Curriculum Plan - Overview

Throughout KS3 students will follow create independent responses to different starting points (topics). This will develop their understanding of artist terms, different artists and styles of artwork. They will record their ideas through, drawing, photography, written reflections and evaluations and make their responses using a range of different materials.

In year 7, students focus on the fundamental elements of art exploring line, shape and colour theory. Students have the opportunity to develop on prior knowledge of drawing skills and learn new techniques to develop their skills. Students are introduced to artist research and analysing the work of different artists. Students focus on developing their proficiency with paint, colouring pencils and pencil.

In year 8, students focus on developing skills that they learnt or started to develop in year 7. They extend their understanding of artist research to provide more detailed analysis of artwork. Students develop their drawing skills further by exploring proportion and developing form within their work. They are given the opportunity to develop their painting skills as well as exploring basic print making.

Year 9, provides students with the opportunity to explore their identity and who this can be expressed through art. As part of their artists research students look at the social, historical or political context behind the work of different artists. Students also have the opportunity to explore contemporary art styles and make contextual links to the idea of identity. Students continue to develop their proficiency when working with paint, pencils, oil pastels.

**Assessment Opportunities**

Assessment throughout KS3 focuses on the three areas: AO1: Critical Understanding, AO2: Creative Making and AO3: Reflective Recording. There will be regular formative assessment to show students development in these three areas. Feedback will be provided in these skill areas and provide students with areas to develop and close the gaps in their learning.

