

THE ART SYLLABUS

Syllabus coverage and Schemes of Work

Year 7, 8 & 9 individual teacher's Schemes of work based on the syllabus themes are constructed and altered as teaching takes place, depending upon specific issues that have arisen from the previous lesson. GCSE /AS and A level schemes of work are constructed as a department. These are all copied and circulated to every member of staff in the department to avoid repetition, evaluate lesson plans and to build on the skills mastered in the previous year when a teacher inherits a group.

Time allocation

Year 7	One double period every week	75 minutes	45 hours per year
Year 8	One double period every week	75 minutes	45 hours per year
Year 9	One double period every week	75 minutes	45 hours per year

Pupils are taught in half classes and wherever possible the teaching schedule is devised to ensure that teaching groups are rotated and not taught by the same teacher for more than one year in Key Stage 3.

Years 10 and 11 GCSE

Key Stage 4

The department endeavours to operate a rotating teaching system with all staff teaching all girls during the course. This is to create the opportunity for pupils to experience all disciplines and staff. Usually the pupils rotate after every term.

Time allocation

Year 10	Two doubles every week	150 minutes	90 hours per year
Year 11	Two doubles every week	150 minutes	75 hours per year

Years 12 and 13 AS/A2 Advanced Level

It is the department's intention to give the pupils a very broad and diverse course, so pupils are taught by at least three different members of staff, every week, throughout the course.

Time allocation

Year 12	Four doubles every week	300 minutes	170 hours per year
Year 13	Four doubles every week	300 minutes	150 hours per year

Key Stage Three

Years 7, 8 and 9

Assessment Criteria and Work Structure

All year groups will work to the following structure using the particular theme to realize their intentions. Some projects will involve **most** but not all of the following stages. The relevance of individual criterion will depend on the task. By the end of the year pupils will have addressed all of the objectives.

DEVELOPMENT, SELECTION AND USE OF IDEAS

identification and selection of useful ideas and solutions with regard to lesson objectives

cognitive development of ideas

Appreciation of contextual and other sources, demonstrating analytical and cultural understanding

appreciation and understanding of 'visual links' in pupils work and many forms of Art

REFINEMENT OF IDEAS AND MAKING OF DEVELOPMENTS

using the media 'successfully' in the development/final piece/conclusion

responding to the qualities of media, resources, processes and techniques

evidence of aesthetic elements and use

change direction or approach if necessary to improve use and communication of ideas

clear progression from and appreciation of investigative work

receptivity to new solutions and ability to use them

OBSERVATION AND RESEARCH

ability to observe and record

ability to understand the task and apply the lesson objective to their search avoiding mere 'copying' or just 'making a drawing' without an aim

use of materials in relation to the task

recording of ideas in visual and/or other forms

PRESENTATION OF A PERSONAL AND MEANINGFUL RESPONSE

Awareness of cultural understanding

realising of intentions

ability to be critical and self assess own and other's work; recognition of positive achievement

knowledge of standards

ability to recognise and appreciate aesthetic and distinguishing qualities in other works

Key Stage Three Critical and Contextual Studies

It is important that pupils:

are aware of a wide **range** of art, artists and cultures – knowledge of 'why it exists' but also what makes it look like it does;

have knowledge that can be integrated into pupil's own work and its relevance should be appreciated, relished and utilised;

are stimulated to look, have awareness and knowledge of art, artists, and cultures and promote understanding and use of a specialist vocabulary;

use critical and contextual knowledge to clarify and consolidate their activity

Activity

Art is used to resource studio activity.

ICT is integrated into each scheme of work.

Drawn and written responses and some group discussion take place in direct response to questions that arise from visual juxtapositions. Historical sequence is not a priority. A wide variety of Art is shown from as many different cultures and times as possible, these will relate specifically to the syllabus and current studio work. Work is made on paper and stuck into the pupil's Workbooks or made directly into the Workbooks. ICT is of particular importance in this area.

Entire year projects or 'Umbrellas' are devised for a term using the curriculum and they accommodate a very wide scheme of work. 'Umbrellas' **do not dictate the activities**; they include all the aesthetic elements: SHAPE, LINE, TONE, COLOUR, PATTERN, TEXTURE & FORM.

The 'Umbrellas' are particular concepts/concerns/subjects and they are devised to provide a common focus or starting point for studio projects, critical and contextual activity and some homework assignments, ensuring even delivery and coverage by all groups.

