



Guidance

Curriculum and Standards

Key Stage 3 National Strategy

Literacy in art and design

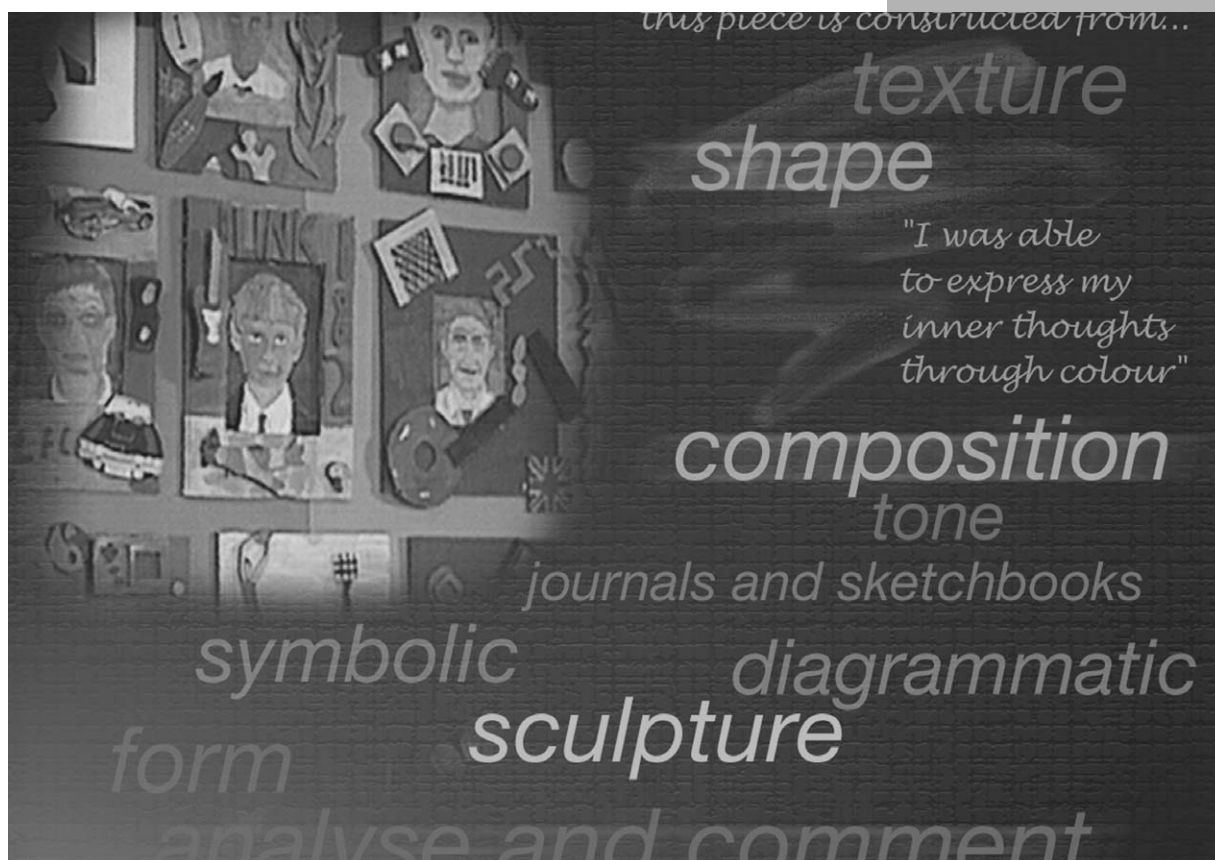
For school-based use or self-study

Heads of
art and design
Teachers of
art and design

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General introduction to the Literacy in series

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

Where appropriate, the relevant section from the *Literacy across the curriculum* training file is indicated so that you can refer to it as and when you wish.

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 to realise 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

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 you to set 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, such as 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 specific aspects of literacy.

As expertise develops in, for example, active reading strategies or managing group talk, 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.

