The Wilnecote School: Our Curriculum

The Wilnecote School
ENSURING EXCELLENCE

Key Stage 4

Year group:	Topics covered:
Year 10 and 11	At Wilnecote Art and Design students study GCSE through the AQA exam board. We offer 2 specialisms: Fine Art and Photography. Both Art and Design specialisms are 100% coursework based and use the following structure and assessment objectives: **STRUCTURE** • **COMPONENT 1:** Portfolio 60% of the final grade is assessed on the student's Portfolio; a collection of tasks that explore a range of media and techniques as well as a sustained project that is structured around the 4 Assessment Objectives. This is completed in lesson throughout Year 10 and the first term of Year 11. In Component 1 (Portfolio) students develop responses to initial starting points, project briefs or specified tasks and realise intentions informed by research, the development and refinement of ideas and meaningful engagement with selected sources. Responses will include evidence of drawing for different purposes and needs, and written annotation. • **COMPONENT 2**: Externally Set Assignment 40% of the final grade is an Externally Set Assignment that starts in the January of the examination year and is sustained over four months. Students develop a personal response which will result in an outcome produced in exam conditions in the April/ May time. In Component 2 (Externally Set Assignment) students respond to a starting point provided by AQA. This response provides evidence of the student's ability to work independently within specified time constraints, realise intentions that are personal and meaningful and explicitly address the requirements of all four assessment objectives. **ASSESSMENT OBJECTIVES** All students are required to cover the 4 Assessment Objectives throughout their Portfolio and Externally Set Assignment. These are planned into the teacher's lessons during the completion of their Portfolios. While in the Externally Set Assignment students have more freedom, they must be aware of evidencing these objectives and take guidance from their teacher. • AO1: Develop ideas through investigations, demonstrating critical understanding of sources. • AO2: Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes. • AO3: Record ideas, observations and insights relevant to intentions as work progresses. • AO4: Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language. **THE TWO GCSE ART AND DESIGN SPECIALISMS WE OFFER ARE:** **FINE ART**

	The aim for this GCSE is for students to build upon their art knowledge and skills to create a collection of work that covers the following: • Primary and secondary observational drawing skills. • Mark making techniques in pencil, pen and other media. • Collagraph printing and its process. • Mixed-Media. • Colour theory and colour mixing. • Techniques and skills in colour pencil, oil pastel and acrylic paint. • Responding to a primary contextual resource – The Pitt Rivers museum. • Appropriately presenting and using a sketchbook. • Collaging. • Textiles. • 3D skills in clay. • Stencilling and spray paint. • Developing ideas with digital processes. • Researching art practitioners and eras. • Annotating their observations and evaluations. • Studying the themes of African art and Sealife. • Studying other set themes with individual direction. **PHOTOGRAPHY** **The aim for this GCSE is for students to enrich their knowledge in the development of photography and explore its wide range of techniques. Students will build upon their analysing, composition and observation skills to create a collection of work that covers the following:** • Primary and secondary observational drawing skills. • The history of photography and the development of capturing light. • Exploring photography purposes. • The visual elements of photography. • Studio photography and photoshoots. • PhotoPea skills or similar image manipulating software. • Mixed media. • The exposure triangle and using a DSLR camera. • Product photography, lighting, colour and filtering. • Photo-journalism and capturing the moment. • Photo editing. • Double exposure.

	• Cyanotypes • Annotating their observations and evaluations. • Researching artists and photographers. • Studying to the themes of 'Colour theory', 'Selective colour' and 'Distorted portraiture'. • Studying to exam set theme with individual direction.