2009 – 2010 Key Stage Three Concepts

Term	Year 7	Year 8	Year 9
Autumn	POSITIVE AND NEGATIVE SHAPE	COLOUR & LIGHT	GEOMETRY/CONSTRUCTION
Spring	SPACE AND PERSPECTIVE	SURFACE & FORM	SEQUENCE
Summer	COMPOSITION	HARMONY	HIDDEN/REVEALED

Critical and Contextual Studies

CONCERNS & OBJECTIVES:

Abstraction
 Appearance
 Asymmetry
 Atmosphere
 Balance
 Camouflage
 Composition
 Continuity
 Contrasts
 Counterpoint
 Design
 Dimensions
 Direction
 Disruption
 Distortion
 Drama
 Environment
 Exaggeration
 Focus
 Focal points
 Forces
 Foreshortening
 Geometry
 Grids
 Harmony
 Illusion
 Imitation
 Impression
 Interaction
 Interference
 Intervals
 Light
 Metamorphosis
 Movement
 Negative/Positive
 Opaque

MOVEMENTS & CULTURES:

Abstract Expressionism
 Action Painting
 Aesthetic Movement
 Art Deco
 Art Nouveau
 Arts & Crafts Movement
 Baroque
 Bauhaus
 Byzantine
 Camden Town
 COBRA
 Conceptual
 Constructivism
 Cubism
 Dada
 Euston Road School
 Expressionism
 Fauvism
 Futurism
 Impressionism
 Kitchen Sink School
 Minimalism
 Nabis
 Op Art
 Pointillism
 Pop Art
 Post Impressionism
 Pre-Raphaelites
 Primitivism
 Renaissance
 Surrealism
 Symbolism
 Vortism

Ornament
Overlap
Perspective
Proportion
Reflections
Reflection
Relationships
Relief
Repetition
Sequence
Scale
Shade/Shadows
Simplification
Space
Structure
Surface
Synthesis
Symbol
Symmetry
Temperature
Tension
Transparent
Two dimensional and Three dimensional
Unity
Volume

Chinese
Japanese
Indian
Tibetan
African
Mexican
Aztec
American Indian
Aboriginal
Islamic, inc. Iranian
Greek
Egyptian
Celtic
European

Year 7 Key Stage 3

By the end of this course it is anticipated that the pupil will know how to logically approach a complex drawing problem. Year 7 is essentially a drawing course, with some use of wider media. The course builds confidence in pupils' ability as specific systems for drawing are emphasized.

Pupils must understand the importance of:

- concentration
- discipline of work and working practices
- logical approach to problem solving
- observation
- analysing and relating
- measuring proportions flatly
- measuring proportions and understand distances in space
- be aware of certain perspectival concepts
- relationships; shapes related logically together to form a whole
- developing critical vocabulary and ability to look at other art, artists and craftspeople
- respect and care for materials, work, studios and others

We initially stress the difference between cognitive recognition and perceptual understanding.

TERM ONE

Each pupil is given a very simple two-dimensional image at the beginning of the, involving a very precise and particular objective. Using horizontal and vertical references they analyse and 'reproduce' the image. Understanding drawing through the use of various media, e.g. 'drawing' with: collage, paint, string, etc.

TERM TWO

evolves into an understanding of three dimensional form and more complex systems of measuring space.

TERM THREE EXAMINATION TERM

Lesson objectives involve the analysis of the following important areas and all can be based around the 'umbrellas' or themes:

- rectilinear
- angular
- non referential and abstract
- negative and positive
- specific patterns and grids
- overlap
- curves
- natural shapes and forms
- invented shapes
- relative proportion
- eye level
- awareness of the picture plane
- change of scale (diminution in space or use of a module)
- composition and use of viewfinders
- ellipses and combination of ellipses (seen from many angles)
- simple or shallow space and perspective
- linear qualities
- simple colour theory and use of primary, secondary and tertiary colours

Potentially the pupil will be made aware of space and how to deal with it. They will understand shallow and deep space and how to use a procedure to construct a two-dimensional image from a three dimensional stimulus.

Possible ways of making the pupil gradually aware of space progressing from a two-dimensional stimulus:

shadows
silhouetted shapes - both negative and positive
distorted shapes with perspectival appreciation
flat objects: feathers, leaves, surfaces (natural or manufactured) and fruit sections etc
scale and size with distance
seeing and drawing the same shape flatly and tipped in space

- i. collect and assemble own materials to work from, for example: flat leaves, feathers and wrappers etc., and still life.
- ii. construct and assemble material to work from, for example: own collage, three-dimensional construction.
- iii. develop drawing purposefully as a source for: printing, ICT, collage and textiles etc.

It is beneficial to include other ways of observing during the course, this could include:

blind drawing
memory drawing
felt drawings - no sight
Drawing with unusual materials like wire, card, collage, natural objects, etc.
Drawing using the computer – scanning, drawing, manipulating images etc

Critical and Contextual Studies

Work may take place in studio assignments by resourcing lessons or using Art as a direct stimulus and in individual workbooks during presentations as described at the beginning of this section. It is important to incorporate knowledge of art, artists and cultures during Year 7, either during the assigned lessons or to illustrate a lesson objective.

Summer Examination

There will be a structured test to examine the pupil's understanding of specific parts of the syllabus. The test involves making an observed drawing/s over a period of four weeks:

two weeks taught study as preparation
two weeks examination

Pupils receive examination papers that outlines the task, the assessment objectives and examination timetable. Areas that are examined: observation, composition, understanding and use of simple perspective, quality of line and willingness to correct and change. Time will be allocated for group discussion and assessment of work produced. *Please see Assessment, Marking and Recording sec 6.*

Year 7 Art Scholarship

The school offers, by open competition one Year 7 Art Scholarship in January. Information and forms are available from the admissions secretary and selection is by portfolio inspection initially, then examination and interview.