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  |  | P1 | P2 | P3 | P4 | P5 |
| **AO1: Critical Understanding** | to analyse and evaluate the work of other artist’s crafts people and designers, to strengthen the visual impact or applications of their work. |  |  |  |  |  |
| about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day. |  |  |  |  |  |
| **AO2:**  **Creative**  **Making** | to use a range of techniques and media, including painting |  |  |  |  |  |
| to increase their proficiency in the handling of different materials |  |  |  |  |  |
| **AO3: Reflective Recording** | to use a range of techniques to record their observations in sketchbooks, journals, and other media as a basis for exploring their ideas. |  |  |  |  |  |
| to analyse and evaluate their own work to strengthen the visual impact or applications of their work, and demonstrate an understanding of key artists work in their own. |  |  |  |  |  |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | **Project** | **Topic** | **Key Skills, Content or Knowledge** | **Summative Assessment**  **AGE RELATED EXPECTATIONS** | **Blended Learning** | **Links** |
| **Year 7** | **P1** | **Mindfulness**   * Exploring why we study art and its links to other subjects and developing critical thinking. * Exploring the topic of Mindfulness, how it is used in art to support mental health. * Creating written and visual analysis of the work of Wassily Kandinsky. Focus on describing the artwork and using colour theory and line vocabulary. * Developing use of a line and shape by applying different pressure with a pencil. * Recording feeling and emotions through drawing to music. * Reflecting on the successes of their work and areas for develop. * Developing a thick consistency of paint and using correct consistency of paint to water. | AO1: Critical Understanding   * Understand basic colour theory (primary colours, secondary colours, tertiary and complementary colours). * Explore the work of other artists/designers/craftspeople and describe what I can see and give my opinion. * Analyse basic formal elements that are in a piece of artwork.   AO2: Creative Making   * Use a thick consistency of paint to create a painting. * Mix secondary or tertiary colours. * Develop design ideas based on your research and experiments. * Creating a painting based on your composition and painting experiments.   AO3: Reflective Recording   * Developing use of line and shape, using correct pressure of a pencil. * Drawing assessment of musical instruments. * Drawing techniques (tonal bar, sphere and basic mark-making techniques. | AO1: Critical Understanding  Emerging   * I can mainly list what I can see. I sometimes use artistic vocabulary to describe the artwork.   Developing   * I can use artistic vocabulary to describe the artwork.   Securing   * I can use relevant artistic vocabulary to describe the artwork. I can sometimes explain what mood or atmosphere the technique creates.   Mastering   * I can use lots of relevant artistic vocabulary and explain the mood or atmosphere created by it.   AO2: Creative Making  Emerging   * Most of the paint I use is still too watery or too thick in places. * I have tried to mix some secondary colours, but I am still relying on pre-made colours in my painting.   Developing   * I can sometimes use a thick consistency of paint. * I can mix secondary colours.   Securing   * I can mostly use a thick consistency of paint to create a painting. * I have mixed secondary colours and attempted to mix some tertiary colours.   Mastering   * I can use a thick consistency of paint to create a painting. * I mix all my own secondary and tertiary colours.   AO3: Reflective Recording  (See KS3 drawing rubric) | Online quizzes to check understanding of key words and key themes explored in the topic. | British Values  Careers: Art therapy  Social/Cultural: Mental Health  Other Subjects:  PSE/RSE: Health and Wellbeing:  Introduction to mental health issues.  What is mindfulness? How can this aid positive mental health? |
| **P2** | African Masks   * Research into African masks. * Researching contemporary African Artists. * Exploring how African art has influenced contemporary artists such as Picasso. * Understanding key artistic terms facial proportion. * Written analysis of Chief Jimoh Buraimoh’s work, focus on describing the artwork and a critical response. * Design ideas based on traditional African masks and theatre masks. * Reflecting on successes of their work and areas for development. * Painting personal response inspired by Chief Jimoh Burimoh. * Painting techniques * Introduction to clay skills, wedging, score and slip, rolling out clay tiles. | AO1: Critical Understanding   * Explore the work of another culture and explore how this work inspired the work of other artists. * Analyse and interpret of the work of artists/designer/craftspeople and give a detailed opinion. * Analyse the formal elements used in a piece of artwork in more detail. * Understand key elements of facial proportion (e.g. eyes half-way down the head)   AO2: Creative Making:   * Recall and development of painting techniques that will be applied in 2D and 3D contexts. * Use proportion and measuring to develop facial features in a drawing. * Use black, white and grey to add tints and tones to a painting. * Develop proficiency at mixing my own secondary and tertiary colours when painting. * Create a clay mask design inspired by African masks and costume design (Julie Taymor). * Create a watercolour painting that shows clear links and understanding of the work of Chief Jimoh Buraimoh. * Clay skills, wedging, score and slip and rolling out clay.   AO3: Reflective Recording   * Eye drawing using the grid method * Recall and development of tone and shading techniques. | AO1: Critical Understanding  Emerging   * I can mainly list what I can see. I sometimes use artistic vocabulary to describe the artwork.   Developing   * I can use artistic vocabulary to describe the artwork.   Securing   * I can use relevant artistic vocabulary to describe the artwork. I can sometimes explain what mood or atmosphere the technique creates.   Mastering   * I can use lots of relevant artistic vocabulary and explain the mood or atmosphere created by it.   AO2: Creative Making  Painting skills  Emerging   * Most of the paint I use is still too watery or too thick in places. * I have tried to mix some secondary colours, but I am still relying on pre-made colours in my painting.   Developing   * I can sometimes use a thick consistency of paint. * I can mix secondary colours.   Securing   * I can mostly use a thick consistency of paint to create a painting. * I have mixed secondary colours and attempted to mix some tertiary colours.   Mastering   * I can use a thick consistency of paint to create a painting. * I mix all my own secondary and tertiary colours.   Clay skills  Emerging   * The thickness of the clay in uneven. I have made little attempt to develop my design with sgraffito or appendages.   Developing   * The thickness of clay is even in some places and uneven in others. * I can some areas of sgraffito or appendages to my design.   Securing   * I can create a clay tile by rolling out most of the tile to an even thickness. * I can add appendages or sgraffito to my clay tile to develop the design.   Mastering   * I create a clay tile by rolling out the clay to an even thickness. * All appendages are attached securely, and sgraffito develops the design.   AO3: Reflective Recording  (See KS3 drawing rubric) | Online quizzes to check understanding of key words and key themes explored in the topic. | British Values:  Careers: Costume and theatre design.  Social/Cultural: How African art has inspired Western artists such as Pablo Picasso.  Other subjects: Geography, archaeology, textiles.  PSE/RSE:  Equality and diversity  How can British Values teach us tolerance and respect for others? |
| **Year 8** | **P3** | **Natural forms**   * Research into Antonio Gaudi and how he was influenced by nature. * Research in Hundertwasser and his sustainable views on architecture. * Understanding tone, form and scale to create a tonal drawing of natural forms. * Written analysis of Antonio Gaudi’s work, focus on describing the artwork and a critical response. * Design ideas based on Gaudi and natural forms. * Reflecting on successes of their work and areas for development. * Creating a clay pinch pot using scraffito, score and slip techniques. | AO1: Critical Understanding   * Analyse and interpret of the work of artists/designer/craftspeople and give a detailed opinion. * Analyse the formal elements used in a piece of artwork in more detail. * Understand key elements of tone, form, depth and form.   AO2: Creative Making:   * Recall and development of clay skills, wedging, score and slip and rolling out clay. * Create a developed clay design inspired by Antonio Gaudi and natural forms.   AO3:   * Reflect on my work and the work of others to focus on areas of positive areas and constructive areas for development. * Tonal drawing of a natural form that will form the basis of design ideas. | AO1: Critical Understanding  Emerging   * I can analyse the techniques the artist has used in their work using some basic artistic vocabulary. * I can give my opinion of the artist’s work and clearly explain why.   Developing   * I can analyse the techniques the artist has used in their work just using topic specific vocabulary. * I can give my opinion of the artist’s work and a basic interpretation.   Securing   * I can analyse the techniques the artist has used using topic specific and basic artist vocabulary. * I can give my opinion of the artist's work and a simple interpretation. * I can compare two pieces of artwork.   