YEAR 10 Photography	**Autumn 1:** **INTRODUCTION TO PHOTOGRAPHY** The history of photography. Understanding what is photography, the styles and its genres. 7 Principles of photography and the importance of the exposure triangle. **COLOUR THEORY** Colour order of the spectrum. How to take an interesting photo of colour, focusing on textures and values. How to make contact sheets and purposeful cropping.	**Autumn 2:** **COLOUR THEORY** Use of apps as a tool of presentation. Basic computer skills required for the whole of KS4 - PowerPoint and OneDrive. Illustrating colour theory through use of photographs and media application. **SELECTIVE COLOUR UNIT** What is selective colour/colour splash? Analysing the work of Ross Caugher, Jim Swallow & Michael Goodden. How to make a photo plan in the style of Ross C. Introduction to Photopea digital manipulation package.	**Spring 1:** **SELECTIVE COLOUR UNIT** Studio based group work, students will learn the basic functions of a camera, how to set up a still life and use all studio equipment. They will use the rule of triangles to inform their compositions, create contact sheets and identify most successful photographs.	**Spring 2:** **SELECTIVE COLOUR UNIT** Creation of own Colour splash pieces. Experimentation with computer manipulation filters. **PPE (Y10 Mock exam) - NATURAL FORMS** Analysing the work of Karl Blossfeld and Anna Atkins. Recording photographs in the style of both photographers,	**Summer 1:** **SELECTIVE COLOUR UNIT MIXED MEDIA OUTCOME** Creation of mixed media final outcome. Students will explore a variety of media and techniques appropriate to intentions.	**Summer 2:** **DISTORTED PORTRAITS** Photographing themselves and others, experimenting with angles and lighting. Research and analysing the work of artists and photographers who use distortion within their work. Creating responses to artists and photographers work in order to produce portraits that are distorted in style.
KNOWLEDGE	• Understanding the etymology of photography. • Identifying the 3 main styles -Art, commercial and documentary. • Understanding and visually demonstrating the 7 principles of photography – framing, contrast, composition, depth, leading lines, perspective and lighting.	• Understanding PowerPoint functions. • Knowledge of the colour spectrum. • What are the primary, secondary, tertiary, analogous and neutrals • How to use Pic Collage • Media control in colouring pencil, collage and paint. • What is selective colour/colour splash photography. • How to analyse artist work? - dates, eras, movements, aim, description and personal thoughts/links.	• How to set up the studio and use the equipment safely. • Recall of rule of triangles and apply to own still life. • How to take a good photo. • How can a bad photo become good? -cropping, changing colour balance, brightness…. • What are the keywords? - crop, balance, focus, fill the frame, texture….. • What are the correct coding to use for a contact sheet? - cross, circle, star and cropping lines.	• How to use Photopea to make a colour splash. • What makes a successful colour splash composition? • How to edit. • Hue and saturation. • Colour balance • General filters. • Liquify filter, understanding size of brush, composition and functions.	• Outcome -media selection and application. • What media and techniques would best suit outcome? • How to I decoupage, weave, sew, paint, layer…. On a photograph?	• What is distortion? How do you create a distorted portrait? • What artists use distortion in their work? How can I use their distortion in my own work? • Who is David Hockney? What is the joiner style? • How to analyse an image -subject, content, context, media and techniques…

	• What is ISO, shutter speed and exposure. • How can we avoid over or under exposure. • Colour theory - illustrate colour theory through photography and mixed media. • How to take a good photo of colours by experimenting with lighting, angles, reflection and texture. • Identify the 7 colours in the spectrum. • Take photos of each spectrum colour and their values. • colours. Create and annotate contact sheets -how do we do that? • What is a good or bad photo? • How can a bad photo become good? -cropping, changing colour balance, brightness…. • What are the keywords? -crop, balance, focus, fill the frame, texture….. • What are the correct coding to use for a contact sheet? -cross, circle, star and cropping lines.	• How to make a photoshoot plan. • How to create a colour splash effect on Photopea.	• What makes a successful colour splash composition?	• Who is Karl Blossfeldt? What did he photograph and how? • Record natural forms in Karl b style. • Recall of prior knowledge of how to create a contact sheet. • Editing process - what filters are appropriate to use? - saturation, greyscale, black and white, sepia, sharpness… • How to annotate to show creative journey and contextual links? • What makes a great tryptic compositional arrangement? • How to select the best outcome.		• How to record a portrait in David Hockney's style -different angles. • What background and lighting would be best? • What is low key lighting? • Create and annotate contact sheets -how do we do that? • What is a good or bad photo? • How can a bad photo become good? - cropping, changing colour balance, brightness…. • What are the keywords? -crop, balance, focus, fill the frame, texture….. • What are the correct coding to use for a contact sheet? -cross, circle, star and cropping lines.
SKILLS	• Identifying how a photographer has used one or more of the 7 principles of photography in their work and what it does to the image. • Employing the 7 principles in own photography.	• Use of app Pic collage. • Use of PowerPoint and OneDrive. • Visually representing colour theory through own photography. • Analysing the features of an artwork.	• Organisation of bringing in resources. • Applying rule of triangles within composition. • Resilience and cooperation due to working in a group. • Selection process -students need to develop an eye for what is a good photograph. • Working in the style of.	• Digital manipulation, filter and editing skills. • Recording of natural forms in the style of Karl Blossfeldt. • Compositional arrangement techniques.	• Application of media selected by student. • Resilience in producing a sustained piece of artwork.	• Analysing the features of distortion. • Working in style of. • Camera settings. • Selection process. • Low key lighting. • Camera angles.