Feeder Schools and coverage of the subject at Key Stage Two

It is becoming increasingly obvious that pupils are arriving to Key Stage Three with limited or sometimes no previous knowledge or experience of the subject, depending upon individual schools. There is excellent work being done in some schools but there are schools where art simply does not exist. It is important to appreciate that ability; knowledge and understanding will vary greatly at the start of the course so staff should use their judgement to differentiate between pupils. It can be surprising how quickly pupils value the Year 7 course, not only for their attainment of skills, knowledge and understanding but for its transference to all other subjects.

Year 8 Stage 3	Key
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During the second year pupils are taught to investigate, use and experiment with various media and techniques available to artists, both Fine and Applied.

All Year 7 learning is emphasised and built upon.

With each particular medium the aesthetic elements are introduced:
LINE, SHAPE, TONE, COLOUR, FORM, PATTERN AND TEXTURE.

A large percentage of the time is spent seriously experimenting and exploring the possibilities of each medium. The pupil is shown how to logically record the outcome of the experiments for future reference, i.e. organised colour and tonal charts. This information will prove extremely valuable when making a major or concluding piece of work when the media is 'put into practice'. Throughout each project the experimentation and the conclusion will be related specifically to an aesthetic element. Rules concerning appropriate uses and mixing of media can and should be broken. The importance of drawing and observation continues to be stressed throughout the year.

Sources

Work can be made from two or three-dimensional sources, both natural and man made. These will generally be provided by the teacher, however, provision should sometimes be made for pupil-resourced work. Natural and man made forms can be used singularly or combined. Pupils may also experiment and use the media without external visual reference to understand their various properties.

The aesthetic concerns are made obvious in each arrangement of sources and the project is expected to fully manipulate and illustrate the range available in each medium.

Each member of the Department will approach the links between the aesthetic elements and the use of the media in different ways. No two projects will be similar in appearance but it will be clear to the pupil that they should consider an appropriate medium when trying to attain a particular quality or achieve a particular aim.

It is expected that each pupil will be able to choose and use the appropriate media when working in the future. The scale of the work undertaken will begin to become an important issue and this will be stressed as a consideration.

Critical and Contextual Studies

All groups have regular slide or ICT presentations that reflect issues taught or encountered during studio work. Work produced at this time will be in workbooks; these books can also be developed by additional assignments. It is essential, for the presentations to have relevance to studio work and that there is a cross-class correlation of 'theme' – this is decided by the year 'umbrellas'.

Work may take place in studio assignments by resourcing lessons using Art as a direct stimulus to illustrate the activity more clearly.

TERM ONE

Experimentation with colour through a variety of media and with reference to a number of artists

TERM TWO

evolves into an understanding of three dimensional form and colour

TERM THREE

EXAMINATION TERM

Year 8	Key Stage 3	Suggested plan of work
Pencil B - 6B		3 weeks
Charcoal/chalk		4 weeks
Oil pastel / chalk pastel		4 weeks
Coloured Pencil		2 weeks
Collage		
paper		2 weeks
relief		3 weeks
Ink		
line		2 weeks

wash	2 weeks
Gouache	2 weeks
Watercolour	2 weeks
Printmaking	4 weeks

It is anticipated that other media could be explored: textiles, stencil, three-dimensional work.

Integrate

ICT – through contextual lessons and as a tool to aid development of ideas

Enlarging

Use of viewfinders

Composition

Use of format

Perspective

Use of scale

Exaggeration and simplification

Repetition in composition

Invention

Examination

Summer Term

The Art Examination needs to be conducted over four weeks if work of any value is to be produced and the scope of the syllabus fully examined. All pupils receive an examination paper. The pupils are initially daunted by this time scale but eventually enjoy the examination as an intense working period rather than a pressurised situation. Staff will determine the purpose of the examination together and the marking objectives will be clearly explained to pupils. The examination structure: two or three weeks preliminary drawing, which is directed and two weeks unaided work on a final piece. Time will be allocated for group discussion and assessment of work produced.

Year 9 Key Stage 3

It is advantageous if the pupil has successfully completed the Year 7 and 8 courses. The first three years are very important and are seen as a block of integrated learning that will equip the pupil for the GCSE course.

During Year 9 each **AESTHETIC/FORMAL ELEMENT** will be investigated individually and thoroughly. It is vital that the concepts are understood and used in depth.

These are:

LINE, SHAPE, TONE, COLOUR, FORM, PATTERN AND TEXTURE.

Objectives / Concerns

In Years 7 and 8 the following objectives will naturally occur and they will be integrated into the teaching where appropriate. In Year 9 each of the following objectives/concerns will be integrated into the syllabus and their importance stressed.