Mastering   * I can analyse the formal elements used in a piece of artwork in detail using more complex artistic vocabulary. * I can give a clear opinion and my interpretation of the artwork. * I can compare two pieces of artwork in detail.   AO2: Creative Making  Clay skills  Emerging   * The thickness of the pinch pot is uneven. * I have made little attempt to develop my design with sgraffito or appendages. There is little link between my work and the work of Gaudi/Hundertwasser. * Th appendages or not secure.   Developing   * The thickness of pinch pot uneven. * I can add some areas of sgraffito or appendages to my design. There is some link link between my work and the work of Gaudi/Hundertwasser. * Most of my some of my appendages are secured correctly.   Securing   * I can create an even pinch pot. * I can add appendages or sgraffito to my clay tile to develop the design. There is a link between my work and the work of Gaudi/Hundertwasser. * I have secured the appendaged correctly.   Mastering   * I can create an even pinch pot and manipulated the shape. * All appendages are attached securely, and sgraffito develops the design. * The structure of my design has a clear link to the work of Gaudi/Hundertwasser.   AO3: Reflective Recording  (See KS3 drawing rubric) | Independent research into Antonio Gaudi.  Online quizzes to check understanding of key words and key themes explored in the topic. | British Values:  Careers: Architect  Social/Cultural: Environmental issues. How can architects be more sustainable?  Links to other subjects: Science, Geography, DT. |
| **P4** | Microscopic World   * Spider diagram research into botanical illustration and ideas to support the theme of microscopic world. * Artist research page including, written and visual analysis of a piece of artwork by students' choice of artist (from a given list of three) Focus on developing the analysis to include a wide range of keywords and definitive * Developing understanding of key vocabulary symmetry and radial symmetry. * Revisiting tone, shading and mark-making techniques learnt in year 7 to see the development made. * Drawing of insects using tone, shading and mark-making techniques using pencil and pen. * Drawing of insects using oil pastels * Radial symmetry design ideas, linking to hot and cold colours and complementary colours. * Reflecting on successes of their work and areas for development. * Preparing poly tile and backgrounds. * Create a set of radial poly prints using a smooth and clear consistency of ink. | AO1: Critical Understanding   * Analyse and interpret of the work of artists/designer/craftspeople and give a detailed opinion. * Analyse the formal elements used in a piece of artwork in more detail. * Compare two pieces of artwork in detail. * Understand more elements of colour theory including analogous, hot and cold colours and monochromatic colours.   AO2: Creative Making:   * Show a gradation of tone from light to dark with a range of tone in between. * Use a viewfinder to draw a section of an image in a larger scale. * I can create a poly print using an even consistency of ink. * Create an insect inspired poly print using an element of symmetry * Create an oil pastel drawing using different blending techniques.   AO3: Reflective Recording:   * Create a poly print design inspired by Rosalind Monks. * Create an oil pastel design inspired by Lucy Arnold. * Developing proficiency of drawing techniques (tonal bar, sphere and basic mark-making techniques. * Reflect on my work and the work of others to focus on areas of positive areas and constructive areas for development. | AO1: Critical Understanding  Emerging   * I can analyse the techniques the artist has used in their work using some basic artistic vocabulary. * I can give my opinion of the artist’s work and clearly explain why.   Developing   * I can analyse the techniques the artist has used in their work just using topic specific vocabulary. * I can give my opinion of the artist’s work and a basic interpretation.   Securing   * I can analyse the techniques the artist has used using topic specific and basic artist vocabulary. * I can give my opinion of the artist's work and a simple interpretation. * I can compare two pieces of artwork.   Mastering   * I can analyse the formal elements used in a piece of artwork in detail using more complex artistic vocabulary. * I can give a clear opinion and my interpretation of the artwork. * I can compare two pieces of artwork in detail.   AO2: Creative Making  Poly Print  Emerging   * The consistency of ink is too thick or too weak throughout the print. * My design is unclear.   Developing   * The consistency of ink is even on some prints but is too thick or thin or others. * My design is clear on some of my prints.   Securing   * The consistency of ink is even on most of my prints. * My design is clear on most of my prints.   Mastering   * I can create a range of prints using an even consistency of ink. * My design is clear on every print.   AO3: Reflective Recording  (See KS3 drawing rubric) | Independent research into the work of one artist that links to the topic.  Online quizzes to check understanding of key words and key themes explored in the topic. | British Values: Careers: Botanical Illustration  Social/Cultural: environmental issues. Social and moral discussions about artists using deceased animals in their work.    Other subjects: Science, Entomology |
| **Year 9** |  |  |  |  |  |  |
| **P5** | Food and Drink Part 1   * Research into food within art history, how artists used it for symbolism and to identify wealth. * Artist research page exploring the work of a traditional still life artist (Paul Cezanne, Jaun Sanchez Cotan, Giuseppe Arcimboldo). * Use of photography to create compositions in the style of students chosen artist. * Development of drawing skills to create analytical drawings of photographs. * Mix media experiments, with watercolour, acrylic paint and oil pastel. * Development of chosen composition/colour scheme or material. * Outcome based on their developments.   Food and Drink part 2   * Artist research page exploring the work of a contemporary artist (Claus Oldenburg, Peter Anton, Anna Barlow) * Use of photography to create ideas for 3D outcomes. * Design ideas: creating design ideas for a clay food sculpture. * Recall and development of clay skills developed in year 7 and 8. * Development of chosen idea using the scamper method. * Outcome based on their developments. | AO1: Critical Understanding   * Develop ideas that are informed by investigative, contextual and cultural studies of historical and contemporary art, craft and design and other sources relevant to their selected areas of study in their own and other societies. * Explore a wide variety of work produced by artists, craftspeople and designers and the differences in their methods, approaches, purposes, and intentions. * Provide evidence of analytical skills and critical and contextual understanding by appraising, comparing, and contrasting the work of relevant artists, craftspeople and designers and other historical and contextual sources, using this evidence to inform their own work. * Increase awareness of the wide variety of art, craft and design processes and outcomes and the differences between them, including the more utilitarian applications of art, craft and design forms.   AO2: Creative Making   * Refine and reflect upon work as it progresses by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes. Exercise skilful and safe application of these to maximise creative potential and produce quality outcomes. * Explore a stimulating and rich variety of resources to initiate and develop innovative ideas. * Pay due regard to line, tone, colour, shape, texture and other visual elements and, where appropriate, use drawing to explore and communicate ideas. * Provide evidence of appropriate depth and breadth of study and employ sensitive control, for example, in refining detail in the design and production of ceramic pieces, or in using tone or colour accurately, or establishing relationships between typography and images. * Show discrimination in reviewing ideas as work develops. Establish a clear working relationship between working methods and outcomes by documenting significant steps so that final outcomes do not emerge without evidence of the creative process.   AO3: Reflective Recording   * Gather, select, organise and communicate information that is relevant to their personal interests because of careful research and analysis of a rich variety of resources. * Record ideas, first-hand observations, insights and judgments by any suitable means, especially drawing, including for example, line, colour, tonal and textural studies, photographs and annotation in sketchbooks, study sheets and/or on tablets or other means, to support personal intentions. * Critically reflect on work as it progresses to review what has been learned, acquire deeper understanding and clarify purposes and meanings. * Consider opportunities, where appropriate, to transfer knowledge, skills and understanding to new contexts.   AO4: Personal Presentation   * Present personal, imaginative final outcomes that, together with selective evidence of thinking and production processes, effectively realise the student’s stated intentions. * Make explicit connections, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well informed and in a sequence that can be easily followed. | GCSE mark scheme | Independent research into the work of a chosen artist.  Online quizzes to check understanding of key words and key themes explored in the topic. | British Values: Careers: art historian  Social/Cultural: Exploring our relationship with food, healthy and junk food.  Other subjects:  Food and nutrition |

