Learning Outcome 4 – Report

1) Analyse ways in which the curriculum on offer, can vary according to the context in which it is provided.

My scheme of work/lesson plans are guided by the curriculum from the Level 3 Diploma and Extended Diploma in Art & Design, which is provided by the University of the Arts London (UAL); they are also the awarding body. It is an engaging and adaptable programme, which targets the core creative disciplines, such as art & design, graphic design, fashion and photography. This curriculum is currently being delivered to the Creative Industries faculty at Fareham College, for which I teach graphic design and photography.

Its broad and interpretive units, are what makes it an adaptable and intelligent curriculum, which is designed to stimulate and guide students from Further Education into Higher Education and further training.

It provides an opportunity for those who have an interest in the visual arts to explore, develop and test their creativity within a qualification structure which is stimulating and demanding and provides a supportive transition from further to higher education.[1]

The Units act as an overall guide, so depending on the context of the medium taught, they can be interpreted and delivered to suit the needs of the learners. As an example; Unit 10, which has governed the formation of my scheme of work is 'Characteristics and Contexts in art & design'. My interpretation for a photographic context, was to explore the genre of 'Staged Photography', where learners examine the visual language of narrative based construction. Throughout this seven week term, they would be taught the principles of photographic narrative; this would be carried out through lectures, workshops and learner participation.

Alternatively, for fashion and textiles learners, an interpretive response could be that they analyse, select and apply the characteristics of stage/movie costumes and investigate their possible recontextualisation. This could then provide an opportunity, for an interdisciplinary crossover, where fashion and photography learners work together, to decontextualise stage narratives, to then form new stories and joint visual outcomes

To conclude, the UAL spec is a versatile curriculum, which allows for a varying interpretation; so, according to the context in which it is provided and delivered it has great potential to support learners' creative development.

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[1] University of Arts London, W. (2017). *Level 3 Diploma & Extended Diploma in Art & Design UAL*. [online] Arts.ac.uk. Available at: http://www.arts.ac.uk/about-ual/awarding-body/qualifications/art--design/level-3-diploma-and-extended-diploma-in-art--design/ [Accessed 1st Dec. 2017].

2) Analyse the influence of theories, principles and models of curriculum design on inclusive learning and teaching.

As investigated through workshops, presentations and class discussions into curriculum models; we agreed that all contemporary curricular has components, or uses in part, at some stage, elements of each major curriculum model. After analysing the UAL curriculum, I concluded that on the surface it resembles a 'Modular' model; yet it loosely incorporates a 'Linear' model, where a logical route of development is sought to progress onto the next unit. However, the units could be approached independently, where the learners could engage, in both technical and contextual studies, and build upon these with subsequent investigations. This then introduces the principles of a 'Spiral' model, where the same topics are revisited.[2]

Through this particular amalgam of curriculum models, the learners will be sensitised to a variety of activities that would engage them across a broad range of learning styles and approaches. The 'Modular' model, would primarily keep the learners participating, even if they failed a previous unit. Then through the influence of the 'Spiral' model, topics that were not fully assimilated or successfully contextualised in one unit, could be redesigned and delivered in an alternate style to further support differentiation.

For example, exploring typographical hierarchy within graphic design, can take on many forms, and through the UAL curriculum, this topic can be interspersed throughout any unit at varying degrees and levels of inclusivity. An assignment already delivered on this subject, was the formation of a poster that had to incorporate a specific body of text. Using the Adobe suite, the learners had to design a poster based upon a visual target. This exercise, incorporated analysis and interpretation of a given visual target; once they decided what elements were important to their design, they could then apply creative typography to enforce the hierarchy. This assignment, appealed to learners with a methodical and problem-solving approach, it also exemplified a 'Reflection in Action' learning approach.

Another assignment on hierarchy, was for the learners to create traditional ransom notes, using magazines, scissors and glue. The objective of this assignment, was for the learners to examine, experiment and interpret the source material to then formulate their own hierarchal narrative. As this exercise had no visual target, nor computer aided support, it engaged more with kinaesthetic learners, who evidenced a stronger developmental approach, through experimenting a tactile, analogue medium.

