why you prefer the work of one artist to another, referring to the different qualities of their works

Write about how you were able to make improvements to your own artwork

Write annotations around visual information in your sketchbook

Write a commentary to accompany a series of photographs which record your work

Write a story describing what happened next after the scene shown in a particular picture

After about 5 minutes, take feedback and establish which tasks gained the most support and why. Draw up a list of the important purposes for writing in art and design. This should include:

- recording useful and important information;
- demonstrating understanding of their own work and that of others;
- comparing and commenting on methods and approaches;
- explaining the choices they have made in producing their own work;
- clarifying their thinking.

3.2 Teaching strategies for effective writing (55 minutes)

Explain that the Key Stage 3 English strand has developed a teaching sequence for writing and that this sequence is one of its cornerstones for improving pupils' standards of writing. Explain the sequence using *Handout 3.2*. Explain that, while the sequence may appear elaborate, it can be completed quite swiftly and is used in full only when introducing pupils to a new type of writing. This session focuses in particular on two parts of the sequence – 'demonstrate the writing' and 'compose together' – a process referred to as shared writing.

Handout 3.2 A sequence for teaching writing	
Establish clear aims	Pupils will write more effectively if they understand that their writing has a real purpose
Provide examples	Showing pupils an example of a successful outcome defines their task more precisely and gives them a model to work towards
Explore the features of the text	The features of the example that give it quality and make it effective need to be pointed out as only the more able writers will see for themselves how the writing was done
Define the conventions	It is useful to summarise the key features of the type of writing so that pupils know what to include
Demonstrate how it is written	These parts of the sequence constitute an activity called shared writing. Pupils should be familiar with this from primary school
Compose together	
Scaffold the first attempts	This is a bridge between shared writing which is teacher-led and independent writing. Some pupils need further support to make this step to independence. This process can take place as part of the shared writing process or by the use of ideas banks, word banks or writing frames
Independent writing	This is our main goal: the previous steps are designed to give pupils the confidence to write independently and achieve a successful outcome
Draw out key learning	It is important that pupils reflect on the outcome of their work in order to recognise progress and consolidate what has been learnt

Many art and design teachers find the use of art journals an effective way of promoting and consolidating learning through writing. Give out *Handouts 3.3* and *3.4* and ask participants to look at these materials that are designed to support pupils' writing in an art journal. Set them the task, working in pairs, of locating the steps in the writing sequence that these materials could be used to support.

Handout 3.3

Example entry from a Year 8 art and design journal

Perspectives – Australian Aboriginal Art

Introduction gives clear outline of topic/project

The theme of my work is 'Perspectives' and I have been looking at Australian Aboriginal art, all my ideas are related to this theme. The main task is to produce a lifeline in the style of Aboriginal art, but as part of the preparation I have completed some practical and written work. I have taken several artists work into consideration and I focused on the artist Tim Leura Tjapaltjarri for my critical study. I particularly like the earthy colours and lively use of symbols in his work.

Adjectives used for value judgements

During the early stages of my project I developed my understanding of how to work with symbols by working on the task of representing how I travel to school, I was able to express my inner thoughts through colour, which linked with symbols and dots, which I developed by looking at other artists work.

First person singular for individual explanation, reflection and evaluation

At the beginning of the project I experimented with a colour and shape in an abstract way. By looking at my 'journey to school' work, I was able to gather more ideas together and strengthen my plans for my lifeline. This led me to the idea of drawing a baby's dummy to represent when I was born, but as I moved on I didn't know what other forms or shapes I could use and I became really frustrated. It was at this point that I decided to look closely at my critical study again to help me with my work. The image I looked at was called 'Napperby Death Spirit Dreaming' by Tim Leura Tjapaltjarri and it is about his life story.

Connecting phrases indicate sequence of developing work

Subject-specific terminology used

I also completed a homework task about dreamtime where I used the Internet to find out more about what dreamtime means. I think that dreamtime is a very complicated idea, but it is also very interesting. I was particularly interested in the way that dreamtime links with the giants and animals that came out from under the earth, and the way that that was supposed to have shaped the landscape.

Ends with a final reflective summary comment and statement of personal preferences

Handout 3.4

Keeping an art and design journal

An art journal is like a diary and includes the critical study element of your work in art. It is where you experiment, collect images and explain the thoughts and ideas you have about your own art and design work.

