

Introduction

The new curricula of Espoo School of Art are based on the extended syllabus compliant with the National Curriculum for the Comprehensive Course in Visual Arts (Finnish National Agency for Education, Regulations and guidelines 2017:12a). The curricular renewal applies to all educational institutions in the different fields of art, having the authorisation to provide basic education in the arts. The new curricula are introduced from 1 August 2018 so that new students having started studies after 31 July 2018 study according to a renewed curriculum. The entire school will adopt the new curricula on 1 August 2019.

The School of Art's new curricula for Design & Technology and visual arts were prepared during the study year 2017-2018. In line with the guidelines of the Finnish National Agency for Education, students and their parents were included in the process. In the autumn term, the School of Art conducted a self-evaluation of activities based on the Virvatuli self-evaluation model. In connection with the process, a survey was conducted for students and their parents to evaluate the objectives, contents and effectiveness of tuition at the school. In addition, discussions were arranged in study groups, involving students in considering the school culture and the implementation of sustainable development values in our school. The observations emerging from the evaluation and discussions were used in the preparation of both curricula.

The work group preparing the Curriculum for Design & Technology started working on 16 January 2018. Members of this work group were teachers Laura Ikonen, Arja Rantala (from 6 January 2018), Satu Tikka (from 27 February 2018), Nina Ruokonen (from 27 February 2018), Laura Pokela (from 27 February 2018), principal Maritta Poijärvi, acting vice-principal Päivi Tiertto (until 10 March 2018) and vice-principal Anu Hietala (from 5 March 2018). The general policies in the curriculum, including the structure of studies and the general sections about the school are, however, based on the work of the group that started earlier and processed the visual arts curriculum in particular. Members of this group included the principals and Laura Ikonen, and teachers Mari von Boehm (until 29 January 2018), Elisse Heinimaa, Ruusu Hulmi, Minttu Hyytiäinen (from 20 November 2017) and Nina Sarkima. The general sections of the curricula were considered and processed in teachers' meetings. The text of the Curriculum for Design & Technology was produced by Laura Pokela, Laura Ikonen and Arja Rantala, and the general sections for the school by Elisse Heinimaa, Minttu Hyytiäinen and Ruusu Hulmi. In addition, the Design & Technology work group commented on the text while it was processed. When the final curriculum text was complete, the school's Board of Governors and teaching staff commented on it.

As basis for the Curriculum for Design & Technology, Espoo School of Art implemented a design & technology teaching pilot in 2015-2017. Two basic education groups and two workshop groups participated in the pilot. The basic education groups still continue. The pilot was led by teacher Arja Rantala. In addition, a Design & Technology pilot course was arranged in 2017 together with three general upper secondary schools in Espoo, and Aalto University. This pilot was implemented by teacher Jukka Itälä. During the pilots, and while working on the curriculum, the aim was to establish contacts with actors outside the school.

The curriculum includes basic information on providing design education in the school and it provides the framework for administrative work in the school. Based on the curriculum, teachers prepare individual working plans for the groups they teach. A pedagogic guide will be prepared during the 2018-2019 study year, to explain the contents and objectives of the curriculum in more detail to support the teachers' work. The curriculum is a tool whose functionality is evaluated and developed on a regular basis.

When reading the text of the curriculum, readers should first familiarise themselves with the chapter Conception of learning, learning environments and working methods, because it will make it easier to understand the elements recurring in the study contents and objectives, as the nature of the processing of these will change anyway as studies progress.

Espoo, 12 April 2018

On behalf of the work group preparing the Curriculum for Design & Technology,

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1 Activities and values of Espoo School of Art

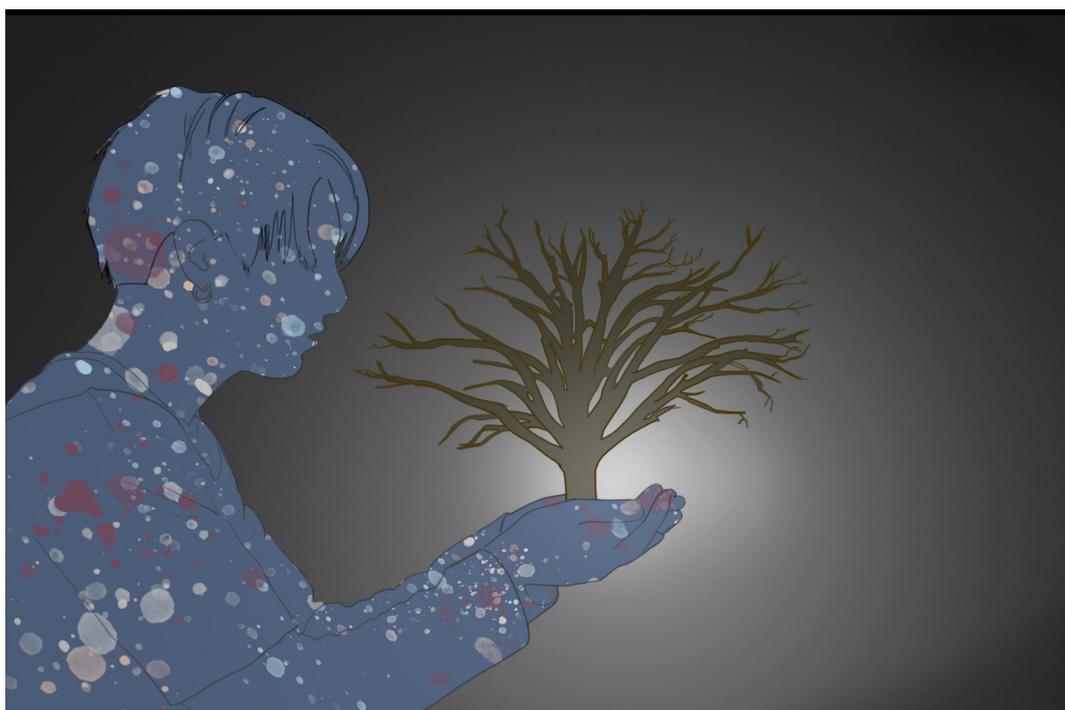
1.1 Mission and concept of Espoo School of Art

Espoo School of Art provides basic education in the arts for children and youth in Espoo from 5 to 20 years of age, based on the extended syllabus compliant with the national curriculum for the comprehensive course in visual arts. Basic art education is provided in visual arts and crafts. Crafts education is provided as education in Design & Technology, which is design education that utilises technology. The activities are based on the Act on basic art education (1998/633) and the National Curriculum for the Comprehensive Course in Visual Arts. (Finnish National Agency for Education, Regulations and guidelines 2017:12a).

Espoo School of Art is an educational institution run by a registered association. In addition to basic art education, the school organises clubs in cooperation with the City of Espoo, and courses open for all. The school has several studios in different parts of Espoo. Some 1,300 children and young people are enrolled in basic art education in the school.

At present, the School of Art employs six full-time and more than 20 part-time teachers. The teachers are either qualified art educators or professionals in various fields of art. The school is managed by a principal, supported by the vice-principal, in cooperation with the Board of Governors of the Espoo School of Art registered association. In addition, the school has office and support service staff: a customer service manager, financial manager, a caretaker and a coordinator.

The strategic basic mission of Espoo School of Art is to provide a comprehensive curriculum of high-quality, inspiring education in visual culture skills and knowledge. The school's objective is to develop its operations as an educational institution to nurture and promote visual culture. Development of students' skills and knowledge, and supporting individuality and mental growth lie at the core of education. Teaching is developed on a continuous basis, maintaining high quality standards. Traditional and new techniques and technologies are utilised in parallel and in an integrated manner.



1.1.1 Admission of students

Children and youth from 5 to 20 years of age may apply for admission to Espoo School of Art. Studies begin in the study group based on the age of the admitted student.

Enrolment to the School of Art is made with an electronic enrolment form every year in April via an electronic service. New students are admitted in the order of enrolment. Applications can be made at other times as well, when vacant places in study groups are filled or students are admitted on cancelled places. After mid-February, new students are no longer admitted to groups.

1.1.2 Recognition of prior learning, accreditation and individualisation of studies

Studies at the School of Art can begin flexibly at various phases of the study modules. Students can accredit studies corresponding to the objectives and key contents, completed elsewhere previously, or skills and knowledge acquired otherwise, as part of their studies. Recognition of prior learning is based on the student's clarifications of previous studies or proof of competence in relation to the objectives and key contents of the accredited study module.

For a justified reason, the objectives of the curriculum can be individualised and adapted also to meet the preconditions of the student or group. At Espoo School of Art, study modules of visual arts and crafts can be accredited in both sectors of basic art education.

In cooperation with the group's teacher, the principal evaluates the studies completed and competence acquired otherwise, or the need for individualisation, and formally confirms the accreditation.