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	• Visually communicating colour theory. • Use of basic PowerPoint and computer functions (snip, paste, insert, crop, upload, share).	• Photopea -digital manipulation skills (colour splash).	• Studio lighting. • Camera settings.	• Working in the style of.		
ASSESSMENT	**FORMATIVE ASSESSMENT** • Verbal teacher feedback throughout **SUMMATIVE ASSESSMENT** • Self-Assessment WWW/ACT during colour theory. **FOCUSED SUMMATIVE ASSESSMENT** A02 &3 colour theory.	**FORMATIVE ASSESSMENT** • Verbal teacher feedback throughout • Peer-Assessment & self assessment WWW/ACT while completing compositional arrangements using Pic Collage. **FOCUSED SUMMATIVE ASSESSMENT** A02 &3 colour theory. EFA: Selective colour/colour splash unit. ALL 4 AO's assessed. A01 focus	**FORMATIVE ASSESSMENT** • Verbal teacher feedback throughout • Peer and self-assessment WWW/ACT during studio work and contact sheets. **FOCUSED SUMMATIVE ASSESSMENT** EFA: Selective colour/colour splash unit. ALL 4 AO's assessed. A02 & 3 focus	**FORMATIVE ASSESSMENT** • Verbal teacher feedback throughout • Peer-Assessment WWW/ACT while applying filters • Self & Peer Assessment WWW/ACT during colour splash creation. **FOCUSED SUMMATIVE ASSESSMENT** . EFA: Selective colour/colour splash unit. ALL 4 AO's assessed. A03 focus EFA: Natural forms Karl Blossfeldt project. ALL 4 AO's assessed.	**FORMATIVE ASSESSMENT** • Verbal teacher feedback throughout • Self-Assessment WWW/ACT during media application • **FOCUSED SUMMATIVE ASSESSMENT** EFA: Selective colour/colour splash unit. ALL 4 AO's assessed. A04 focus	**FORMATIVE ASSESSMENT** • Verbal teacher feedback throughout • Self-Assessment WWW/ACT artist analysis. **SUMMATIVE ASSESSMENT** • Self-Assessment WWW/ACT own photos in style of Hockney. **FOCUSED SUMMATIVE ASSESSMENT** EFA: Distorted portraits project. ALL 4 AO's assessed. A01, 2 &3 focus
YEAR 11 Photography	**Autumn 1:** **DISTORTED PORTRAITS** Creating responses to artists and photographers work in order to produce portraits that are distorted in style. Focus on Hockney Joiner style, Soltau, Fancher and Saville.	**Autumn 2:** **DISTORTED PORTRAITS** Creating responses to artists and photographers work in order to produce portraits that are distorted in style. Focus on Jung and Samuel-Stern in Mock exam. Students are to drive the rest of this unit and select own artists for inspiration. Creation of hybrid outcome.	**Spring 1:** **EXAM UNIT** Students respond to one of the given AQA exam titles and research relevant artists/photographers and subject matter. Analysing artist/photographers. Photoshoot planning, photo shoots, cropping, editing including filter work and digital manipulation or media application and outcomes.	**Spring 2:** **EXAM UNIT** Analysing artist/photographers. Photoshoot planning, photo shoots, cropping, editing including filter work and digital manipulation or media application and outcomes.	**Summer 1:** **EXAM** 10 hour exam to take place. Students will be supported in planning their time prior to the exam. Exam time will result in realising of intentions which could be in the form of digital, animation or mixed media outcome.	**Summer 2:** **N/a**
KNOWLEDGE	• InStyle of Hockney. How do we make work in the style of Hockney? Digital-	• In style of Soltau. Sewing and joining methods. • Who are Jung and Samuel-Stern?	• What are the exam titles and how can they be interpreted? • What artists and imagery are associated with each title?	• What is purposeful cropping? How can cropping link to artist?	• Realising intentions - knowledge specific to individual.	• N/A