Making use of the Literacy in materials

Each subject is available on its own CD. On the disc you will find both the text (a combination of information, guidance, case study materials, mini tasks and ideas for practical application in classrooms) and the video clip(s) that accompany it. Where a short task has been suggested, you are invited to check your responses against those of other teachers in the examples provided.

The materials can be used by an individual teacher to reflect on current practice and identify fresh approaches. However, we recommend collaborative use by a department team, so that the activities and discussion topics can be used to promote joint review and collective action. In this way, approaches can be trialled and discussed, and greater consistency of practice ensured.

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Introduction to Literacy in art and design

These modules are 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.

As in all lessons, effective reading, writing, speaking and listening in art and design does not just happen; it needs to be planned for, focused to specific learning objectives and explicitly taught. Bear in mind the following points.

- 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.
- Successful learning in art and design is extended and enriched by interactive language activities.

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.

Aims

- To identify the speaking and listening skills that 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

1.1 Introduction

This section explores ways in which effective speaking and listening can enhance the teaching of art and design.

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

- exploring and developing ideas
- evaluating and developing work.

Below are extracts from the levels of attainment related to speaking and listening in art and design. Look at the key words in each of the level descriptors that concern pupils' ability to *communicate* the outcomes of their learning in art and design – for example, *comment on, explain, articulating*.

| 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 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. |

These abilities can be developed during different stages in the process of learning in art and design, particularly through speaking and listening.

1.2 **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.

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 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.

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 contributes to pupils' development as speakers and as listeners, and addresses 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.

Source: the above text is adapted from *Ofsted's guidance to inspectors when assessing teaching in art*.

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 |

Activity 1: Identifying current talk activities

From your current schemes of work, identify one or two examples of speaking and listening activities that contribute to pupils' progress in art and design. Consider what it is about the use of talk in those examples that helps to move pupils on.

A teaching sequence for speaking and listening

The KS3 strategy recommends a five-part teaching sequence for speaking and listening (in *English department training 2001* – DfES 0234/2001). This consists of the following steps.

- 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.

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

1.3 Pictures for an exhibition

Here is an activity that involves pupils in selecting and presenting work for an exhibition. Read the description of creating an exhibition, below, which is taken from Hampshire LEA's publication *Art and literacy at Key Stage 3*. Identify the range of visual and verbal skills pupils would need in order to create and explain their choices.

Activity 2: 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 done 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, and so on.
- 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 that 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*.

Consider ways of using or extending the teaching sequence outlined below in relation to creating an exhibition.

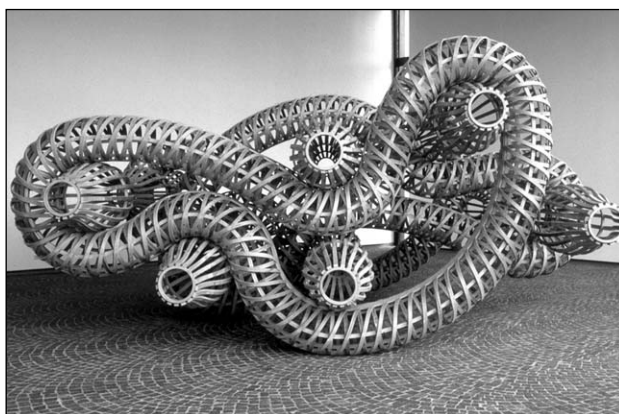
| | |
|---|--|
| 1 Make the teaching objective(s) explicit | <p><i>The art and design objectives:</i> express ideas about art in relation to its social, cultural and historical context, and defend opinions using an art vocabulary.</p> <p><i>The literacy objectives:</i> use talk to clarify ideas, to put across point of view and to evaluate what others say.</p> |
| 2 Provide an example or model of the sort of oral language pupils will need to use | You demonstrate by explaining why you 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, you draw 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. You support specific groups. |
| 5 Review and reflect on 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. |

1.4 Evaluating art and design work

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 the work of other pupils in their class.

Activity 3: Spoken evaluations

Look at the image, below, of a sculpture by Richard Deacon.