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[2] Educate.russellsquires.co.uk. (2017). [online] Available at: http://educate.russellsquires.co.uk/wp-content/uploads/2002/01/Spiral-Curriculum-Model.pdf [Accessed 1st Dec. 2017].

3) Evaluate how the curriculum in its own specialist area meets the needs of the learners.

In recent years, the educational sector, specifically Higher Education, has rapidly changed; through increased university fees, the decision to progress onto university has not been made likely. Learners are now seeking alternatives to academic pathways, such as apprenticing and other employment based training. The University of the Arts London, recognised this, and in response created the UAL curriculum, which through its interpretative and adaptable Units, can provide learners with a stimulating and challenging structure.

The UAL Awarding Body Level 3 Diploma and Extended Diploma in Art & Design has been designed to provide the skills, knowledge and understanding necessary to progress to degree-level study in art and design, or into employment.[3]

With the seven weeks, half term set of lessons, that I created in response to Unit 10, I have sought to incorporate a set of tasks that challenge the learners both academically and professionally. Through investigating the theme of the 'Staged Photograph', this will encourage analysis of visual narrative and models of compositional communication. This will benefit learners, who are seeking a grounding in visual language; which will subsequently strengthen their understating of the visual arts as a whole, and allow them to examine other possible disciplines to study at HE level.

Through setting and approaching the various micro assignments, within the units, as 'commissioned briefs', the learners will get to experience and value the importance of professional time constraints and customer requirements. These are skills that will be highly sought in a vocational, customer based environment, where creativity and commerce meet.

A significant reform to education will occur in 2019; this reform is guided by the 2016 report, 'Post 16 Skills Plan', headed up by Lord Sainsbury. This education reform, will affect learners who are wishing to progress onto vocational pathways. The report is largely concerned with technical education, where some sectors, such as retail, sports and the arts are overlooked. It is envisioned that the UAL curriculum, will be able to meet the needs of a growing and diverse customer base; this can only be viable through an enriching and commercially supportive, tutor guided content.

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[3] University of Arts London, W. (2017). *Level 3 Diploma & Extended Diploma in Art & Design UAL*. [online] Arts.ac.uk. Available at: http://www.arts.ac.uk/about-ual/awarding-body/qualifications/art--design/level-3-diploma-and-extended-diploma-in-art--design/ [Accessed 1st Dec. 2017].

4) Identify the impact of pedagogic use of technology on curriculum design in your own specialist area.

As established in this report, the design of the UAL curriculum is open to interpretation and is very adaptable across a range of creative subject specialisms. In this curriculum, there are no technological requirements, specifically, there are no requirements that the learners are to engage in core ICT development. However, the institutes that deliver this specification, are encouraged to investigate, analyse and incorporate any forms of technology that will benefit the growth and development of the learners.

The technology used to meet the requirements of the unit is not specified. Rather, centres are encouraged to recognise the growth of new forms of technology and the manner in which they are transforming many forms of communication. It is not anticipated that centres will require high-end or expensive systems to deliver this unit, but will encourage creative use of any available technology.[4]

Even with an unspecified technology requirement; as part of good practice, educators would be expected to embed ICT development, as part of their minimum core. Minimum ICT engagement, would comprise of components such as, email for communication, electronic journals and web pages for secondary research and word processing for reports and essay construction.

In my own specialist area, technology is pivotal, where it forms the primary tool for creating a significant proportion of the learners' outcomes. In graphic design, the Adobe suite, in particular three of its packages are fundamental in supporting this design process. In other creative disciplines, the Adobe suite is also used, either as a primary tool, or in a post-production capacity.

Within the creative arts, the 'sketch book' is an important artefact, that is used to document and evidence the learners, research, experimentation, analysis and development. These are typically, A3 scrap books, that contain, drawings, notes, research and tests; they can be incredibly beautiful objects in their own right. However, within digital based creative arts, I noticed that they become more of a chore, rather than a constructive tool. To challenge this, I proposed that my learners convert to an online 'blog' as a platform to document and evidence their supporting work.