	through use of cutting and shape tool. Physical by tearing and cutting. Layering skills. • Angles, lighting and saturation changes to make effective outcomes. • In style of Dali - liquify process. Who is Dali and how does he use his melting effect to distort his work? • Recording in style of Fancher and Saville. • Pressing faces techniques. • Use of Perspex and items to smear to make distortion. • Create and annotate contact sheets Fancher and Saville -how do we do that? • What is a good or bad photo? • How can a bad photo become good? -cropping, changing colour balance, brightness…. • What are the keywords? -crop, balance, focus, fill the frame, texture….. • What are the correct coding to use for a contact sheet? - cross, circle, star and cropping lines.	• How to create a stepped outcome by suing shifts in Photopea. • How to weave, weaving methods and angles of photos. • Student driven outcomes - using previous knowledge of how to create an InStyle students are to explore their own artists. • What is a Hybrid outcome and which artist would work well together?	• What needs to be on a successful resource sheet and why? -sketches, title, artists, connections, images… • Who is going to be my main artist/photographer? • How do they link to the title? • How will their work inspire my own? • How do I analyse a piece of artwork – media, media process and techniques, form (composition, colour, tone, lighting). • Photo plan & photoshoot. • What props and equipment do I need • Location, time of day, lighting, sequencing? • Possible difficulties and how to overcome them. • Compositional arrangement. • Recording method -phone, camera, start stop animation, video. • Recall how to create and annotate contact sheets. • What is a good or bad photo? • How can a bad photo become good? -cropping, changing colour balance, brightness…. • What are the keywords? - crop, balance, focus, fill the frame, texture….. • What are the correct coding to use for a contact sheet? - cross, circle, star and cropping lines.	• What filters would be appropriate? • How to use filters to convey meaning, emotion, add drama… • What makes a good composition? Rule of triangles, balance and thirds. • How can you demonstrate recording in another media? -etching, collage, sewing…. • Prior learning throughout the course will lead to independence in exam unit therefore knowledge for each lesson will depend on student focus and their own organic creative journey. Teacher to facilitate knowledge in response to each student's individual direction to ensure students realise intentions. • Exam planning. What am I going to do? Am I combining artists? Adding another artist? Using original artist? • Do I want to make a mixed media piece? • Do I want to make an animation? • How am I going to fill the 10 hours? • Knowledge will depend on students own direction.		
SKILLS	• Working in style of. • Camera settings. • Selection process. • Low key lighting. • Camera angles. • Photopea.	• Sewing techniques. • Digital manipulation -shifts and layering. • Creative thinking and ownership over own journey - skills will depend on students own pathway.	• Responding to a brief. • Taking ownership over own personal direction and resilience. • Camera settings, angles and compositional rules.	• Responding to a brief. • Taking ownership over own personal direction and resilience.	• Taking ownership over own personal direction and resilience. • Creative thinking.	N/A

	• Digital manipulation methods.		• Creative thinking.	• Camera settings, angles and compositional rules. • Creative thinking.		
ASSESSMENT	**FORMATIVE ASSESSMENT** • Verbal teacher feedback throughout **SUMMATIVE ASSESSMENT** • Self-Assessment WWW/ACT during and after each photo shoot in the style of. **FOCUSED SUMMATIVE ASSESSMENT** EFA: Distorted portraits project. ALL 4 AO's assessed. A0 1,2 & 4 focus	**FORMATIVE ASSESSMENT** • Verbal teacher feedback throughout • Peer-Assessment & self-assessment WWW/ACT while completing outcomes and hybrid outcome. • **FOCUSED SUMMATIVE ASSESSMENT** EFA: Distorted portraits project. ALL 4 AO's assessed.	**FORMATIVE ASSESSMENT** • Verbal teacher feedback throughout • Peer and self-assessment WWW/ACT during recording, manipulation and media exploration. **FOCUSED SUMMATIVE ASSESSMENT** EFA: whole exam project. A01, 2 & 3 focus	**FORMATIVE ASSESSMENT** • Verbal teacher feedback throughout • Peer and self-assessment WWW/ACT during recording, manipulation and media exploration. **FOCUSED SUMMATIVE ASSESSMENT** EFA: whole exam project. A01, 2 & 3 focus	**FOCUSED SUMMATIVE ASSESSMENT** Exam Unit marked holistically -A01-4.	**N/A**