Source: reproduced by kind permission of the Sprengel Museum, Hannover, Germany.

Artist: Richard Deacon

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

Date: 1993

Use the guidance below to plan a teaching sequence for talk to support pupils' spoken evaluations of the Richard Deacon piece. Identify what prior knowledge pupils would need in order to talk about a work such as this – for example, *exposure to a wide range of art, listening to the teacher and others; subject-specific terminology; areas and criteria for evaluation.*

Teaching sequence for speaking and listening in art and design

Consider how you would:

- make the art teaching objective(s) and the literacy 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.

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. An example of a frame for spoken evaluations is given below. Try it out yourself in relation to the Richard Deacon sculpture. If you are working with a colleague, suggest you take turns to try out the prompts for *form, content, materials, process, mood* and *response*.

| A frame 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 ... |

Now look at the following completed frame, on page 11.

A completed frame 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. | | | |

Consider how you could incorporate such an approach into your lessons.

This might 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.

Now consider the following possible approach to introducing the oral frame.

- 1 You display and explain the frame.
- 2 You model a spoken evaluation of an image.
- 3 In small groups, pupils use the frame 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.

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 the following.

- **A glossary of key terms** at the back of sketchbooks or journals – for example, *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 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 'tool kit' of useful questions pupils can ask about their own work and that of others.
- **Oral frame:** prompts and sentence starters for evaluation activities.

1.5 Making group talk purposeful

Read and, if you wish, print out the following guidance, which identifies a range of approaches to building group talk into lessons.

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

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 or 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 until each pupil has played each part.

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 put forward 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. This is a useful strategy for promoting more public discussion and debate.

Rainbow groups

This is 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 initial group's work.

Jigsaw

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

Home groups: you divide the whole class into small groups (usually four pupils per group). These are initiated by you in order to make each group reflect the balance of the whole class (e.g. 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: the original groups reform and 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.

1.6 **Ready for more?**

Consider how a department could:

- identify a strategy that is already part of the teaching of at least one member of the department, and discuss an example of its use
- identify a strategy not used already, but that could usefully become part of subject teaching
- 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* (DfES 0235/2001) and identify strategies that have potential for your school context, then plan these 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.

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*

2.1 Introduction

Consider the range and types of texts common to schemes of work in art and design at Key Stage 3, listed below.

Reading for information

For example, websites and books giving background information on artists and art movements.

Reading for understanding

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

Reading instructions

For example, worksheets, how to use certain materials, health and safety notices.

This session will focus on how to teach pupils to read and use these types of texts effectively in art and design.

2.2 Using active reading strategies

Take a few moments to think about and jot down the difficulties that your pupils encounter when reading texts in art. Compare your responses to the following ideas from some other teachers.

- 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.

There is little time to support reading in art and design so it is important to ensure that time spent on reading has a direct impact on the quality of pupils' work in art and design. Pupils need to develop the following skills and strategies in order to read effectively.

Reading strategies and skills needed for reading in art and design*Skimming*

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 subheadings. It is used to locate information in a text – for example, 'What is this text about?'.

Scanning

Scanning involves searching for a particular piece of information – for example, looking for an artist's name in a list. It is used to extract relevant information from a text – for example, 'Which artists are mentioned in the text?'

Close reading for meaning

Close reading involves careful reading and, usually, pausing to think or look back in order to examine the text in detail – for example, studying an article on a website in preparation for an oral presentation. It is used to read between the lines and understand the writer's intentions – for example, 'Which artist does the writer think is most important, and why?'

Evaluation

This is used to evaluate the value, reliability and relevance of sources, such as websites – for example, 'How useful is this text for my purposes?'

Consider trying out the following activity, which is designed to support pupils' close reading.