It can include:

- outlines of projects
- first ideas/brainstorms on projects
- sketches with annotations and explanations showing how your ideas develop
- information about artists you look at and descriptions of their work
- reproductions of the artwork you write about
- reflections on the artwork as it progressed
- evaluations on the strengths and weaknesses of your final pieces

Suggestions for journal entries:

Suggested structure	Sentence starters
Introduction	<i>This project is about...</i> <i>The project we were given was...</i>
Early ideas (including visuals)	<i>The first thing I did was to brainstorm my ideas...</i> <i>A critical decision was...</i> <i>Talking to other people helped me think of...</i> <i>Looking ahead, I decided...</i>
Sources drawn on	<i>I started by looking up...</i> <i>I looked at the work of... and...</i> <i>I liked the work of... because...</i>
Annotated reproductions (visuals)	
Information about artists	<i>I found out that (name of artist) had been inspired by...</i> <i>The time that (name) lived influenced his work because...</i>
How the work developed (including visuals)	<i>To start with I...</i> <i>Later on I...</i> <i>At this point I judged...</i> <i>I developed the work further by...</i>
Problems and difficulties (if any) and how these were overcome	<i>A critical moment was...</i> <i>When I got stuck I...</i> <i>As a result I decided to...</i>
Strengths and weaknesses of final piece	<i>I was pleased with...</i> <i>On reflection...</i> <i>I need to work harder at my...</i>

The task should take only 2 or 3 minutes. Take any comments and establish that *Handout 3.3* could feature in 'providing an example' and 'exploring the feature of the text'. *Handout 3.4* has material to support 'establish clear aims', 'define the conventions' and 'scaffold the first attempts'.

Shared writing

Explain that shared writing is a teacher-led activity which engages the whole class in the act of writing. It requires the teacher to work at the OHP or whiteboard where all pupils have a clear view. OHP is preferable since it allows the teacher to face the class at all times.

Show OHT 3.2.

OHT 3.2

Shared writing

There are three aspects of shared writing:

- 1 Teacher demonstration
- 2 Teacher scribing
- 3 Supported composition

Points to make:

- **Teacher demonstration** is where the teacher at the OHP or whiteboard demonstrates how the text is composed. This is an active process, not just the provision of an example. The teacher thinks the process through aloud, rehearsing the sentence before writing, making changes to its construction or choice of words, and explaining why one form of words is preferable to another. She or he writes the sentence, rereads it and changes it again if necessary. The teacher normally demonstrates two or three sentences. The importance of teacher demonstration is that it shows pupils how and why writers make certain choices when composing.
- **Teacher scribing** normally follows demonstration. Pupils now make contributions building on what the teacher has demonstrated. The teacher responds to the pupils' suggestions in order to refine their understanding and accuracy. In order to improve the quantity and quality of pupils' contributions, pupils may be given the chance to discuss their contribution with a partner first and/or to make rough notes. The teacher may ask for a number of suggestions and there can be discussion about which is the most appropriate.
- **Supported composition** is where pupils are then asked to write a limited amount of text individually or in pairs. This might be done on mini-whiteboards or in notebooks. This is best done swiftly with the sentences held up for the teacher to view once completed. This allows for instant assessment. The teacher can choose to focus on a positive example or on an error in order to make a teaching point.

Video (sequence lasts for 11 minutes)

In this video extract Mervyn Wallis, head of art, is sharing the writing of a journal entry about Frida Kahlo with a Year 9 class at St Andrews High School for Boys, Worthing. The task for participants is not to evaluate this particular piece of teaching but to think about the approach that is exemplified by it.

Distribute *Handout 3.5* and ask participants to use it to record their impressions, either as they watch or during the paired discussion that follows.

Handout 3.5

Were you able to identify the three aspects of shared writing in the video?

- Teacher demonstration
- Teacher scribing
- Supported composition

Advantages of shared writing	Concerns about shared writing

Allow 5 minutes for paired discussion and then take feedback from the whole group.

For the next activity, ask participants to work in pairs with *Handouts 3.6, 3.7* and *3.8*. Their task is to plan, using *Handout 3.6*, a teaching sequence in which pupils are asked to respond critically in writing to the artwork shown on *Handout 3.7*. *Handout 3.8* contains material which can support the writing. They should spend approximately 20 minutes on this activity.

