

Art is a universal subject that can transcend geography, culture, race and creed. The world is full of the treasures of Art and any of them are “visually” accessible, if not logistically so. Any work of art can inform us of the cultural context in which it was created and reinforce what it means to be human. Like any cultural discipline there are numerous skills and approaches which are encountered, to not only enable a deeper engagement with Art from a studying viewpoint, but also as that of an aspiring practitioner. We encourage engagement with materials in a wide range of ways: from the rudimentary to the complex. Pupils are instructed and encouraged to develop persistence, hone techniques, explore their imagination and trust their observations. They learn how to record, develop, experiment, connect and present when making their art. Art is sometimes used as a vehicle for other issues and feelings but at its purest and most ambitious it exists as an autonomous reality that is engaged with visually and interrogated intellectually as a consequence of this engagement. Pupils are able to communicate their observations, imagination and feelings and learn about other cultures whilst developing their confidence as individuals by taking a pride in their work. Pupils are provided with all necessary materials for their classwork and home-learning. We provide art packs at cost price (for KS4/5) and have financial support options available for families in hardship. We strive to ensure that all work is accessible and no pupil is in any way disadvantaged from accessing the curriculum on their terms, within the syllabus framework guidelines.

KEY STAGE THREE (PROVISION: One hour per week)

Pupils work in a variety of media throughout the Key Stage: including all drawing media; ready-mix and watercolour with some acrylic use; Modroc, wire and card. Pupils make work from a variety of inputs. There is a focus on skills development and much observational drawing. Contextual references are frequently referred to, covering several historical periods from Ancient Art, through The Renaissance to several Twentieth Century art movements including Fauvism, Cubism and Abstraction. Assessment focuses on application and skills improvement. Levels are used to chart progress with two fine level improvements expected per year.

KEY STAGE FOUR (PROVISION: Three hours per week)

Pupils build upon the skills they have developed at Key Stage Three. All modules of work, whether through past paper themes or departmental projects (skills, lino-print and ceramic sculpture) are underpinned by a clear assessment framework using the 4 Assessment Objectives. Peer assessment is employed as well as formal assessments by staff. Workbooks are compulsory and pupils are instructed through exemplar materials how to develop their work to a personal outcome whilst covering these assessment objectives. A wide variety of media is used with mixed media experimentation encouraged, should an individual need it. Pupils are marked in two components (coursework and exam) out of 96 (each assessment objective being worth 24 marks). Coursework marks are shared with pupils. A sample of work is externally moderated. Pupils are taken on two trips to museums or galleries to supplement their development. These are timetabled close to past paper project starts each year.

KEY STAGE FIVE

Students work in two components. The personal investigation is decided upon by the student after discussion with the teachers. This also features a written essay of between 1000-3000 words. The investigation must cover the four assessment objectives, as at GCSE. The externally set assignment is one chosen from 8 given by the board in February, Year 13, to complete a final outcome over 15 hours over 3 school days, usually at the start of May. Students are marked in each component out of 96 (each assessment objective being worth 24 marks). Coursework marks are shared with students. A sample of work is externally moderated. A Level students' work in a dedicated space designed to function as a studio space such as that encountered in Higher Education. There are a number of trips to galleries and museums. Practising artists make visits and give talks. Higher education links through visits and talks also feature in the course. Students are encouraged to make use of local libraries and also life-drawing classes to support their individual development.

Year	"Evaluating and Knowledge" What pupils will 'know'.	"Generating and Making" What pupils will be able to 'do'.	Assessment Criteria. How pupils will make progress
7	Approaches to Drawing and Painting: tone, mark-making & colour theory		
	Identify and understand how to use: tones, textures, details, mark-making, patterns, composition, refinement, modification. mixing, blending, glazing, transparency. transcriptions and invention	Drawing from observation and imagery- looking at objects, forms, creatures, selecting key approaches to record with. Practising how to present work, engage in refinement and feel confident to undertake experimentation using a range of drawing techniques. Colour wheel theory and mixing - exploring paint qualities such as glazing. Working from artists (sometimes in close up), research facts about artists, historical movements and context.	Formative marks are given for each piece of work with identified targets for further consideration. There is a "menu" of universal targets on every pupil's folder and staff can comment specifically. Pupils naturally compare and peer assess their work, continuously. Detailed feedback is provided orally, throughout every lesson and given on each piece of completed work per half-term in written form. Summative assessment is held every term in line with the school's feedback policy
8	Portraiture and the Environment		
	Identify strategies that are used for: relating facial proportions, creating expression and personality. building space through viewpoints, the use of lines and angles, overlap, textures, and colours. Understand: the significance of details, the positioning of forms in spaces, colour and	Applying skills to make personal responses to portraiture. Drawing from imagery: personal and/or provided Transcriptions of artwork in line, tone and colour Exploring structure of faces and buildings in two dimensions. Drawing from observation - including the environment. Landscape artwork: drawing and painting.	Formative marks are given for each piece of work with identified targets for further consideration. There is a "menu" of universal targets on every pupil's folder and staff comment specifically. Pupils naturally compare and peer assess their work, continuously. Detailed feedback is provided orally, throughout every lesson and given on each piece of completed work per module in written form.

