



Art & Photography Department – Curriculum Intent

KS3 Curriculum Intent - Art			
Head of Department: Mrs L Nanvazadeh			
	Year 7	Year 8	Year 9
Autumn Term	<p><u>The Big Draw</u> The main focus in year 7 is to develop the students' confidence in Art and Design, to develop observational skills and to teach a range of techniques/media as a basis for students to build upon throughout years 8 and 9.</p> <p>Students explore the basics of observation through the genre of Still life.</p> <p><u>Skills explored:</u></p> <ul style="list-style-type: none"> ✓ Observational techniques/ ways of looking ✓ Use of Line and tone in pencil drawing ✓ Looking at shape and trying to create 3-D effects of form ✓ Understanding of composition ✓ Considering viewpoint ✓ Creation of the illusion of texture using tonal techniques ✓ Introduction to weights of line. <p><u>Careers Links:</u> Art teacher, Architectural Draftsperson, Illustrator, Graphic designer, Type Designer, Medical illustrator, Tattoo Artist, Art conservationist, Coutroom artist, Book Illustrator, Commercial artist, Comic book artist</p>	<p><u>Perspective</u> The aim of much of the work in Year 8 is to build on many of the skills gained in Year 7 by revisiting basic techniques and knowledge in a different guise, while aiming to produce artwork of greater creative diversity. Students will learn key skills such as 1 & 2 point perspective drawing. Students will learn about the artist/designer Ed Fairburn and will create paintings, drawings and a final outcome based largely around his techniques and Architecture.</p> <p><u>Skills explored:</u></p> <ul style="list-style-type: none"> ✓ To develop and enhance key skills in recording and observation. ✓ To develop an understanding of research and experimentation. ✓ To promote an awareness of architecture and design ✓ To be introduced to the work of Artists, Craftsmen and Designers ✓ To learn key skills such as painting, drawing ✓ To develop and enhance composition, design and annotation skills <p><u>Careers Links:</u> Architect, Town planner, Display artist, Cartographer, Marine Illustrator, Landscape architect, Urban designer, Interior designer, Stage designer, Medical Illustrator Technical illustrator</p>	<p><u>Portraiture</u> In Year 9 it is important for pupils to build up a more sustained approach to project work in Art & Design, so that a set of work is produced rather than a single stand-alone piece. This takes into consideration a steady acquisition of skills over Year 7 and 8, which can now be used with more independence and confidence. This will also go some way to preparing pupils for project work for the GCSE coursework units should they decide to take Art & Design/Photography as an option in Year 10. Students will be creating a small body of work, learning the correct anthropometry measurements of the face and will create a self-portrait based on the teacher selected contextual reference.</p> <p><u>Skills explored:</u></p> <ul style="list-style-type: none"> ✓ To develop and enhance key skills in recording and observation. ✓ To develop an understanding of research and experimentation. ✓ To learn the anthropometry measurements of the face ✓ To be introduced to the work of contemporary portrait artists. ✓ To learn key skills such as painting and drawing ✓ To develop and enhance composition, design and annotation skills <p><u>Careers Links:</u> Police Artist, Cultural heritage officer, Painter, Sculptor, Printmaker, Photographer, Web designer, Makeup artist Art critic, Advertising account executive, Police & Legal Photographer, Occupational therapist</p>