Handout 3.6

A sequence for teaching writing

Establish clear aims	
Provide examples	
Explore the features of the text	
Define the conventions	
Demonstrate how it is written	
Compose together	
Scaffold the first attempts	
Independent writing	
Draw out key learning	

Handout 3.7



Artist: Richard Deacon

Title: *What Could Make Me Feel This Way (A)*

Date: 1993

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Handout 3.8

A teacher's guide to assist pupils responding to a piece of artwork

Help with critical studies. Writing frame to use as a guide when writing about art work	
Focus	Prompts
1. Background information Who made the image or artefact? What is it called? Where does it come from? What tradition does it belong to?	<i>The piece of art that I have chosen to write about is called... The artist or designer who made this piece is... He/she lives and works in... It comes from the tradition of...(European painting/ aboriginal art/Chinese ceramics...)</i>
2. What you can see? What is it made from? Is the image realistic or abstract? Describe accurately what you see	<i>The piece is constructed from.../painted in.../drawn in... In the picture I can see... The sculpture looks like...</i>
3. Meaning What do you think it is about? Does it have a story? Can you find out what the maker thought about when making this?	<i>The picture/sculpture/photograph makes me think of... I think the artist/photographer means to say that... It makes the viewer think of...</i>
4. How it has been made up? How have the following been used? texture, shape, form, space, line, tone and colour, composition, objects and symbols	<i>Examples of sentences here: The artist has used line to define the edge of objects By blending in all the edges, the artist has created an organic form This composition is dynamic and takes your eyes in lots of different directions The use of close-ups makes us feel near the character in the photograph</i>
5. What materials and processes have been used? Materials: natural, made, ephemeral, precious Processes: painting, drawing, printmaking, sculpture, digital media	<i>The artist has used... This piece is made out of... Materials are used to create a powerful effect by...</i>
6. What do you think of it? What do you like about it? Why? What don't you like? Why? Why did you choose to write about it? What might you like to ask the maker? How might you take ideas to use in your own work?	<i>I chose to write about this piece because... What I particularly like about this piece is... This is because... What works well in this piece is the... I like everything in this piece except... This is because... I have been inspired by this work to experiment with... I would like to ask the maker: why they chose.../what they were thinking about when.../who inspired them</i>

Take feedback from the activity by asking one pair to describe their teaching sequence and inviting others to comment on areas of difficulty or suggest alternative ideas.

Conclude the session with OHTs 3.3 and 3.4. Show OHT 3.3.

OHT 3.3

Teaching writing in art and design lessons – key ingredients for success

- Identify a specific objective and clear purpose for the writing
- Provide good quality, accessible examples so that pupils understand what is expected of them
- Demonstrate the writing
- Provide support, e.g. writing frames, for those who initially need them
- Review success of the writing in relation to purpose

What might participants add to this? For example, effective integration of visuals and text, a bank of subject-specific vocabulary (see, for example, page 48 in the *Framework for teaching English: Years 7, 8 and 9*).

In conclusion, use OHT 3.4/*Handout 3.9* to ask participants which actions, or any other action, they might now undertake in their school.

OHT 3.4/*Handout 3.9*

What next?

- Compile a portfolio of successful annotated work in the subject, so that pupils can see and understand what is required
- Use the strategies outlined in the teaching sequence when introducing new kinds of writing
- Identify a unit in a scheme of work which might benefit from some revision in the light of this training

Aims for the session

OHT 3.1

- To consider the contexts for learning through writing in art and design
- To demonstrate teaching strategies for effective writing in art and design

Shared writing

OHT 3.2

There are three aspects of shared writing:

- 1 Teacher demonstration
- 2 Teacher scribing
- 3 Supported composition

Teaching writing in art and design lessons – key ingredients for success

OHT 3.3

- Identify a specific objective and clear purpose for the writing
- Provide good quality, accessible examples so that pupils understand what is expected of them
- Demonstrate the writing
- Provide support, e.g. writing frames, for those who initially need them
- Review success of the writing in relation to purpose

What next?