1.2 Definition of basic education in the arts

According to the National Curriculum for the Comprehensive Course in Visual Arts, basic education in the arts is primarily intended for children and young people, and it progresses in a goal-oriented manner from one level to the next. The purpose of basic education in the arts is to provide students with the opportunity to study art in a long-term, goal-oriented manner in line with their own special interests. The education promotes the development of the student's relationship with art and taking a life-long interest in the arts. The education develops competence specific for the field of art as well as the ability to apply for vocational training and education or higher education in this field. (The National Curriculum for the Comprehensive Course in Visual Arts 2017)

The task of basic education in the arts is to build a sustainable future by means of the arts. The education is based on a multivalued and renewing cultural heritage. Education in the fields of art strengthens the students' skills to express themselves on their own terms, skills of interpretation and value judgement. The studies support the development of students' creative thinking and participation. Basic education in the arts strengthens the construction of students' identities and development of cultural literacy. (The National Curriculum for the Comprehensive Course in Visual Arts 2017)

Basic education in the arts creates preconditions for the development of art and art education in Finland. The task of basic education in the arts is implemented in cooperation with other educational institutions and bodies providing art education locally, nationally and internationally. (The National Curriculum for the Comprehensive Course in Visual Arts 2017)

1.3 Values of Espoo School of Art

Art as conveyor of aesthetic values

Art is an intrinsic part of humans, at the individual and social level. Art is integral to human culture and it is human self-expression. Art education which includes familiarisation with aesthetic values expands the students' views of society, culture and their personal mental capacity as a person capable of creating and expressing, and enjoying the process.

Student-centred education

Students, the children and young people, and their families, are the key resource of the school of art. Students are active operators in studying and learning. The education also supports the construction of the students' identity and their individualism.

A well-being work community

A functioning and well-being work community play a key role in the school's activities. Well-being of the work community is reflected on the students through the teachers and education.

Sustainable and developing school of art

The school of art strives to comply with, and convey, the principles of sustainability in education, including ecological, social, financial and cultural sustainability.

Openness and cooperation

Espoo School of Art wants to develop its activities in interaction with the society and taking the needs of the operating environment into account. Therefore, the school is willing to cooperate with various actors in the culture and education sector in Finland and internationally. Openness is key to the school's activities and a precondition for building fruitful cooperation projects.

2 School culture

The school culture influences all activities of the school and how members of the school community work together and in interaction with students, their guardians, and partners. The school culture includes values and operating models as well as official and unofficial rules. Espoo School of Art strives to act in line with its values and the values defined in the National Curriculum for the Comprehensive Course in Visual Arts (Finnish National Agency for Education 2017) and the strategy of the City of Espoo (The Espoo Story 2017). The School of Art's school culture includes appreciation of individuality and diversity, respect and consideration for others, and the principles of sustainability.

The School of Arts has a safe working environment and atmosphere, and zero tolerance for bullying. This facilitates well-being in the work community of the School of Arts, and the staff to be motivated and committed to their work. This is vital for the school's development, activities and quality of education.

Both the mental and physical work environment must be safe in order for the objectives set for education to be met. Factors influencing this include occupational safety issues, that is, work spaces and equipment, working methods and measures to be taken in case of emergencies, and organisational data security.

Safety aspects are taken into account on the premises used by the school and the facilities are managed also in terms of safety. The aim is to anticipate risks and to find best practices for solving problematic situations.

The staff are aware of the procedures for emergencies and they are provided with first aid training, among others. A safe mental state gives every student at the School of Art and all staff members an individual chance to develop. An encouraging atmosphere paying attention to others is important in the work community and student groups. Respect for everyone, support and appreciation of individuality, enhance safety. Discussion and openness facilitate bringing up any grievances and the constructive processing and remedying of them. Teaching emphasises interaction and dialogue with students. The baseline is that the activities of Espoo School of Art show respect for people and the environment, and are fair.

Since well-functioning internal and external communication play a key role in the school culture, special attention is paid to their quality. Well-functioning communication between students and staff members, and with guardians and partners, is the precondition of an open atmosphere. Communication of topical issues builds trust and improves interaction.

Sustainability ideals form part of the responsible activities of the School of Art. The school's activities are evaluated in terms of sustainability. The principles of sustainability are present in school activities and they are taken into account in preparing the curriculum.

Exhibitions and various projects raise in creators and spectators thoughts relating to a sustainable way of life and expand sustainability ideals beyond our school community.

Espoo School of Art is an expert organisation where teachers develop education together. Teachers' meetings are arranged on a regular basis. Ideas and experiences are also shared in work groups which develop pedagogics. Time spent together in pedagogic consideration of themes is arranged in exhibition projects. The school provides training for the staff on educational themes or other topical issues.



2.1 Continuous development and evaluation of school activities

The school evaluates its activities on a regular basis. The focus of self-assessment is on evaluation of the education and learning process, targets of evaluation being the objectives set for education and their implementation. Evaluation of activities includes not only evaluation of education but also assessment of risks in the work community and well-being at work. Targets of evaluation include staff members' professional skills and commitment, the quality of the premises and teaching equipment, the use of resources, implementation of sustainable development, development of training opportunities and the impact of the education on local culture, the surrounding society and students' lives. Depending on the target of evaluation, the entire school staff, students and/or parents are involved in the assessment. Expert statements are requested from external bodies.

The aim of all evaluation and assessment is to support the development of education. Assessment can be performed using various methods: surveys, discussions, monitoring of activities, and documentation. Exhibitions of students' work can also be assessed.

The next phase of work with the curriculum is to put the new curriculum into practice. Education is evaluated from the perspective of the new curriculum. Best practices for implementing the contents of education are considered in pedagogical meetings. Continuous evaluation of education and teachers' joint pedagogic development efforts are the preconditions of success.

Joint pedagogical consideration and training is also necessary to enable the more conscious processing of sustainability ideas in teaching. Existing best practices are reviewed and new ones created to supplement them.

Implementation of the curriculum is evaluated and monitored in other respects as well. Monitoring tools include surveys for parents, students and teachers. If necessary, the curriculum is amended and supplemented in line with the national core curriculum.

3 Conception of learning, learning environments and working methods

3.1 Conception of learning

This chapter explains the conception of learning in Design & Technology education, that is, how design is learned and taught. The conception of learning explains factors that influence learning and describes the way the student and teacher are thought to act in teaching situations. So, what is design learning like?

Design is studied in diverse ways

At Espoo School of Art, teaching of Design & Technology is primarily design learning. It involves observing and studying the world around, nurturing imagination, practicing and development of artistic activities and creative problem-solving, and cooperation between students and teachers. Design learning is a comprehensive process which develops the skills of individual thinking, acting together and solving problems. Learning takes place by working with different materials, using various techniques and technologies and through visual and verbal communication.

Practicing plays a key role in the learning process. New skills and knowledge are linked to previous learning and through revision, students learn to apply them in new contexts.

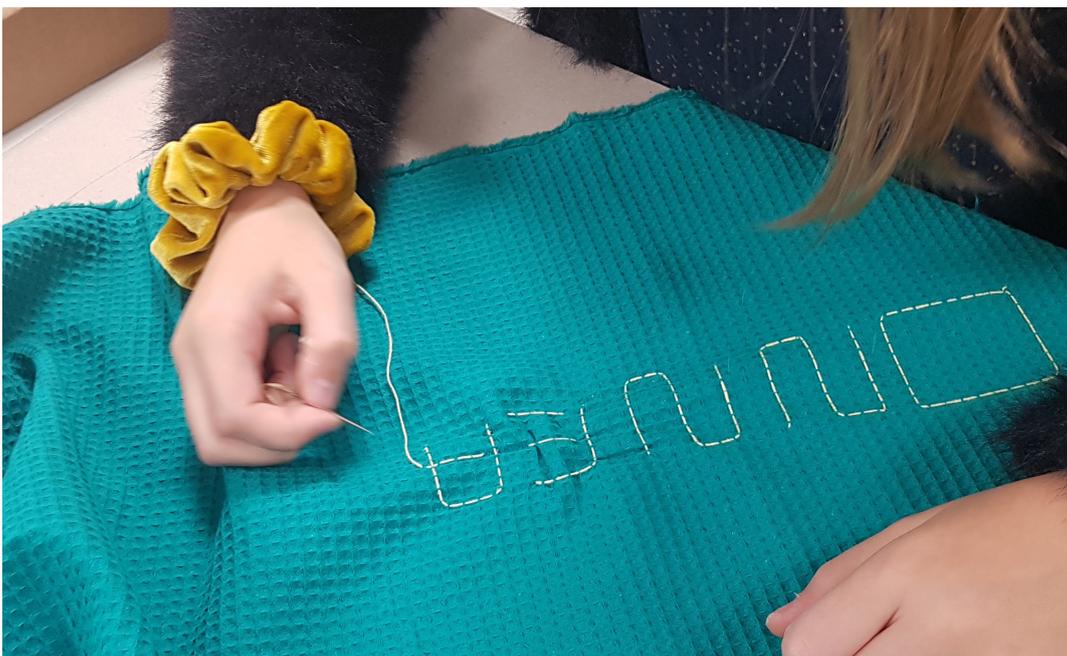
At the school of art, design learning is based on positive pedagogics. Teaching is based on an accepting and positive atmosphere. Students are encouraged to identify and utilise their personal strengths and to respect and listen to others.

The five E-s rule of thumb in design helps designers to remember the vital aspects of product or service design. The five E-s are ecology, economy, ergonomics, esthetics and ethics. Skills are learned according to this rule of thumb in design education at the School of Art, but also one more E is added to the list: empathy. In design learning, empathy skills are used in practicing to empathise with the viewpoint of another. That viewpoint may be that of the product's user or partner, for example another student or teacher.

Active students learn to set goals

Design education is student-centred, which means that it takes into account the skills of learners of various ages, their motives for learning and subjects of interest. Students are active operators whose previously learned skills, knowledge and experiences serve as the basis for learning new things. Students are encouraged to actively express their thoughts, ideas and objectives. The aim is to find, through joint discussions, common goals that are in line with the objectives laid down in the curriculum. Planning of teaching is implemented in the joint activities of the teacher and students as the learning process progresses.