YEAR 10 Fine Art	**Autumn 1:** **AFRICAN MASKS** Investigating African masks. Exploring pencil and biro techniques. Students are introduced to printmaker Suzi Thompson and create a collagraph African mask.	**Autumn 2:** **PITT RIVERS** Trip to Pitt Rivers on location sketches and photographs. Journal style presentation of experience in a variety of media. **UNDER THE SEA** Colour theory and colouring pencil exploration. Fish/sea life colourful creature created in colouring pencil.	**Spring 1:** **UNDER THE SEA** Paint exploration leading to the creation of a painted crab outcome.	**Spring 2:** **PPE (Year 10 Mock exam) - MONSTER PROJECT** Research into the work of James De'Rosso. Creating design ideas in the style of De'Rosso. Concluding in a clay monster,	**Summer 1:** **SUSTAINED PROJECT** Students respond to teacher set titles and research relevant artists/photographers and subject matter. Analysing artist/photographers. Recording primary resources with photography and working from own resources in a variety of media in including pencil, and biro.	**Summer 2:** **SUSTAINED PROJECT** Students will continue with their chosen direction and introduced to oil pastels, mono-printing and spray painting linked with relevant artists.
KNOWLEDGE	• Recalling observational drawing skills. • Understanding the Context (background) of the artist/culture and how it reflects in	• Understanding the Context (background) of the artist/culture and how it reflects in the Content (subject) of their art. • Recall mark making and tone. • Understanding colour theory and recording it visually	• Exploring paint techniques including rough blending, graduated blending, wet on wet, impasto, sponge, finger painting, glaze and desaturation. • Water to piment ratio with acrylic paint.	• How to analyse an artist and their work. • What are the visual qualities of DeRosso's work? • How to record a DeRosso piece	• What is my focus/personal direction? • Recalling primary and secondary observational drawing skills.	• How create a successful monoprint. • How to manipulate oil pastels and select appropriate techniques relevant to individual resource.

	the Content (subject) of their art. • Exploring pencil, biro, collagraph and mono-printing materials and methods. • Application of shellac, printing ink and how to work the printing press.	(spectrum, primary, secondary, tertiary, monochrome, desaturation..). • Observational recording skills. • Colour pencil skills - graduation, blending, layering, tonal greys.		successfully - recording skills of shape, line and proportion. Watercolour application, water to pigment ratio, fine liner application. • How to make a unique pastiche design and not a direct copy? How to further develop one idea -slight tweaking different features, placement of features, size/scale of features. • What tool can you use to make different surface textures. • How to manipulate clay successfully.	• How to analyse an artist and their work. • Who is going to be my main artist and how are they going to inspire my creative journey? • Recall of pencil, biro and colouring pencil skills.	• How to create a stencil and use spray paint safely and effectively. • Evaluating their strengths in media.
SKILLS	• Primary observational drawing. • Writing an artwork analysis. • Working 'in the style of'. • Identifying how an artist has used the visual elements to communicate visual interest. • Pencil and biro control and skills to capture tonal values and textures • Layering and selecting of appropriate materials to create a collagraph plate. • Use of printing press.	• Responding to primary resource visit to Pitt Rivers in a personalised way. • Analysing the features of an artwork. • Recording and observational skills. • Application of colour theory into practice. • Colour pencil control and skills to capture tonal values and relevant surface textures/	• Secondary observational drawing. • Investigating a range of paint techniques and selecting appropriate techniques for crab outcome. • Resilience in producing a sustained piece of artwork.	• Analysing an artwork. • Writing an artwork analysis. • Working 'in the style of'. • Design skills. • Clay methods – slab, coil, rolling out with guide sticks to make even surfaces, pinch, score, slip, textures, carving, sealing & relief • Glazing.	• Taking ownership of own learning journey. • Pencil and biro control skills to capture tonal values and textures. features. • Analysing an artwork.	• Working 'in the style of' in a variety of media. • Resilience in producing work in new medias.
ASSESSMENT	**FORMATIVE ASSESSMENT** • Verbal teacher feedback throughout	**FORMATIVE ASSESSMENT** • Verbal teacher feedback throughout • Peer-Assessment & self assessment WWW/ACT while	**FORMATIVE ASSESSMENT** • Verbal teacher feedback throughout • Peer and self assessment WWW/ACT during media	**FORMATIVE ASSESSMENT** • Verbal teacher feedback throughout • Peer-Assessment WWW/ACT while designing and	**FORMATIVE ASSESSMENT** • Verbal teacher feedback throughout • Self-Assessment WWW/ACT recording.	**FORMATIVE ASSESSMENT** • Verbal teacher feedback throughout • Self-Assessment WWW/ACT oil pastel