OHT 3.4

- Compile a portfolio of successful annotated work in the subject, so that pupils can see and understand what is required
- Use the strategies outlined in the teaching sequence when introducing new kinds of writing
- Identify a unit in a scheme of work which might benefit from some revision in the light of this training

Handout 3.1

To be copied and cut up into cards

Plan and describe the best route through an open-air exhibition of sculpture

Write out the sequence of actions you need to take in order to prepare and make a block print

Explain why you have chosen certain ideas for development and have rejected others

Explain the influences on a particular artist or designer

Write about Hockney's use of photography and how this informs his paintings

Write a letter to a gallery to persuade it to include a particular picture in an exhibition

Say why you prefer the work of one artist to another, referring to the different qualities of their works

Write about how you were able to make improvements to your own artwork

Write annotations around visual information in your sketchbook

Write a commentary to accompany a series of photographs which record your work

Write a story describing what happened next after the scene shown in a particular picture

A sequence for teaching writing

Handout 3.2

Establish clear aims	Pupils will write more effectively if they understand that their writing has a real purpose
Provide examples	Showing pupils an example of a successful outcome defines their task more precisely and gives them a model to work towards
Explore the features of the text	The features of the example that give it quality and make it effective need to be pointed out as only the more able writers will see for themselves how the writing was done
Define the conventions	It is useful to summarise the key features of the type of writing so that pupils know what to include
Demonstrate how it is written	These parts of the sequence constitute an activity called shared writing. Pupils should be familiar with this from primary school
Compose together	
Scaffold the first attempts	This is a bridge between shared writing which is teacher-led and independent writing. Some pupils need further support to make this step to independence. This process can take place as part of the shared writing process or by the use of ideas banks, word banks or writing frames
Independent writing	This is our main goal: the previous steps are designed to give pupils the confidence to write independently and achieve a successful outcome
Draw out key learning	It is important that pupils reflect on the outcome of their work in order to recognise progress and consolidate what has been learnt

Example entry from a Year 8 art and design journal

Handout 3.3

Perspectives – Australian Aboriginal Art

Introduction gives clear outline of topic/project

↓
The theme of my work is 'Perspectives' and I have been looking at Australian Aboriginal art, all my ideas are related to this theme. The main task is to produce a lifeline in the style of Aboriginal art, but as part of the preparation I have completed some practical and written work. I have taken several artists work into consideration and I focused on the artist Tim Leura Tjapaltjarri for my critical study. I particularly like the earthy colours and lively use of symbols in his work.

Adjectives used for value judgements

During the early stages of my project I developed my understanding of how to work with symbols by working on the task of representing how I travel to school, I was able to express my inner thoughts through colour, which linked with symbols and dots, which I developed by looking at other artists work.

First person singular for individual explanation, reflection and evaluation

At the beginning of the project I experimented with a colour and shape in an abstract way. By looking at my 'journey to school' work, I was able to gather more ideas together and strengthen my plans for my lifeline. This led me to the idea of drawing a baby's dummy to represent when I was born, but as I moved on I didn't know what other forms or shapes I could use and I became really frustrated. It was at this point that I decided to look closely at my critical study again to help me with my work. The image I looked at was called 'Napperby Death Spirit Dreaming' by Tim Leura Tjapaltjarri and it is about his life story.

Connecting phrases indicate sequence of developing work

Subject-specific terminology used

I also completed a homework task about dreamtime where I used the Internet to find out more about what dreamtime means. I think that dreamtime is a very complicated idea, but it is also very interesting. I was particularly interested in the way that dreamtime links with the giants and animals that came out from under the earth, and the way that that was supposed to have shaped the landscape.

Ends with a final reflective summary comment and statement of personal preferences

Keeping an art and design journal Handout 3.4

An art journal is like a diary and includes the critical study element of your work in art. It is where you experiment, collect images and explain the thoughts and ideas you have about your own art and design work.

