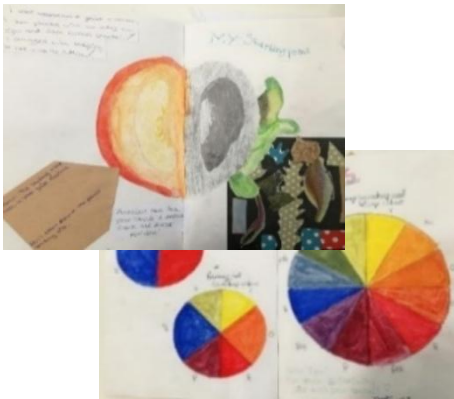
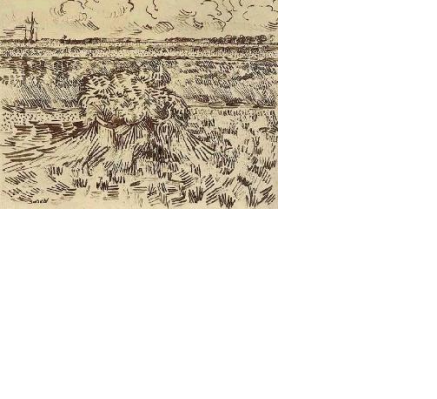


Year 7	Term 1a	Term 1b	Term 2a	Term 2b	Term 3a	Term 3c
We will make:	-‘My starting point’ in watercolour and graphite pencil -Collage based on artist: J. Judd McGee -Primary, Secondary and tertiary Colour wheel	-Tonal Mandala in coloured pencil -Watercolour experiments	-Clay monsters -Experimental watercolour and pencil insect inspired by artist: Esra Roise. (Assessment task)	-An artist study on artist: Paul Bailey (experimental watercolour work) Work on Art’s Formal elements	-Finishing touches to Paul Bailey and formal elements work. -An experimental watercolour and drawn Peacock (End of year assessment)	-Present peacock work -an artist study on Van Gogh -reflecting on our progress over the year.
Example						
Practical Knowledge	- Routines for art classroom - Art terms such as cartridge paper, portrait, landscape etc. -How to mix colour wheel using only primary colours. -Colour ratios, brush handling and control. -	- Tonal range (using coloured pencil.) - - Breaking down processes when creating tone. Eg. Where to hold pencil, how to adjust intensity of colour, how to create smooth texture - How to create watercolour techniques.	-How to create a pinch pot, how to join clay, what clay is made from and the process of how to fire in Kiln. -Application of tonal drawing techniques on a 3D insect form. -Teacher led demonstration moving to independent for assessment – drawing, colour mixing, watercolour techniques.	-How to create an artist page. - Components needed, sophisticated layout and fonts. -Revisiting colour mixing and watercolour techniques with more independence and deciding on appropriate ones to merge. More experimental. -Formal elements of art studied	-Experimental use of watercolour experiments -appropriate colour mixing -pen skills (inc hatching) -reading and examining illustrations in Lascaux caves children’s book. Focus on composition and conveying message.	Independently putting into practise the drawing, painting, colour mixing, and techniques learnt over year.
Theoretical Knowledge	Impact of colour in art through looking at colour field artists. Abstract expressionist movement	What Mandalas are and cultural significance of the art.	Introduction to Esra Roise	Analysing Paul Bailey’s art work. Discussion using common subject specific language of formal elements	Prehistoric art and influence on perspective of art world Illustration as part of art. Context around finding cave as well as when the work was created.	Revisiting and reflecting on the theoretical knowledge learnt this year.
Disciplinary Knowledge	How Abstract expressionist movement is considered and why.	Temporary/ ephemeral nature of sand Mandalas linked to ephemeral wider art	How artist Esra Roise is a freelance artist	Discussion around Bailey as a contemporary artist working in a modern paradigm.	Why do people make art work? What is art’s value to the maker? To the viewer? Who does the art belong to?	Revisiting and reflecting on the disciplinary knowledge learnt this year.
Homework	- Tonal shading in knowledge organiser - Set ‘creative colour-wheel’	John Burgerman task (In Knowledge organiser) Set Mandala	Collect Mandala Set Esra Roise practise	Collect Esra Roise HW	Practise Peacock HW	Arts culture day task
Character focus	Love of learning Courage	Cooperation Open-mindedness	Creativity Responsibility	Curiosity Adaptability	Resilience Self control	Reflection Reasoning
Careers Focus	Introduction to art careers and Interior Design	Professional artist (John Burgerman link)	Ceramicist Intro to Illustration (Esra Roise link)	Gallery curator	Illustration (continued)	Film director

Year 7 overview:
In Year 7, the focus is on building a foundation of visual literacy, the ability to use artists as inspiration, the development of technical skills and the enjoyment of the subject! Art lessons are a calm and safe environment for students to develop their whole self with an atmosphere which allows for both directed teaching of skills such as colour mixing, but at other times promotes freedom in experimentation and manipulation of materials, where we actively encourage ‘happy accidents’ and ‘freedom to fail’. We have 3 hours over 2 weeks with Year 7.
We initially assess prior learning and use this as a benchmark for staff and pupils to chart and reflect on progress throughout their artistic development at UoBS. Practical knowledge is predominantly focussed on the development of drawing and painting (with an introduction to collage and clay work that builds over KS3). Drawing and painting are broken down into accessible component parts and are sequenced to increase in complexity over time. Instructional teaching with modelled techniques under the visualiser are used initially with a focus on small things – even down to how the pencil or paintbrush should be held when a certain outcome is required. This level of instruction is reduced throughout the year as practical knowledge is revisited and independence is increased. This ensures a disciplinary knowledge shift from a traditional to modern paradigm as the year progresses.
Theoretical knowledge is concerned with introducing pupils to the vast context of art – from prehistoric cave paintings and Buddhist Mandalas to modern artists such as Paul Bailey.
An example of our sequenced approach to practical knowledge development is seen here:
Painting in Year 7: Colour wheel mixing> modelled watercolour technique work > application of watercolour technique in insect work imitating an artist’s work> more independent design and composition using watercolour techniques > End of year assessment which assesses colour mixing and watercolour experimental techniques.