Teaching values students' individual approach to designing and creating their work and encourages cooperation and discussion with other students. Teaching of design supports the natural curiosity and inventiveness of children, which also creates the motivation to study. Studying of design involves practicing of how to present one's own ideas and opinions to others, and to receive feedback. Simultaneously, students are encouraged to give constructive and encouraging feedback to each other. Through these skills, students learn to influence and take a stand on their living environment and the world around them. At the same time, they learn to recognise their personal strengths and become aware of what they have learned.



Studying in a group strengthens cooperation skills

Studying takes place in a group, which means that even independent exercises are made in the presence of others. Cooperation is emphasised further in design studies because the majority of exercises are performed together with others. This study method emphasises peer learning, because when you discuss with others and look at the work of others you learn to assess and see your own ideas and productions from new angles. In addition to working together and discussion, students also need their own peace and quiet and individual instruction to work and develop problem-solving skills.

Studying in a group promotes the creation of social relationships and interactive skills and teaches to understand, tolerate and respect diversity. The collaborative learning method teaches empathy, that is, consideration for others and empathy with others. It is crucial to learn the skill of listening, to respect the ideas of others and to compromise.

Active teachers steer the learning process

In design education, the teacher guides, inspires, encourages and supports learning. The teacher inspires independent thinking and looking at things from many different angles, as well as listening to the views of others. It is the teacher's task to create a safe atmosphere in the group and to build the framework for learning and facilitate learning by listening to the students' needs. The teacher encourages students to discuss and express their thoughts, observations, experiences and expertise about the phenomenon or issue studied. The teacher broadens the students' world by building bridges between the experiences of children and young people in their everyday lives, and the diversity of cultures in the environment: design, art and science. An active teacher walks beside an active student. The teacher's role in the visual art school community also includes sharing of experiences, skills and knowledge with colleagues.

Joyful and experiential learning

The motivation to perform becomes stronger when the students feel that they succeed. Sometimes learning requires great effort, exertion and time, but when a work or project succeeds, you learn that it is worth it. Overcoming difficulties brings joy of learning and develops perseverance.

The interaction and cohesion of the study group also influences the joy of learning. When you have worked together or shared the phases of work, the joy of succeeding is shared as well. Creative work requires a relaxed atmosphere and freedom of thinking, which teaching strives to achieve through playful activities. Playful learning strengthens interaction in the group. Through play, the group aims at an experiential, encouraging mood, so that everyone dares experiment and try, and even failure is safe.

The importance of practice

Practice plays a key role in design learning. Practice means that the phases of the design process, techniques, the use of materials and tools and contents of teaching are repeated from time to time. This gives the students the opportunity to deepen their competence and understanding. Repetition develops personal expression, problem-solving, understanding of concepts and knowledge of culture and history.

Practice also requires learning. The skills achieved through practice facilitate the implementation of ideas and their successful presentation to others. On the other hand, practice also produces new ideas. Working in a group, and interactive skills develop while practicing and they are a key element in design learning.

3.2 Learning environments

In design education, learning environments refer to premises and locations (physical learning environment) and communities and practices (social learning environment), where studying and learning take place. The baseline is that the learning environments are physically, socially and psychologically safe. They have an open and positive atmosphere and they encourage and inspire students to develop their competence. The aim of diverse learning environments is to support students' growth, open new perspectives and ways to familiarise oneself with issues and phenomena, and inspire them to learn.

The 6E rule of thumb, mentioned in the chapter on conception of learning, can also be applied to the learning environments and working methods at the school of visual arts. Ecology and economy are taken into account primarily in the development of physical learning environments and working methods, and the use of materials. Ergonomics and aesthetics are also taken into account in the design and development of physical learning environments. Ethics are integral to the activities and working methods of social learning environments. The sixth E, empathy, plays a key role in creating and maintaining a pleasant, social learning environment.

Physical learning environment

In design education, appropriate facilities facilitate theoretical learning and team work. A physical learning environment suitable for design learning includes safe and high-quality tools and diverse materials for both two and three dimensional work. An ideal design education learning environment provides possibilities for the appropriate use of technology as well. Design education also utilises the area surrounding the teaching premises: nature, museums, libraries and other public premises. Diverse environments strengthen students' relationship with nature, their local knowledge and active role as an actor in them.

The aim of Design & Technology education is to create the preconditions for developing learning and learning environments between arts and sciences. These learning environments are developed in cooperation with external operators. Students' needs, skills and interests are taken into account in the design and development of learning environments. Various cooperation projects with operators and organisations in other sectors also introduce a social perspective into the studies.

Social learning environment

The entire teaching group participates in creating the social learning environment. The group creates common rules that nurture equality, non-discrimination and human rights and guarantee the well-being, health and safety of all group members, students and the teacher, in studies. The learning environment strives to create a socially sustainable, inspiring and encouraging atmosphere where everyone feels at home.



3.3 Working methods

Working methods refer to the methods and approaches that assist in reaching the objectives set for teaching and learning. Various working methods enable the students to demonstrate their skills in various ways. Teaching aims to utilise working methods that are suitable for different learning situations and students of various ages.

The aim is for the chosen working methods and learning environments to support an investigative approach to learning new things and the development of critical thinking. The working methods consider materials, techniques and subjects covered from the sustainability viewpoint as well. The working methods facilitate diverse use of materials, techniques and means of expression as well as long-term practicing and deepening of competence. Working methods, tools, materials and technologies are introduced gradually, according to the age level. Students are encouraged to experiment and improvise.

Technology refers to traditional and new crafts tools and technical processes, digital tools and environments. The study modules have justified places for various tools. Learning to use hand tools, which promotes the development of hand-eye coordination, eye for design, tri-dimensional and kinesthetic perception, forms the basis for the use of digital technologies.

Diverse working through the design process

Diverse working methods are, so to speak, inherent in design learning due to the multi-art and multidisciplinary nature of design. Practicing the stages of the design process play a key role in design education. That provides the framework for introducing various working methods.

The design process begins with observing the environment, and brainstorming. The use of various senses and movement in space and various experiential, bodily and active working methods help in learning how to observe the environment.

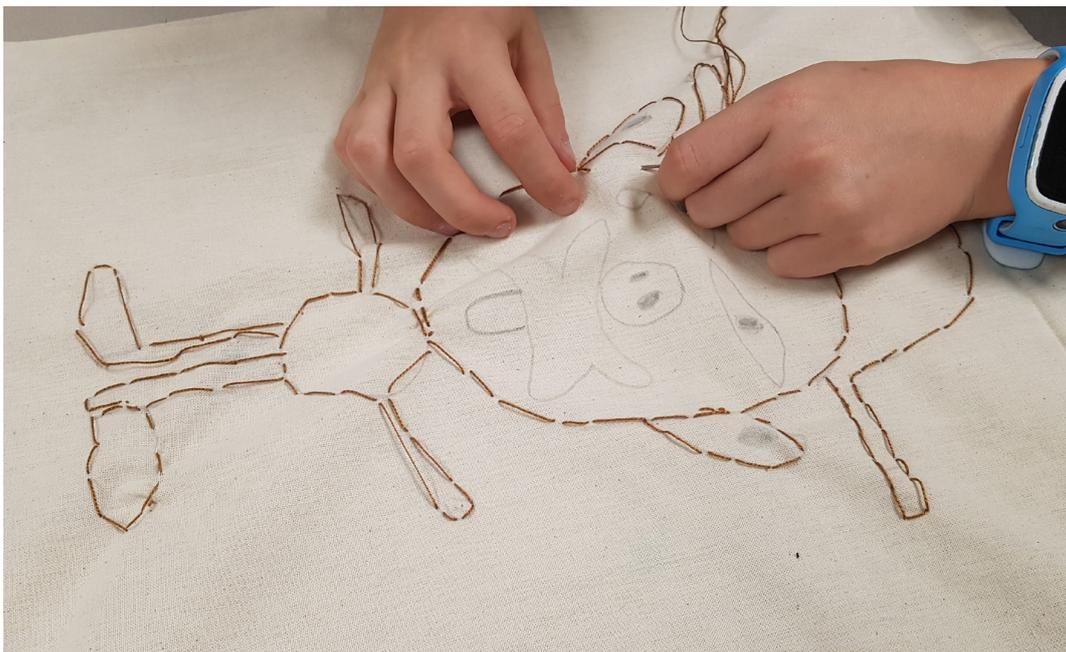
Students practice to produce various solutions to the needs and problems observed both using individual and team brainstorming methods. The brainstorming working methods practice social skills and consideration for and acceptance of the ideas of others, and common solutions.

The process continues with the draft and design phases, during which the working methods include sketching individually or in a team, producing a visual plan and experiments with various materials. Sketching and the preparation of a visual plan require the students to practice two-dimensional presentation techniques familiar from visual arts, including drawing and painting, and visual problem solving, and the related working methods. Experiments with materials require the use of senses and experiential working methods typical for handicrafts and science.

After this, the design process proceeds to the implementation stage, involving the production of a prototype of the design, that is, a model or a unique item which can be tested and which enables further development of the design. At this stage, the working methods used are typical for handicrafts and visual arts and they enable the students to learn how to make tri-dimensional scale models or specimens.

The last stage of the design process involves going back to the preceding stages of the process, examining and assessing the observations made, the ideas, designs and outcomes. In other words, the working method at this stage involves reflecting on one's personal learning process, analysis of decisions and solutions, and making them visible. The last stage also includes presentation of the outcomes to other members of the team. Presentation of ideas and outcomes can be practiced in design studies in many different ways, including drama. The aim of these working methods is to practice, in a safe and playful way, how to perform in front of an audience and to strengthen students' self-esteem and confidence to act in interactive situations.