It can include:

- outlines of projects
- first ideas/brainstorms on projects
- sketches with annotations and explanations showing how your ideas develop
- information about artists you look at and descriptions of their work
- reproductions of the artwork you write about
- reflections on the artwork as it progressed
- evaluations on the strengths and weaknesses of your final pieces

Suggestions for journal entries:

Suggested structure	Sentence starters
Introduction	<i>This project is about...</i> <i>The project we were given was...</i>
Early ideas (including visuals)	<i>The first thing I did was to brainstorm my ideas...</i> <i>A critical decision was...</i> <i>Talking to other people helped me think of...</i> <i>Looking ahead, I decided...</i>
Sources drawn on	<i>I started by looking up...</i> <i>I looked at the work of... and...</i> <i>I liked the work of... because...</i>
Annotated reproductions (visuals)	
Information about artists	<i>I found out that (name of artist) had been inspired by...</i> <i>The time that (name) lived influenced his work because...</i>
How the work developed (including visuals)	<i>To start with I...</i> <i>Later on I...</i> <i>At this point I judged...</i> <i>I developed the work further by...</i>
Problems and difficulties (if any) and how these were overcome	<i>A critical moment was...</i> <i>When I got stuck I...</i> <i>As a result I decided to...</i>
Strengths and weaknesses of final piece	<i>I was pleased with...</i> <i>On reflection...</i> <i>I need to work harder at my...</i>

Handout 3.5

Were you able to identify the three aspects of shared writing in the video?

- Teacher demonstration
- Teacher scribing
- Supported composition

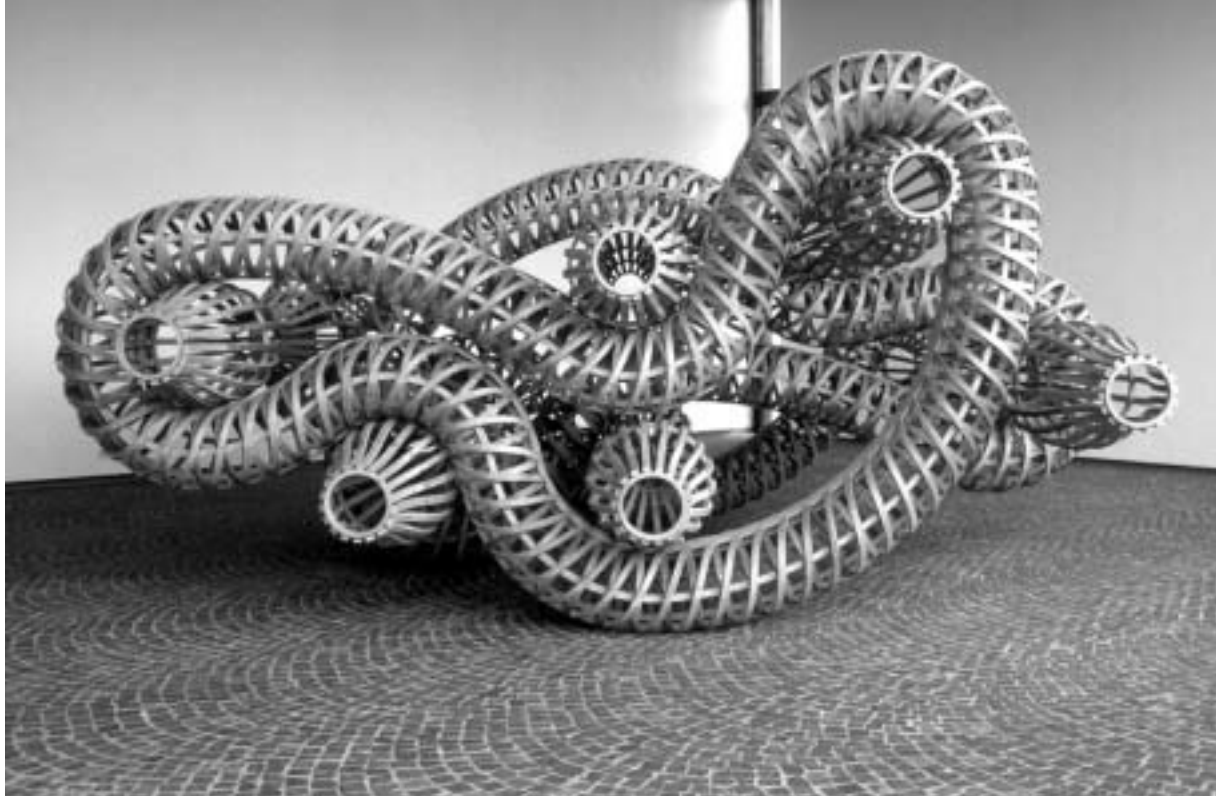
Advantages of shared writing	Concerns about shared writing