Enlarging

Use of viewfinders

Composition

Use of format

Perspective

Use of scale

Exaggeration and simplification
Repetition in composition
Invention

It will be important to illustrate the depth and breadth of each aesthetic element by:

- experimentation to see the concept in as many forms as possible, including ICT
- illustrating the existence of the concept in other art, artists' procedures, cultures and media.
- illustrating the existence of the concept outside of the art studio in Nature and in man made forms and environments

Each member of the department will devise a different and varied project to study each concept individually. Each project is agreed at the beginning of the year and staff interpret this in their individual ways, utilizing their specialisms. Projects last one term. Projects should be resourced by staff **but pupils should be active in selecting their own resources**. This should be introduced as the first term progresses; to involve and extend the pupil's own thinking beyond the studio. The relevant selection of resources will help illustrate the lesson objective and is educationally important to pupils.

Projects will consist of:

- experimentation and understanding the diversity of each concept
- observation from stimulus provided by either staff or pupil
- execution of a piece of work related to the concept/s - observed or translating observed information
- using drawing purposefully as a 'means to an end' - research leading to a development or conclusion

During Year 9 it is important to make pupils more responsible for the collection of source material and the possible direction of their project. More disciplines could be introduced like printmaking and textiles to make pupils aware of the aesthetic elements in many forms and to encourage invention and manipulation.

The order in which each concept is dealt with and the time spent is at the discretion of individual staff.

Critical and Contextual Studies

Studio assignments should be resourced by using Art as a direct stimulus to illustrate the lesson objectives. All groups have regular ICT presentations that reflect issues dealt with during studio work. Work produced will be done in workbooks; these books can also be developed by additional assignments. It is essential, for the presentation to have relevance to studio and lesson objectives and that there is a cross-class correlation of 'theme', however loose the definition of 'theme' is decided by staff.

The opportunities at this point are wider in terms of media and pupils can work in the following areas ensuring that the aesthetic elements are integrated:

Painting all water based media

Drawing all media

Printmaking lino
 drypoint
 screen printing
 monoprint

Fine Art Textiles

tapestry weaving
canvas work
appliqué

Sculpture

carving: plaster
construction:
 wire

paper
card
plaster
wood
plastics
textiles

Stenciling

Photography

the department has a number of cameras for use with all year groups

ICT

various ICT software, including adobe photoshop

Mixed Media

to include: glass, wax, straw, string and mirrors, etc. any combination of the above.

Integrate

Enlarging

Use of viewfinders

Composition

Use of format

Perspective

Use of scale

Exaggeration and simplification

Repetition in composition

Invention

TERM ONE

Pupils source and select their own stimulus as a starting point for investigating the theme.

Investigative drawings using a number of differing methods are made

A sustained piece is developed through recording, developing, reviewing, modifying and realizing ideas

TERM TWO

Pupils work from the theme, developing more complex and sophisticated ideas through a wider use of media and a more conceptual approach

TERM THREE

EXAMINATION TERM

Examination

Summer Term

The Art Examination needs to be conducted over four weeks if work of any value is to be produced and the scope of the syllabus fully examined. All pupils receive an examination paper. The pupils are initially daunted by this time scale but eventually enjoy the examination as an intense working period rather than a pressurised situation. Staff will determine the purpose of the examination together and the marking objectives will be clearly explained to pupils. The examination structure: two or three weeks preliminary drawing, which is directed and two weeks unaided work on a final piece. Time will be allocated for group discussion and assessment of work produced.

Years 10 and 11

Key Stage 4

GCSE in Art & Design

Introduction

For the pupil to successfully undertake and complete a course of study of Art at GCSE level they must demonstrate an understanding of the specific objectives and concerns taught in Years 7, 8 and 9.

The specification demands that each pupil submit a number of coursework units relating to different subject/theme areas. These must be explored in depth and breadth. It is stressed that the pupil should show mature qualities in their work: ideas, aesthetic understanding and execution, etc.

General Certificate of Secondary Education

We follow the AQA Art and Design GCSE 3201 Unendorsed syllabus for Year 11 and the Unendorsed syllabus 4201 from Year 10 2009.

Specification Aims:

A course based on this specification should encourage candidates to develop:

creative and imaginative powers, and the practical skills for communicating and expressing ideas, feelings and meanings in art, craft and design;

investigative, analytical, experimental and interpretative capabilities, aesthetic understanding and critical skills;

understanding of codes and conventions of art, craft and design and awareness of contexts in which they operate;

knowledge and understanding of art, craft and design in contemporary societies and in other times and cultures.

As the course progresses it is anticipated that pupils will make many more decisions and choices; for their own work.

Pupils must develop their ability to verbalise their aims, ideas and intentions in their work; this relates to the following concerns and choices;

aesthetic formal elements and their communication

selection of relevant media and techniques, including the use of various ICT packages and image manipulation scale of work

selection and use of source material to be observed

selection of source material collected

composition; linear, tonal and colour – purpose of preparatory work

sequence of discovery and learning

development of project conclusions; plans, ambitions and realisation

Each pupil will study in depth a variety of subject areas as units of work, usually a maximum of four and a minimum of three over four terms.