Year 9	Term 1a	Term 1b	Term 2a	Term 2b	Term 3a	Term 3c
We will make:	Leonardo Da Vinci A3 artist page Including imitation of a skull drawing	Recording faces A3 page. -drawing the eye -Drawing a face by imitating artist Arinze Stanley (Practise in term 1b and this will be an Assessed piece of work in term 2a.) -present the recording faces research page.		A personal response to artist Tristian Eaton’s ‘Uprise’.	A personal artistic response , combining styles from Arinze Stanley, Tristan Eaton and Agnes Cecile.	A Tristan Eaton artist page, using our personal response, examples of his work and analysis.
Example						
Practical Knowledge	-Building on yr 7 and 8 drawing knowledge in ambitious end goal. How to create illusion of depth and 3-D. -Tonal range (using grey pencil.) -How to approach texture, shadows and lighting. -How to add hatching.	Build on drawing knowledge to draw eye. How to add reflection. How to draw hair Build on painting knowledge to paint eye realistically. How to mix skin tones. Sophisticated composition and presentation		How to create a piece of work in ‘response’ to an artist. How to create an authentic artwork based on own values.	-Independently putting into practise drawing, painting and collage techniques learnt over year. Inspired by artists studied. -Combining media effectively	How to make an artist study page
Theoretical Knowledge	What is the Renaissance? What are the 3 key areas of artistic development? Study into Da Vinci	Study into Arinze Stanley whose work embodies ‘the complex emotions associated with the contemporary black experience’		What is a freelance artist? Study into Tristan Eaton	-Layering imagery and visual collage. -Combining realism with illustration	Study Tristan Eaton
Disciplinary Knowledge	Value of Da Vinci’s work at the time. Attitude of Renaissance and the Medici family	Photorealism – does this make art ‘good’?		-The role of Public art -Examining the Colston statue in Bristol, its replacement by Marc Quinn and the feelings around both.	-Understand that artists often combine influences to create original outcomes. -Reflect on how their own identity, experiences or views can be communicated visually.	Make informed aesthetic choices about the communication of artist information.
Homework	Drawing a heart diagram	-Draw an eye independently (using instructions from lessons to help. -Set practise sheet for assessment -Shade Arinze Stanley title and write analysis		Shade Tristan Eaton title	-Work on practise sheet for end of year assessment	-Take work home and share/celebrate progress with people at home.
Character focus	Curiosity, love of learning	Respect Perseverance	Organisation Open-mindedness	Citizenship, social responsibility	Creativity, resourcefulness	Confidence, determination
Careers Focus	Introduction to art careers Medical drawing, Art Historian, Valuer/auctioneer, Art restorer	Make up artist (+chemistry makeup at de Montford Uni)	Marketing/ advertising	Architect	Careers in need of empathy, personal connections, empathy, leadership of people. (HR, politics, law, GPs, CEOs...)	Project manager/ creative director

Year 9 overview
In Year 9, we create work based on portraiture. Students become familiar with the creative process, making an A3 portfolio with research sheets, artist studies and personal outcomes. Whole class teaching is used in the first stages of the project with independent work carefully introduced as the year progresses. Our aim is to ensure students are ready for the independent demands and opportunities brought by GCSE and A Level. Practical knowledge is focussed on the development of drawing, painting and collage work. Although a foundation of knowledge has been built over Year 7 and 8, drawings continue to become more complex. The level of instruction is reduced throughout the year as practical knowledge is revisited and independence is increased. This ensures a disciplinary knowledge shift from a traditional to modern paradigm as the year progresses. Theoretical knowledge is concerned with the influential Renaissance period, contemporary photorealist artist Arinze Stanley, painter Agnes Cecile and public/street artist Tristan Eaton. Examining contemporary art issues such as the removal of statues (Colston statue in Bristol) and how the space should be filled. An example of our sequenced approach to theoretical and disciplinary knowledge development is seen in the example below:
Theoretical and disciplinary knowledge in Year 9: What is the Renaissance? What are the 3 key areas of artistic development in The Renaissance? Study into Da Vinci> Value of Da Vinci’s work at the time. Attitude of Renaissance and the Medici family> Study into Arinze Stanley whose work embodies ‘the complex emotions associated with the contemporary black experience’> Introduction into the value of statues> Examining the Colston statue in Bristol, its replacement by Marc Quinn and the feelings around both.

Key Stage 4: *Students opt to complete Photography or Fine Art GCSE. Around half of the year group tend to select one of the two courses.*

GCSE Art

In GCSE Art, pupils begin working towards their 60% portfolio NEA straight away. Because their Key Stage 3 art journey has prepared them so well for the standards required at GCSE, pupils are able to produce work of an exceptional standard immediately. Lessons are initially focussed on learning from artists and improving technical skill. Outcomes are modelled by the teacher and a selection of exemplars are used. There is time for evaluation, feedback and subsequent refinement built into our schedule of lessons. This cyclical process is extended across the study of many different artists over the first 1.5 terms. The artists that we have selected for study are hugely diverse and have been selected for the variety of media that they use, the level of technical skill shown (that pupils can learn from), the concepts behind their work and the compositional qualities shown. We also know how important a range of artists from different cultures and backgrounds is for our pupils to see. The lessons learnt by studying these artists are all elements that pupils can then decide whether to take forward in their own work, as they begin to shape their project more independently in the mid to latter part of their portfolio.

In Term 2, the overarching topic of HOME is introduced, allowing for personal responses to subject matter such as childhood, memory, family, friends, interests, food and culture. Projects continue to be personalised through the taking of photographs to use as subject matter in subsequent work. Pupils learn how to conduct photoshoots with DSLR cameras and professional lighting. Presentation of photographs and editing (in the style of some of the artists previously studied) are uploaded to their own websites.