A sequence for teaching writing

Handout 3.6

Establish clear aims	
Provide examples	
Explore the features of the text	
Define the conventions	
Demonstrate how it is written	
Compose together	
Scaffold the first attempts	
Independent writing	
Draw out key learning	

Handout 3.7



Artist: Richard Deacon

Title: *What Could Make Me Feel This Way (A)*

Date: 1993

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A teacher's guide to assist pupils responding to a piece of artwork

Handout 3.8

Help with critical studies. Writing frame to use as a guide when writing about art work	
Focus	Prompts
1. Background information Who made the image or artefact? What is it called? Where does it come from? What tradition does it belong to?	<i>The piece of art that I have chosen to write about is called...</i> <i>The artist or designer who made this piece is...</i> <i>He/she lives and works in...</i> <i>It comes from the tradition of...(European painting/ aboriginal art/Chinese ceramics...)</i>
2. What you can see? What is it made from? Is the image realistic or abstract? Describe accurately what you see	<i>The piece is constructed from.../painted in.../drawn in...</i> <i>In the picture I can see...</i> <i>The sculpture looks like...</i>
3. Meaning What do you think it is about? Does it have a story? Can you find out what the maker thought about when making this?	<i>The picture/sculpture/photograph makes me think of...</i> <i>I think the artist/photographer means to say that...</i> <i>It makes the viewer think of...</i>
4. How it has been made up? How have the following been used? texture, shape, form, space, line, tone and colour, composition, objects and symbols	Examples of sentences here: <i>The artist has used line to define the edge of objects</i> <i>By blending in all the edges, the artist has created an organic form</i> <i>This composition is dynamic and takes your eyes in lots of different directions</i> <i>The use of close-ups makes us feel near the character in the photograph</i>
5. What materials and processes have been used? Materials: natural, made, ephemeral, precious Processes: painting, drawing, printmaking, sculpture, digital media	<i>The artist has used...</i> <i>This piece is made out of...</i> <i>Materials are used to create a powerful effect by...</i>
6. What do you think of it? What do you like about it? Why? What don't you like? Why? Why did you choose to write about it? What might you like to ask the maker? How might you take ideas to use in your own work?	<i>I chose to write about this piece because...</i> <i>What I particularly like about this piece is... This is because ...</i> <i>What works well in this piece is the...</i> <i>I like everything in this piece except... This is because...</i> <i>I have been inspired by this work to experiment with...</i> <i>I would like to ask the maker: why they chose.../what they were thinking about when.../who inspired them</i>

What next?

Handout 3.9

- Compile a portfolio of successful annotated work in the subject, so that pupils can see and understand what is required
- Use the strategies outlined in the teaching sequence when introducing new kinds of writing
- Identify a unit in a scheme of work which might benefit from some revision in the light of this training

Appendix

from the *Framework for teaching English: Years 7, 8 and 9*

Year 7 teaching objectives

Word level

Spelling

Pupils should revise, consolidate and secure:

- 7 the spellings of key words in each subject;

Spelling strategies

To continue learning, constructing and checking spellings, pupils should be able to:

- 8 recognise and record personal errors, corrections, investigations, conventions, exceptions and new vocabulary;
- 10 draw on analogies to known words, roots, derivations, word families, morphology and familiar spelling patterns;

Vocabulary

To continue developing their vocabulary, pupils should be able to:

- 14 define and deploy words with precision, including their exact implication in context;
- 21 read accurately, and use correctly, vocabulary which relates to key concepts in each subject, distinguishing between everyday uses of words and their subject-specific use, e.g. *energy, resistance*;

Sentence level

Sentence construction and punctuation

Pupils should be taught to:

- 1 extend their use and control of complex sentences by:
 - a recognising and using subordinate clauses;
 - b exploring the functions of subordinate clauses, e.g. *relative clauses such as 'which I bought' or adverbial clauses such as 'having finished his lunch'*;
 - c deploying subordinate clauses in a variety of positions within the sentence;
- 3 use punctuation to clarify meaning, particularly at the boundaries between sentences and clauses;
- 5 use the active or the passive voice to suit purpose;