A unit title will provide scope for each pupil to develop their own ideas and interests within it. Titles will relate to a specific visual phenomenon and will encompass a wide range of subjects, sources and motifs.

Example of unit titles used:

Reflections, distortion, random, organic structure/construction, shadows and repetition, twisted form, contrasts, round and flat, tension/suspension, mechanisms, opaque/transparent, concave/convex, interior/exterior, junctions and networks, colour and form, twists and tangles, green/focus, red/geometry, salvage, organic construction, number.

A unit will be broken down and investigated in the following way:

a group discussion/brainstorm to analyse the possibilities of investigation and a personal response

to collect and select, make or build appropriate three-dimensional source material.

make a series of useful and comprehensive observational works in line, tone, colour;

to understand theme and discover aims
use a wide range of media
sequentially work to a conclusion

collection of own photographs, resource material from books, magazines, galleries, museums, etc.

extended work; to aid reflection of previous learning and discoveries and to help towards an ambitious conclusion/development

production of final conclusion / development - to include supporting works for planning and exploration

critical appraisal of work produced and approach/interpretation of project area

In direct relation to their work for the unit area it is expected that each pupil will gradually become aware and understand the importance of the following;

look at, study and collect examples of other artists' work and make visual juxtapositions

look at, study and collect examples made in other media i.e. Architecture, film, etc.

appreciate and record examples of their topic seen in Nature by drawing or photography

It is important that the act of studying other Art is seen as a way of collecting knowledge to enrich the pupils own visual awareness and understanding in relation to their own work in the studio. It is important when training the mind to be looking and to appreciate aesthetic qualities in the 'real world'.

PUPILS ARE EXPECTED TO 'DEVELOP' IDEAS AND OBSERVATIONS:

The GCSE Art course aims to encourage the pupils' personal ideas and interests. The pupil will have the opportunity to begin working with new media and experimenting with new and diverse means of expression:

Painting	all water based media
Drawing	all media
Printmaking	lino drypoint screen printing monoprint lithography relief (various types)
Fine Art Textiles	batik tapestry weaving canvas work appliqué machine embroidery
Sculpture	carving: stone plaster construction: wire paper card

plaster
wood
plastics
textiles

Stenciling

Photography the department has a number of cameras for use with all year groups

ICT various ICT software, including adobe photoshop

Mixed Media to include: glass, wax, straw, string and mirrors, etc. any combination of the above.

Visual Journal / Workbook

Each pupil is expected to keep a personal workbook throughout the year. Initially the unit theme will determine the search and content of these books but as the course progresses the study areas will become the pupil's choice. These workbooks are revealing and are seen by staff at every lesson.

Critical and Contextual Studies

Critical and Contextual studies is about provoking the pupils' interest in things seen and understanding the direct link to their own work.

This will equip pupils with the ability to focus their observational skills when not in the studios; looking at Nature, Art in galleries, museums, buildings, newspapers and media, etc.

Critical studies provides an opportunity for discussion of the aesthetic elements studied linked to a variety of areas in Fine and Applied Arts.

Pupils are encouraged to study their own environments and do their own research and bring to lessons relevant images they have collected; their own drawings and photographs as well as postcards, photocopies and cuttings from magazines and newspapers. They are also encouraged and taught to manipulate images using ICT and to include these in the work journal as methods of recording and analysis. These images are discussed and analysed in lessons both in their own right but more importantly in relation to the pupil's own studio work.

Each pupil works in a visual journal during Years 10 & 11. It will include the images they have collected and some written comments, observations and critical analysis of the themes covered. Pupils must consider how the material is selected, organised and presented. Visual connections are most important and how their thinking and collecting are integrated with their studio work.

Year 11

After an intense period of observational work the pupil will undertake and develop more personal and expressive pieces as developments/conclusions. They will use their knowledge and confidence gained in the previous years.

Visual research, investigation and analysis are stressed and they are expected to be able, by the end of the first term to sequentially explore an area in a wide range of media and ways.

Mock Examination Autumn Term

A question will be given before the summer holiday to the entire Year group. Learning from peers is extremely important at this stage, as it illustrates that a diverse response to the same starting point is possible and important. It is intended that the project theme will have scope wide enough to allow their personal needs and interests to flourish whilst still challenging and improving their skills and understanding.

It is expected that the pupils will undertake their work in a mature and ambitious way. Each aesthetic concept is studied by making observational pieces of work from the pupil's own subject materials and sources over a specified number of weeks. The concerns will vary depending upon the visual demands and implications of their arrangements. Each teacher will help each pupil at great length; they will suggest appropriate ways to unlock and observe the complexities of their set ups, subjects and themes and how to communicate their individual aims and ambitions.

The staff and pupils will conduct regular group discussions/criticisms. The pupils are encouraged to become confident in expressing their aims, ambitions, achievements and shortcomings verbally and to record these in writing for themselves and for staff to take a copy. These help inform future planning and to highlight areas which require further clarification and to raise awareness of pupils' aspirations and interests.