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Spring Term	<p><u>Colour Theory</u> This project is intended as a general introduction to colour, including the basics of colour theory. It is also aimed at improving students' ability to mix colours accurately and cleanly, to change colour subtly and to see the difference between transparent and opaque treatments, 'wet on dry' and 'wet into wet'. Knowledge of equipment and good working habits will be established.</p> <p><u>Skills Explored:</u></p> <ul style="list-style-type: none"> ✓ Colour mixing ✓ Exploring the work of artists and cultures. ✓ Exploring the concepts of colour theory including the colour wheel values and schemes. ✓ Exploring tints and shades. ✓ Exploring painting skills and techniques. <p><u>Careers Links:</u> Graphic designer, Art director, Layout Artist, Illustrator, Lithographer, Muralist, Animator, Concept artist, Digital illustrator, iPhone/android App designer, Film producer Special effects designer</p>	<p><u>Art History – Exploring the past</u> Studying the art of the past teaches us how people have seen themselves and their world, and how they want to show this to others. Art history provides a means by which we can understand our human past and its relationship to our present because the act of making art is one of humanity's most ubiquitous activities.</p> <p><u>Skills explored:</u></p> <ul style="list-style-type: none"> ✓ Research and investigative skills: Pupils should demonstrate the intelligent use of sources, including using the internet positively to find and extract information, inform purposeful enquiry, develop analytical skills and make progress with ideas. Pupils should be able to communicate understanding in written, visual and practical forms to a range of audiences. ✓ Study of a range of artefacts: Pupils should consider images alongside a broad range of artefacts from the world of art, craft and design, investigating their function in relation to the setting and users' needs. <p><u>Careers Links:</u> Industrial Designer, Calligrapher, Type designer, Colour consultant, Publicity Director, Printmaker, Art historian, Website owner/blogger, Logo/branding designer, Packaging designer, Typographer, Museum Curator</p>	<p><u>Illustration & Narrative</u> The main function of the narrative illustrator is to represent, interpret, and heighten the meaning of a selected passage of text (in a complementary way) by means of pictures, with the aim of contributing to the readers' appreciation of the narrative. Students will explore work related learning through illustration and how this links to graphic design career paths.</p> <p><u>Skills explored:</u></p> <ul style="list-style-type: none"> ✓ Explore Contexts for Art & Design: This includes work-related contexts that reflect the creative and cultural industries. ✓ Multidisciplinary: For example, combining visual images with sound and movement to produce an artwork. ✓ New technologies: This could include work with animation, film, video, or web-based products, and may present alternatives to traditional practices. <p><u>Careers Links:</u> Art editor, Art publisher, Layout artist Cartoonist, Lithographer, Sign painter (military) Art curriculum writer, University lecturer, Visual merchandiser, Diversional therapist Director of Photography, Craftsperson</p>
Summer Term	<p><u>Pattern</u> In this scheme of work, children will investigate patterns from different times and cultures including the UK, India, Japan. They will investigate print-making techniques, and explore ways of combining and organising shapes, colours and patterns to make a decorative piece.</p>	<p><u>Contemporary Art – Exploring the future</u> Contemporary art is the art of today, produced in the second half of the 20th century or in the 21st century. Contemporary artists work in a globally influenced, culturally diverse, and technologically advancing world. Their art is a dynamic combination of materials, methods, concepts, and subjects that continue the challenging of boundaries that was already well underway in the 20th century. Diverse and eclectic, contemporary art is distinguished by the very lack of a uniform, organising principle, ideology, or "-ism". Contemporary art is part of a cultural dialogue that concerns larger contextual frameworks such as personal and cultural identity, family, community, and nationality</p>	<p><u>Eco Art – Save our planet</u> Glass bottles, plastic bags and other waste that would end up filling landfills or floating in the sea have, in the hands of some artists, become a form of sustainable art that highlights the degradation of the planet and surprises with its originality. The possibilities stretch as far as the imagination.</p>



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Summer Term	<p>Skills explored:</p> <ul style="list-style-type: none"> ✓ 2D: This includes painting, drawing, printmaking, photography, ICT and surface pattern. ✓ What is a motif ✓ Creating your own motif ✓ How a motif can create a pattern ✓ Basic geometry using triangles ✓ Different ways of creating a pattern. <p>Careers Links: Fashion Designer, Textile Designer, Jewellery Designer, Embroiderer, Fiber artist, Fashion consultant, Pattern maker, Costume designer</p>	<p>Skills explored:</p> <ul style="list-style-type: none"> ✓ Making purposeful images and artefacts: A clear sense of purpose, whether from an externally set brief or the pupil's own intentions, is key to the quality of the learning experience. ✓ Engage with contemporary art, craft and design: This includes visits out of school to studios and workshops, working in different locations and visiting artists, craftspeople and designers. e-learning experiences (eg virtual learning environments, internet) could take place in a range of settings, in and out of schools, and be used to create international links. <p>Careers Links: Illustrator, Film editor, Art teacher, Art dealer, Advertising Photographer, Video game designer, Food photographer, Motion graphics designer</p>	<p>Skills explored:</p> <ul style="list-style-type: none"> ✓ Work collaboratively: This includes developing the sensitivity and skills needed to negotiate, evaluate and share in the collaborative process of creating and making. Pupils may use ICT where appropriate. ✓ 3D: This includes constructed textiles, sculpture, ceramics, jewellery, puppetry and installations. <p>Careers Links: Ecologist, Campaigner, Photojournalist, Art Librarian, Wildlife photographer, Art publisher, Art restorer, Art therapist</p>