Activity 1: Picturing dreamtime

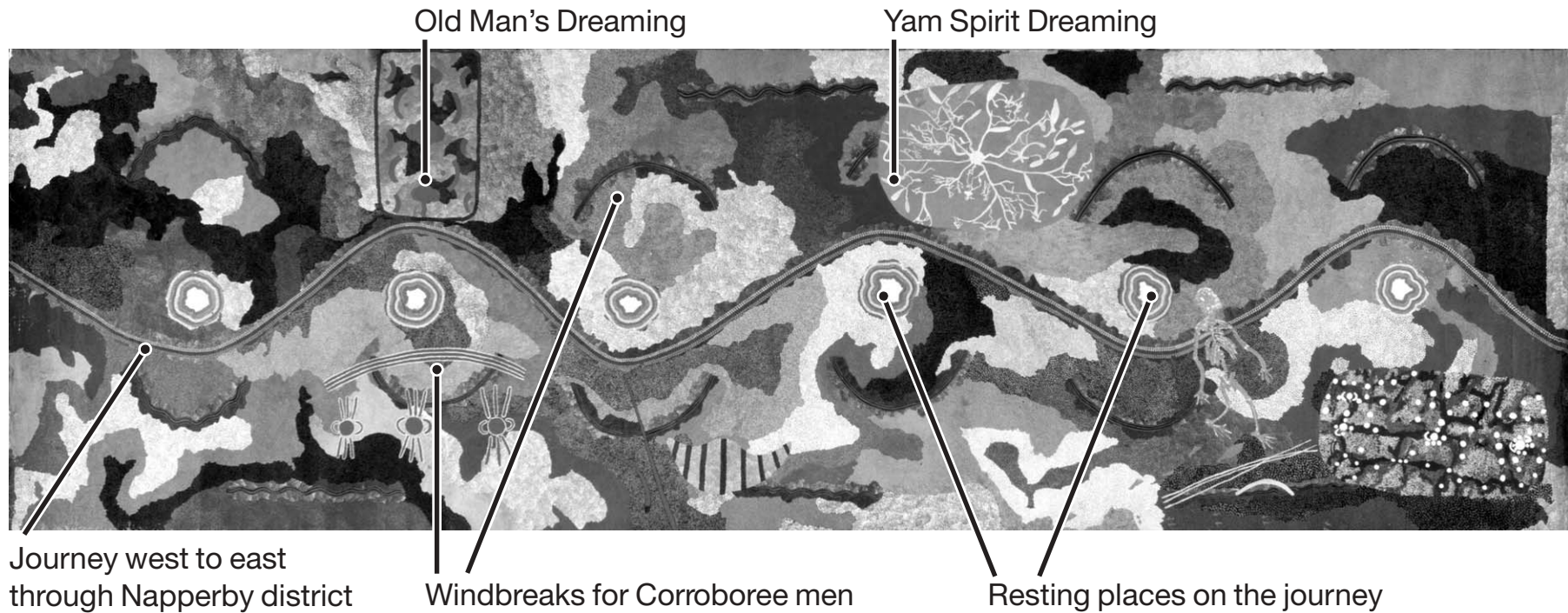
Make sufficient copies of the picture below and pages 17–18 for distribution to the pupils as outlined below.

Divide the pupils into two groups and give one group (group A) copies of page 17 and the picture. Give the second group (group B) copies of page 18. Explain that each group will be given a different task.

Ask group A to read the text about Napperby Death Spirit Dreaming, and to use the information to add to the annotations around the picture. The aim of the task is to demonstrate the beliefs and ideas depicted through the use of colour, texture, and so on.

Explain that group B should read the article *The Aboriginal Memorial*, discuss it, and then decide on three subheadings that would help other readers to understand the main points of the text.

Napperby Death Spirit Dreaming



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

Napperby Death Spirit Dreaming

by *Tim Leura Tjapaltjarri*

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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The Aboriginal Memorial

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

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After trying this activity (or a similar one based on your own texts and pictures). Consider and note down your reflections on it.

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

Compare your own ideas with the following thoughts from other teachers.

- 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 subheadings 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 that 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.

Activities that encourage close reading

The following reading activities can be used with the material in the previous section. They are most effective when worked on in pairs or small groups as the discussion of possibilities leads to a closer look at the text.

