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| **Art and Design: Fine Art** | | | | | | | | | |
| **Key Stage 4:**  **Eduqas** | | | | | **Key Stage 5:**  **Eduqas** | | | | |
| **Year 7** | **Year 8** | | **Year 9** | **Year 10** | | **Year 11** | **Year 12** | | **Year 13** |
| 2 lessons per week | 2 lessons per week | | 2 lessons per week | 3 lessons per week | | 3 lessons per week | 6 lessons per week | | 6 lessons per week |
|  | | | | | | | | | |
| **Staff** | | **Role** | | | **Staff** | | | **Role** | |
| **S. Morson** | | Teacher | | | **R. Smith** | | | Teacher | |
| **N. Douglas** | | Co-Curriculum Leader/ Teacher | | | **D. Farr** | | | Teacher | |

**Intent: what are we trying to achieve with our curriculum?**

Art and Design aspires to offer every student a chance to access, explore and develop their own personal creativity; as well as this we seek to develop students’ cultural and contextual education.

Developing a student’s exposure to art and design offers an element of surprise and ambiguity to the curriculum. It takes learners out of the familiar so that they may observe something they may not have witnessed otherwise or to see things from a different perspective. It is our belief that this will prepare students for an increasingly visual existence; not everything that they will see in the world will make immediate sense and being armed with the skills of questioning and connecting what is not immediately obvious are essential.

The department will strive to give students a sense of authorship and pride in their creations and incite excitement in anticipation of lessons where they are able to create. However, we also seek to provide opportunities to experiment, fail and subsequently improve, refine and thrive as such experiences encourages resilience; a personality trait relied upon in the employment world post education.

In keeping with the ethos of the college, Art and Design seeks to offer a climate of openness where students are able to explore their own self-expression and creativity in a safe and inclusive environment.

**Implementation: how do we deliver our curriculum?**

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|  | **Module 1** | **Module 2** | **Module 3** | **Module 4** | **Module 5** | **Module 6** |
| **Year 7** | The Formal Elements of Art | The Formal Elements of Art | Rotational Patterns – Damien Hirst (1) | Rotational Patterns – Damien Hirst (2) | Natural Form and Pattern – Yayoi Kasama (1) | Natural Form and Pattern – Yayoi Kasama (2) |
| **Year 8** | Mexican Art (1) | Mexican Art (2) | Drawing and Portraiture | Drawing and Portraiture | William Morris: Printing | William Morris: Printing |
| **Year 9** | Card making: Lino printing Bugs.  Taught as part of the Technology Rotation | | | | | |
| **Year 10** | Skill Building:  Students will 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 of art to explore and communicate ideas using a wide range of medias to practice skills and identify strengths and weaknesses in the subject. | | **Coursework: Personal Investigation (60% final grade)**  Students investigate a theme of their choice. Develop ideas through appropriate mediums, taking inspiration from contextual sources to arrive at a final outcome. Areas of study may include: • Drawing • Installation • Lens and light-based media • Mixed media • Land art • Printing • Painting • Sculpture. Work is not limited to one area of study. | | | |
| **Year 11** | **Coursework: Personal Investigation (60% final grade)**  Students investigate a theme of their choice. Develop ideas through appropriate mediums, taking inspiration from contextual sources to arrive at a final outcome. Areas of study may include: • Drawing • Installation • Lens and light-based media • Mixed media • Land art • Printing • Painting • Sculpture. Work is not limited to one area of study. | | **Examination (40% of final grade)**  Students investigate a theme of their choice. Develop ideas through appropriate mediums, taking inspiration from contextual sources to arrive at a final outcome. Areas of study may include: • Drawing • Installation • Lens and light-based media • Mixed media • Land art • Printing • Painting • Sculpture. Work is not limited to one area of study. | | | **Public Examinations** |
| **Students are assessed against the following assessment objectives in both coursework and Externally set assignment. Further marking criteria can be found in the Eduqas GCSE Art and Design specification online.**  **AO1**  Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.  **AO2**  Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.  **AO3**  Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.  **AO4**  Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements  **As part of their studies for GCSE Product Design, students should aim to present clear evidence of addressing the assessment objectives, as in the following examples As part of their studies for GCSE Fine art, students should aim to present clear evidence of addressing the assessment objectives, as in the following examples.**  **AO1**  • Develop ideas that are informed by investigative, contextual and cultural studies of historical and contemporary fine art and other sources such as architecture, music, dance, drama, production design and published media and the place of fine art within these in their own and other societies.  • Explore a wide variety of work produced by fine artists and understand 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 fine artists and other historical and contextual sources and use this to inform their own work.  • Increase awareness of the wide variety of fine art processes and outcomes and the differences between fine art sculpture, ceramics, printmaking and photography and the more utilitarian application of these art, craft and design forms.  **AO2**  • Refine and reflect upon work as it progresses by exploring ideas, selecting and experimenting with appropriate breadth of fine art media, techniques and processes, singly and in combination. 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 to explore and communicate ideas.  • Provide evidence of appropriate depth and breadth of study of fine art practices, including drawing as an end in itself. Employ sensitive control, for example, in refining detail or in using accurate or exaggerated colour and tone.  • 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**  • 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, and 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 in order to review what has been learned, acquire deeper understanding and clarify purposes and meanings.  **AO4**  • Present personal, imaginative final outcomes that, together with selective evidence of thinking and production processes, effectively realise the student’s stated intentions and demonstrate critical understanding of visual, tactile and, where appropriate, other forms of communication.  • 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 and results in quality outcomes.  • Consider different presentational formats and select the most appropriate for the submission. Due regard should be given to the purpose of the work and how it might engage the interest of an audience. For example, preliminary drawings, photographs and notes can be used to show how a sequence of images of a flower from bud stage to final decay might be developed into a painted triptych. | | | | | | |
| **Year 12** | **Skill-Building**  Learners will explore and create work associated with more than one specialism in this skill building section.  Workshops will be taught within the fields of Textiles, fashion, Fine Art, 3-dimensional design, sculpture and Product Design. Students will then decide which specialism or specialisms (as they can be combined) they wish to focus on for their personal investigation. | | **Coursework: Personal Investigation (60% final grade)**  Students investigate a theme of their choice. Develop ideas through appropriate mediums, taking inspiration from contextual sources to arrive at a final outcome.   * Selection of, and experimentation with, a sufficient and appropriate breadth of media and processes, suitable to the appropriate specialisms(s) * exercising suitable control of these to maximise creative potential. * Exploration of stimulating resources and rich visual and tactile sources to initiate and develop innovative ideas, with due regard to line, tone, colour, texture and other visual elements, particularly composition. * Clear relationships should be established between working methods and outcomes. * Each significant step in the creative process should be documented, with due regard given to the penultimate stage of development so that final outcomes do not suddenly appear. * Discrimination shown in reviewing ideas as work develops. * Careful control exercised in refining detail, to produce well resolved outcomes of quality. | | | |
| **Year 13** | **Coursework (as in Year 12, Modules 3-6)**  Gathering, selecting, organising and communicating relevant information in undertaking research into visual and other sources of reference, showing personal interests and judgements. Due attention given to selecting appropriate sources of enquiry and rigorously analysing these to extract informative detail.  Recording, by drawing and other suitable means, such as colour, tonal and textural notes, photographs and annotation in sketchbooks and on study sheets, ideas, observations and insights that are in line with personal intentions.  · Critical reflection on progression of work in order to effectively review what has been learned, acquire deeper understanding and clarify purposes and meanings.  · Presentation of truly personal, imaginative final outcomes that, together with selective evidence of the processes by which they were produced, effectively realise stated intentions.  · Explicit connections made, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well informed and in an order which can be easily followed.  · Consideration of different presentational formats and selection of the most appropriate of these for the submission. Due regard should be given to the purpose of the work and how it might engage the interest of an audience, such as a display of an art, a craft and a design outcome developed from a common theme, accompanied by a screen-based programme of visuals and text. | | **Exam (begins 01 Feb) (40% final grade)**  Students investigate a theme of their choice from the exam boards list. Develop ideas through appropriate mediums, taking inspiration from contextual sources to arrive at a final outcome.  **AO1**  Develop ideas through sustained and focused investigations informed by  contextual and other sources, demonstrating analytical and critical understanding.  **AO2**  Explore and select appropriate resources, media, materials, techniques and  processes, reviewing and refining ideas as work develops.  **AO3**  Record ideas, observations and insights relevant to intentions, reflecting critically  on work and progress.  **AO4**  Present a personal and meaningful response that realises intentions and, where  appropriate, makes connections between visual and other elements | | | **Public Examinations** |