Art & Photography Department – Curriculum Intent

KS4 Curriculum Intent – Art		
Subject: GCSE Art Exam Board: AQA		
	Year 10	Year 11
Autumn Term	<p>Component 1: Portfolio - Project 1: My Manchester SEP – DEC</p> <p>During the project, students will learn new techniques for drawing and painting and will be introduced to new materials.</p> <p>We will cover all aspects from pencil studies, acrylic paintings, printing, collage and watercolour based around the project title 'My Manchester'. Students will also be shown how to properly present their work and how to create an appropriate background for their sketchbook/design sheet. The outcome for this project will be a large-scale mixed media piece incorporating 3 different artists styles learnt throughout the project.</p> <p>Skills Cover:</p> <ul style="list-style-type: none"> ✓ Finding inspiration. ✓ Responding to stimuli. ✓ Analytical drawing. ✓ Developing ideas. ✓ Creating a design brief. ✓ Experimenting with materials and techniques. ✓ Recording and observing. ✓ Annotating your work. 	<p>Project 2: Possessions</p> <p>Continuation of work from Year 10</p> <p>During this project, students will be responding to three artists linking to the theme of Possessions. This project will run until Christmas and pupils will begin to start their final piece in December. For this project pupils will use a selection of materials such as pencil, acrylic paint and water colour paint. All work will be presented in a sketchbook and will also be on an A2 sheet.</p> <p>Start AQA Component 2: Externally Set Assignment (ESA):</p> <p>AQA will provide a separate externally set assignment for each title, each with seven different starting points. Students must select and respond to one starting point from their chosen title.</p> <p>The externally set assignment provides students with the opportunity to demonstrate, through an extended creative response, their ability to draw together different areas of knowledge, skills and/or understanding in response to their selected starting point.</p> <p>The extended creative response must explicitly evidence students' ability to draw together different areas of knowledge, skill and/or understanding from initial engagement with their selected starting point through to their realisation of intentions in the 10 hours of supervised time.</p> <p>Students must ensure that the total submission for Component 2 evidences coverage of all four assessment objectives and evidence of drawing activity and written annotation. Students must identify and acknowledge sources which are not their own.</p> <p>Externally set assignments will be available to students and teachers from 2 January. They must be given to students in their entirety and must not be edited, changed or abridged in any way.</p> <p>A preparation period which can begin on or after 2 January is followed by 10 hours of supervised unaided work in which students are required to realise their intentions. Students must not undertake any further preparatory studies once the first period of supervised time starts.</p>



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Spring Term	<p><u>Component 1: Portfolio - Project 2: Identity DEC- MARCH</u></p> <p>During this project, students will be responding to three artists linking to the theme of Identity. Throughout the project the students will work with a variety of materials such as paint, pencil crayon and mixed media. Students will begin to personalise their projects and work by studying from primary sourced images and will create a unique outcome developing from their ideas. Students will present their work within their sketchbooks and on an A2 design sheet. The outcome will be a large-scale painting that will bring together all techniques learnt.</p> <p><u>Skills Cover:</u></p> <ul style="list-style-type: none"> ✓ Finding inspiration. ✓ Responding to stimuli. ✓ Analytical drawing. ✓ Developing ideas. ✓ Creating a design brief. ✓ Experimenting with materials and techniques. ✓ Recording and observing. ✓ Annotating your work. 	<p><u>Preparatory period – from 2 January</u></p> <ul style="list-style-type: none"> ✓ Students and teachers can access the externally set assignments on 2 January (or as soon as possible afterwards) but not before. It is at the discretion of schools to plan when their students start work on their assignments after 2 January. ✓ Following receipt of the externally set assignment paper, students should select one starting point from which to develop their own work. ✓ Students may discuss their starting points with the teacher. ✓ Preparatory work may be presented in any suitable two- or three-dimensional format such as mounted sheets, sketchbooks, journals, design proposals, models and maquettes, digital or non-digital presentations. ✓ Students must stop work on their preparatory studies as soon as the first period of supervised time starts. <p>There is no restriction on the scale of work, media or material used.</p>
Summer Term	<p><u>Component 1:</u></p> <p><u>Portfolio - Project 3: Close up MARCH – SEP YEAR 11</u></p> <p>During this project students will learn to become more independent in their working. They will be asked to use primary sourced images to build the foundation of their projects. Students will respond to three different artists and create a body of work developing from their own images and ideas. All work will be done in a sketchbook and on a A2 design sheet. The outcome for this project will be a large-scale personalised painting linking to all artist references.</p> <p><u>Skills Cover:</u></p> <ul style="list-style-type: none"> ✓ Finding inspiration. ✓ Responding to stimuli. ✓ Analytical drawing. ✓ Developing ideas. ✓ Creating a design brief. ✓ Experimenting with materials and techniques. ✓ Recording and observing. ✓ Annotating your work. 	<p><u>Supervised time – 10 hours</u></p> <ul style="list-style-type: none"> ✓ Following the preparatory period, students must undertake 10 hours of unaided focused study, under supervision. ✓ The first two hours of supervised time must be consecutive. ✓ Schools and colleges may timetable supervised sessions for the remaining eight hours at their own discretion. ✓ Students may refer to their preparatory work during the supervised time but must not add to it or amend it during the supervised time or between sessions. ✓ Students must not add to or amend work produced during the supervised time; either between sessions of supervised time or after the 10 hours of supervised time has been completed. ✓ Work produced in the supervised time must be clearly identified as such. ✓ Preparatory work and work produced during the supervised time must be kept under secure conditions between and following the supervised sessions. Work produced during the supervised time must be clearly identified as such. ✓ Only the preparatory work and the work produced within the 10 hours of supervised time can be submitted as assessment evidence for this component. <p>All work submitted for this component will be marked as a whole. Students may produce a single outcome or a series of related outcomes when realising their intentions in the supervised time. Outcomes may be evidenced in any two-dimensional, three-dimensional, digital or non-digital format. There is no restriction on scale of work, media or materials used.</p>
	<p><u>Careers Links:</u></p> <p>Airbrush artist, Architectural illustrator, Graphic illustrator, Technical/textbook illustrator, Story bard illustrator, Cartoonist/caricaturist, Commercial artist, Mural artist, Picture framer, Fine artist, Printmaker, Screen printer, Courtroom artist, Art conservationist, Special Effects makeup, Art school director, Art teacher, Arts administrator, Website owner/designer, Fashion consultant, Pattern maker, Textile designer, Interior designer, Dressmaker, Food stylist, Gallery owner, Museum curator, Personal stylist, Exhibition planner.</p>	