After each pupil has made a large number of observational and supporting works in a variety of ways and media they will then make a 'personal development' / conclusion.

This could include:

major painting or drawing

print

textile piece

three-dimensional piece

stencil

a combination of all or some of the above

The Examination

By the time the pupil starts their examination they should:

understand the value of visual research and investigation

be able to collect and select a variety of information

feel confident and know their abilities but see possible ways of extending them

make appropriate media choices

have the ambition to undertake and complete works of maturity and originality

clearly document and record all ideas, revisions and outcomes

be able to use productively the allocated time

The examination is seen as an exciting, lively and productive learning process, leaving the candidate keen and eager to continue making more work. The candidate will be able to select a question that interests and fascinates them.

Each pupil will be expected to use their understanding and preparatory work in the making of a piece of work made under examination conditions: timed, invigilated and controlled.

The pupil will have the right to exercise many more choices about their approach and interpretation of their question. They are free to choose any suitable media as a vehicle for their ideas.

The Mock Internal Examination and the actual Examination are organised in a similar but not identical way; this is to prevent 'stale and tired' responses.

Presentation of work

Pupils select, prepare and mount their own work for moderation. This takes place during Year 10 and 11 and provides an opportunity for appraisal of their work; observing and recognising development of their own work and the ambitions of others.

Areas of Study

Candidates are required to work in at least two of the areas listed below. They may explore overlapping areas and combinations of areas

- Fine Art
- Graphic Design

- Textiles
 - Three-Dimensional Design
 - Photography
- Communication

ICT is built into the scheme through the use of the work journal. Pupils are taught to use ICT as a means of research, development of ideas and as a completed outcome in its own right. Pupils receive a detailed scheme of work before a unit begins, outlining a whole term. *For further information, please see exemplar schemes of work in handbook and department.*

Years 12 and 13

Advanced Subsidiary and Advanced GCE in Art & Design Edexcel AS 8AD01 and A2 9AD01

Introduction

For the pupil to study Art at AS & Advanced Level they will have successfully completed the GCSE course and examination. The GCSE course is an excellent foundation as it equips the pupil with many of the essential skills, disciplines and experiences needed for 'Advanced Level' study.

The first three years of our syllabus is fundamental in preparing the pupil for GCSE and Advanced Level.

Aims

See *EDEXCEL Specification and Assessment Objectives and Criteria*

The pupil will understand the importance of in-depth research and investigation and should be able to make the necessary decisions to develop their weaknesses and strengths and assess their own ideas and discoveries to make accomplished and challenging conclusions.

The A Level course expects mature and clear questioning of visual problems and of the candidate's working procedures. They should be able to identify and exploit the aesthetic and demonstrate personal and mature qualities in their work.

The pupil must see the value of relating their work to other art, artists and their working procedures, movements and cultures. This prevents the pupil working in a vacuum.

The Course

We offer a wide and exciting course that enables the pupil to study in depth and breadth. It is designed to stimulate and develop the pupil's own visual curiosity and help to consolidate the wide views and approaches held within the entire A Level group; this encourages the pupils to learn from their peers.

It is important to present many different possible solutions to a visual problem whilst fostering the pupil's own personal development and understanding in their work and as artists. The course will enable the pupil to build a wide, rich and varied portfolio of strength and quality. This is important for those intending a course of further study at Foundation or Degree Level.

All pupils will have the opportunity to work every week in the following coursework areas:

Painting and Drawing

Fine Art Textiles

Life Drawing

Work journal - Critical and Contextual Studies

There will be opportunities work three-dimensionally and the department's printmaking and ICT facilities are available to all pupils during projects and lessons.

It must be understood that although the activity areas are taught separately they should be seen together as one course; the cross over is vast and frequent and essential for creative development. It is expected that pupils will unite all working areas.

Contact with Media:

Painting and Drawing

Gouache, watercolour, oil and acrylic paint, collage, graphite, ink, charcoal and chalk, conte, oil and chalk pastels, coloured pencils and some three-dimensional media and use of the computer.

Fine Art Textiles

Batik on cloth and paper, serti, tapestry, weaving, canvas work, paper making, machine embroidery, appliqué, knitting, textile collage, fabric printing, three-dimensional work and use of the computer.

Life Drawing

All painting and drawing media, some printmaking and sculpture in a variety of media including card, paper, wire, plaster and spaghetti!

Work journal - Critical and Contextual Studies

All painting and drawing media, printmaking and sculpture, collage, use of ICT (Painter, Photoshop) and all materials concerned with presentation.

We expect the pupil to mix media and experiment with new possibilities that may seem unorthodox but just might achieve their aim.

Sources

Pupils will be expected to collect, find and use a variety of sources and subject matter.

It is important that the pupil is able to see the potential in relevant source material and is able to assemble and mix them to create a desired outcome.

During the course there will be a variety of projects or themes, set or chosen, they may be the same or different in content depending upon the activity area, i.e. textiles or painting and drawing.