KS3 Drawing Rubrics

|  |  |  |  |
| --- | --- | --- | --- |
| Year 7 Drawing Rubric | | | |
|  | Line | Detail | Accuracy |
|  | *Is there quality of line? Are there thick and think lines in the drawing?* | *How effective is the shading?* | *How like the original object is the drawing? Is it a similar shape?* |
| Emerging | All the lines are the same thickness.  They may be all dark and heavy or all very faint. | There is limited amount of detail within the drawing. | The drawing includes little accuracy and does not look very much like the original object. |
| Developing | There is some quality of line created with use of thick and thin lines. | There is some detail in the drawing. | The drawing includes some accuracy and looks like the original object. |
| Securing | There is a good use of quality of line in most of the drawing. | There is a good quality of detail within the drawing. | The drawing is mainly accurate and looks a lot like the original object. |
| Mastering | There is a large range of thin lines used very effectively. | The drawing is highly detailed. | The drawing is extremely accurate and looks very like the original object. |
| \*The object may be an object, portrait, landscape. | | | |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Year 8 Drawing Rubric | | | | |
|  | Line | Detail | Accuracy | Shading |
|  | *Is there quality of line? Are there thick and think lines in the drawing?* | *How effective is the shading?* | *How like the original object is the drawing? Is it a similar shape?* | *How smooth is the shading?* |
| Emerging | All the lines are the same thickness.  They may be all dark and heavy or all very faint. | There is limited amount of detail within the drawing. | The drawing includes little accuracy and does not look very much like the original object. | There is a limited amount of smooth shading. |
| Developing | There is some quality of line created with use of thick and thin lines. | There is some detail in the drawing. | The drawing includes some accuracy and looks like the original object. | There is some smooth shading |
| Securing | There is a good use of quality of line in most of the drawing. | There is a good quality of detail within the drawing. | The drawing is mainly accurate and looks a lot like the original object. | The shading is mainly smooth. |
| Mastering | There is a large range of thin lines used very effectively. | The drawing is highly detailed. | The drawing is extremely accurate and looks very like the original object. | The shading smooth in all areas of the drawing. |
| \*The object may be an object, portrait, landscape. | | | | |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Year 9 Drawing Rubric | | | | | |
|  | Line | Detail | Accuracy | Shading | Tone |
|  | *Is there quality of line? Are there thick and think lines in the drawing?* | *How effective is the shading?* | *How like the original object is the drawing? Is it a similar shape?* | *How smooth is the shading?* | *How effective is the shading?* |
| Emerging | All the lines are the same thickness.  They may be all dark and heavy or all very faint. | There is limited amount of detail within the drawing. | The drawing includes little accuracy and does not look very much like the original object. | There is a limited amount of smooth shading. | There is a limited range of tone in the drawing. |
| Developing | There is some quality of line created with use of thick and thin lines. | There is some detail in the drawing. | The drawing includes some accuracy and looks like the original object. | There is some smooth shading | There are some tones within the drawing. |
| Securing | There is a good use of quality of line in most of the drawing. | There is a good quality of detail within the drawing. | The drawing is mainly accurate and looks a lot like the original object. | The shading is mainly smooth. | There is a good range within the drawing. |
| Mastering | There is a large range of thin lines used very effectively. | The drawing is highly detailed. | The drawing is extremely accurate and looks very like the original object. | The shading smooth in all areas of the drawing. | There is a very broad range of tones within the drawing. |
| \*The object may be an object, portrait, landscape. | | | | | |