Paragraphing and cohesion

- 8 recognise the cues to start a new paragraph and use the first sentence effectively to orientate the reader, e.g. *when there is a shift of topic, viewpoint or time*;
- 12 organise ideas into a coherent sequence of paragraphs, introducing, developing and concluding them appropriately;

Stylistic conventions of non-fiction

- 14 recognise and use stylistic conventions of the main forms of writing used in subjects, e.g. *science report, book review*;

Standard English and language variation

- 15 vary the formality of language in speech and writing to suit different circumstances;
- 17 use standard English consistently in formal situations and in writing;

Text level – Reading

Research and study skills

Pupils should be taught to:

- 1 know how to locate resources for a given task, and find relevant information in them, e.g. *skimming, use of index, glossary, key words, hotlinks*;
- 2 use appropriate reading strategies to extract particular information, e.g. *highlighting, scanning*;
- 3 compare and contrast the ways information is presented in different forms, e.g. *web page, diagrams, prose*;
- 4 make brief, clearly-organised notes of key points for later use;
- 5 appraise the value and relevance of information found and acknowledge sources;

Reading for meaning

- 7 identify the main points, processes or ideas in a text and how they are sequenced and developed by the writer;
- 8 infer and deduce meanings using evidence in the text, identifying where and how meanings are implied;

Understanding the author's craft

- 13 identify, using appropriate terminology, the way writers of non-fiction match language and organisation to their intentions, e.g. *in campaign material*;

Text level – Writing

Plan, draft and present

Pupils should be taught to:

- 1 plan, draft, edit, revise, proofread and present a text with readers and purpose in mind;
- 2 collect, select and assemble ideas in a suitable planning format, e.g. *flow chart, list, star chart*;
- 3 use writing to explore and develop ideas, e.g. *journals, brainstorming techniques and mental mapping activities*;

Write to inform, explain, describe

- 10 organise texts in ways appropriate to their content, e.g. *by chronology, priority, comparison*, and signpost this clearly to the reader;

Write to persuade, argue, advise

- 15 express a personal view, adding persuasive emphasis to key points, e.g. *by reiteration, exaggeration, repetition, use of rhetorical questions*;

Speaking and Listening

Speaking

Pupils should be taught to:

- 1 use talk as a tool for clarifying ideas, e.g. *by articulating problems or asking pertinent questions*;
- 4 give clear answers, instructions or explanations that are helpfully sequenced, linked and supported by gesture or other visual aid;
- 5 promote, justify or defend a point of view using supporting evidence, example and illustration which are linked back to the main argument;

Group discussion and interaction

- 10 identify and report the main points emerging from discussion, e.g. *to agree a course of action including responsibilities and deadlines*;
- 13 work together logically and methodically to solve problems, make deductions, share, test and evaluate ideas;

Year 8 teaching objectives

Word level

Pupils should be taught to:

Spelling

- 4 learn complex polysyllabic words and unfamiliar words which do not conform to regular patterns;
- 5 secure the spelling of key terms and new words from across the curriculum;

Vocabulary

- 9 appreciate the precise meaning of specialist vocabulary for each school subject, and use specialist terms aptly in their own writing;
- 10 extend the range of prepositions and connectives used to indicate purpose, e.g. *in order to*, *so that*, or express reservations, e.g. *although*, *unless*, *if*;

Sentence level

Pupils should be taught to:

Sentence construction and punctuation

- 1 combine clauses into complex sentences, using the comma effectively as a boundary signpost and checking for fluency and clarity, e.g. *using non-finite clauses*;
- 5 recognise and exploit the use of conditionals and modal verbs when speculating, hypothesising or discussing possibilities;

Paragraphing and cohesion

- 6 explore and compare different methods of grouping sentences into paragraphs of continuous text that are clearly focused and well developed, e.g. *by chronology, comparison or through adding exemplification*;
- 7 develop different ways of linking paragraphs, using a range of strategies to improve cohesion and coherence, e.g. *choice of connectives, reference back, linking phrases*;

Standard English and language variation

- 11 understand the main differences between standard English and dialectal variations, e.g. subject-verb agreement, formation of past tense, adverbs and negatives, use of pronouns and prepositions;