Starting with making direct observational work the pupil will follow an intensive course of study. It is anticipated that they will work from referential and non-referential subject matter to make representational or abstract work.

They will be taught to record, observe, select, invent and use visual information. The ability to logically, sensitively and imaginatively record and assess varied information and use their knowledge and understanding to make and experiment towards possible conclusions.

They must be adventurous when handling media and selecting subject matter for investigation. They will be expected to explore as many ways and means of expression as possible.

They will be encouraged to stretch their abilities, talent and understanding by attempting more ambitious works and projects.

They will be expected to visit independently and regularly exhibitions in museums and galleries to further their appreciation and understanding of existing art languages.

All pupils must keep and use a work journal; this might contain drawings or studies from observation, postcards, clippings, found information both natural and man made. These will also be used to record group discussion and teaching/tutorial notes.

Nature of activity/Assessment Objectives:

'Visual Research and Investigation'

Record observations, experiences, ideas, information and insights in visual and other forms, appropriate to intentions.

'Formation and Development of Ideas'

Analyse and evaluate critically sources such as images, objects, artefacts and texts, showing understanding of purposes, meanings and contexts.

'Realisation of Ideas'

Develop ideas through sustained investigations and exploration, selecting and using materials, processes and resources, identifying and interpreting relationships and analysing methods and outcomes.

'Context and Evaluation'

Present a personal, coherent and informed response, realising intentions, and articulating and explaining connections with the work of others.

Work Journal - Critical and Contextual Studies

Years 12 & 13

Main Aims:

See detail in Specification

Looking and searching

Collecting

Comparisons / Juxtapositions / Evaluation

Conclusions and use of knowledge

Looking and searching

- a. Enable candidates to relate their own work to that of other artists and designers in both a contemporary and/or historical context.
- b. Develop an understanding of the holistic nature of art & design activity.
- c. Discoveries and conclusions will inform and benefit the forming of ideas and opinions in pupil's studio work.

Work Journal for AS & A2

Work journals help devise and clarify the course of study and they help learning and teaching.

The format should be portable (A3 landscape) and be continued throughout the course, building sequentially. It should be a learning and teaching journal (time based) all dialogue between staff and pupil should be **recorded directly** into the journal and it should be the **responsibility of all staff to ensure pupils use them**. Pupil attitude to the journal should be positive from the outset.

Not all preparatory work for painting & drawing and textiles need be done in the journal. A Journal would be given to pupils at the start of the course and it is anticipated that they will use many volumes. Work in the journal should 'bind' together all work in painting & drawing and textiles - the main work in the journal would take place during the critical and contextual lessons, ensuring maximum time and make project work and developments in these areas coursework possible.

Pupils must have their Work journal at every lesson.

Working format

Presentation of theme with video, images and books etc. by teacher or pupil

Joint discussion with resources supplied by pupil/teacher, this could include collected objects (natural/manmade) and examples of Art/imagery

seminar and discussion lessons

selection of imagery through;

drawing
discussion

text

museum and gallery visits
drawing at various locations

Critical and Contextual Studies Years 12 & 13

Activity

This provides the pupils with the opportunity to work in other areas and will increase their knowledge of the language. It would be anticipated that they would develop and transform their own images in a variety of ways, the process of reflection is an important one.

Printmaking:	lino, dry point, etching, woodcut, paper and relief prints and monoprint.
Sculpture:	wood, wire, plaster, paper and card, mixed media.
ICT:	generate images, transformation and image development.
Photography:	experimental uses, camera obscura, etc.
Textiles	experimental uses, drawing with textiles media

Unit content Unit I 6031 A-F - Art and Design Coursework

Unit I is 30% of Advanced GCE, 60% of AS - internally set and marked, externally moderated

For further detailed information regarding this syllabus please see Edexcel Art and Design Syllabus 8309/9309. The following is a summary of how the Department approaches the syllabus.

Unit I

COURSEWORK

At the start of the course pupils are given **TWO** 'Themes' from a list made by the department to begin their enquiry. One theme is individual and the other theme is given and studied by all pupils in the year. Both themes will be investigated in all working areas. This provides a suitable starting point and focus for work and a starting point for developing the pupils' individual theme or visual concern.

Example of a year theme; 'Composition' – this was paired by another individual theme such as: negative/positive, counterpoint, volume, harmony, sequence, tension, interference, light, etc.

Before half term, pupils were asked to select one artist that would be added to their individual and year themes, for example:

Composition + Counterbalance + Naum Gabo

Composition + Interference + Bridget Riley

Further work in all areas will add to their findings and pupils will negotiate and devise an individual theme for further investigation. Examples could be:

- Layers and colour
- Light and form
- Repetition and rhythm
- Surface and layers
- Texture and form
- The synthesis between shape and form
- Tension and composition
- Geometry and composition

It is envisaged that the theme devised for the entire course will be one that can be further extended and enriched throughout the course and into A2.