Art & Photography Department – Curriculum Intent

KS4 Curriculum Intent – Photography		
Subject: Photography Exam Board: AQA		
	Year 10	Year 11
Autumn Term	<p><u>Component 1: Portfolio - Mini Project 1: Foundation project - The Basics (7 weeks)</u></p> <p>During this project, students will gain an understanding of how to operate a DSLR camera and how to take creative and original photographs. This offers a foundation course in technical skill. Students will be inducted and explore focusing the camera, print quality, resolution, aperture, shutter speeds, panning the camera, light drawing, composition, the formal elements and 'wrong' photographs.</p> <p><u>Skills Cover:</u></p> <ul style="list-style-type: none"> ✓ Understanding the exposure triangle ✓ Focusing ✓ ISO ✓ Aperture including Depth of field (DoF) ✓ Understanding Shutter speed – Freezing and blurring motion ✓ Compositional techniques ✓ The formal elements <p><u>Component 1: Portfolio - Mini Project 1a: Alive! (8 weeks)</u></p> <p>During this project, students will explore several different photographers and artists who have used toys within their work and base their photographs on, depth of field, basic computer editing, using lighting, creating backdrops, viewpoints and stop motion animation. They start to become more creative with their work.</p> <p><u>Skills Cover:</u></p> <ul style="list-style-type: none"> ✓ Work with increasing independence and develop the skills to be critical and reflective thinkers ✓ Use their imagination to create original photographs ✓ Take risks and learn from their mistakes while working on the tasks set out in this scheme of work ✓ Build on and develop skills in a range of techniques, process and technologies ✓ Develop knowledge and an understanding of various past and present photographers ✓ Develop self-confidence, resilience, perseverance, self-discipline and commitment 	<p><u>Component 1: Portfolio - Full Project 4: Forces</u></p> <p>Independent projects work differently to the teacher led projects students have completed so far. At this point they need to think of three starting points (we call them strands) that they will explore before choosing their favourite idea to develop towards a final piece.</p> <p>Initially students created a mind map or Pinterest account for this project. They should reflect, at this point on these first responses - is there anything they would like to try? Alternatively, they might wish to build on one of the set tasks done in class.</p> <p><u>Start AQA Component 2: Externally Set Assignment (ESA):</u></p> <p>AQA will provide a separate externally set assignment for each title, each with seven different starting points. Students must select and respond to one starting point from their chosen title.</p> <p>The externally set assignment provides students with the opportunity to demonstrate, through an extended creative response, their ability to draw together different areas of knowledge, skills and/or understanding in response to their selected starting point.</p> <p>The extended creative response must explicitly evidence students' ability to draw together different areas of knowledge, skill and/or understanding from initial engagement with their selected starting point through to their realisation of intentions in the 10 hours of supervised time.</p> <p>Students must ensure that the total submission for Component 2 evidences coverage of all four assessment objectives and evidence of drawing activity and written annotation. Students must identify and acknowledge sources which are not their own.</p> <p>Externally set assignments will be available to students and teachers from 2 January. They must be given to students in their entirety and must not be edited, changed or abridged in any way.</p> <p>A preparation period which can begin on or after 2 January is followed by 10 hours of supervised unaided work in which students are required to realise their intentions. Students must not undertake any further preparatory studies once the first period of supervised time starts.</p>