Year 8 teaching objectives

Text level – Reading

Pupils should be taught to:

Research and study skills

- 1 combine information from various sources into one coherent document;
- 2 undertake independent research using a range of reading strategies, applying their knowledge of how texts and ICT databases are organised and acknowledging sources;
- 3 make notes in different ways, choosing a form which suits the purpose, e.g. *diagrammatic notes, making notes during a video, abbreviating for speed and ease of retrieval;*

Reading for meaning

- 6 recognise bias and objectivity, distinguishing facts from hypotheses, theories or opinions;

Understanding the author's craft

- 10 analyse the overall structure of a text to identify how key ideas are developed, e.g. *through the organisation of the content and the patterns of language used;*

Text level – Writing

Pupils should be taught to:

Plan, draft and present

- 2 re-read work to anticipate the effect on the reader and revise style and structure, as well as accuracy, with this in mind;
- 3 use writing for thinking and learning by recording ideas as they develop to aid reflection and problem solving;

Write to inform, explain, describe

- 11 explain complex ideas and information clearly, e.g. *defining principles, explaining a scientific process;*

Write to persuade, argue, advise

- 14 develop and signpost arguments in ways that make the logic clear to the reader;

Write to analyse, review, comment

- 16 weigh different viewpoints and present a balanced analysis of an event or issue, e.g. *an environmental issue or historical investigation;*

Speaking and Listening

Pupils should be taught to:

Speaking

- 1 reflect on the development of their abilities as speakers in a range of different contexts and identify areas for improvement;
- 5 ask questions to clarify understanding and refine ideas;

Listening

- 7 listen for a specific purpose, paying sustained attention and selecting for comment or question that which is relevant to the agreed focus;

Group discussion and interaction

- 10 use talk to question, hypothesise, speculate, evaluate, solve problems and develop thinking about complex issues and ideas;

Year 9 teaching objectives

Word level

Pupils should be taught to:

Spelling

- 2 spell accurately all high-frequency words and new terms from all subject areas;

Spelling strategies

- 3 recognise their strengths as spellers, identify areas where they need to improve and use appropriate strategies to eliminate persistent errors;

Vocabulary

- 7 recognise layers of meaning in the writer's choice of words, e.g. *connotation, implied meaning, different types or multiple meanings*;

Sentence level

Pupils should be taught to:

Sentence construction and punctuation

- 1 review and develop the meaning, clarity, organisation and impact of complex sentences in their own writing;
- 3 write with differing degrees of formality, relating vocabulary and grammar to context, e.g. *using the active or passive voice*;

Paragraphing and cohesion

- 5 evaluate their ability to shape ideas rapidly into cohesive paragraphs;

Standard English and language variation

- 9 write sustained standard English with the formality suited to reader and purpose;

Text level – Reading

Pupils should be taught to:

Research and study skills

- 2 synthesise information from a range of sources, shaping material to meet the reader's needs;
- 3 increase the speed and accuracy of note-making skills and use notes for re-presenting information for specific purposes;
- 4 evaluate the relevance, reliability and validity of information available through print, ICT and other media sources;

Reading for meaning

- 7 compare the presentation of ideas, values or emotions in related or contrasting texts;

Text level – Writing

Pupils should be taught to:

Plan, draft and present

- 3 produce formal essays in standard English within a specified time, writing fluently and legibly and maintaining technical accuracy when writing at speed;

Inform, explain, describe

- 9 integrate diverse information into a coherent and comprehensive account;

Persuade, argue, advise

- 13 present a case persuasively enough to gain the attention and influence the responses of a specified group of readers;
- 14 make a counter-argument to a view that has been expressed, addressing weaknesses in the argument and offering alternatives;

Analyse, review, comment

- 16 present a balanced analysis of a situation, text, issue or set of ideas, taking into account a range of evidence and opinions;

Year 9 teaching objectives

Speaking and Listening

Pupils should be taught to:

Speaking

- 2 use standard English to explain, explore or justify an idea;

Listening

- 7 identify the underlying themes, implications and issues raised by a talk, reading or programme;

Group discussion and interaction

- 9 discuss and evaluate conflicting evidence to arrive at a considered viewpoint;
- 10 contribute to the organisation of group activity in ways that help to structure plans, solve problems and evaluate alternatives;