Sequencing

Sequencing activities involve reconstructing a text that has been cut into chunks.

Skills used by pupils include:

- 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 – for example, chronological order
- using previous experience and earlier reading.

Text-marking

Text-marking includes underlining, annotating or numbering the text to show sequence.

Skills used by pupils may well include:

- 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.

*KWL (What I **K**now/**W**ant to know/**L**earned)*

This follows the procedure outlined below.

Ask pupils to read the title of the piece and look at the picture. Before reading the text, they answer the following questions.

- What do I know about this subject?
- What do I want to know about it?

After reading the text, they answer the following questions.

- What have I learned?
- What did the text not tell me?
- Where might I look to find further answers?

Pupils often know more about a subject than they at first think. It can help to look at pictures, use discussion in pairs, put forward ideas as a whole class or draw up a concept map so as to activate the often subconscious knowledge that will help pupils make sense of what they are about to read.

Subhead it

Ask pupils to read the text and then, in pairs, decide on and insert three subheadings that would help others to read it. There are no right answers; it is just a useful way to make pupils think and categorise paragraphs as they read. Focusing on sections of a longer piece of text helps the reader to see the bigger picture. It involves paring the text down to see the writer's original plan.

Annotate it

For example, on the image with Napperby Death Spirit Dreaming, pupils can use what they have learned from the text to add to the annotations already made. The task is to explain the ideas in the text to others as clearly as possible. Examples of annotations might be: *reasons for the colours, the beliefs and ideas shown, textures*, and so on.

Interrogate it

Pupils read the text and then think of three questions to ask others. They take it in turns to ask each other questions. Ask them to think of questions that cannot be answered by just a 'yes' or 'no' – for example, *Can you tell me why ...?*, *Can you tell me two things about ...?*

Having to think of open questions on a text will encourage pupils to consider what the text is saying, what it is important to remember and what evidence is given for the statements made.

Text restructuring

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 by pupils will include:

- identifying what is key and relevant in a text
- applying what they know in a new context
- remodelling the content and format of the text
- awareness of the characteristics of different genres
- critical reading
- summary and prioritisation
- writing as well as reading skills.

Text-mark it

This follows the procedure outlined below.

- Pupils underline in three different colours information about (a) the artists, (b) the country and (c) what is said about the painting. Tell them not to worry if these overlap – they could underline these parts in two colours.
- Pupils use a highlighter pen to identify the topic sentence in each paragraph (the sentence that sums up what the paragraph is about). This is a good way of identifying key information and, if necessary, being able to use it in their own writing about the text.

Title it

Pupils read the text and then think of the best title to give it. Tell them to remember that a title sums up the main point that the writing is about. They then compare titles with their neighbour or the rest of class. 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.

The big picture

Pupils read the text and then are given a time limit of 5 minutes to turn what they have read into a drawing or diagram. They then compare their pictures with what others have come up with. Ask if they can remember what they read when they look at the picture? This could be a diagram with labels, a map, a person with thought bubbles, and so on. 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.

In a nutshell

Pupils read the text and then in as few words as possible explain to a partner what *dreamtime* means (up to two sentences are allowed). 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?'

2.3 Reading for information

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.

You may be able to try the following activity with colleagues within your department or as part of developing approaches to reading and research across departments.

Activity 2: Research

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

Statement cards

Principles for setting effective research ('A' group)

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

Provide differentiated writing or note-taking frames.

Share models of effective research – for example, pupils' work from previous years.

Share the marking criteria with pupils.

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

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

Model how to access and use relevant websites.

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

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

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

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

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

Synthesise and summarise information under subheadings.

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

Record the information in a form that will enable use at a later date – that is, effective note making.

Extract the relevant information quickly and efficiently: scanning.

Distinguish between fact and opinion, bias and objectivity.

Select relevant pages/sections and screen out unnecessary information.

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

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

Now regroup the participants combining 'A' and 'B' participants into pairs. 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).

Consider together whether any additional skills necessary for completing successful research have been identified during discussion, or any good examples of research that teachers in departments may have undertaken with pupils.

