

Curriculum Intent

- We feel passionately that our A Level students leave us with an informed, embedded understanding of the value and context of Fine Art within our society and are able to become part of that narrative. We aspire for them to have an excellent understanding of the aesthetic and intellectual concepts of Fine Art through **in-depth** mastery of media, materials, techniques and processes.
- Our curriculum is designed to develop students investigative, analytical, experimental and practical skills; for our students to become creative leaders through refinement to communicate their own ideas and personal outcomes with sophistication and authority.
- We want our students to be able to confidently interpret and contribute towards the visual language of the world; to show insight and question the complexities of aesthetic analysis and critical judgement.

What do students *do* with this knowledge or these skills?

We aspire for our art students to develop into exceptional, skilled artists with a strong independence of mind. Their knowledge of Fine Art will allow them to consider and reflect on their place in the world, both as individuals and collectively. Their learnt practical skills and knowledge will be used to communicate ideas and messages about the observed world, the qualities of materials, perceptions, or preconceptions. It can also be used to explore personal and cultural identity, society and how we live, visual language, and technology.

Fine Art students leaving us will have a creative advantage over others with their informed view of the visual world. It will prepare them to be creative leaders in whatever field they choose to go into as they have established critical thinking and genuine innovation through their studies.

How does the KS5 curriculum build on that from KS4?

The structure of A Level assessment is familiar to the GCSE specification with the same four assessment objectives integrated throughout the work. The A Level Component 1 builds on GCSE coursework submission with the addition of a 'personal study' to accompany the practical work. Students will produce a written, sustained piece of critical and contextual analysis, showing an awareness of intention and context, which links to their own practical work.

The KS5 curriculum is designed to be more rigorous and empowering by challenging students to be more adventurous in their exploration of personal themes. The time dedicated to Component 1 allows extended development of particular ideas and themes and theoretical research to develop increased understanding. Students will gain more in-depth knowledge through an advanced specialism in particular disciplines, techniques or processes.

What new knowledge or skills are students taught?

Term	Year 12	Year 13
Autumn	<p>Induction period working broadly under the theme of 'Viewpoints': embed knowledge, understanding and skills, challenge misconceptions.</p> <ul style="list-style-type: none"> • An initial focus on observation and visual recording through drawing; Critical and accurate as well as explorative and experimental. • Exploring and experimenting with mark-making through drawing materials, printing processes and techniques. • Recording practical and written observations, using informed critical review to develop own ideas. • Researching and investigating contextual sources with intent. • Painting induction: Properties of colour and light such as hue, tint, saturation and tone. Increased focus characteristics of media and materials such as wet and dry, malleable, resistant and digital. <p>Students development of knowledge and skills based on the 4 assessment objectives:</p> <ul style="list-style-type: none"> • developing and exploring ideas • researching primary and contextual sources • experimenting with media, materials, techniques and processes • presenting personal response(s) 	<p>Students continue working on Component 1 Personal Portfolio to refine outcomes.</p> <ul style="list-style-type: none"> • Undertake sustained development, review and refinement of ideas • Demonstrate skilful use of the formal elements and visual dynamics. • Record evidence of their progress, in an on-going critical and analytical review • Make connections between their investigations and creative intentions • Realise intentions • Produce and present outcome(s). <p>Personal study refinement: synthesis of ideas. Learning how to express complex ideas with authority. The study should aim to go further than simply establishing that connections with sources have been made, or describing the appearance of artworks. The personal study should be critical and analytical, examining the intentions and context behind the creative ideas of the practitioners and artefacts that have been studied.</p>
Spring	<p>Component 1: Personal Portfolio: Focused thematic response to 'Viewpoints' theme leading to a series of sustained personal outcomes. "Presenting a personal and meaningful response that realises intentions and makes connections between visual and other elements."</p> <ul style="list-style-type: none"> • Developing their use of visual language to confidently communicate ideas and messages about their own experiences in the observed world. • Developing and modifying ideas, using artists work to inform and inspire and selecting appropriate media and processes. • The effects and creative potential of combining and manipulating different two-dimensional and three-dimensional materials and media, the use of digital and/or non-digital applications. 	<p>Component 2: Externally-set, broad-based theme released to teachers and students on 1 February.</p> <ul style="list-style-type: none"> • Students start work on preparatory studies in response to the theme • Enrichment opportunity: gallery visit, workshop or visit to a local area of interest to support students' response to the theme • Students complete all preparatory studies before the start of the period of sustained focus

	<ul style="list-style-type: none"> • Use of more sophisticated printing techniques: Lino printing/etching/collograph. • Composition. • Extending depth of contextual analysis: Examining the intentions and context behind the creative ideas of the practitioners and artefacts that have been studied. 	
Summer	<p>Launch of Part 2: Personal Study. Students plan for a contextual enquiry relevant to their ongoing practical work.</p> <ul style="list-style-type: none"> • Initial research and synthesis of ideas • Application of critical and contextual knowledge and understanding, being able to justify and express ideas. <p>Refinement of personal outcomes.</p>	<p>Students complete the Externally Set Assignment</p> <p>Students finish their Personal Portfolio and select work for submission. During the 15–hour period of sustained focus students will produce their final outcome(s) responding to the Externally Set Assignment theme, based on their preparatory studies.</p>
Rationale for this sequencing	<p>The induction period at the start of Year 12 is vital to embed skills, challenge misconceptions and build confidence and understanding. We place significant emphasis on exploring drawing as a way of visual thinking and understanding of what we see. Drawing is at the heart of expression in every medium and it establishes visual confidence and is therefore a fundamental in our induction and throughout. A key difference from GCSE study is for students to develop drawing from expressionism to a keener focus on conveying meaning.</p> <p>The time dedicated to Component 1 allows extended development of particular ideas and themes and theoretical research to develop increased understanding. Students will gain more in-depth knowledge through an advanced specialism in particular disciplines, techniques or processes.</p> <p>Working on the personal study alongside the practical work allows students to research, engage with and understand relevant contextual ideas in depth, which, in turn, inform and inspire original responses rather than simple pastiches of source material.</p> <p>Students work will demonstrate continued refinement to communicate their own ideas and personal outcomes with sophistication and authority. They create their own art work to become part of the visual narrative of the world in which we live. They learn the power and significance of what their own work can communicate. The four Assessment Objectives are intended to be integrated to form a coherent personal and sustained artistic journey that illustrates the students’ research, reflections, ideas, planning and resolution in response to set theme(s).</p> <p>Component 2 represents the culmination of the A level course. Delivery of this component is planned with appropriate guidance during the preparatory period, encouraging student independence in the development of ideas, intentions and response(s).</p>	

Additional support at home

Additional reading for enjoyment, enhancement and extension	<ul style="list-style-type: none"> • The specific reading list will be highly individual depending on each student's area of focus. • Thames and Hudson: Ways of Drawing - The Royal Drawing School. • Any art magazine, for example 'The Tate Papers'. You can access lots of art magazines online.
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<p>Online resources to practice, consolidate and revise</p>	<ul style="list-style-type: none"> • Tate Gallery website. Excellent overviews of processes, techniques and context. • Student exemplar material to inspire. • Edexcel Fine Art examples.
<p>Workbooks & revision guides to practice, consolidate and revise</p>	<ul style="list-style-type: none"> • As above. Independent prep time is crucial for students to be able to practice and show genuine mastery of skills and techniques. The 6th Form Art studio is open all day for students to work in during non taught lessons.