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Spring Term	<p><u>Component 1: Portfolio - Full Project 2: Reflections & Shadows</u></p> <p>In this project, students will experiment with several ways of using reflections within their work, through different photographic and experimental techniques.</p> <p>At the beginning of the project, a number of set tasks, designed to teach students different techniques will be set and then they will be expected to develop their own personal ideas.</p> <p>Throughout the project, students will be introduced to different photographers and images that link with the title 'Reflections' and expected to research further into their work to help you develop their ideas. Finally, they will produce a final outcome that showcases the best of their ideas and can be exhibited.</p> <p><u>Skills Cover:</u></p> <ul style="list-style-type: none"> ✓ Refraction photography ✓ Using Adobe Photoshop to create kaleidoscopic patterns. ✓ Using mirrors. ✓ Puddle Photography. ✓ Using prisms to create fractal photography. <p><u>Contextual References:</u></p> <ul style="list-style-type: none"> ✓ Antonio Gutierrez ✓ Christina Peters ✓ Sebastian Magnani ✓ Laura Williams ✓ Slava Semeniuta ✓ Marina Williams 	<p><u>Preparatory period – from 2 January</u></p> <ul style="list-style-type: none"> ✓ Students and teachers can access the externally set assignments on 2 January (or as soon as possible afterwards) but not before. It is at the discretion of schools to plan when their students start work on their assignments after 2 January. ✓ Following receipt of the externally set assignment paper, students should select one starting point from which to develop their own work. ✓ Students may discuss their starting points with the teacher. ✓ Preparatory work may be presented in any suitable two- or three-dimensional format such as mounted sheets, sketchbooks, journals, design proposals, models and maquettes, digital or non-digital presentations. ✓ Students must stop work on their preparatory studies as soon as the first period of supervised time starts. <p style="text-align: center;">There is no restriction on the scale of work, media or material used.</p> <p><u>Supervised time – 10 hours</u></p> <ul style="list-style-type: none"> ✓ Following the preparatory period, students must undertake 10 hours of unaided focused study, under supervision. ✓ The first two hours of supervised time must be consecutive. ✓ Schools and colleges may timetable supervised sessions for the remaining eight hours at their own discretion. ✓ Students may refer to their preparatory work during the supervised time but must not add to it or amend it during the supervised time or between sessions. ✓ Students must not add to or amend work produced during the supervised time; either between sessions of supervised time or after the 10 hours of supervised time has been completed. ✓ Work produced in the supervised time must be clearly identified as such. ✓ Preparatory work and work produced during the supervised time must be kept under secure conditions between and following the supervised sessions. Work produced during the supervised time must be clearly identified as such. ✓ Only the preparatory work and the work produced within the 10 hours of supervised time can be submitted as assessment evidence for this component. <p>All work submitted for this component will be marked as a whole. Students may produce a single outcome or a series of related outcomes when realising their intentions in the supervised time. Outcomes may be evidenced in any two-dimensional, three-dimensional, digital or non-digital format. There is no restriction on scale of work, media or materials used.</p>
Summer Term	<p><u>Component 1: Portfolio - Full Project 4: Forces</u></p> <p>In this project, students will experiment with several ways of using force within their work, through different photographic and experimental techniques.</p> <p>At the beginning of the project, a number of set tasks, designed to teach students different techniques will be set and then they will be expected to develop their own personal ideas.</p> <p>Throughout the project, students will be introduced to different photographers and images that link with the title 'Reflections' and expected to research further into their work to help you develop their ideas. Finally, they will produce a final outcome that showcases the best of their ideas and can be exhibited.</p>	



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	<p>Skills Cover:</p> <ul style="list-style-type: none">✓ Chemical forces in photography✓ Effect of nature on man-made structures and surfaces in photography✓ Applied force in photography including manual manipulation techniques.✓ The force of Ice and Water in photography <p>Contextual References:</p> <ul style="list-style-type: none">✓ Kim Keever✓ Aaron Siskind✓ Edward Horsford✓ Tim Tadler✓ Azuma Makoto✓ Todd McLellan	
	<p>Careers Links:</p> <p>Advertising photographer, Fashion Photographer, Photojournalist, Food photographer, Portrait photographer, Underwater photographer, Wedding photographer, Stock photo seller, Director of photography, Animator, Concept artist, Digital illustrator, Digital 3d modeller, Web designer, iPhone/android App designer, Television/film producer, Documentary Filmmaker, Camera operator, Film editor, Special effect designer, Video game design, YouTube video creator, Tiktok content provider, Art critic, Typographer, Packaging designer, Logo/branding designer, Advertising director, Sign writer, Magazine layout designer, Website owner/blogger, Art administrator</p>	