In Term 3, pupils begin to use lessons learnt from artists studied and their own photographs to start making their own artistic outcomes on the topic of HOME. Lessons begin to look more independent, using the habits and standards that have been embedded over the course so far. These outcomes are termed ‘development’ pieces. Development pieces begin with the teacher giving pupils a brief asking them to merge different artist styles and their own photographs. Scanning in development outcomes and reprinting so that pupils can add more to their duplicated development piece is used as a technique to allow for further experimentation and introduction of more artist influences, with the freedom of knowing they have the original saved.

In Term 1 of Yr 11, pupils will be creating their own independent development work, before creating their Final outcome in November alongside the submission of their full 60% portfolio project. Before handing in, pupils can select and refine what is put forward in this project, taking out any work that isn’t to their best quality, or isn’t relevant to their project journey overall. In December of Yr 11, pupils will turn their attention to the Set Task paper that comes out on January 2nd. Although work cannot start until the paper is out, discussions around approaches, opportunities and timescales and expectations are had here, so that in January we can focus on practical work immediately.

Term 2 of Year 11 brings the Set Task paper. Pupils pick one of the Starting Point Themes from OCR and begin making a shorter, more independent project over the term. The two PPE weeks at the end of Jan are planned around with a trip or visit followed by a day creating artist responses for their art PPE. This ensures pupils are not disadvantaged by this time away from art lessons.

At the beginning of Term 3 of Year 11, pupils create the final piece for their Set Task project, marking the end of their 40% portfolio and the end of their GCSE Art course.

Work is then internally standardised and moderated with pupils being made aware of marks given (adhering to our appeals process). Marks are then submitted to OCR before an external moderator selects 15 samples of each component to scrutinise when they visit the school (usually at the start of term 3b). This determines whether any movement is needed to our internal marks. Throughout the two-year course, frequent internal moderation occurs with the department using comparative judgement across the whole yr group cohort as an organic part of our marking process.

They are marked on the following assessment objectives:

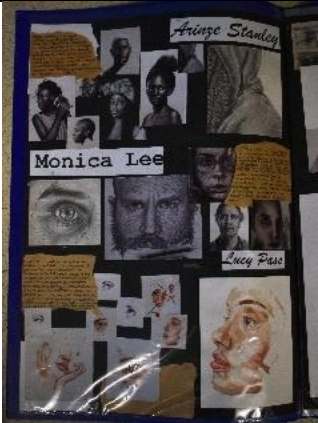
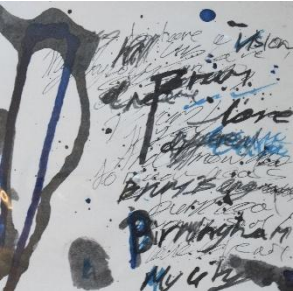
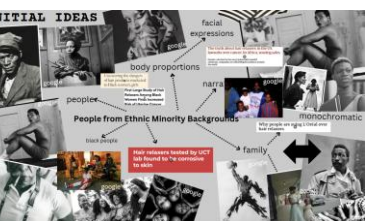
AO1: Develop – Focuses on developing ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding. Marks reflect how well students imitate, explore and extend ideas from their artist research or sources.

AO2: Explore/Refine – Assesses students’ ability to experiment with media, materials, techniques, and processes, reviewing and refining their work throughout the project. Higher marks reward sophisticated and sustained exploration with thoughtful selection and refinement.

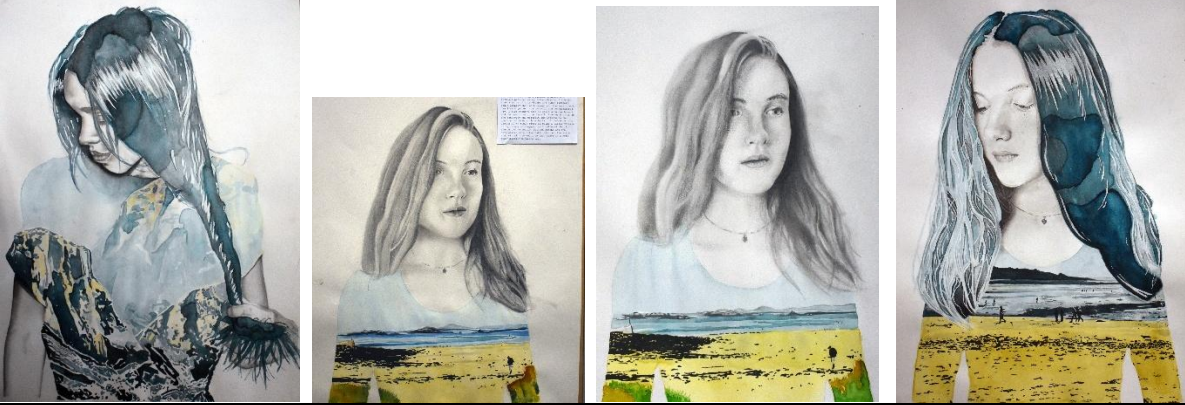
AO3: Record – Evaluates the documentation of ideas, observations, and insights, and the ability to reflect critically on work and progress. Marks increase with the depth, relevance, and sophistication of recorded observations and reflections that support intentions. Photography, annotation and working from photographs are rewarded here.

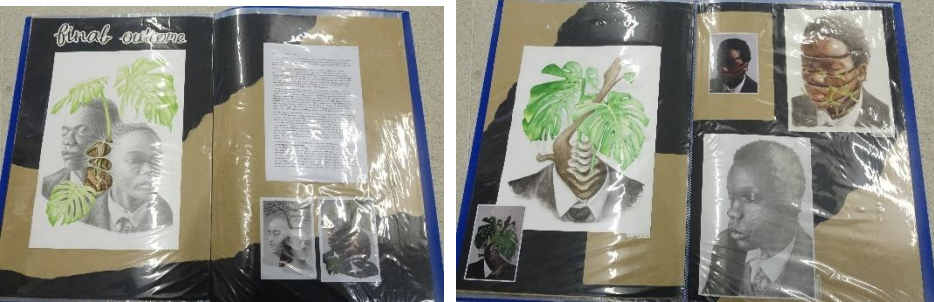
AO4: Present – Focuses on the personal and meaningful realisation of intentions, including the use of visual language and integration of visual and other elements. The highest marks are awarded for work that shows maturity, insight, and a confident, fully developed personal response alongside a coherent and logical journey.