GCSE Mark Scheme

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **AO1**  **Develop** | | | **AO2**  **Refine** | | | **AO3**  **Record** | | | **AO4**  **Present** | | |
|  | **25/26/27/28/29/30** | | | **25/26/27/28/29/30** | | | **25/26/27/28/29/30** | | | **25/26/27/28/29/30** | | |
|  | **Just** | **Mostly** | **Fully** | **Just** | **Mostly** | **Fully** | **Just** | **Mostly** | **Fully** | **Just** | **Mostly** | **Just** |
| Grade 7/8/9 | Sophisticated and thorough development of ideas through sustained, focused and coherent investigations.  Perceptive and rigorous critical analysis of sources, providing the basis for assured, independent responses. | | | Ideas are refined and explored through rigorous selection and purposeful, creative experimentation.  Appropriate media, materials, techniques and processes are skillfully controlled and imaginatively exploited.  Perceptive and discriminating ongoing review and evaluation consistently informs the refinement and development of work as it progresses | | | Sophisticated recording of ideas, observations and insights through extensive, coherent research and enquiry that is highly relevant to personal intentions.  Perceptive, rigorous and effective reflection as work progresses, demonstrating depth of understanding and meaning. | | | Highly imaginative, personal and meaningful response which realises intentions in a sophisticated, coherent and assured manner.  The presentation shows a perceptive and thorough understanding of visual language, and the purpose and intention of the work is very clearly and convincingly conveyed. | | |
|  | **19/20/21/22/23/24** | | | **19/20/21/22/23/24** | | | **19/20/21/22/23/24** | | | **19/20/21/22/23/24** | | |
| Grade  5/6 | Thorough development of ideas through sustained and focused investigations.  Rigorous critical analysis of sources, providing the basis for purposeful, independent responses. | | | Ideas are refined and explored through relevant selection and creative experimentation.  Appropriate media, materials, techniques and processes are confidently controlled and exploited.  Effective and thorough ongoing review and evaluation informs the refinement and development of work as it progresses | | | Confident recording of ideas, observations and insights by appropriate means through effective research and enquiry that is relevant to personal intentions.  Rigorous and effective reflection as work progresses, demonstrating a good level of understanding and meaning. | | | Imaginative, personal and meaningful response which realises intentions in a confident and effective manner.  The presentation shows a good understanding of visual language, and the purpose and intention of the work is clearly and convincingly conveyed. | | |
|  | **13/14/15/16/17/18** | | | **13/14/15/16/17/18** | | | **13/14/15/16/17/18** | | | **13/14/15/16/17/18** | | |
| Grade 3/4 | Reasonable development of ideas through investigations which are generally sustained.  Reasonable critical analysis of sources, providing the basis for satisfactory and generally independent responses. | | | Ideas are refined and explored through relevant selection and experimentation.  Appropriate media, materials, techniques and processes are reasonably controlled and exploited.  Reasonable ongoing review and evaluation of explorations supports the refinement and development of work as it progresses | | | Reasonable recording of ideas, observations and insights by appropriate means through research and enquiry that is generally relevant to personal intentions.  Reasonably critical reflection on work as it progresses, generally demonstrating understanding and meaning. | | | Reasonably imaginative personal and meaningful response which realises intentions in a satisfactory manner.  The presentation shows a reasonable understanding of visual language and the purpose and intention of the work is reasonably conveyed. | | |
|  | **7/8/9/10/11/12** | | | **7/8/9/10/11/12** | | | **7/8/9/10/11/12** | | | **7/8/9/10/11/12** | | |
| Grade 2 | Some development of ideas through partially sustained investigations.  Some analysis of sources, partially informing basic responses. | | | Ideas are partially refined and explored through selection and experimentation. Some attempt to control and exploit media, materials, techniques and processes.  Some ongoing review and evaluation partially informs the work as it progresses. | | | Basic recording of ideas, observations and insights by appropriate means through research and enquiry that is sometimes relevant to personal intentions.  Some reflection on work as it progresses, which sometimes demonstrates understanding and meaning. | | | The response is to some extent, personal and meaningful and intentions are realised in a basic manner.  The presentation shows some understanding of visual language and the purpose and intention of the work is conveyed in a partly convincing way. | | |
|  | **1/2/3/4/5/6** | | | **1/2/3/4/5/6** | | | **1/2/3/4/5/6** | | | **1/2/3/4/5/6** | | |
| Grade 1 | Limited development of ideas through investigations.  Limited analysis of sources which have had minimal influence on responses. | | | Limited refinement and exploration of ideas. Limited attempt to control and exploit media, materials, techniques and processes.  Limited ongoing review and evaluation, with minimal impact on the work as it progresses. | | | Limited recording of ideas, observations and insights by appropriate means through research and enquiry that has limited relevance to personal intentions.  Limited reflection on work as it progresses, which demonstrates limited understanding and meaning. | | | A limited personal response, with minimal attempts to show meaning, and which realises intentions in a limited manner.  The presentation shows limited understanding of visual language and the purpose and intention of the work is conveyed in a limited way. | | |