Take a few minutes to consider and make a list of the key benefits of active reading strategies and compare your responses with the following.

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 that add to the learning of all
- direct the attention of struggling readers to the key messages.

2.4 Ready for more?

There are specific objectives related to research and study skills in the *Framework for teaching English: Years 7, 8 and 9*, which are summarised below.

Reading skills over Key Stage 3

| Year 7 | Year 8 | Year 9 |
|--|---|---|
| Research and study skills | Research and study skills | Research and study skills |
| <p>Locate information: skimming, use of index, glossary, key words, hot links</p> <p>Extract information: highlighting, scanning</p> <p>Compare types of presentation: web page, diagram, prose</p> <p>Note making: key points for later use</p> <p>Evaluate sources: value and relevance</p> | <p>Combine information: combine different sources into one coherent document</p> <p>Independent research: use range of reading strategies, and text and ICT sources</p> <p>Different note-making formats: diagrammatic notes, abbreviation</p> | <p>Information retrieval: review own strategies for locating, appraising and extracting information</p> <p>Synthesise information: from range of sources</p> <p>Note making at speed: for re-presentation</p> <p>Evaluate information: relevance, reliability, validity of print, ICT and other media</p> |

You can see how the objectives demonstrate progression in research skills over the three years and are relevant in many subjects across the curriculum. As part of a whole-school approach to the Key Stage 3 National Strategy, departments are encouraged to identify and contribute towards whole-school literacy priorities.

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 research and study skills objectives could most usefully be taught and would most usefully contribute to pupils' progress in art and design.

Aims

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

3.1 Writing in art and design

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 needs to further 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.

- It is important to be clear about the context for any writing as you cannot assume that pupils will understand the purposes of writing tasks unless these 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 section is an approach known as shared writing; this is used regularly in primary schools and is becoming usual practice in Key Stage 3 English lessons.

Activity 1: Writing in art and design

This is a card-sort activity that you might like to consider. You could try it with a subject colleague or suggest that it is done as a group exercise at a department meeting.

Sort the cards (copied from the master template below and then cut up) into three piles, as follows:

- 1 writing activities to which they would *definitely* devote time
- 2 writing activities to which they *might* devote time
- 3 writing activities to which they would *definitely not* devote time.

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

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

Write annotations around visual information in your sketchbook

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

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

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

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

Explain the influences on a particular artist or designer

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

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

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

Justify your '*would definitely devote time to*' pile by saying how it would support learning in art and design. 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. Draw up a list of the important purposes for writing in art and design.

Compare your responses with the following possibilities.

Such a list should include writing that:

- records useful and important information
- demonstrates understanding of own work and that of others
- compares and comments on methods and approaches
- explains the choices pupils have made in producing their own work
- clarifies thinking.

3.2 Teaching strategies for effective writing

The Key Stage 3 English strand has developed a teaching sequence for writing and this is one of its cornerstones for improving pupils' standards of writing. Although 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.

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 | The next two parts of the sequence constitute an activity called shared writing; pupils should be familiar with this from primary school |
| Compose together | Draw increasingly on pupils' suggestions so that composition involves the whole class |
| 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 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 |

Keeping an art and design journal

Many art and design teachers find the use of art journals an effective way of promoting and consolidating learning through writing.

An art journal is like a diary and includes the critical study element of pupils' work in art. It is where they experiment, collect images and explain the thoughts and ideas they have about their own art and design work. It can include:

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

Look at the annotated 'Example entry from a Year 8 journal', below, and the notes on 'Keeping an art and design journal', and see if you can locate the steps in the writing sequence that these materials could be used to support.

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

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.

Subject-specific terminology used

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

| 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 think of lots of 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 first example could feature in 'providing an example' and 'exploring features of the text'. The second contains material that supports 'establish clear aims', 'define the conventions' and 'scaffold the first attempts'.

Shared writing

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

There are three aspects of shared writing:

- teacher demonstration
- shared composition
- supported composition.