Term/ board title	Artists studied:	Media/ materials/ processes	Example	Careers focus	Character focus
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Term 1a: Studying faces	Arinze Stanley, Monica Lee, Lucy Pass	Pencil/ graphite, watercolour	   	Introduction to art careers Photographer, self employed freelance etc	Social responsibility Self-control Organisation
Term 1b: Portraits, line and Geography	Haejung Lee, Conrad Roset, Mark Powell, Pat Perry, Sungyea Park	Biro, ink, fineliner pen, pencil	   	Architect, interior designer, landscape designer	Courage Perseverance
Term 2a: Watercolour, portraits and text	Eva Kalien, Conrad Roset (2) Lizzie Coles	Acrylic, mixed media, watercolour, pencil	   	Web designer/ advertising/ marketing	Self-discipline Determination
Context: HOME	(Personal response)	Digital collage, photography, research	  		
Term 2b: 5. Photography + edits	Inspired by artists. Printed out + Canva website	Digital photography, creating own website	  	Game designer/ film director/ stage designer/ stage makeup	Love of learning Teamwork

Term 3a: Development piece 1	Individual choice of which artists to focus on (from above)	Drawing, painting		Gallery curator/art historian/ valuer/ dealer	Resourcefulness Cooperation
Term 3b: Working on top of designs, Development piece 2	Geraldine Georges, Rosanna Jones, Alana Dee Hayes	Mixed media- Fineliner, collage, acrylic personal choice		-Project manager/ creative director -Careers in need of empathy, personal connections, empathy, leadership of people. (HR, politics, law, GPs, CEOs...)	Creativity Critical Thinking

Year 11	Artists studied:	Media/ materials/ processes	Examples	Careers focus	Character focus
Term/ board title					
Term 1a: Working towards personal conclusion to project	Individual choice of which artists to focus on (from above)	Individual choice + photography		Introduction to art careers Photographer, self employed freelance etc	Creativity Self-discipline judgement
Term 1b: Final piece and Set Task Preparation	Introduction to potential artists for Set Task	Personal choice		Architect, interior designer, landscape designer	Courage Perseverance Confidence

Term 2a: Set Task 'exam' project (Paper issued 2 nd Jan)	Personal choice	Personal choice	Past Starting points have included: Kings and Queens, Woman, Journey... 	Web designer/ advertising/ marketing	Resourcefulness Organisation Teamwork
Term 2b: Set Task 'exam' project	Personal choice	Personal choice		Game designer/ film director/ stage designer/ stage makeup	Love of learning Confidence Creativity
Term 3a: Set Task 'exam' project Final Outcome.	Personal choice	Personal choice		Gallery curator/art historian/ valuer/ dealer	Resourcefulness Perseverance Kindness

GCSE Photography

In GCSE Photography, pupils begin working towards their 60% portfolio NEA straight away. Although pupils haven't studied photography formally at Key Stage 3, they have learnt many transferable skills from their studies in art. They are in excellent routines, used to learning from artists to imitate and gather ideas from, they have a sophisticated aesthetic and have high expectations for themselves. They are also used to following instructions, teacher modelling, working independently and managing equipment. Acquisition of photography specific knowledge is carefully structured. Skills have been broken down into component parts (as much as is possible) and camera, computer and editing skills are introduced incrementally. Skills are repeated until they become habit so that cognitive load is reduced before new knowledge added.

Pupils build a portfolio of work on our UoBS Art Department, pre structured websites (canva is the host site). Tutorials, examples of work and lots of other useful information is linked on this site. Time for evaluation, feedback and subsequent refinement is built into curriculum time. This cyclical process is extended across the study of many different artists over the first 1.5 terms. The artists that we have selected for study are hugely diverse and have been selected for the variety of media that they use, the level of technical skill shown (that pupils can learn from), the concepts behind their work and the compositional qualities shown. We also know how important a range of artists from different cultures and backgrounds are for our pupils to see. The lessons learnt by studying these artists are all elements that pupils can then decide whether to take forward in their own work, as they begin to shape their project more independently in the mid to latter part of their portfolio.

As in Art, the overarching topic of HOME is introduced, allowing for personal responses to subject matter such as childhood, memory, family, friends, interests, food and culture

In Term 3, pupils begin to use lessons learnt from artists studied and their own photographs/filmed footage to start making their own film on the topic of HOME. Lessons begin to look more independent, using the habits and standards that have been embedded over the course so far. These outcomes are termed 'development' pieces. Once complete, this film is then used in posters and parts are edited and rotoscoped.