**KS4 Curriculum**

The KS4 curriculum is different in that it needs to fit with the exam board (Eduquas) requirements. This does not specify a topic or format for work but Assessment Objectives which allow students to work independently in ways that they are confident with and enjoy. The whole course comprises of 2 projects. Component 1 is internally set and can be any topic of the teachers choosing. This is to be completed over 4 terms and will be marked out of 120 (60% of the overall mark). Component 2 or Exam Project is externally set. The exam board will provide a number of titles of which students must choose one to respond to. They will then create a new project around that title, still achieving all assessment objectives. The final piece of this project will be completed in a 10-hour exam. This will be marked out of 80 (40% of the overall mark). All assessment objectives are equally weighted so should have the same amount of time spent on them.

|  |  |  |  |
| --- | --- | --- | --- |
| Assessment Objective | How it can be reached. | Possible support | Links to prior learning. |
| AO1: Critical Understanding   * Develop ideas that are informed by investigative, contextual and cultural studies of historical and contemporary art, craft and design and other sources relevant to their selected areas of study in their own and other societies. * Explore a wide variety of work produced by artists, craftspeople and designers and the differences in their methods, approaches, purposes and intentions. * Provide evidence of analytical skills and critical and contextual understanding by appraising, comparing and contrasting the work of relevant artists, craftspeople and designers and other historical and contextual sources, using this evidence to inform their own work. * Increase awareness of the wide variety of art, craft and design processes and outcomes and the differences between them, including the more utilitarian applications of art, craft and design forms. | Demonstrated through analytical artist research. Research should go beyond what can be found on google and include students’ own opinions and interpretations of work.  Students can further demonstrate this assessment objective by creating a detailed image analysis in which they can break down and apply their understanding of both contextual and technical information. | Use of scaffolding to support students in writing their artist research can be essential to strong written outcome.  Providing formative feedback on rough drafts to ensure students know where to improve and how to do so. | Students will have completed artist research throughout KS3 at varying levels of detail. |
| AO2: Creative Making   * Refine and reflect upon work as it progresses by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes. Exercise skilful and safe application of these to maximise creative potential and produce quality outcomes. * Explore a stimulating and rich variety of resources to initiate and develop innovative ideas. * Pay due regard to line, tone, colour, shape, texture and other visual elements and, where appropriate, use drawing to explore and communicate ideas. * Provide evidence of appropriate depth and breadth of study and employ sensitive control, for example, in refining detail in the design and production of ceramic pieces, or in using tone or colour accurately, or establishing relationships between typography and images. * Show discrimination in reviewing ideas as work develops. Establish a clear working relationship between working methods and outcomes by documenting significant steps so that final outcomes do not emerge without evidence of the creative process. | Creative making is demonstrated through students’ ability to use and control a number of materials.  This may be demonstrated by doing the same drawing/painting/print a number of times in different mediums but also by re-doing pieces of work to refine and improve.  Materials must be appropriate to the topic or theme of the work and must be explored in a way that can allow work to progress. Students may try a material and decide it simply isn’t right, and making these decisions is an important part of AO2. | Structured workshops to allow students to get full use of what the art room has to offer.  Some students may have missed key pieces of learning from KS3 so may need to be reminded (especially with the carousel). | Painting and drawing skills from KS3.  Knowledge of types of line, tone, shape and form. |
| AO3: Reflective Recording   * Gather, select, organise and communicate information that is relevant to their personal interests as a consequence of careful research and analysis of a rich variety of resources. * Record ideas, first-hand observations, insights, and judgments by any suitable means, especially drawing, including for example, line, colour, tonal and textural studies, photographs and annotation in sketchbooks, study sheets and/or on tablets or other means, to support personal intentions. * Critically reflect on work as it progresses to review what has been learned, acquire deeper understanding and clarify purposes and meanings. * Consider opportunities, where appropriate, to transfer knowledge, skills and understanding to new contexts. | Recording can be shown in a number of ways: mind-maps, written paragraphs, photoshoots, rough sketches, small scale trials, texture/paint/pattern pages etc.  Recording covers anything that tells an examiner what ideas students are having, when they are having them and why. These are what makes the project make sense, it is fluid and links together well.  Students must also critically reflect, explain what they are doing and why (linking to recording) and assessing the success of each piece of work as it progresses. This demonstrates understanding of technical and contextual information. | Allowing time for students to formulate ideas and providing examples of ways in which students may choose to demonstrate them.  Providing scaffolding for how to reflect, may also include a vocabulary sheet. | At KS3 students will take part in several self-assessment and peer-assessment activities. |
| AO4: Personal Presentation   * Present personal, imaginative final outcomes that, together with selective evidence of thinking and production processes, effectively realise the student’s stated intentions. * Make explicit connections, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well informed and in a sequence that can be easily followed. | This is covered throughout the project as a whole. It is about quality of work (especially final outcomes), the links that have been made between artists and students own work and then if the work is independent and personal. | Encouraging students to make creative decisions themselves and making links to their own experiences and interests. | At KS3 students are encouraged to create unique pieces of work and strive for high quality outcomes.  There is not always the time or space for students to make work as personal and meaningful as at GCSE level. |