As a result, this enhanced the learners' productivity and in some cases their overall engagement. Through the act of 'blogging', the learners could easily engage in peer observations and development; they could also access their material anywhere, on and off campus, coupled with, providing a stronger tutor observation and assessment protocol.

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[4] Arts.ac.uk. (2017). [online] Available at: http://www.arts.ac.uk/media/arts/about-ual/ual-awarding-body/documents/specs-statements-and-letters/art--design/l3/Digital_Level-3-Diploma-and-Extended-Diploma-Art-&-Design-specification-v10.pdf [Accessed 2nd Dec. 2017].

The choice of curriculum models used, were predetermined by UAL, yet, as with most curricular, the models are not clearly stated. They are present, and can be identified as the governing model; for example, with UAL, a 'Modular' model is evident through the unit based structure. As previously stated, a loose 'Spiral' model could also be integrated into this specification.

My justification for the inclusion of a 'Spiral' model into this curriculum, is to enforce and develop the core principles of graphic design; which is colour, composition and typography. Through introducing these at the beginning, the learners become accustom, as to what key elements are required to differentiate graphic design from other disciplines. Even if concepts are only taught effectively in some intellectually honest form[5], they can be explored again and again with each subsequent unit's assignment.

I will use typography as an example again; as described in the second topic heading, the 'Ransom Note' workshop, explored hierarchy in an experimental and creative way. To continue with this essential typographical topic, the learners will, in a future unit, investigate magazine layouts, where hierarchy is examined through the supporting articles. This time, the objective will be more prescribed and formulaic, where the importance on copy over creative experimentation is sought. So, the same subject is taught again, yet from a different angle, which will strengthen the fundamentals, yet it will visually differentiate from the previous hierarchy investigation.

A strength, that I continue to improve upon in my application of theories, principles, and models of curriculum design, is my written language. I have always strived to produce detailed, informative and easy to follow material for all learners to disseminate. One of the most important and enriching tools, which I regularly reference, is Benjamin Bloom's, 'Taxonomy of educational objectives (1956)', more commonly known as 'Blooms Taxonomy'. This collection of verbs forms a very powerful tool, for both educator and learner alike. Through a continuous and effective use, this language can start to enrich and promote a higher order approach, to not only thinking, but also in methods of communication. With my material, I specifically, structure learning outcomes, which typically follow the progression of the 'higher order thinking skills'. These are clearly highlighted in red, so that the learners become aware of the key verbs, as a target for measurement and reflection.

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[5] Bruner, J. (1977). *The process of education*. Cambridge, Mass: Harvard University Press, p.P.33.

6) Engage in professional development opportunities to improve application of theories, principles, and models of curriculum design to your own practice.

During my time as an educator, the majority of my development, has been through on-the-job observation and peer guidance. In 2009, whilst working at a college, I did complete the City & Guilds, Level 3 PTTLS course; even though my approach was unconstructive, it did make me aware of the intricacies and breadth of curricular and how involved it is.

My professional development was tested and strengthened in 2014, through the successful application of my Fellowship with the Higher Education Academy (HEA). This application process was very detailed, where an analysis and reflection upon my educational practice, was measured against the United Kingdom Professional Standards Framework (UKPSF)[6]. Through this framework, I analysed the 'Areas of Activity' I participated in, where I then cross referenced their application, against my 'Core Knowledge' and 'Professional Values'.

I am aiming to apply for my Senior Fellowship with the HEA; although it is concerned with HE, its core, still focuses on developing and encouraging best pedagogical practices and research, which can also be applied to the FE sector. For example, A1, the first descriptor of 'Areas of Activity', requires evidence of *'Design and plan learning activities and/or programmes of study'*. Coupled with, V1 a descriptor for 'Professional Values', which is 'Respect individual learners and diverse learning communities'. Along with other such descriptors, this process will clearly evidence opportunities to improve application of theories, principles, and models of curriculum design, where it will support and guide my own practice.

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[6] Heacademy.ac.uk. (2017). [online] Available at: https://www.heacademy.ac.uk/system/files/downloads/uk_professional_standards_framework.pdf [Accessed 2nd Dec. 2017].