At different stages of the design process, students are guided to act in different roles, to learn how to share tasks between them and to take responsibility for one's own and common goals.



4 Structure and scope of teaching

The calculatory scope of the extended syllabus of basic education in the arts is 1,300 lesson hours, of which the calculatory scope of basic studies is 800 and that of specialisation studies, 500 lesson hours. The lesson hour of calculatory scope is 45 minutes. Studies comprise Design & Technology studies in early childhood, basic studies and specialisation studies.

The education provided facilitates achievement of the objectives and contents of the syllabus specified in the curriculum. The aim is to provide basic education in the arts according to extended syllabus flexibly so that the field of art, student's age, previously learned skills and knowledge and the teaching methods used are taken into account.

The aim of early childhood studies is to provide a basis for later Design & Technology education. The aim of basic studies is goal-oriented practicing and long-term development of key skills. The aim of specialisation studies is to expand or emphasise study opportunities. Specialisation studies include a final project. Both the basic studies and specialisation studies may include alternative study modules.

4.1 Early childhood studies, i.e. design pre-school

Espoo School of Art provides early childhood Design & Technology studies for 5-6-year-olds in the form of a design pre-school. The education is coaching by nature and it forms a separate study module before moving on to basic studies. The study year comprises 34 credits, 68 lessons in total. Every credit includes two lessons. The lesson hour is 45 minutes long.

STUDY MODULE 0 Design pre-school	Age group	Lessons/ week/credit	Lessons/ study year
• 1 study year	5–6 yrs	2	68
	study year in total:		68

4.2 Basic studies in Design & Technology

The calculatory scope of basic studies in Design & Technology totals 800 lesson hours. The study year comprises 34 study weeks/credits. The lesson hour is 45 minutes long.

Study module 1: Basic groups

The basic studies in Design & Technology for 7-11-year-olds constitute the first study module of basic studies, divided into five study years. Studies progress from one level to another, which means that every year, the student reverts to previously learned skills and knowledge to deepen them.

The study module can include study units of various lengths, projects and thematic modules in accordance with the annual syllabus of the School of Art. By nature, the education is experimental and diverse practicing and mastering of the design process, techniques, technologies and materials.

STUDY MODULE 1 Basic groups	Age group	Lessons/ week/credit	Lessons/ study year
• 5 study years	7 years	2	68
	8 years	2	68
	9 years	2	68
	10 years	2	68
	11 years	3	102
	5 study years in total:		374

Study module 2: Study unit groups

Two-year study unit groups constitute the second study module in Design & Technology. The studies are organised so that the students study two study units, each lasting one term, during a study year. This enables the students to study a total of four different modules of crafts, design and other visual arts during two study years. The study module can include projects of various lengths, projects and thematic modules in accordance with the annual syllabus of the School of Art.

STUDY MODULE 2 Study unit groups	Age group	Lessons/ week/credit	Lessons/ study year
• 2 study years: module of 4 x one term	12 years	3	102
	13 years	3	102
	2 study years in total:		204

Study module 3: Basic workshops

The third study module in Design & Technology lasts two study years, comprising the first workshop studies, that is, the basic workshops. The studies are organised so that the students choose a workshop which lasts the whole study year. In the second year, the student may choose to continue in the same workshop, or choose another workshop. Workshop studies continue in specialisation studies, and some workshops may be organised as ones common for basic studies and specialisation studies. Workshops are offered in accordance with the annual syllabus of the School of Art. Workshops with a sufficient number of participants can be implemented. The study module can include study units of various lengths, projects and thematic modules in accordance with the annual syllabus of the School of Art.

STUDY MODULE 3 Basic workshops	Age group	Lessons/ week/credit	Lessons/ study year
• 2 study years	14 years	3-4, depending on the workshop	102–136
	15 years	3-4, depending on the workshop	102–136
	2 study years in total:		204–272

The study modules 1, 2 and 3 of basic studies in Design & Technology comprise a total of 800 lesson hours, when the 18 hours missing from the calculatory scope are performed as homework, documentation of one's own learning, exhibition visits, studies in visual culture knowledge or another manner specified by the school.

4.3 Specialisation studies in Design & Technology

The calculatory scope of specialisation studies in Design & Technology totals 500 lesson hours. The study year comprises 34 study weeks/credits. The lesson hour is 45 minutes long.

Specialisation studies may comprise individually of study modules of various lengths so that their scope totals at least 500 lesson hours. Specialisation studies can include study units of various lengths, projects and thematic modules in accordance with the annual syllabus of the School of Art. The studies include a final project.

The student will be issued a certificate of the extended syllabus of basic education in the arts when the student has completed the basic studies and specialisation studies, including the final project, included in the extended syllabus.

Study module 4: Specialisation workshops

Specialisation studies in Design & Technology constitute the fourth study module of the studies. Specialisation studies are organised so that after basic studies, the students choose a specialisation that interests them, that is, a workshop. The workshop can also be the same in which the student has already studied during the last study module of basic studies.

The student can study in the chosen workshop for a one-year module at a time, and change into another workshop for every study year, should he or she so wish. However, the school recommends studying in the same workshop for at least two years. Students may also study in two or more workshops during the study year.

Specialisation studies can include study units of various lengths, projects and thematic modules in accordance with the annual syllabus of the School of Art.

Specialisation studies include a final project, which comprises a product, work of art or service and the visual and/or verbal documentation relating to its implementation, and a self-assessment. The final project is produced during the study year in the workshop the student has chosen.

STUDY MODULE 4 Specialisation workshops	Age group	Lessons/ week/credit	Lessons/ study year
<ul style="list-style-type: none"> • 4–5 study years • Final project, included in specialisation studies 	16 years	3–4 depending on the work- shop	102–136
	17 years		102–136
	18 years		102–136
	19 years		102–136
	20 years		102–136
5 study years in total:			500

5 Objectives and contents of education

This chapter describes the objectives and contents of each study module. The chapter explains the progress of studies in each study module. The objectives of studies are present in teaching simultaneously, intertwining with the contents taught in accordance with the emphasis selected at the time. Both objectives and contents are repeated in the education as studies progress.

5.1 Objectives in general

In Design & Technology education, methods of visual arts, traditional and contemporary crafts and technology are combined with design. Education is strongly based on multimaterial artistic and creative work and cooperation.

The aim is to strengthen students' creative expression, interactive skills, natural inventiveness and ability to produce ideas. The aim is to maintain creative and innovative thinking in studies through playful activities throughout the studies. Problem-solving skills, crucial in design, develop on the basis of throwing oneself in the task at hand, a humorous approach and open-minded experimentation. Students learn to express themselves through craft skills and to exploit design thinking in their lives. The studies teach students to consider the perspectives of esthetics, ecology, ergonomics, economy and ethics. Teamwork also develops empathy skills.

Teaching starts from one's own environment, topical phenomena, ideas and thoughts produced by the students themselves and broad-based themes instead of a technical orientation. Contents of education rely on the basics of the curriculum and are linked to the common theme for the study year at Espoo School of Art.

Studies progress from one level to another

As the studies progress, students' skills, knowledge and ideas evolve. In the beginning of the studies, students familiarise themselves with the contents, as studies progress, they learn more about the same issues and deepen them. Alongside repetition, and as the previously learned things are deepened, the abilities to apply the skills and knowledge learned also increase. Teaching is planned in cooperation with students, taking the group's composition, level of skills and interests into account.

As studies progress, the students' perseverance increases. The time available for study sessions and exercises becomes longer as studies progress. This requires good ability to concentrate, and perseverance, from students.

Students become more aware of their own learning and skills. Design education includes continuous assessment and development of one's own work, which promotes awareness of learning. Also the recording/documentation of the design process in various ways, from the initial idea to the final outcome, helps students perceive their own learning.

Students become more independent as the studies progress. When students progress in their studies to study modules 3 and 4, they have more choice, but education includes exercises that require independent choices and decisions at earlier stages as well. Students also learn to set their own goals for exercises as the years of study progress. They pose themselves questions and challenges based on their own interests, and learn to elaborate responses through individual work and cooperation.

Design studies develop understanding of nature, the environment and the world around. During the studies, students' awareness and understanding of their personal possibilities to exert influence increase.

Design thinking, such as invention and creative problem solving ability evolve during the studies. Knowledge of materials, visual presentation, preparation of models, project presentation and other design skills develop through continuous practice. Likewise, knowledge of design theory and history increases as study years accumulate.

During the studies, students develop a personal relationship with design and on the other hand, their personal identity as producers of design, and artisans, takes shape and evolves. Students gain various experiences of using crafts and technology, on the basis of which their personal expression develops.

Early childhood studies	Basic studies			Specialisation studies
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Design pre-school	Study module 1 i.e. annually progressing basic groups	Study module 2 i.e. study unit groups	Study module 3 i.e. basic workshops	Study module 4 i.e. specialisation studies and final project
familiarisation	familiarisation and focus	focus	focus and deepen	deepen and apply

practice, observe, learn, share



5.2 Objectives and contents of education in basic studies in Design & Technology

During the basic studies, students develop in goal-oriented practice and long-term development of key design skills. The studies support the development of individual expression and growth into an active operator. Design & Technology studies support the development of the student's relationship with design, science, crafts and culture. The aim of studies is to learn both material and immaterial activities on a broad basis.