Art & Photography Department – Curriculum Intent

KS5 Curriculum Intent – Art, Craft and Design				
Subject: A Level Art, Craft & Design Exam Board: AQA				
	Year 12		Year 13	
	Teacher A	Teacher B	Teacher A	Teacher B
Autumn Term	<p><u>Foundation Studies:</u> Drawing is a fundamental skill in art and design, and in the autumn term drawing workshops are delivered, where different approaches can be explored. This period also supports students in producing work that can support studio practice and entry to further education in creative areas.</p> <p>This project is based on a personal response to changing themes such as 'Collections'. Students will go through a series of skills-based workshops before developing their ideas into a final piece. There will be at least one trip to a gallery or museum and a workshop both usually in London.</p> <p><u>Skills Cover:</u></p> <ul style="list-style-type: none"> ✓ What is drawing? ✓ Experimental ways of recording ✓ Different ways of seeing ✓ Working in conventional and unconventional media. ✓ Developing as a unique artist <p><u>Contextual References:</u></p> <ul style="list-style-type: none"> ✓ Frank Auerbach ✓ Alberto Giacometti ✓ Assaf Rahat ✓ Anish Kapoor ✓ Cy Twombly ✓ Zac Smith ✓ Susan Turcot ✓ Roland Flexner ✓ Lucian Freud 		<p><u>Component 1: Personal Investigation</u> Continuation of the Personal investigation.</p>	
	<p><u>Introduction to Component 1: Personal Investigation</u></p> <p>This is a practical investigation supported by written material.</p> <p>Students are required to conduct a practical investigation, into an idea, issue, concept or theme, supported by written material. The focus of the investigation must be identified independently by the student and must lead to a finished outcome or a series of related finished outcomes.</p> <p>The investigation should be a coherent, in-depth study that demonstrates the student's ability to construct and develop a sustained line of reasoning from an initial starting point to a final realisation.</p>		<p><u>Start AQA Component 2: Externally Set Assignment (ESA):</u> Separate question papers will be provided for each title. Each question paper will consist of a choice of eight questions to be used as starting points. Students are required to select one. Students will be provided with examination papers on 1 February, or as soon as possible after that date.</p> <p><u>Preparatory period – from 1 February</u> Following receipt of the paper students should consider the starting points and select one. Preparatory work should be presented in any suitable format, such as mounted sheets, design sheets, sketchbooks, workbooks, journals, models and maquettes.</p> <p><u>Supervised time – 15 hours</u></p> <ul style="list-style-type: none"> ✓ Following the preparatory period, students must complete 15 hours of unaided, supervised time. ✓ In the 15 hours students must produce a finished outcome or a series of related finished outcomes, informed by their preparatory work. 	
Spring Term				