Students need to follow a structure to cover all assessment objectives.

1. Mood board
2. Overall mind map with topic at centre
3. More specific mind map of a key interest area
4. Artist Research 1
5. Primary photography inspired by the artist
6. Thumbnail/ideas page showing how they are going to be influenced by the artist.
7. Outcome inspired by the artist
8. Series of development of outcome (can be done in several ways with more than one piece)
9. **Students will then likely repeat tasks 4-8, potentially skipping photography unless a key interest until they reach a point for final pieces. Students may work at different paces here dependent on ability in both Art and English.**
10. Final pieces should then be planned either with thumbnail or ideas pages.
11. Trial outcomes should be done, this will allow students to refine before their final
12. Final pieces to be completed either in mock exam or actual exam setting.
13. Students will fill in a creative statement and declaration explaining their full project.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Year 10 Overview** | | | | | |
| **Term 1** | | **Term 2** | | **Term 3** | |
| **1** | **2** | **3** | **4** | **5** | **6** |
| 1. Title page 2. Spider diagram and mood board. 3. Art movement – Dadaism research. 4. Artist research - written and visual research. 5. Dada inspired collage ideas using found images. 6. Photography- experimenting with perspective and light boxes to create a range of images to draw from. | 1. Developed Dada inspired collage using primary sources and drawings 2. Evaluation of collage. 3. Art Movement Research – Cubism 4. Artist research of one of the following artists (Picasso/Georges Braques/Juan Gris) 5. Written and visual analysis of artist's work. 6. Drawing and photography of objects from observation using multiple perspectives. 7. Composition development. | 1. Mixed media experiments (watercolour, acrylic and pastels. 2. Developed design idea. 3. Make final piece over the course of 5 hours. 4. Evaluation | 1. Art Movement Research – Surrealism 2. Artist research Salvidor Dali, Dorethia Tanning or Rene Magritte. 3. Dream diary and drawing of objects linked to dreams. 4. Clay skills – clay tile and slab-built clay vessel. 5. Design ideas inspired by clay skills workshops, chosen artist and dreams. 6. Clay techniques – glazing 7. Developed idea using SCAMPER method. | 1. Making final clay piece created during 5 lessons. 2. Evaluation of clay piece. 3. Glazing clay piece 4. Evaluation of clay piece after glazing. | 1. Mock ESA prep 2. Mood board 3. Overall mind map with topic at centre 4. More specific mind map of a key interest area 5. Artist Research 1 6. Primary photography inspired by the artist |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Year 11 Overview** | | | | | |
| **Term 1** | | **Term 2** | | **Term 3** | |
| **1** | **2** | **3** | **4** | **5** | **6** |
| 1. Thumbnail/ideas page showing how they are going to be influenced by the artist. 2. Outcome inspired by the artist 3. Series of development of outcome (can be done in several ways with more than one piece) 4. **Students will then likely repeat tasks 4-8, potentially skipping photography unless a key interest until they reach a point for final pieces. Students may work at different paces here dependent on ability in both Art and English.** | 1. Final pieces should then be planned either with thumbnail or ideas pages. 2. Trial outcomes should be done, this will allow students to refine before their final 3. **10-hour mock exam** | **ESA Titles to be released.**  Students to follow the same format as for the mock ESA to prepare for the 10-hour controlled time. | Continue to prepare for 10-hour controlled time.  ESA to be completed at the end of this half term. |  |  |