The study modules 1-3 in basic studies are basic groups, study unit groups and basic workshops. The same objectives and content areas are repeated in basic studies each year. As studies progress, design skills and thinking are deepened and expanded. Students learn gradually to work with a more long-term and independent approach.

The targeted learning outcomes in line with the national core curriculum are skills and design, which includes objectives relating to basic design skills, society and culture, the objectives of which focus on the significance of design, and interaction between arts and sciences, which includes objectives relating to application of design.

Key contents and their sub-sectors

The content areas of basic studies, in line with the national core curriculum, are clothing, the material environment and textile environments, service environments and built and natural environments. All study modules cover the content areas of studies. In study module 1, they are repeated every year so that the knowledge material deepens and the related skills develop further. In study modules 2 and 3, the content areas are covered by focusing on each content area in a separate module.



Study module 0: Design pre-school

Early childhood education in Design & Technology, the design pre-school, lasts one study year. The students are 5-6 years old.

Objectives

Design pre-school creates the basis for further studies. The objective of studies is to strengthen the student's contact with the personal environment, observing it, self-expression and personal actions. During the studies, children become familiar with design working methods in a way suitable for their age level. From the very beginning of studies, the aim is, through the methods of play and free expression, to strengthen individual creative production and artistic activities and skills of operating in groups. Education is strongly based on artistic and creative work, supporting the children's natural inventiveness and way of learning new things. The activities develop the child's capacity to generate ideas and support individual thinking. In early childhood education, education objectives are already guided by premisses relating to basic design skills, the significance of design in the environment, and multidisciplinary application of design. By getting to know one's own environment, the students learn to perceive the material, built and natural environment. Through this, the child learns gradually to understand what design is and how humans influence their own environment.

Contents

The basis of education includes subjects and phenomena in the environment and visual culture, which involve the world in which the child lives. Activities focus on the child as a person, personal experiences, developing self-image and world of experiences, and imagination. Education covers the various sectors of design through clothing, objects, services and the built and natural environment. The subjects of exercises are approached in a multisensory way, encouraging the child to express and consider personal observations and interpretations of what he or she sees, hears, touches, experiences and imagines. During the study year, the basic concepts of design and visual art are made familiar. These include shape, colour, material, surface and space.

The child's active approach as an operator, and multisensory relationship with the world is strengthened through working methods which study, experiment and work between sciences, technologies and the arts. Motor skills and perseverance are practiced by experimenting with varying working methods, which support the various ways of children to be and naturally perceive the environment. Materials, techniques and tools are introduced safely in ways suitable for the age level, practicing the use of basic tools and mechanical tools. The education encourages students to delight in one's own work and that of others, and to work in a group, respecting the other members.



Study module 1: Basic groups

Basic groups progress year by year. The studies last five study years. The students are 7-11 years old.

Objectives

The aim of design education is to familiarise oneself with and focus on the basic design skills, the significance of design in our environment and application of design in other contexts. In the national curriculum, the objectives of teaching are divided into three groups: *skills and design*, *society and culture* and *interaction between arts and sciences*.

Skills and design. In the basic groups, the students' skills of working with their hands and thinking develop and they are encouraged to express their ideas verbally and visually. Students are encouraged to observe the environment and in the studies, they practice how to consider and solve everyday challenges and those in the environment. The objective is that the students learn to appreciate working with their hands and are inspired to apply their skills, using various tools and techniques appropriately and safely. Experiments with various working methods develop the students' self-knowledge and place them in different roles as part of the group. The aim is for them to learn to control their own activities in the long term, recognising personal strengths and weaknesses, and to identify and develop working methods that suit them. Examination of the design process is practiced from the beginning in basic groups.

Society and culture. In the basic groups, the objective is to learn to understand design and crafts culture and to act as part of it by doing themselves, discussing, interpreting and receiving it. The students become competent in understanding the impacts of design on the environment from different angles (usability, choices of material, lifecycle of products). Through the studies, they learn to understand design and crafts also as living cultural heritage and to consider them from the perspectives of ethics, ecology, economy, ergonomics, esthetics and empathy. The studies encourage students to understand design both as a local and global activity, and entrepreneurship.

Interaction between arts and sciences. In the basic groups, students learn to examine design also as a multi-art and multidisciplinary phenomenon. Students are encouraged to study various phenomena in the environment from the perspectives of the arts and science, utilising the methods of design and technology. Students are supported to produce new information innovatively and creatively, on their own and in a group. It is important in the studies to examine phenomena primarily from the perspectives of sustainable development and circular economy, in terms of social, cultural and economic sustainability.

Contents

During the studies, students familiarise themselves with and focus on design contents in line with the national core curriculum: *clothing, the material environment and textile environments, service environments* and *built and natural environments*. The various sectors of each content and basic design concepts are introduced in the studies. In basic groups, the content areas are repeated every year so that the knowledge material deepens and the related skills develop further.

In basic groups, the content areas of studies are covered as follows:

Clothing is studied through familiarisation with fashion phenomena and dressing habits of various cultures, studying how they influence belonging to the community and formation of identity. Students learn about human proportions and the requirements they set on clothing. Basics of clothing technology are introduced in the studies.

Students learn about the material and textile environments by studying housing, the material environment and technology in our surroundings. These are introduced from the perspectives of functionality, fashion phenomena and various cultures.

Service environments are studied in basic group studies primarily from the viewpoints of experience and customer-orientation. They are also examined from the viewpoints of well-being and entrepreneurship.

Built and natural environments are studied from the viewpoints of sustainability, diversity, human comfort and well-being. In addition, environments are studied from the viewpoints of participation and community.

Basic design concepts are introduced through concrete work. The world of concepts broadens as studies progress.

Children participating in the basic groups are 7-11 years old and, particularly in the early stages of studies, strongly immersed in the world of play and imagination. The students' skill and knowledge basis grows during the years of study and with life experience. The focus of activity in basic groups shifts gradually from the self-centred thinking in early childhood education to other people and user and need based thinking, essential in design.

Study contents progress every year, expanding the previous learning. As the contents become deeper, new information contents are provided for students' thinking alongside information focussing on experiences, in a way suitable for the age level. The 6E perspectives are introduced as concepts through which design is approached. Critical thinking is practiced through discussions, assignments and diverse subjects. Understanding of the present becomes deeper through the study of history. Simultaneously, it creates a basis for future ideas.

The studies introduce the design process as a tool for creating products and services, and as support for learning. The design process includes recording of the process stages in various methods (e.g. sketches or photographs) and discussion of work within the group. As studies progress, the saving of one's own ideas and stages of work are practiced. Students learn to reflect their own actions, the solutions and decisions made. In addition, it is useful to be aware of the process stages when discussing one's work or presenting them to other members of the group. Presentation of work is practiced through verbal and visual narrative methods.

In basic groups, the students get to work with various materials suitable for each assignment entity, safely in ways suitable for the age level, familiarising themselves with different techniques and tools. Materials and techniques are tools for implementing one's own ideas, creative problem-solving and development of thinking. While working on the assignments, students familiarise themselves with the properties of materials and lifecycle thinking in line with sustainable development principles. Studies focus on the use of hand tools. When students use mechanical tools, they form an idea of the properties and structure of materials and the physical principles of working techniques. Manual work develops the hand-eye coordination, tri-dimensional observation and thinking. Machinery and digital tools are introduced as studies progress. In design studies, technology is studied as a tool of working and expression.

During the studies in basic groups, students gradually form diverse understanding of the presence and use of various materials in varying contexts. Broad-based understanding of materials enriches the students' world of experience, supports environmental literacy and cultural understanding. Increasing knowledge of materials, developing skills and mastery of tools encourages experiments and independent work.

During the studies, the aim is to support students' participation in locations in the environment. This happens either by using the premises or nature nearby as a learning environment, by linking the content of instruction with students' everyday places or by cooperating with operators outside the school.

Tuition includes homework, visits to exhibitions and excursions and, insofar as possible, a cooperation project with an outside operator in the final stages of the study module.



Study module 2: Study unit groups

The duration of study unit groups is two years. Studies are organised in four periods, each lasting one term. Study unit group studies include crafts, design and other visual fields. The students are 12-13 years old.

Objectives

The objective of studies is to familiarise oneself with basic design skills, the significance of design in our environment and application of design in various contexts, and to deepen students' related competence in relation to previous studies. In the national curriculum, the objectives of teaching are divided into three groups: *skills and design*, *society and culture* and *interaction between arts and sciences*.

In this study module, studies are carried out in four study unit groups focussing on various fields, each of which lasts one term. The objectives in line with the national curriculum are covered from the same premisses as in the previous study module (see study module 1). However, study unit groups focus on the skills, techniques and topic contents in more depth than before.

Contents

During the studies, students focus on design contents in line with the national core curriculum: *clothing, the material environment and textile environments, service environments and built and natural environments*. In study unit groups these content areas are covered by focussing on each content area in a separate module. The studies deepen field-specific basic design concepts. In design studies, technology is studied as a tool of working and expression.

The topic of study unit groups can involve one content area or include entities combining various content areas. During the study module (two study years), the content areas are covered in study unit groups at least as follows:

Clothing is studied from the perspectives of physiology, fashion and cultures, and as part of belonging to a community and formation of identity. Studies deepen skills and knowledge in clothing technology. In the material and textile environments, housing, design and technology are examined from the perspectives of functionality, fashion phenomena and various cultures. Service environments are studied through experience and customer-orientation and from the perspectives of well-being and entrepreneurship. Built and natural environments are studied from the viewpoints of sustainability, diversity, human comfort, well-being, participation and community.