The Art and Design curriculum offers two opportunities for students to explore their creativity, and these distinctive and complementary subjects enable all students to a myriad of opportunities to succeed.

Art offers a disciplined based curriculum; seeking promote discussion of artworks, encouraging students to question, think and work like artists. This includes working in various mediums and exploring a range of classic and contemporary artists.

In Years 7 and 8 this takes the form of a rigorous foundation in the formal elements of art followed by thematic projects. A range of drawing, painting and making skills and techniques are explored with reference to artists and different cultures.

Students take these skills into year 9 and build on them within a series of thematic projects. Workshops develop analytical skills, painting, printing and drawing techniques and further exploration of materials in preparation for GCSE study.

The extended period of learning offers time for in-depth study, experimentation and mastery of techniques and practices in preparation for a GCSE. This time is invaluable and means that students can make GCSE subject choices with clearer expectations of course materials and potentially bring a body of work with them.

The courses Design provide at A Level augment the GCSE by adding an extra level of maturity and challenge, providing a more appropriate bridge between the school and university/apprenticeship/employment experience. Including elements such as an extended writing segment and an outcome underpinned by contextual sources.

**All schemes of learning in Art and Design will:**

* Create lessons in keeping with the Bacon’s way; applying Do Nows; making sure to model, demonstrate and scaffold written, creative and verbal responses; assist student progression with clear objectives and provide ample opportunities for learners to receive formative and summative feedback.
* Encourage learners to challenge assumptions.
* Promote crafting and improving.
* Embed knowledge retention of techniques and practices
* Support students in their critical and contextual understanding.
* Provide students with the real world applications for the skills they are gaining.
* Promote collaborative practice.
* Foster an imaginative and inquisitive practice in a safe environment.
* Support persistence and working through difficulty and uncertainty.

**Impact: what difference is our curriculum making to pupils?**

**As a result, learners will:**

* Be motivated to be imaginative and creative
* Pursue and work through original ideas
* Foster a developing knowledge of skills and disciplines
* Create purposeful outcomes
* Use subject specialist vocabulary and terminology
* Consider different perspectives and alternative ways of creating
* Seek to find multiple solutions to design problems
* Develop flexibility and resilience while overcoming problems and acknowledge success
* Begin to develop autonomy and independent learning
* Have a strong sense of authorship and pride
* Behave in a manner in keeping with Bacon’s behaviour for learning policy