Art & Photography Department – Curriculum Intent

	<p>The investigation must show clear development from initial intentions to the final outcome or outcomes. It must include evidence of the student's ability to research and develop ideas and relate their work in meaningful ways to relevant critical/contextual materials.</p> <p>The investigation must be informed by an aspect of contemporary or past practice of artists, photographers, designers or craftspeople.</p>	<ul style="list-style-type: none">✓ Students must stop work on their preparatory work as soon as the first period of supervised time starts. Students may refer to their preparatory work in the supervised time, but it must not be added to or amended.✓ Preparatory work and the work produced during the supervised time must be kept secure in between sessions of supervised time.✓ The work produced during the supervised time must be clearly identified as such. Students must identify and acknowledge sources which are not their own. Annotation and/or notes should use appropriate specialist vocabulary and be legible with accurate use of language so that meaning is clear.✓ At the end of the 15 hours of supervised time all the work submitted for this component must be kept secure.✓ Preparatory work and the work produced during the 15 hours of supervised time will be assessed together, as a whole, against all four assessment objectives. Students will be assessed on their ability to work independently, working within the specified time constraints, and developing a personal and meaningful response.✓ There is no restriction on the scale of work produced. Students should carefully select, organise and present work to ensure that they provide evidence which meets the requirements of all four assessment objectives.																																		
Summer Term	<p>The written material must confirm understanding of creative decisions, providing evidence of all four assessment objectives by:</p> <ul style="list-style-type: none">✓ clarifying the focus of the investigation✓ demonstrating critical understanding of contextual and other sources✓ substantiating decisions leading to the development and refinement of ideas✓ recording ideas, observations and insights relevant to intentions by reflecting critically on practical work✓ making meaningful connections between, visual, written and other elements. <p>The written material must:</p> <ul style="list-style-type: none">✓ be a coherent and logically structured extended response of between 1000 and 3000 words of continuous prose.✓ include specialist vocabulary appropriate to the subject matter✓ include a bibliography that, identifies contextual references from sources such as: books, journals, websites, through studies of others' work made during a residency, or on a site, museum or gallery visit✓ be legible with accurate use of spelling, punctuation and grammar so that meaning is clear. <p>Students can present the written material as a single passage of continuous prose or as a series of shorter discrete, but linked, passages of continuous prose incorporated within the practical work.</p> <p>There is no restriction on the scale of practical work produced. Students should carefully select, organise and present their work for their Personal investigation to ensure it is well structured and provides evidence that meets the requirements of all four assessment objectives.</p>																																			
<p>Careers Links:</p> <table><tr><td>Airbrush artist</td><td>Picture framer</td><td>Art school director</td><td>Interior designer</td></tr><tr><td>Architectural illustrator</td><td>Fine artist</td><td>Art teacher</td><td>Dressmaker</td></tr><tr><td>Graphic illustrator</td><td>Printmaker</td><td>Arts administrator</td><td>Food stylist</td></tr><tr><td>Technical/textbook illustrator</td><td>Screen printer</td><td>Website owner/designer</td><td>Gallery owner</td></tr><tr><td>Story bard illustrator</td><td>Courtroom artist</td><td>Fashion consultant</td><td>Museum curator</td></tr><tr><td>Cartoonist/caricaturist</td><td>Art conservationist</td><td>Pattern maker</td><td>Personal stylist</td></tr><tr><td>Commercial artist</td><td>Special Effects makeup</td><td>Textile designer</td><td>Exhibition planner</td></tr><tr><td>Mural artist</td><td></td><td></td><td></td></tr></table>					Airbrush artist	Picture framer	Art school director	Interior designer	Architectural illustrator	Fine artist	Art teacher	Dressmaker	Graphic illustrator	Printmaker	Arts administrator	Food stylist	Technical/textbook illustrator	Screen printer	Website owner/designer	Gallery owner	Story bard illustrator	Courtroom artist	Fashion consultant	Museum curator	Cartoonist/caricaturist	Art conservationist	Pattern maker	Personal stylist	Commercial artist	Special Effects makeup	Textile designer	Exhibition planner	Mural artist			
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Graphic illustrator	Printmaker	Arts administrator	Food stylist																																	
Technical/textbook illustrator	Screen printer	Website owner/designer	Gallery owner																																	
Story bard illustrator	Courtroom artist	Fashion consultant	Museum curator																																	
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KS5 Curriculum Intent - Photography				
Subject: A Level Photography			Exam Board: AQA	
	Year 12		Year 13	
	Teacher A	Teacher B	Teacher A	Teacher B
Autumn Term	<p>Foundation Studies:</p> <p>Mastering the basics of both traditional and contemporary methods of capturing light is vital to Photography, and in the autumn term technical skills-based workshops are delivered, where different approaches can be explored. This period also supports students in producing work that can support studio practice and entry to further education in creative areas. Building on the successes of GCSE, students review the exposure triangle and the key concepts of aperture, shutter speed and ISO.</p> <p>This project is based on a personal response to changing themes such as 'Collections'. Students will go through a series of skills-based workshops before developing their ideas into a final piece. There will be at least one trip to a gallery or museum and a workshop both usually in London.</p> <p>Skills Cover:</p> <ul style="list-style-type: none"> ✓ What is photography? ✓ What is drawing? ✓ Experimental ways of recording ✓ Different ways of seeing ✓ Working in conventional and unconventional media. ✓ Developing as a unique photographer <p>Contextual References:</p> <ul style="list-style-type: none"> ✓ Francis Bruguière ✓ Jerry Reed ✓ Vjeko Sager ✓ Tamara Lorenz 		<p>Component 1: Personal Investigation</p> <p>Continuation of the Personal investigation.</p>	
Spring Term	<p>Introduction to Component 1: Personal Investigation</p> <p>This is a practical investigation supported by written material.</p> <p>Students are required to conduct a practical investigation, into an idea, issue, concept or theme, supported by written material. The focus of the investigation must be identified independently by the student and must lead to a finished outcome or a series of related finished outcomes.</p>		<p>Start AQA Component 2: Externally Set Assignment (ESA):</p> <p>Separate question papers will be provided for each title. Each question paper will consist of a choice of eight questions to be used as starting points. Students are required to select one. Students will be provided with examination papers on 1 February, or as soon as possible after that date.</p> <p>Preparatory period – from 1 February</p> <p>Following receipt of the paper students should consider the starting points and select one. Preparatory work should be presented in any suitable format, such as mounted sheets, design sheets, sketchbooks, workbooks, journals, models and maquettes.</p>	



Art & Photography Department – Curriculum Intent

	<p>The investigation should be a coherent, in-depth study that demonstrates the student’s ability to construct and develop a sustained line of reasoning from an initial starting point to a final realisation.</p> <p>The investigation must show clear development from initial intentions to the final outcome or outcomes. It must include evidence of the student’s ability to research and develop ideas and relate their work in meaningful ways to relevant critical/contextual materials.</p> <p>The investigation must be informed by an aspect of contemporary or past practice of artists, photographers, designers or craftspeople.</p> <p>The written material must confirm understanding of creative decisions, providing evidence of all four assessment objectives by:</p> <ul style="list-style-type: none"> ✓ clarifying the focus of the investigation ✓ demonstrating critical understanding of contextual and other sources ✓ substantiating decisions leading to the development and refinement of ideas ✓ recording ideas, observations and insights relevant to intentions by reflecting critically on practical work ✓ making meaningful connections between, visual, written and other elements. <p>The written material must:</p> <ul style="list-style-type: none"> ✓ be a coherent and logically structured extended response of between 1000 and 3000 words of continuous prose. ✓ include specialist vocabulary appropriate to the subject matter ✓ include a bibliography that, identifies contextual references from sources such as: books, journals, websites, through studies of others’ work made during a residency, or on a site, museum or gallery visit ✓ be legible with accurate use of spelling, punctuation and grammar so that meaning is clear. <p>Students can present the written material as a single passage of continuous prose or as a series of shorter discrete, but linked, passages of continuous prose incorporated within the practical work.</p>	<p>Supervised time – 15 hours</p> <ul style="list-style-type: none"> ✓ Following the preparatory period, students must complete 15 hours of unaided, supervised time. ✓ In the 15 hours students must produce a finished outcome or a series of related finished outcomes, informed by their preparatory work. ✓ Students must stop work on their preparatory work as soon as the first period of supervised time starts. Students may refer to their preparatory work in the supervised time, but it must not be added to or amended. ✓ Preparatory work and the work produced during the supervised time must be kept secure in between sessions of supervised time. ✓ The work produced during the supervised time must be clearly identified as such. Students must identify and acknowledge sources which are not their own. Annotation and/or notes should use appropriate specialist vocabulary and be legible with accurate use of language so that meaning is clear. ✓ At the end of the 15 hours of supervised time all the work submitted for this component must be kept secure. ✓ Preparatory work and the work produced during the 15 hours of supervised time will be assessed together, as a whole, against all four assessment objectives. Students will be assessed on their ability to work independently, working within the specified time constraints, and developing a personal and meaningful response. <p>There is no restriction on the scale of work produced. Students should carefully select, organise and present work to ensure that they provide evidence which meets the requirements of all four assessment objectives.</p>
Summer Term	<p>There is no restriction on the scale of practical work produced. Students should carefully select, organise and present their work for their Personal investigation to ensure it is well structured and provides evidence that meets the requirements of all four assessment objectives.</p> <p>Students must identify and acknowledge sources which are not their own</p>	