In choosing contents for the study unit groups, phenomena significant for students are taken into account. These are covered through personal experiences towards more general global phenomena. Study unit students are affected by the early stages of puberty, which raises personal self-image and identity to the fore in a new way. The aim is to take this into account when planning the contents of assignments.

Increasing information material about the themes, history and phenomena of subjects covered deepens the students' understanding and provides stimulation and inspiration for personal activities.

Studies may include visits, exhibitions and homework.



Study module 3: Basic workshops

Students study in basic workshops for two years. Studies are optional workshops which last one study year. The students are 14-15 years old.

Objectives

The aim of studies in basic workshops is to deepen, through the design field chosen by the student, the basic design skills, knowledge and understanding relating to the significance of design, and to apply design in the arts and sciences. The aim is to further deepen design skills in relation to previous studies. In the national curriculum, the objectives of teaching are divided into three groups: skills and design, society and culture and interaction between arts and sciences. Each workshop focusses on these objectives (the same as previously in basic studies, see study module 1 in further detail) from the perspective of each field of design. More detailed objectives and contents for each workshop are presented annually in the workshop guide.

The common objective for all basic workshops is to develop the students' skills towards independent and self-motivated, increasingly goal-oriented work. The students' ability to manage the design process strengthens further through larger cooperation projects. Through more independent work, students' personal expression strengthens and skills are practiced.

In basic workshops, documentation and reflecting of the process, familiar from the design process, extends more extensively into reflection of the student's personal learning through a portfolio of work. Workshop studies include the possibility to familiarise oneself with the work of design professionals and professionals in other visual fields.

Contents

During the studies, students focus and concentrate on design contents in line with the national core curriculum: clothing, the material environment and textile environments, service environments and built and natural environments. In basic workshops, these content areas are covered by focussing on each content area in a separate module. The studies deepen field-specific basic design concepts.

The topics of basic workshops focus on various fields of design, which means that the content areas are covered mainly in different workshops. In line with the national core curriculum, all content areas must, however, be covered during all basic studies. Therefore, this is implemented in the workshops by applying the various content areas to the topic of the workshop in question. They are covered at least as follows:

Clothing is studied from the perspectives of physiology, fashion and cultures, and as part of belonging to a community and formation of identity. Studies deepen skills and knowledge in clothing technology. In the material and textile environments, housing, design and technology are examined from the perspectives of functionality, fashion phenomena and various cultures. Service environments are studied through experience and customer-orientation and from the perspectives of well-being and entrepreneurship. Built and natural environments are studied from the viewpoints of sustainability, diversity, human comfort, well-being, participation and community.

Design of various products, artwork and services are studied in the basic workshops. Appropriate materials and the usability of products form the basis of product design. When making unique works of art, materials and techniques serve as tools for expression. In service design, the starting points are participation, community and well-being.

In design studies, technology is studied as a tool of working and expression. The 6E perspectives are included in the studies as concepts, which are always taken into account as parts of the design process.

In choosing contents for the workshops, phenomena significant for students are taken into account. These are approached through students' personal experiences, considering them also as more general phenomena. The studies emphasise self-motivated design projects and the entrepreneurship perspective.

Work in basic workshops emphasises a portfolio of work more than before, which is carried out primarily from the viewpoint of documenting one's personal learning. Tuition includes homework, visits to exhibitions and excursions and, insofar as possible, cooperation projects with outside operators. During the basic workshops, students may participate in visual culture lectures provided at the school, which are useful for the final project to be completed later. These visual culture lectures, included in specialisation studies, enable students to familiarise themselves in diverse ways with contemporary design and arts and the work of professionals working in visual sectors.



5.3 Objectives and contents of specialisation studies in Design & Technology

The purpose of specialisation studies is to broaden design studies or emphasise them in the way chosen by the student. The aim is for the students to adopt critical thinking and constructive consideration as part of the design process. Students are encouraged to observe, consider, evaluate, conceptualise and share, and to express and interpret their personal experiences.

In specialisation studies, students are guided to act independently, with initiative, and to make decisions themselves. The studies strengthen students' skills of using design as a tool for influencing and participating in the environment. An approach based on interaction and an active approach as operator is characteristic for specialisation studies. The students' ability to manage the design process strengthens further through larger cooperation projects. In workshop studies, the students document and reflect their personal learning through a portfolio of work.

Workshop studies include the possibility to familiarise oneself with the work of design professionals and professionals in other visual fields. Specialisation studies are workshop studies by nature. The aim is to offer specialisation workshops in Design & Technology in the key content areas of the curriculum. More detailed workshop-specific objectives and contents are prepared for each workshop every year. These are recorded in the workshop guide, published every study year, which presents the workshops available to choose from. Specialisation studies include a final project.

Study module 4: Specialisation workshops

Students study in specialisation workshops for 4-5 years. The students are 16-20 years old.

Objectives

The aim of studies in specialisation workshops is to deepen and apply, through the design field chosen by the student, the basic design skills, knowledge and understanding relating to the significance of design, and to apply design in the arts and sciences. The aim is to further deepen design skills and learn to manage them more independently in relation to previous studies. In the national curriculum, the objectives of teaching are divided into three groups: *skills and design*, *society and culture* and *interaction between arts and sciences*.

Skills and design. Specialisation workshops guide students to working more independently and to managing the design process. Students are encouraged to develop and practice the skills of design thinking and work independently and to find solutions to everyday challenges and those in the environment. The workshops encourage students to apply their learning and to express themselves. In the workshops, students' craft skills and material-specific and technical skills deepen. They learn to use tools with more awareness and to produce high-quality sustainable design. In the workshops, students practice setting individual objectives and enjoy achieving them.

Society and culture. In the specialisation workshops, students are encouraged to actively work with design and crafts culture by doing themselves, receiving, interpreting and realising the possibilities to act as an influencer and participate in the environment. Students are guided to apply in design the usability of the product and choices of materials, taking into account the product's lifecycle and its impacts on the environment. The studies deepen understanding of design and crafts also as living cultural heritage and to consider them from the perspectives of ethics, ecology, economy, ergonomics, esthetics and empathy. The studies encourage students to see the connection of their own activities with local and global activity, professionalism and entrepreneurship.

Interaction between arts and sciences. Specialisation workshops apply the arts, natural sciences and technology to design contexts. The aim is to strengthen the students' interest and encourage them to engage in dialogue between disciplines. The workshops encourage students to produce and apply new knowledge in an independent and communal way. The students are guided to apply in their work the principles of socially, culturally, ecologically and economically sustainable development and circular economy.

Contents

During the studies, students focus on design contents in line with the national core curriculum: *clothing, the material environment and textile environments, service environments and built and natural environments*. In specialisation workshops, these are covered in a specific entity for each content area. The studies deepen field-specific basic design concepts.

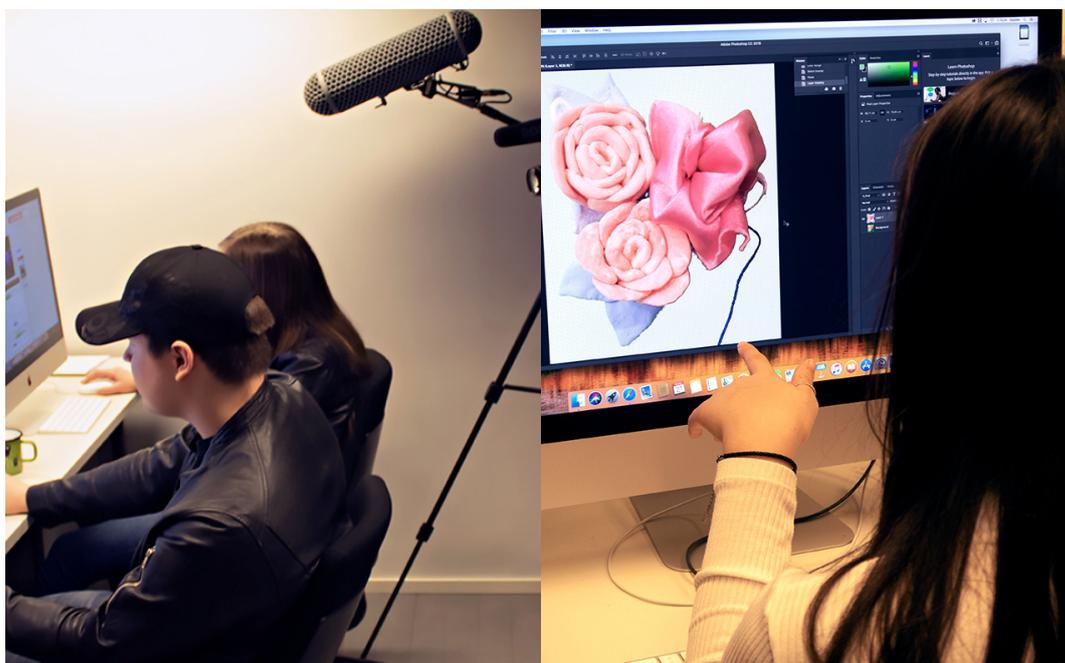
The topics of specialisation workshops focus on various fields of design, which means that the content areas are covered mainly in different workshops. In line with the national core curriculum, all content areas must, however, be covered even during specialisation studies. Therefore, this is implemented in the workshops by applying the various content areas to the topic of the workshop in question. They are covered at least as follows:

Clothing is studied from the perspectives of physiology, fashion and cultures, and as part of belonging to a community and formation of identity. Studies deepen skills and knowledge in clothing technology. In the material and textile environments, housing, design and technology are examined from the perspectives of functionality, fashion phenomena and various cultures. Service environments are studied through experience and customer-orientation and from the perspectives of well-being and entrepreneurship. Built and natural environments are studied from the viewpoints of sustainability, diversity, human comfort, well-being, participation and community.