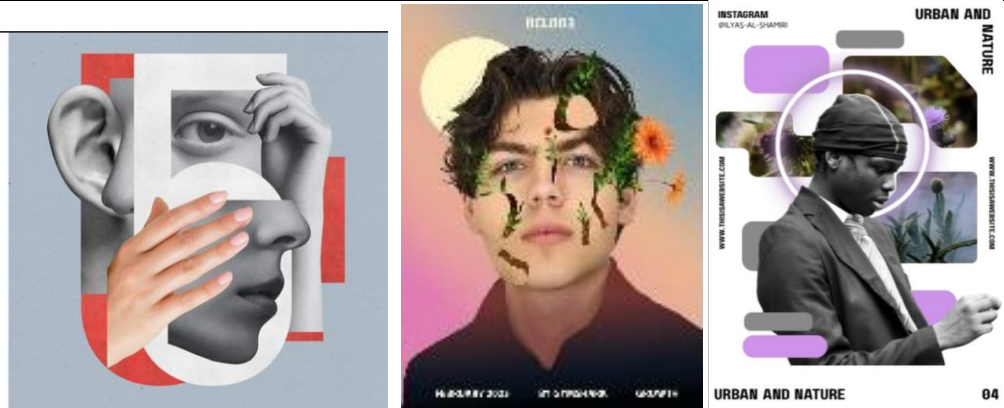
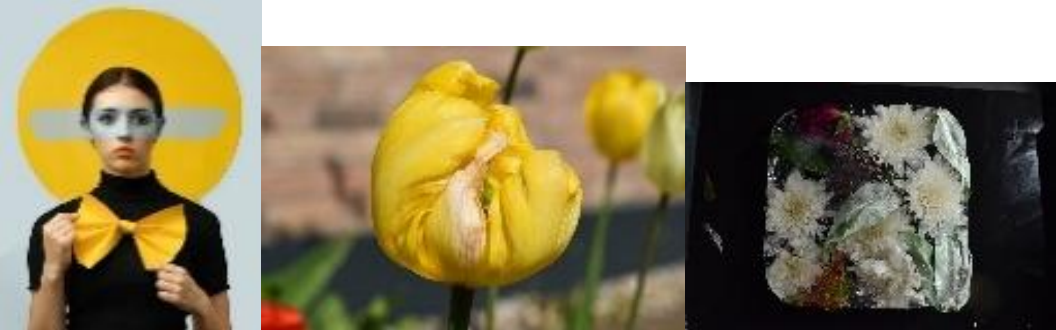
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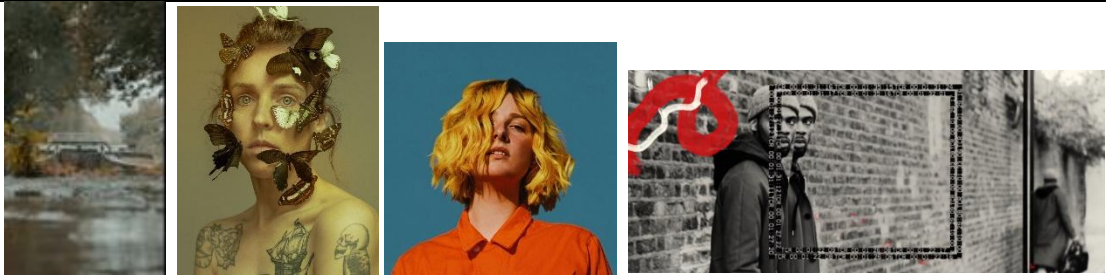
In December of Yr 11, pupils will turn their attention to the Set Task paper that comes out on January 2nd. Although work cannot start until the paper is out, discussions around approaches, opportunities, timescales and expectations are had here, so that in January we can focus on practical work immediately.

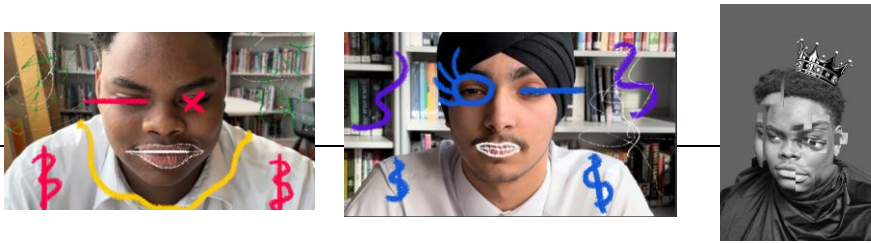
Term 2 of Year 11 brings the Set Task paper. Pupils pick one of the Starting Point Themes from OCR and begin making a shorter, more independent project over the term. The two PPE weeks at the end of Jan are planned around with a trip or visit followed by a day creating artist responses for their art PPE. This ensures pupils are not disadvantaged by this time away from art lessons.

At the beginning of Term 3 of Year 11, pupils create the final piece for their Set Task project, marking the end of their 40% portfolio and the end of their GCSE photography course.

Work is then internally standardised and moderated with pupils being made aware of marks given (adhering to our appeals process) Marks are then submitted to OCR before an external moderator selects 15 samples of each component to scrutinise when they visit the school (usually at the start of term 3b). This determines whether any movement is needed to our internal marks. Throughout the two-year course, frequent internal moderation occurs with the department using comparative judgement across the whole year group cohort as an organic part of our marking process.

Year 10	Artists studied:	Media/materials/ processes	Practical knowledge developed	Examples	Careers focus	Character focus
Term/ board title						
Term 1a: Studying faces	Monica Lee, David Hockney, Tony Oursler	DSLR cameras – photography and film. Studio setup/lighting, Canva, Photoshop	Setting up camera, studio lighting, uploading and digital organisation routines, editing in Canva, working from artists as inspiration, Simple editing in Photoshop.		Introduction to art careers Photographer, self employed freelance etc	Leadership Self-control Organisation
Term 1b: The exposure triangle	Mike Harris, Andrea Riezzo, (<i>long shutter speed artist</i>) Alberto Seveso	DSLR cameras:- photography and film. Tripods, intro to animation/using timelines. (Capcut)	Aperture, Shutter speed, ISO and how these interact. Embedding routines. Editing in Canva, working from artists as inspiration, Simple editing in Photoshop. Use of timelines.		Architect, interior designer, landscape designer	Courage Perseverance Teamwork
Term 2a: Portraits and photomontage	Zeka Design, Hannah Hoch/ Evgeniy Shvets, Magdiel Lopez, Gal Shir	Photoshop, Canva, Float	Design principles, Composition, Embedding photoshoot routines, Embedding simple Photoshop editing, Cutting out in Photoshop, Photoshop layers, adding geometric shapes, screen recording,		Web designer/ advertising/ marketing	Self-discipline Determination
Term 2b: Context: HOME	- (personal research)	Collage, moodboarding,	Independence, researchh			
Term 2b: Still life. Objects and spaces that explore the idea of Home (using props)	Leanne Cleaveley (photography and film), Timeline TV (company), Juliette Jordain/ Mariola Glajcar, Tessa Violet, Bruce Boyd/ Tharien Smith	Photoshop, Canva, using props	Formal elements, Photoshop editing, using and planning for props. Rack focus, dynalic Focus, close ups, Panning shots, steady zoom,		Game designer/ film director/ stage designer/ stage makeup	Love of learning Teamwork