Year	“Evaluating and Knowledge” What pupils will ‘know’.	“Generating and Making” What pupils will be able to ‘do’.	Assessment Criteria. How pupils will make progress
	light, foreshortening and perspective (linear and aerial).		Summative assessment is held every term in line with the school’s feedback policy
9	Figures and Still-life		
	How the body can be constructed through: proportions, simplified forms, positioning. How composition can be expressive in: using forms, details, colour, textures, positioning, overlap, and comparing with historical contexts. Also, using different mark-making techniques. How to identify: the work of specific artists related to each project	Drawing from observation and imagery. Exploring mark-making and invention in pen and pencil to build form Applying colour skills through watercolour specifically looking at washes and glazing. <i>(Sculpture is an optional module which can be explored in 6 weeks depending upon logistics and support).</i>	Pupils rotate in 3 groups with Music and Drama on projects lasting 12 weeks (split into 4x3 week modules or 2 x 6 weeks). Detailed feedback is provided orally, throughout every lesson and given on each piece of completed work per module in written form. Summative assessment is held at the end of the rotation period in line with the school’s feedback policy and indicators of potential for GCSE Art are provided.
10	Skills Development and Past Papers leading to the completion of a portfolio (includes: drawing, painting, print-making, ceramics and mixed-media)		

Year	“Evaluating and Knowledge” What pupils will ‘know’.	“Generating and Making” What pupils will be able to ‘do’.	Assessment Criteria. How pupils will make progress
	Skills module: Creative approaches, working with assessment objectives, Past Paper Development: Learning how to use sketchbooks, draw for different purposes, make transcriptions, annotations and reflections, understanding contexts, presenting and connecting when and where appropriate. Larger work is an optional development choice: making drawings, painting, mixed media processes.	Drawing from different sources, learning advanced painting skills, how to respond to other art. Practising assignment skills. Mock examination work, working in museums, studying an artist. Organising and developing sketchbooks using various presentation methods and creating personal responses to their chosen themes.	Initial project work is scheduled on weekly tasks which are itemised but open -ended to introduce patterns of work and appropriate GCSE practices and expectation. Pupils are given packs of resources including exemplar materials, word banks, annotation examples, images of good quality pages at GCSE level. All work is assessed against the 4 assessment objectives using the exam board matrix taxonomy. The language of this matrix is used to inform conversations between staff and pupils. Marks in each of the 4 AOs are out of 24. (a maximum of 96 marks). There are itemised mark sheets including pupil self-reflection and assessment sections. These include pupil speak taxonomies.
11	Completion of a portfolio (Component 1) and Externally Set Assignment (Component 2)		
	Development work to a theme – worked from a Past Paper, experiencing the creative journey, how to record, experiment and refine in all media, outcomes. Workbooks and portfolio development, research and intensive materials work, working to time limits and against key assessment criteria.	Working in three-dimensions, print media with an awareness of health and safety issues, In two-dimensional work, layering skills, modification techniques are covered to help pupils push their expressiveness further. Completing a portfolio, refinement work. Responding to a theme, working to a time limit.	All work is assessed against the 4 assessment objectives using the exam board matrix taxonomy. The language of this matrix is used to inform conversations between staff and pupils. Marks in each of the 4 AOs are out of 24. (a maximum of 96 marks) The portfolio is worth 60% of the final grade and the final number is shared with pupils. (out of 96) The externally set assignment is worth 40% of the final grade, also- 4x 24 marks = 96).

Year	“Evaluating and Knowledge” What pupils will ‘know’.	“Generating and Making” What pupils will be able to ‘do’.	Assessment Criteria. How pupils will make progress
			Work is marked internally by the whole department using the exam board matrix and moderated in June by an external moderator.
12	Skills Development, Personal Investigation		
	Higher level skills, organising a workbook, investigating different media, processes and techniques. Synthesis - from observed to made, contextual studies, annotation and reflection, assessment and progress.	Choosing a line of enquiry for Component 1. Applying and extending skills work, contextual responses. Working with scale. Planning for Year 13, final choices for Investigation and essay writing. Exploring historical contexts.	Initial assessment is in line with the school’s systems (1-4 with 2 indicating expected progress). All work is assessed against the 4 assessment objectives using the exam board matrix taxonomy. The language of this matrix is used to inform conversations between staff and pupils. Marks in each of the 4 AOs are out of 24. (a maximum of 96 marks). There are display sheets explaining assessment and these include pupil speak taxonomies. Students are actively encouraged to self-assess.
13	Personal Investigation, External Assignment		
	Developing outcomes, essay writing techniques, presentation and contextual understanding. Visual and thematic work, contextual understanding, personal responses and	Organising Component 1 and selecting work, refinement and creating final outcomes. Writing an essay between 1000-3000 words including a bibliography. Component 2	All work is assessed against the 4 assessment objectives using the exam board matrix taxonomy. The language of this matrix is used to inform conversations between staff and pupils. Marks in each of the 4 AOs are out of 24. (a maximum of 96 marks). There are itemised mark sheets including

Year	“Evaluating and Knowledge” What pupils will ‘know’.	“Generating and Making” What pupils will be able to ‘do’.	Assessment Criteria. How pupils will make progress
	appropriate materials use. Essay writing strategies and techniques, managing contextual resources, referencing skills	Working to a theme, developing a personal response to meet the assessment criteria, preparing for the 15 hour externally set assignment days in selected media.	pupil self-reflection and assessment sections. These include pupil speak taxonomies. Critiques are held regularly to promote reflection and expressive language skills.

Teaching: All Key Stages feature shared classes. At A Level students are taught by three teachers as a policy.