Design of various products, artwork and services are studied in the specialisation workshops. Appropriate materials and the usability of products form the basis of product design. When making unique works of art, materials and techniques serve as tools for expression. In service design, the starting points are participation, community and well-being. In design studies, technology is studied as a tool of working and expression. The 6E perspectives are included in the studies as concepts, which are always taken into account as parts of the design process.

In choosing contents for the workshops, phenomena significant for students are taken into account. These are approached through students' personal experiences, considering them also as more general phenomena. The studies emphasise self-motivated design projects and the entrepreneurship perspective.

The visual culture lectures, included in the studies, enable students to familiarise themselves in diverse ways with contemporary design and arts and the work of professionals working in visual sectors. Work in specialisation workshops emphasises a portfolio of work in particular, which is carried out primarily from the viewpoint of documenting one's personal learning. Tuition includes homework, visits to exhibitions and excursions and, insofar as possible, cooperation projects with outside operators.

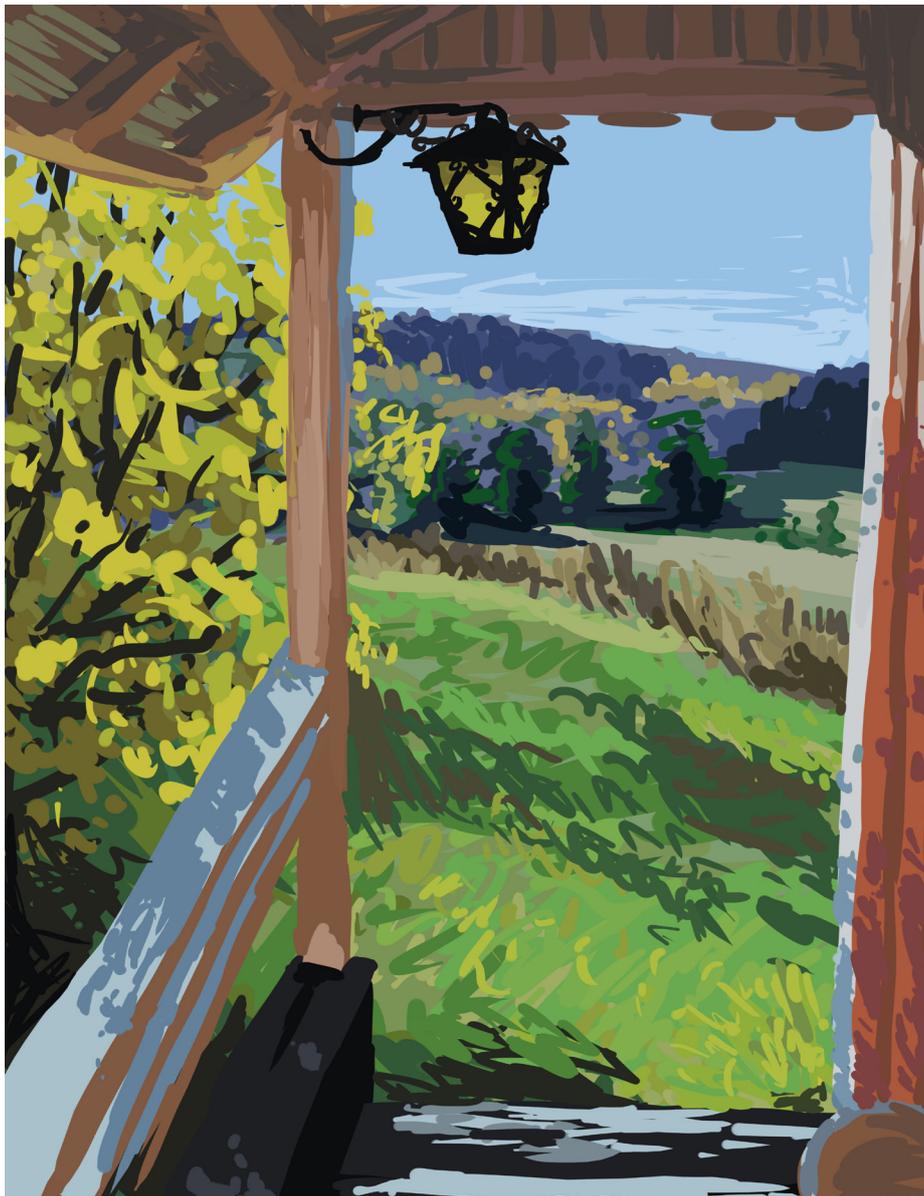


Final project

Specialisation studies include a final project. If the student wishes to have a certificate for completing the extended syllabus in basic studies of Design & Technology, completion of the final project is necessary. If the student does not complete the final project, he or she will, by request, be awarded a certificate of attendance for all studies in the School of Art.

The student prepares the final project independently, in accordance with a personal plan, and receives guidance for it. The student agrees the objectives and implementation method of the final project with the teacher responsible for supervising the project. The final project comprises a product, work of art or service, and the related documentation of competence. The documentation includes verbal and/or visual material and self-assessment. In the final project, the student highlights personal skills and development in design and the ability to apply the issues learned. The students preparing a final work will present their work process and work. The work will be displayed in the final work exhibition at the end of the study year.

Two assessors, one a teacher at Espoo School of Art and the other an outside expert, will assess the final project. Assessment criteria will be explained to students as they begin preparing the final project.



6 Assessment of the extended syllabus in Design & Technology

This chapter explains the principles and targets of assessment. Espoo School of Art assesses the educational institution's activities at a general level in line with the idea of continuous development (see the chapter on school culture). Meeting the objectives of tuition is assessed at the level of student assessment. The National Curriculum for the Comprehensive Course in Visual Arts 2017 defines the forms and principles of awarding certificates for student assessment.

6.1 Purpose of assessment

The purpose of assessment of learning is to support the progress of the student's design studies. By nature, the assessment motivates learning and supports the student's development. Assessment is fair and ethically sustainable. The assessment strengthens the student's basic design skills (skills and design), understanding the significance of design (society and culture) and application of design (interaction between arts and sciences). In order for the assessment to be appropriate and beneficial for the student, it is developed on a continuous basis together with the students. The students become familiar with the assessment principles and they can also participate in the documentation of their work and learning process in line with their age level. Students' guardians are informed annually about the content of studies in detail. At the end of the study year, the students can take their work home and in this context, the teacher includes a description of the objectives and study contents of the study group in the past year. The exhibition of students' work also communicates about the education and its contents.

The purpose of assessing the educational institution's activities is to ensure that the education complies with the curriculum and that it is developed in line with the objectives defined in the curriculum.

6.2 Forms of assessment

Continuous assessment during study sessions and self-assessment

Assessment, that is, giving feedback, primarily targets the work process. Continuous assessment takes place during study sessions while the students work, as the works of art and work process are examined at their various stages. The review pays attention to achieving the objectives set for the assignment/process, solving the problems that arise during the process, and emergence of new insights and ideas.

In the interactive relationship during the learning process, the student and teacher receive feedback from each other and other members of the group. The student is also guided to engage in self-assessment. Important forms of self-assessment include portfolios and work journals. They may comprise completed products, pictures of work stages, sketches or process descriptions or they may include ideas in writing about the learning process. It is important that the students can implement these personally in many different ways. Review of one's own learning process develops learning, making it more conscious, and helps to understand how a certain outcome was reached. Receiving and giving feedback is practiced in studies, starting from the first study modules.

Public assessment

Through exhibitions, cooperation projects and other public presentations, the students and the school may receive public feedback.

Certificates

The student's progress is assessed but no grades are given. Students at Espoo School of Art receive a certificate at the end of basic studies and when they have completed studies in accordance with the extended syllabus in Design & Technology (basic studies, specialisation studies and final project). The assessment recorded in the certificate on development of the student's competence is based on assessment criteria prepared in line with the provision in the National Curriculum for the Comprehensive Course in Visual Arts. (Certificates and information to be included in them, appendix 2)

Studies completed by the student are recorded in the study record. If the studies are interrupted or the student needs a certificate for other purposes, a certificate of attendance will be issued on request. The certificate includes the studies completed (passed) by the student at Espoo School of Art. In other respects, the instructions included in the National Curriculum for the Comprehensive Course in Visual Arts are followed for certificates, final projects and workbooks.

6.3 Assessment in study modules

Assessment in all study modules compliant with the extended syllabus, include the objectives in the national curriculum, which are skills and design, society and culture and interaction between arts and sciences.

6.3.1 Early childhood studies

Study module 0, Design pre-school

In design pre-school, assessment takes place during study sessions. Encouraging feedback targets working skills, acting together, and independent initiative. Students are supported in appreciating their own work and that of others.

6.3.2 Basic studies

Study module 1: Basic groups

Assessment takes place during study sessions in working situations, encouraging the students to give and receive feedback in discussions with the teacher and the study group. At the same time, self-assessment skills and documentation of one's own work are practiced.

In the last year of the study module, the student receives an assessment in writing, including assessment of practicing of design skills, self-expression and the development of these and skills of working in a group. This assessment also includes the student's self-assessment. Written assessment will also be used later in connection with the assessment of the entire extended syllabus.