Unit 2	Externally Set Assignment
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Set paper by the Board. Pupils selected one working area for the examination; painting and drawing **or** fine art textiles. This is sent to centres at the beginning of January and pupils prepare according to the stated scheme of work. During the preparatory period, pupils made an eight-hour piece; this made them aware of what preparation was needed and gave them a realistic idea of their current and future performance.

The paper set is a theme paper, the Board produces an informative booklet to prompt questions and solutions.

Summer term work AS to A2

Pupils select and presented their work for assessment and moderation for their AS.

The Bridging Project

Pupils are given an object as their starting point and are asked to explore its potential. Through this explorative work, pupils develop an individual theme which they explore over the summer.

They make extensive investigative work in their work journal and preparatory drawing in readiness for the start of the Autumn Term. The preparation and research for this enables pupils to select a visual concern that interests them.

Unit 3	Coursework
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Pupils will be expected to start the A2 year with a large collection of evidence presented in their Work journals indicates precisely what 'creative issue' they intend to investigate and solve. Also in the Journal should be an individual 'Plan of Work' that they have devised for the Painting & Drawing and Textile Developments.

Work for this unit should include actual work as well as a file containing investigations and research around an emerging theme that can be further developed in the written and illustrated element. The following could be used:

Drawings, Paintings, Collages, Textile pieces, Own photographs, Computer drawings, Found flat artefacts, etc

Running concurrently alongside this work, pupils will make a written study on a theme of their choice linking all elements of the coursework units together.

Pupils should present a proposal for their chosen study – outlining their debate/argument/discourse that reflects their individual interests and discoveries from Unit 1.

Pupils will choose a **format** of their choice:

An Illustrated and written Dissertation (1000-3000 words)

Tape/slide presentation – this would include an actual document of the presentation

DVD or CD presentation

Annotated display

Combination of these

Any other equivalent form agreed by staff

Routes of investigation to provide evidence could include:

audio tape, interviews with artists, designers & craftspeople, video footage, use of ICT (manipulation of images)
producing own power point presentations and photographs, correspondence with artists (dead or alive), etc.

All Research for the Contextual Study should take place in Work Journal – this should be a repository for all preparatory and investigative work.

We have arranged a way of presenting these studies to a wider audience in the year/school through an open invitation to pupils, staff and parents to attend the presentations which have taken the form of power point presentations and videos.

Unit 4	Externally Set Assignment
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Set paper by the Board. Pupils selected one working area for the examination; painting and drawing **or** fine art textiles. During the preparatory period, pupils made a ten-hour piece; this made them aware of what preparation was needed and gave them a realistic idea of their current and future performance.

The paper set is a theme paper, – the Board produces an informative booklet to prompt questions and solutions.

It is vital that the pupil plays major role in their study of Art at Advanced Level; it is their decisions and their desire to think and make art that is the most important part.

If a candidate neglects their coursework then it will be clear not only in their submissions but in their very understanding of the issues and skills involved in making their work.

As a punctuation of the coursework pupils mount an exhibition. Each pupil will select and hang, with advice from staff in the Department an exhibition that best represents them individually. Consideration is given to the overall appearance of the exhibition. This is an exciting and valuable experience. During the exhibition they will be interviewed and asked to talk about their aims, ambitions, achievements and shortcomings. The choice and quality of presentation are very important. All Year groups and the school are encouraged to visit the exhibition.

The Examination

Pupils must submit a large number of preparatory works. These will be made before the controlled test and will help them plan fully and investigate their chosen examination question.

Preparatory work

The studies are important as they provide the examiners with an indication the intention of the candidate. This can be especially helpful if the final work falls short of the original intent. The preparatory studies must trace the candidates thinking and are concerned with **PROCESS** and **SEQUENTIAL DEVELOPMENT**.

The candidate will be encouraged to follow as many possible solutions as they can imagine. This important period is not seen as a time to produce 'practice runs' in anticipation of the timed test. They will be encouraged to observe the question from as many angles and viewpoints; this will increase experimentation and will prevent a 'blinkered' approach.

Before the examination period begins the pupil will choose between Painting and Drawing or Fine Art Textiles, this choice is important as it allows the pupil time and the opportunity to exercise a deeper understanding of one specialist activity.

The Timed Test

Each candidate must complete a timed piece of work under examination conditions.

For AS (Unit 2) a maximum of eight hours after a preparatory period and for A2 (Unit 4) pupils are required to have a preparatory period and a twelve hour examination.

All four assessment objectives as indicated below will be assessed:

AO1	Develop ideas through sustained focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding,	25%
AO2	Experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops	25%
AO3	Record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress	25%
AO4	Present a personal, informed and meaningful demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, oral and other elements	25%

Portfolio Inspection and Mock Interview

Year 13 pupils who are considering making an application to Art School are provided with this experience before making an application. They select and present at interview a portfolio of their work and an external interviewer conducts the interviews.

Winifred Knights Art Scholarship

The School offers by open competition one Year 12 Art Scholarship each year. Selection is made by portfolio inspection, examination and interview by an external assessor.