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Career Links: Photographer

Advertising photographer
Fashion Photographer
Photojournalist
Food photographer
Portrait photographer
Underwater photographer
Wedding photographer
Stock photo seller

Director of photography
Animator
Concept artist
Digital illustrator
Digital 3d modeller
Wed designer
iPhone/android App designer
Television/film producer

Documentary Filmmaker
Camera operator
Film editor
Special effect designer
Video game design
YouTube video creator
Tiktok content provider
Art critic

Typographer
Packaging designer
Logo/branding designer
Advertising director
Sign writer
Magazine layout designer
Website owner/blogger
Art administrator



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Curriculum Rationale:

At KS3 students follow a programme of study that builds skills, understanding and knowledge in a wide range of art forms including drawing, developing use of colour, 3d work and looking at existing art from a wide range of sources. This gives the students an excellent grounding and will enable them to be prepared at KS4 for GCSE.

At Key Stage 3 a broad range of materials and processes are explored, including; drawing skills and techniques, photography, sculptures, ceramics, portraits and self-portraits, colour, expression, mark-making and architecture. Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation. By the end of key stage 3, pupils are expected to know, apply and understand the matters, skills and processes specified in the programme of study

At KS4 students follow a programme of study that builds skills, understanding and knowledge in a wide range of art forms. A popular choice at GCSE, Art & Design students follow one of two endorsements – Fine Art or Photography. At this level, students refine their skills with more sophisticated use of materials and processes. Each course challenges student to develop their creativity, imagination and knowledge through sustained projects, which support them in developing their ideas and intentions through personal, individual responses. The department builds on the work done at KS3 offering schemes to develop a deeper understanding of Art and Design related material areas. Each course provides curriculum breadth and variety and uphold the principles of making the subject as inclusive as possible with the opportunity to imagine, research and create work in different material areas. Units are linked together with core skills used to underpin deeper learning and understanding through specialist skills, techniques and processes. Engagement and enthusiasm are nurtured through stimulating artists and materials-based themes with a focus on individual ownership of outcomes. All students are encouraged to take a responsibility for their own independent learning, particularly through examined coursework and the externally set component. They are required to reflect, review and improve work incrementally so that it becomes the best it can be. This gives the students an excellent grounding and will enable them to be prepared at KS5 for A-Level. Additional enrichment opportunities exist through activities both inside and outside school - Annual trips to galleries and exhibitions, guest speakers and a highly successful weekend residential to The Conway Centre, Anglesey.

Art, Craft, Design and Photography at A Level is about developing an adventurous approach to students' practical skills and ideas. Students will gain a deeper understanding of past and contemporary art, crafts and design in order to produce thought provoking work, within sketchbooks, digitally and on a large scale. The course is designed and assessed to document your thought processes and show a journey of ideas, portrayed with various creative media. Building upon strengths from the GCSE Fine Art/Photography, students will develop skills which support their studies in every subject. They will improve their ability to research and analyse information, solve problems, find, and understand links and connections which will result in creative personal outcomes. Painting, photography, printmaking, sculpture, computer-aided design, animation, film, textiles and life-drawing are amongst the most common media employed, but candidates are encouraged to introduce any media they feel necessary to their work. Sixth Form students benefit from dedicated studio spaces and more time for personal tuition so that individual directions and ideas can be pursued. We regularly run trips to galleries in London and are aiming for a trip to a foreign city once a year. This gives the students an excellent grounding and will enable them to be prepared for high education and employment.