Study module 2: Study unit groups

Assessment takes place in joint discussions, during study sessions while working. At the end of the study unit, the group considers together how the objectives of the study unit were achieved, what was learned and what still requires further practice. The methods of verbal and visual documentation are applied to self-assessment.

At the end of each study unit, the students receive a written assessment, which includes an assessment of expression and working skills in terms of the crafts, design or visual field covered in the study unit, knowledge of concepts of the field in question and understanding of sustainable development in connection with the visual field represented in the study unit. This assessment also includes the student's self-assessment.

Study module 3: Basic workshops

Assessment takes place in joint discussions, during study sessions while working. Attention is paid to how the previously learned skills and knowledge can be used in workshop studies. The group gives and receives constructive feedback.

Giving of feedback supports the students' independent work and finding of personal goals. The portfolio of work is practiced as a method of self-assessment. At the end of the study module, the student receives a certificate for the basic studies in the extended syllabus. The certificate includes a verbal assessment of basic studies in the extended syllabus of basic education in the arts. The verbal assessment emphasises the strengths of the student's learning in relation to the objectives set for basic studies.

6.3.3 Specialisation studies

Study module 4: Specialisation workshops and final project

Assessment in specialisation studies involves assessment of the student's working process. Setting of the student's own goals, reflecting, self-determination and development in learning how to learn can be monitored through documentation of the student's own work. The assessment reviews how the students reach the goals they have set for themselves and deepen their competence.

Students are encouraged to engage in interactive assessment. Exhibitions and various cooperation projects help the student's self-assessment. In the same context, the students can also receive feedback from parties outside the group. This way, the students get to influence the surrounding community through their own participation. The student's self-assessment skills and using the assessment in deepening one's own expression are also subjects of assessment.

The purpose of assessment is to support students' work and make personal learning visible. The assessment encourages students to deepen and broaden their competence while it motivates more independent setting of goals and assessment of how they are met.

Final project

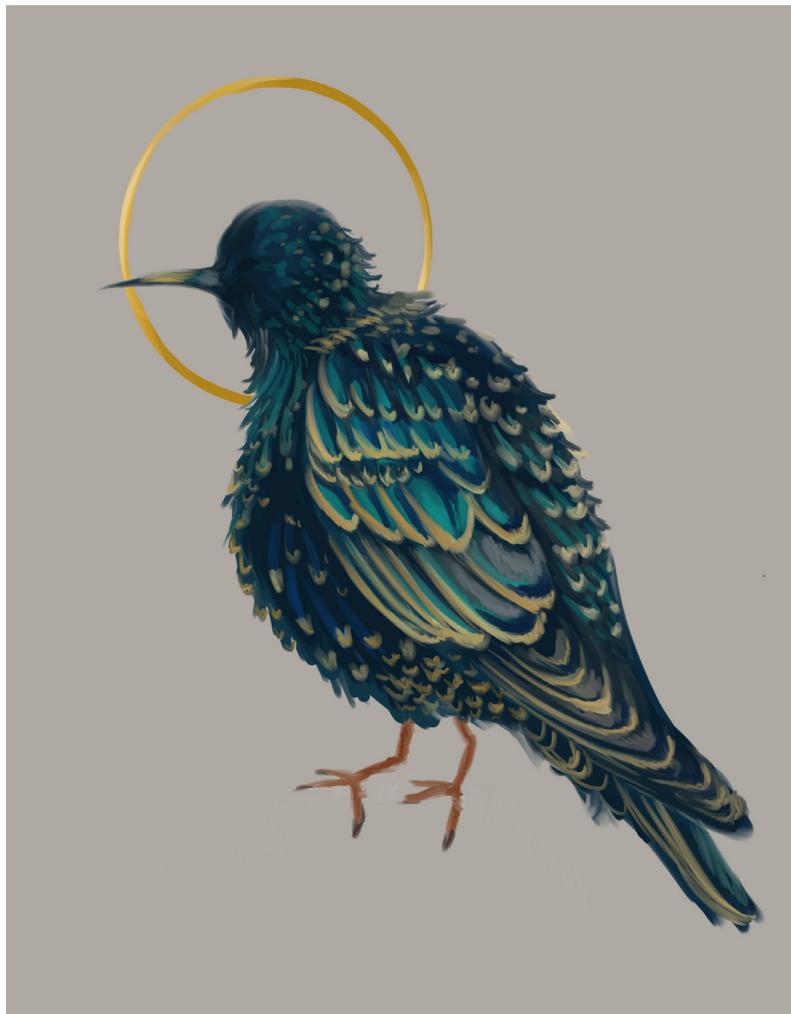
The final project comprises a product, work of art or service, and the related documentation of competence. The documentation includes verbal and/or visual material and self-assessment. The student agrees the objectives and implementation method of the final project with the teacher responsible for supervising the project.

The final project assesses on a broad basis the student's growth into a maker of design products and services, development of skills in expression, design and technology and the ability to apply the learning. Assessment of the final project takes into consideration the objectives set by the student for his/her work and the direction of the specialisation studies chosen. Two assessors, one a teacher at Espoo School of Art and the other an outside expert, will assess the final project. A verbal assessment will be given for the final project, and the student's self-assessment will be appended to it. Assessment criteria will be explained to students as they begin preparing the final project.

If the student wishes to have a certificate for completing the extended syllabus in basic studies of Design & Technology, completion of the final project is necessary. If the student does not complete the final project, he or she will, by request, be awarded a certificate of attendance for all studies in the School of Art.

At the end of specialisation studies, the student will receive a certificate for having completed the extended syllabus in visual arts, including a verbal assessment of the extended syllabus completed by the student. Assessment criteria for the extended syllabus are:

- The student masters the materials and working methods used.
- The student's expression conveys independent design thinking.
- The student is familiar with the history and present trends of design and knows how to use the concepts of the field and connects personal actions with the world around him/her. The student is able to examine the environment and visual culture critically.
- The student's objectives are realistic in relation to competence.
- The student understands the significance of documentation and knows how to implement it in connection with the design process and self-assessment. The student describes and structures the working process, personal ideas and progress of learning in an understandable way.
- The student knows how to evaluate the impacts of his/her design activity on the environment from the perspectives of ethics, esthetics, ecology, ergonomics, economy and empathy.



Appendices

Certificates and information to be included in them

Certificate for basic studies in the extended syllabus of basic education in the arts

The certificate for basic studies in the extended syllabus of basic education in the arts must include the following:

- name of certificate
- name of the education provider
- name of the school
- field of art
- student's name and personal identity code
- time studied in years
- basic studies in the extended syllabus completed by the student – name and scope of each study module
- verbal assessment of the basic studies in the extended syllabus in the field of art completed by the student
- the principal's signature and school stamp
- if the education is provided with the authorisation of the Ministry of Education and Culture, the certificate must include the date of the authorisation to provide education granted by the Ministry and the date when the education provider approved the curriculum for the comprehensive course in visual arts • in basic education in the arts, provided by a municipality under its own decision, the certificate must include the date of approval of the curriculum for the comprehensive course in visual arts • if the municipality or education provider, having the authorisation to provide education granted by the Ministry, acquires the services referred to in the Act on basic art education from a public or private organisation or foundation, the certificate for basic education in the arts, issued by the organisation or foundation on the basis of the agreement, shall include the date of the agreement and the date when the municipality or education provider, having the authorisation to provide education granted by the Ministry, approved the curriculum for the comprehensive course in visual arts
- entry of the education being provided in accordance with the National Curriculum for the Comprehensive Course in Visual Arts 2017.

The certificate for basic studies in the extended syllabus of basic education in the arts may include appendices.

The leaving certificate for studies in the extended syllabus of basic education in the arts

The leaving certificate for basic studies in the extended syllabus of basic education in the arts must include the following:

- name of certificate
- name of the education provider
- name of the school
- field of art
- student's name and personal identity code
- time studied in years
- basic studies in the extended syllabus completed by the student – name and scope of each study module
- specialisation studies in the extended syllabus completed by the student – name and scope of each study module – the topic of the final project included in specialisation studies in the extended syllabus

- verbal assessment of the specialisation studies in the extended syllabus in the field of art completed by the student
- the principal's signature and school stamp
- if the education is provided with the authorisation of the Ministry of Education and Culture, the certificate must include the date of the authorisation to provide education granted by the Ministry and the date when the education provider approved the curriculum for the comprehensive course in visual arts
- in basic education in the arts, provided by a municipality under its own decision, the certificate must include the date of approval of the curriculum for the comprehensive course in visual arts
- if the municipality or education provider, having the authorisation to provide education granted by the Ministry, acquires the services referred to in the Act on basic art education from a public or private organisation or foundation, the certificate for basic education in the arts, issued by the organisation or foundation on the basis of the agreement, shall include the date of the agreement and the date when the municipality or education provider, having the authorisation to provide education granted by the Ministry, approved the curriculum for the comprehensive course in visual arts
- entry of the education being provided in accordance with the National Curriculum for the Comprehensive Course in Visual Arts 2017.

The leaving certificate for studies in the extended syllabus of basic education in the arts may include appendices.

Certificate of attendance of studies completed in the extended syllabus of basic education in the arts By request, the student will be issued with a certificate of attendance of studies completed in the extended syllabus of basic education in the arts, if the studies are interrupted or the student needs a certificate for other purposes. The certificate of attendance may include appendices.

An equality and non-discrimination plan will be appended to the curriculum as a separate document.