Teacher demonstration

This is where you, at the OHP or whiteboard, demonstrate how the text is composed. This is an active process, not just the provision of an example. You think the process through out loud, 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. You then write the sentence, reread it and change it again if necessary. You normally demonstrate two or three sentences in this way. The importance of teacher demonstration is that it shows pupils how and why writers make certain choices when composing.

Shared composition

This normally follows demonstration. Pupils now make contributions building on what you have demonstrated. You respond to pupils' suggestions in order to refine their understanding and accuracy. In order to improve the quantity and quality of pupils' contributions, they may be given the chance to discuss their contribution with a partner first and/or to make rough notes. You may ask for a number of suggestions and there can be discussion about which is the most appropriate.

Supported composition

This is where pupils are 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 you to view once completed. This allows for instant assessment. You can choose to focus on a positive example or on an error in order to make a teaching point.

Video sequence

In the video sequence included on this CD, 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 viewers is not to evaluate this particular piece of teaching but to think about the approach that is exemplified by it.

Record your impressions of the advantages of shared writing as you watch. Identify the three aspects of shared writing in the video (teacher demonstration, shared composition, supported composition).

Now view the art video sequence.

Planning a sequence for teaching writing

Your task now is to plan a teaching sequence in which pupils are asked to respond critically in writing to the artwork by Richard Deacon. (You have already seen and responded to this piece of sculpture in section 1.)

You can use the blank teaching sequence form that follows, as well as the teacher's guide to assisting pupils in responding to a piece of artwork, below, which contains prompts and 'sentence starters' to support the writing.

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 | |

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

The following is a sample writing frame for pupils to use as a guide when writing about art works.

1. Background information

Who made the image or artefact?
What is it called?

Where does it come from?
What tradition does it belong to?

2. What you can see?

What is it made from?
Is the image realistic or abstract?
Describe accurately what you see

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?

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

5. What materials and processes have been used?

Materials: natural, made, ephemeral, precious
Processes: painting, drawing, printmaking, sculpture, digital media

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?

Prompts

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 ...)

The piece is constructed from .../painted in .../drawn in ...

In the picture I can see ...

The sculpture looks like ...

The picture/sculpture/photograph makes me think of ...

I think the artist/photographer means to say that ...

It makes the viewer think of ...

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

The artist has used ...

This piece is made out of ...

Materials are used to create a powerful effect by ...

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

Now consider this summary of key ingredients in supporting pupils towards improved writing in art and design. What subject-specific features might you wish to add to this list?

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 – for example, writing frames, for those who initially need them.
- Review the success of the writing in relation to its purpose.

3.3 Ready for more?

- 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 that might benefit from some revision in the light of this session on writing.

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;

(continued)

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*;

(continued)

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;

(continued)

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*;

(continued)

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;

(continued)

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;

(continued)

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;

To conclude, it is worth repeating that further support can be found in the *Literacy across the curriculum* training file, available in your school. Module 9 (Making notes) might prove useful to you.

The training materials in the foundation subjects also contain helpful material, especially in terms of speaking and listening. The teaching repertoire, modules 4 (Questioning), 5 (Explaining) and 6 (Modelling), are very useful, as is module 12 (Thinking together).

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Section 1: Activity 2

Extract from *Creating an exhibition: my favourite art* used by kind permission of Hampshire County Council

Section 1: Activity 3

Photograph of sculpture, *What could make me feel this way? (A)* by Richard Deacon, 1993, used by kind permission of the artist.

Section 2: Activity 1

Napperby death spirit dreaming by Tim Leura Tjapaltjarri is reproduced courtesy of Aboriginal Artists Agency Sydney. © Aboriginal Artists Agency.

Tim Leura Tjapaltjarri; Anmatyerre c. 1939–84
with Clifford Possum Tjapaltjarri; Anmatyerre c. 1932–2002
Napperby death spirit Dreaming 1980
syntheticpolymer paint on canvas
207.7 × 670.8 cm
Felton Bequest; 1988
National Gallery of Victoria; Melbourne; Australia

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