Term 3a: Using Software to portray ideas about HOME	Troy Walker, Timeline TV, Sue De Beer, Juliette Jordain/ Mariola Glajcar, Tessa Violet, Bruce Boyd/ Tharien Smith, Leanne Cleaveley, Alberto Seveso,	Using Capcut	Musicality, conceptual elements through word, Adding text, Rotascope, Split screen, coloured lights, double exposure.		Gallery curator/art historian/ valuer/ dealer	Resourcefulness Cooperation
Term 3b: Focussing your project. Personal Development	Individual choice of which artists to focus on (from above) Ruff Mercy	Personal choice	Independence alongside embedding skills learnt over the year.		-Project manager/ creative director -Careers in need of empathy, personal connections, empathy, leadership of people. (HR, politics, law, GPs, CEOs...)	Creativity Critical Thinking

Year 11 Term/ board title	Artists studied:	Media/ materials/ processes	Practical knowledge developed	Examples	Careers focus	Character focus
Term 1a: Working towards personal conclusion to project	Individual choice of which artists to focus on (from above)	Individual choice + photography	Independence alongside embedding skills learnt over the year.		Introduction to art careers Photographer, self employed freelance etc	Creativity Self-discipline judgement
Term 1b: Final piece and Set Task Preparation	Introduction to potential artists for Set Task	Personal choice	Independence alongside embedding skills learnt over the year.		Architect, interior designer, landscape designer	Courage Perseverance Confidence
Term 2a: Set Task 'exam' project (Paper issued 2 nd Jan)	Personal choice	Personal choice	Independence alongside embedding skills learnt over the year.		Web designer/ advertising/ marketing	Resourcefulness Organisation Teamwork
Term 2b: Set Task 'exam' project	Personal choice	Personal choice	Independence alongside embedding skills learnt over the year.		Game designer/ film director/ stage designer/ stage makeup	Love of learning Confidence Creativity

Term 3a: Set Task ‘exam’ project Final Outcome.	Personal choice	Personal choice	Independence alongside embedding skills learnt over the year.		Gallery curator/art historian/ valuer/ dealer	Resourcefulness Perseverance Kindness

A’ Level Fine Art: Digital (photography) and traditional pathways.

Students studying Fine Art at A Level can choose to work in traditional and digital pathways. We accept students who have studied Photography, Art or DT at GCSE and gained at least a 6?. Students can expect an exciting, practical and conceptual art course at The University of Birmingham School in a department with a history of exceptional results.

During the first term, higher skill levels and a more sophisticated outlook are developed through the exploration of new techniques and the refinement of existing skills. We encapsulate an art ‘foundation year’ feel to the beginning of the course, teaching them oil painting, portraiture, a variety of printing techniques, experimental surface texture, film work, photography, Photoshop and conceptual studies. Students who opt to work digitally, can take a ‘digital pathway’ and are given opportunity to try a digital ‘equivalent’. For example oil painting vs digital painting, drawing vs rotoscoping, lino vs digital montage. (Further examples in the plan below.) Observational, conceptual, critical and contextual studies are major aspects of the course and students will express their opinions about their work and the work of others. Students investigate and research ideas, record personal observations and develop their understanding of other artists and cultures.

In January, students select the media they wish to pursue and begin to formulate their own theme, being led by their artist influence choices. Artist studies are created, photographic studies made and independent outcomes begin. We begin work on written related studies in the Summer term with support from The University of Birmingham’s History of Art Department.

By Year 13, students are well under way with their independent projects which make up 60% of their final grade and they submit these just after the Christmas holidays.

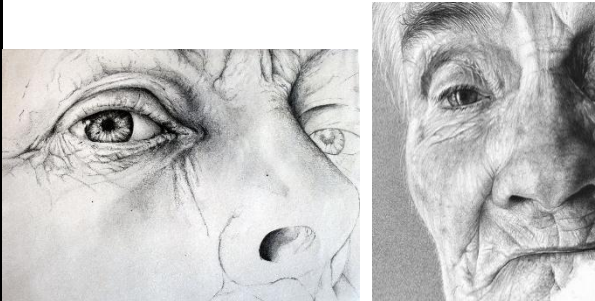
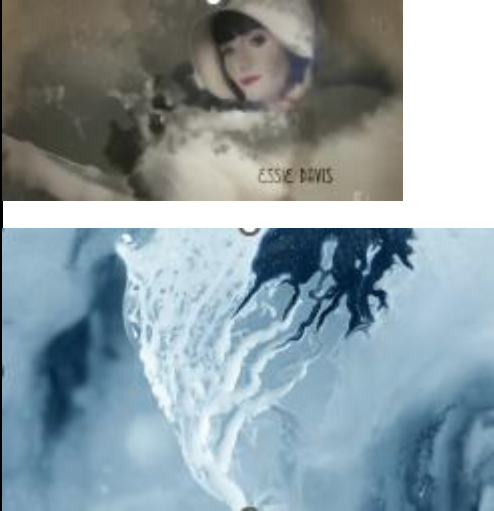
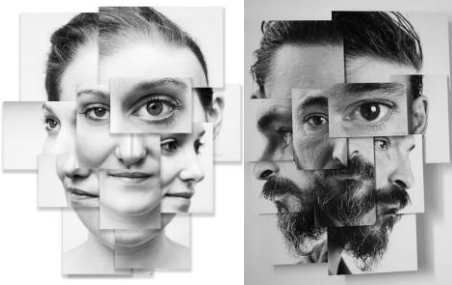
In February, students are given choices for a ‘Set Task’ project theme. This culminates in a 15 hour block of time to create, or complete, a final outcome. Both the research and visual development alongside the final outcomes are marked against the same 4 Assessment objectives as the first project.