GCSE Mark Scheme

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **AO1**  **Develop** | | | **AO2**  **Refine** | | | **AO3**  **Record** | | | **AO4**  **Present** | | |
|  | **25/26/27/28/29/30** | | | **25/26/27/28/29/30** | | | **25/26/27/28/29/30** | | | **25/26/27/28/29/30** | | |
|  | **Just** | **Mostly** | **Fully** | **Just** | **Mostly** | **Fully** | **Just** | **Mostly** | **Fully** | **Just** | **Mostly** | **Just** |
| Grade 7/8/9 | Sophisticated and thorough development of ideas through sustained, focused and coherent investigations.  Perceptive and rigorous critical analysis of sources, providing the basis for assured, independent responses. | | | Ideas are refined and explored through rigorous selection and purposeful, creative experimentation.  Appropriate media, materials, techniques and processes are skillfully controlled and imaginatively exploited.  Perceptive and discriminating ongoing review and evaluation consistently informs the refinement and development of work as it progresses | | | Sophisticated recording of ideas, observations and insights through extensive, coherent research and enquiry that is highly relevant to personal intentions.  Perceptive, rigorous and effective reflection as work progresses, demonstrating depth of understanding and meaning. | | | Highly imaginative, personal and meaningful response which realises intentions in a sophisticated, coherent and assured manner.  The presentation shows a perceptive and thorough understanding of visual language, and the purpose and intention of the work is very clearly and convincingly conveyed. | | |
|  | **19/20/21/22/23/24** | | | **19/20/21/22/23/24** | | | **19/20/21/22/23/24** | | | **19/20/21/22/23/24** | | |
| Grade  5/6 | Thorough development of ideas through sustained and focused investigations.  Rigorous critical analysis of sources, providing the basis for purposeful, independent responses. | | | Ideas are refined and explored through relevant selection and creative experimentation.  Appropriate media, materials, techniques and processes are confidently controlled and exploited.  Effective and thorough ongoing review and evaluation informs the refinement and development of work as it progresses | | | Confident recording of ideas, observations and insights by appropriate means through effective research and enquiry that is relevant to personal intentions.  Rigorous and effective reflection as work progresses, demonstrating a good level of understanding and meaning. | | | Imaginative, personal and meaningful response which realises intentions in a confident and effective manner.  The presentation shows a good understanding of visual language, and the purpose and intention of the work is clearly and convincingly conveyed. | | |
|  | **13/14/15/16/17/18** | | | **13/14/15/16/17/18** | | | **13/14/15/16/17/18** | | | **13/14/15/16/17/18** | | |
| Grade 3/4 | Reasonable development of ideas through investigations which are generally sustained.  Reasonable critical analysis of sources, providing the basis for satisfactory and generally independent responses. | | | Ideas are refined and explored through relevant selection and experimentation.  Appropriate media, materials, techniques and processes are reasonably controlled and exploited.  Reasonable ongoing review and evaluation of explorations supports the refinement and development of work as it progresses | | | Reasonable recording of ideas, observations and insights by appropriate means through research and enquiry that is generally relevant to personal intentions.  Reasonably critical reflection on work as it progresses, generally demonstrating understanding and meaning. | | | Reasonably imaginative personal and meaningful response which realises intentions in a satisfactory manner.  The presentation shows a reasonable understanding of visual language and the purpose and intention of the work is reasonably conveyed. | | |
|  | **7/8/9/10/11/12** | | | **7/8/9/10/11/12** | | | **7/8/9/10/11/12** | | | **7/8/9/10/11/12** | | |
| Grade 2 | Some development of ideas through partially sustained investigations.  Some analysis of sources, partially informing basic responses. | | | Ideas are partially refined and explored through selection and experimentation. Some attempt to control and exploit media, materials, techniques and processes.  Some ongoing review and evaluation partially informs the work as it progresses. | | | Basic recording of ideas, observations and insights by appropriate means through research and enquiry that is sometimes relevant to personal intentions.  Some reflection on work as it progresses, which sometimes demonstrates understanding and meaning. | | | The response is to some extent, personal and meaningful and intentions are realised in a basic manner.  The presentation shows some understanding of visual language and the purpose and intention of the work is conveyed in a partly convincing way. | | |
|  | **1/2/3/4/5/6** | | | **1/2/3/4/5/6** | | | **1/2/3/4/5/6** | | | **1/2/3/4/5/6** | | |
| Grade 1 | Limited development of ideas through investigations.  Limited analysis of sources which have had minimal influence on responses. | | | Limited refinement and exploration of ideas. Limited attempt to control and exploit media, materials, techniques and processes.  Limited ongoing review and evaluation, with minimal impact on the work as it progresses. | | | Limited recording of ideas, observations and insights by appropriate means through research and enquiry that has limited relevance to personal intentions.  Limited reflection on work as it progresses, which demonstrates limited understanding and meaning. | | | A limited personal response, with minimal attempts to show meaning, and which realises intentions in a limited manner.  The presentation shows limited understanding of visual language and the purpose and intention of the work is conveyed in a limited way. | | |