	SUMMATIVE ASSESSMENT • Self-Assessment WWW/ACT during collagraph plate trial and final construction. **FOCUSED SUMMATIVE ASSESSMENT** A01, 2 & 3 focus for African masks. A04 -collagraph plate.	completing colour pencil sea-life creature. **FOCUSED SUMMATIVE ASSESSMENT** • A02,3,& 4 -colour pencil sea life creature.	exploration and crab creation. **FOCUSED SUMMATIVE ASSESSMENT** A04 crab outcome.	exploring clay methods. • Self & Peer Assessment WWW/ACT during initial design ideas. **FOCUSED SUMMATIVE ASSESSMENT** EFA: Monster project. ALL 4 AO's assessed.	**FOCUSED SUMMATIVE ASSESSMENT** EFA: Whole sustained project marked holistically.	manipulation and final outcome. **SUMMATIVE ASSESSMENT** • Self-Assessment WWW/ACT throughout media exploration. **FOCUSED SUMMATIVE ASSESSMENT** # EFA: Whole sustained project marked holistically. A01,2 and 3 focus.

YEAR 11 Fine Art	**Autumn 1:** **SUSTAINED PROJECT** Students will continue with their chosen direction and introduced to collaging and other medias. Realising intentions through design process and media trials.	**Autumn 2:** **SUSTAINED PROJECT** Students will continue with their chosen direction realise their intentions through the creation of a final piece. The final piece can be formed using any media or method including traditional painting and drawing skills, 3d work (clay, plaster, wire, cardboard), textiles, glass, animation, digital manipulation or mixed media.	**Spring 1:** **EXAM UNIT** Students respond to one of the given AQA exam titles and research relevant artists/photographers and subject matter. Analysing artist/photographers. Taking own photos. Recording from primary and secondary resources. Exploring a variety of media linked with artists.	**Spring 2:** **EXAM UNIT** Exploring a variety of media linked with artists. Developing own direction to drive project in. Design ideas. Preparing ground for 10 hour exam.	**Summer 1:** **EXAM** 10 hour exam to take place. Students will be supported in planning their time prior to the exam. Exam time will result in realising of intentions which could be in the form of a painting, sculpture, glass work, drawing…..	**Summer 2:** **N/A**
KNOWLEDGE	• Recalling primary observational drawing skills. • How to create a collage -collaging methods. • Evaluating their strengths in media. • Identifying media strengths .	• Evaluating their strengths in media. • How to realise intentions through design process (initial ideas, media trials and further development).	• What are the exam titles and how can they be interpreted? • What artists and imagery are associated with each title? • What needs to be on a successful resource sheet and why? -sketches, title, artists, connections, images… • Who is going to be my main artist/photographer? • How do they link to the title? • How will their work inspire my own? • Compositional arrangement.	• Compositional arrangement. • Recording skills - focus on shape, line and proportion. • Recording skills/media application to capture tonal variations and relevant surface qualities. • Prior learning throughout the course will lead to independence in	• Realising intentions - knowledge specific to individual.	N/A