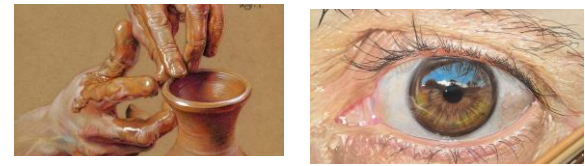
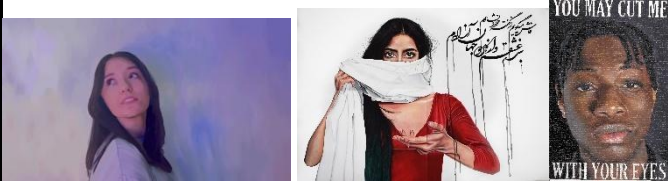
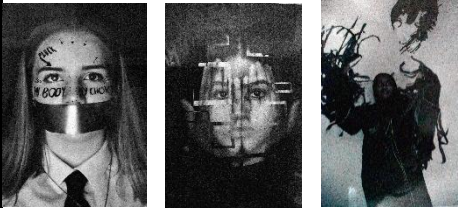
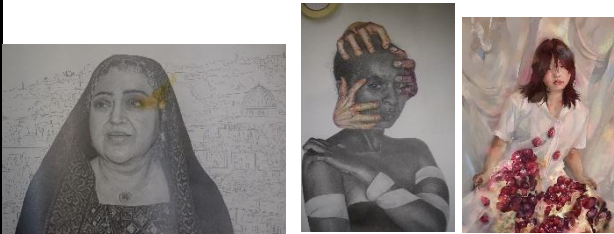
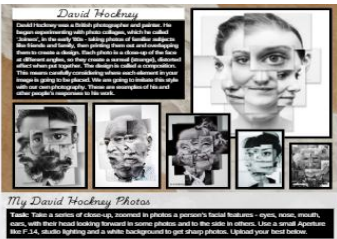
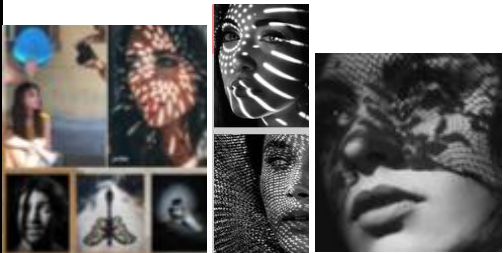
We hold a very well attended Summer show at School, have held Midlands artist teacher networking and moderation events, held smaller ‘projects in progress’ exhibitions in December and have frequently been lucky enough to exhibit at The Winterbourne House and Gardens: Coach House Gallery.

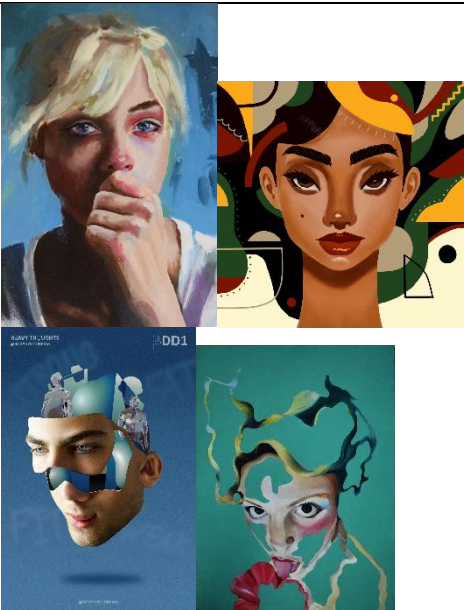
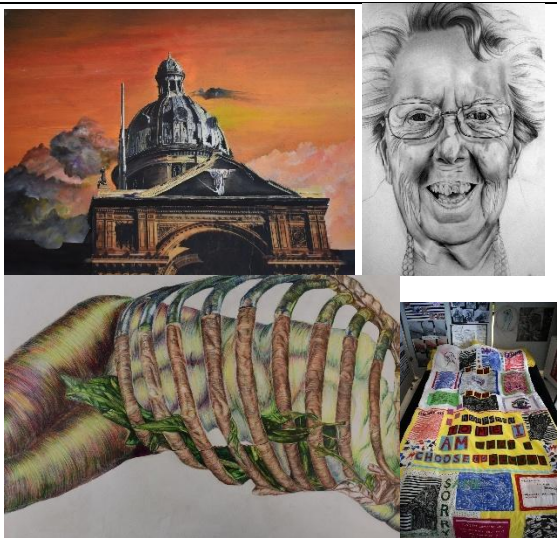
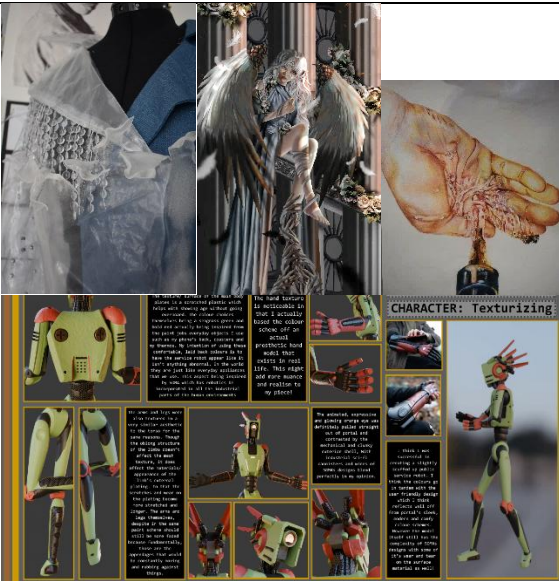


For past examples of student exhibitions and projects: [Previous Exhibitions](#) | [WebsiteTutorial Yr11](#)