			• Recording skills -focus on shape, line and proportion. • Recording skills/media application to capture tonal variations and relevant surface qualities.	exam unit therefore knowledge for each lesson will depend on student focus and their own organic creative journey. Teacher to facilitate knowledge in response to each student's individual direction to ensure students realise intentions. • Exam planning. What am I going to do? Am I combining artists? Adding another artist? Using original artist? • Do I want to make a mixed media piece? • Do I want to make an animation? • How am I going to fill the 10 hours? Knowledge will depend on students own direction.		
SKILLS	• Primary observational drawing. • Working 'in the style of' in a variety of media. • Resilience in producing work in new medias. • Taking ownership over own creative learning journey.	• Drawing project to a realised conclusion. • Applying compositional rules within design ideas. • Creative thinking and ownership over own journey - skills will depend on students own pathway.	• Responding to a brief. • Taking ownership over own personal direction and resilience. • Media application • Creative thinking and ownership over own journey -skills will depend on students own pathway.	• Responding to a brief. • Taking ownership over own personal direction and resilience. • compositional rules. • Creative thinking.	• Taking ownership over own personal direction and resilience. • Creative thinking.	**N/A**
ASSESSMENT	**FORMATIVE ASSESSMENT** • Verbal teacher feedback throughout **SUMMATIVE ASSESSMENT** • Self-Assessment WWW/ACT during collaging techniques and application. **FOCUSED SUMMATIVE ASSESSMENT**	**FORMATIVE ASSESSMENT** • Verbal teacher feedback throughout • Peer-Assessment & self-assessment WWW/ACT while completing design ideas. • **FOCUSED SUMMATIVE ASSESSMENT** EFA: Sustained project. ALL 4 AO's assessed. • A04 focus	**FORMATIVE ASSESSMENT** • Verbal teacher feedback throughout • Peer and self-assessment WWW/ACT during recording, manipulation and media exploration. **FOCUSED SUMMATIVE ASSESSMENT** EFA: whole exam project.	**FORMATIVE ASSESSMENT** • Verbal teacher feedback throughout • Peer and self-assessment WWW/ACT during recording, manipulation and media exploration. **FOCUSED SUMMATIVE ASSESSMENT**	**FOCUSED SUMMATIVE ASSESSMENT** Exam Unit marked holistically -A01-4.	N/A

	EFA: Sustained project. ALL 4 AO's assessed. • A0 1, 2 & 3 focus		A01, 2 & 3 focus	EFA: whole exam project. A01, 2 & 3 focus		

Assessment:	**How Will I be assessed at Key Stage 4?**
	SUMMATIVE Specific tasks are identified as Focused assessments and will be graded based on one or more of the 4 Assessment Objectives: Develop, Refine, Record or Present. Though Art and Design courses are assessed holistically i.e., as a whole collection of work, student's still benefit from these focused assessments by familiarising themselves with AOs, the wording of the criteria and the teacher's approach to marking. A student's school-set target grade sets the standard expected and is used to help gauge the progress they are making. If a student is meeting this target grade quite early on in the course the teacher will informally set a higher Art grade for them to aim for. When a task is completed, the teacher makes an entry into a class PLC (Personalised Learning Checklist) using the following codes: Red – missing or incomplete, Amber –working towards expectations, Green – meeting or exceeding expectations. Wherever possible the teacher will extend a task to challenge a student further. *As Art is a holistic subject, any one task can usually meet two or more of the assessment objectives which the teacher will always consider when awarding an overall grade during the school's monitoring process.* **FORMATIVE** Live verbal feedback is used each lesson and is our main form of formative assessment. It allows us as teachers to immediately feedback allowing students to make the quickest progress. This is vital in immediately supporting weaker students, encouraging resilience in students, improving confidence and challenging the more able. To accompany verbal feedback, teachers may write feedback for specific tasks on post-it notes guiding students on how to refine work to meet their target grade. The Path to Progress is shared with students before a sustained task so they can independently gauge their current performance and understand how to improve it. Often students reflect on their progress through self or peer assessment using 'WWW's and identifying 'Acts'.