Term 1a: Technique workshops						
		Practical/traditional	Examples		Digital	Examples

Board 1 ☐	Drawing	Pencil <i>Artists studied: Cath Riley or Antonio Finelli</i>		OR	Rotoscoping Artists studied: Carli Ihde	
Board 2 ☐	Chance Effects	Watercolour experiments on paper Watercolour techniques and using text. Mark Making <i>Artists studied: Sabatina Leccia, Grainne Laverty, Eva Kalien, Lizzie Coles, Tanya Nicole, Jenny Saville, Carne Griffiths</i>		OR	Film footage of watercolour experiments <i>Artists studied: Fabienne Rivory, Murilo Maciel, Christopher Dormoy, Ben Ouaniche, BBC trailers.</i>	
Board 3 ☐	Printmaking/ Collage	Lino and Etching <i>Artists studied: Cally Conway, John Fellows, Lili Arnold, Maarit Hanninen)</i>		OR	Photocollage and Procreate <i>Artists studied: David Hockney (Joiners)</i>	
Board 4 ☐	Creative Portrait Photography and Graphic Design	Photography <i>Artists studied: Juliette Jourdain/Mariola Glajcar</i> Graphic Design <i>Artists studied: Anthony Neil Dart or Zeka Design, Magdiel Lopez, Hannah Hoch//Evgeniy Shvets</i>				
Board 5 ☐	Architecture	Watercolour <i>Artists studied: Sunga Park</i>		OR	Cinemograph <i>Artists studied: Troy Walker</i> OR Double Exposure <i>Artists studied: Dan Mountford</i>	

Board 6 ☐	Emphasising Details	Colour Pencil <i>Artists studied: Wang Jin Gim, Marco Mazzoni, Lana Gloschert, Redosking</i>		OR	Photography <i>Artists studied: Tony Oursler, Nico Goodden</i>	
Board 7 ☐	Portraits	Oil Painting <i>Artists studied: Rogier Willems</i>		OR	Photo/Film Response <i>Artists studied: Tim Walker OR Tessa Violet/Sue De Beer</i>	
Board 8 ☐	Observational Studies	Drawing/Painting/Printmaking from own photography		OR	Own Photoshoot/Filmshoot , developing on skills so far	
Board 9 ☐	Alternative Portrait	Drawing/Painting/Printmaking on theme of Identity		OR	Photo/Filmshoot on theme of Identity	
		Extension: Any of the digital workshops on Canva			Extension: Using Shadows in Portraiture	
Character focus:		Term 1a Creativity Self-discipline Judgement		Term 1b Courage Perseverance Confidence		
Careers Focus:		Introduction to art careers Photographer, self employed freelance etc		Architect, interior designer, landscape designer		

Year 12 Term 2 and 3	Term 2a	Term 2b	Term 3a	Term 3b
We will make:	Developing own personal investigation. Mind maps, context, artists Artist studies	Personal Investigation Artist studies	Personal Investigation Related study writing Development 1	Personal Investigation Related study writing Development 2
Example				
Character	Resourcefulness Organisation Teamwork	Love of learning Confidence Creativity	Resourcefulness Perseverance Kindness	Resourcefulness Organisation Teamwork
Careers	Web designer/ advertising/ marketing Project manager/ creative director -Careers in need of empathy, personal connections, empathy, leadership of people. (HR, politics, law, GPs, CEOs...)	Game designer/ film director/ stage designer/ stage makeup	Gallery curator/art historian/ valuer/ dealer	Web designer/ advertising/ marketing Project manager/ creative director -Careers in need of empathy, personal connections, empathy, leadership of people. (HR, politics, law, GPs, CEOs...)

In Term 2 and 3 of Year 12 and Term 1 of Year 13, Students create their portfolio (60%) NEA.

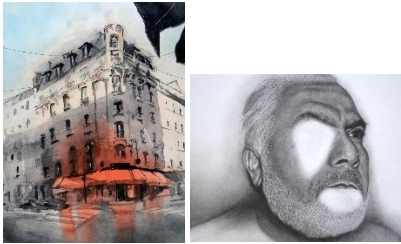
They are marked on the following assessment objectives:

AO1: Develop – Focuses on developing ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding. Marks reflect how well students imitate, explore and extend ideas from their artist research or sources.

AO2: Explore/Refine – Assesses students’ ability to experiment with media, materials, techniques, and processes, reviewing and refining their work throughout the project. Higher marks reward sophisticated and sustained exploration with thoughtful selection and refinement.

AO3: Record – Evaluates the documentation of ideas, observations, and insights, and the ability to reflect critically on work and progress. Marks increase with the depth, relevance, and sophistication of recorded observations and reflections that support intentions. Photography, annotation and working from photographs are rewarded here.

AO4: Present – Focuses on the personal and meaningful realisation of intentions, including the use of visual language and integration of visual and other elements. The highest marks are awarded for work that shows maturity, insight, and a confident, fully developed personal response alongside a coherent and logical journey.

Year 13	Term 1a	Term 1b	Term 2a	Term 2b	Term 3a	Term 3b
We will make:	Personal Investigation Related study writing Development 3 Practise Final Piece	Personal Investigation Practise Final Piece Related study writing Final piece	Submit Personal Investigation and present final Related Study version Begin Set Task project. Artist and contextual studies, Photography	Set Task Project Development work	Set Task Project Development work Final piece (15 hr exam)	
Example						
Character focus	Creativity Self-discipline judgement	Courage Perseverance Confidence	Resourcefulness Organisation Teamwork	Love of learning Confidence Creativity	Resourcefulness Perseverance Kindness	
Careers Focus	Introduction to art careers Photographer, self employed freelance etc	Architect, interior designer, landscape designer	Web designer/ advertising/ marketing Project manager/ creative director -Careers in need of empathy, personal connections, empathy, leadership of people. (HR, politics, law, GPs, CEOs...)	Game designer/ film director/ stage designer/ stage makeup	Gallery curator/art historian/ valuer/ dealer	

