



ART DESIGN

"CREATIVITY WEAVES A COMMON BOND,
EMBRACING ALL SUBJECTS AND
HONOURING THE WORTH IN EVERYONE;
IT REVEALS OUR SHARED CONNECTIONS
AND CELEBRATES THAT ALL DESERVE
GROWTH AND UNDERSTANDING."
N.D. FIELD-WILLIAMS



"A Space for Everyone"
2024 - 2025

"Welcome to the Samuel Ward Academy Art and Design Flipbook, presenting the complete collection of course syllabi for the 2024/25 academic year. We appreciate your partnership in celebrating creativity with all those we engage."

Mr. Field-Williams
Head of Department



Our Virtual Impact

Student platform I <https://www.metatogether.com>

<https://padlet.com/nwilliams249/3zokxeuqwop3ji4h>

<https://artspaces.kunstmatrix.com/en/exhibition/12628295/4d-unite-diversity>



Welcome Creatives!

2024-5 Terms

Welcome!

Our Art and Design program is designed to foster creativity and skill development through collaborations with renowned external agencies, including:

- Creativity Community of Practice
- Tate UK
- AQA Exam Board
- External Universities
- Virtual Presentation Platforms like Kunstmatrix and RD360
- METATOGETHER: metatogether.com
- Curwen Print: [Curwen Print](https://www.curwenprint.co.uk/)
- UNITY Schools

We encourage students to compile their work in a format that suits them best, whether through sketchbooks, portfolios, or digital media. Additionally, we aim to showcase students' work in international creativity competitions and through our KS3 virtual galleries, offering them opportunities to present their art on a global stage.

Assessment will be ongoing, through both verbal feedback and practical demonstrations, with formal grading provided half-termly at the completion of each curriculum stage. Grades will be shared with students via the school's assessment platform (Go4Schools).

Program Aims:

Our goal is to help our community develop skills, knowledge, and critical understanding through:

- Termly skill-building activities
- Written evaluative commentary
- A broad, diverse curriculum divided into specialist areas of study
- Key Stage 3/4 Art and Design Booklet



ents and instructors, fostering an environment of collaboration and innovation. Our instructors are pr

CONTENT

Course Guide Introduction

Welcome! This is your comprehensive guide to our courses and support packages. Please read and refer to it regularly for up-to-date guidance and essential information.

About Us

Art and Design is more than the creation of artifacts; it is one of the most impactful and transformative educational journeys you can undertake. In an ever-evolving workplace, employers increasingly value skills in metacognition, self-regulated learning, and strategic planning. At its core, Art and Design nurtures your ability to express creative and deeply personal narratives, offering unique perspectives on the world around us.

Letter from our Department Head

Thank you for taking the time to explore this presentation. This marks the beginning of your creative journey with us at Samuel Ward Academy. On behalf of our entire Art and Design team, we wish you success and a rewarding experience in all your lessons.

Meet the Team

Mr A Guinivan Head of Visual Arts
Mr N Williams Head of Art
Mr D Harwood Head of Photography
Miss D Hopkins Assistant Headteacher,
Teacher of Film
Mr J Millichamp Teacher of Art and Design

Breaking News

Art Students Create Stunning Set for Drama Performance

News Coverage

Students' virtual galleries showcased globally at the Saatchi Conference and the annual Creativity Community of Practice Summit, receiving resounding applause.

Awards

This years awards for contribution to creativity are with the judges.

Outside Agencies and Supporters

We would like to express our gratitude to the many supportive creative groups who recognize our department's commitment to creativity and the promotion of creative learning. Please turn to our back page for their full acknowledgment.

Welcome to KEY STAGE THREE: Years 7-9

All you need to know about Art and
Design in Years Seven to Nine



The Departments Mission

Introduction to Key Stage Three Art and Design at Samuel Ward Academy

At Samuel Ward Academy, our Key Stage Three Art and Design curriculum is designed to equip young people with the creative skills needed to thrive in our contemporary world. By fostering innovation, self-reflection, and an awareness of their environment, we empower students to grow into confident individuals prepared for the dynamic opportunities and challenges of modern communication, technology, and industries. Central to this mission is the importance of observation, which serves as a foundation for interpreting, understanding, and expressing ideas in powerful and meaningful ways.

The Role of Drawing: Students are immersed in drawing as a fundamental skill, learning to observe, interpret, and represent the world with precision and imagination. Drawing becomes a medium for commentary, reflection, and exploration of both their inner thoughts and the diverse world around them.

Creative Work and Personal Development: Students are supported in fostering metacognitive skills to produce innovative work, encouraging them to explore their unique ideas, reflect on their experiences, and document their creative journeys.

Skill Development with Autonomy: Students are empowered to develop autonomy and self-evaluation skills as they become proficient in visual art, craft, and design techniques, celebrating the diversity of their artistic expression.

Critical Thinking and Artistic Language: Students are guided in analyzing and evaluating creative works with a focus on using the language of art, craft, and design, promoting self-awareness, and confidence in their ability to contribute meaningfully to creative discourse.

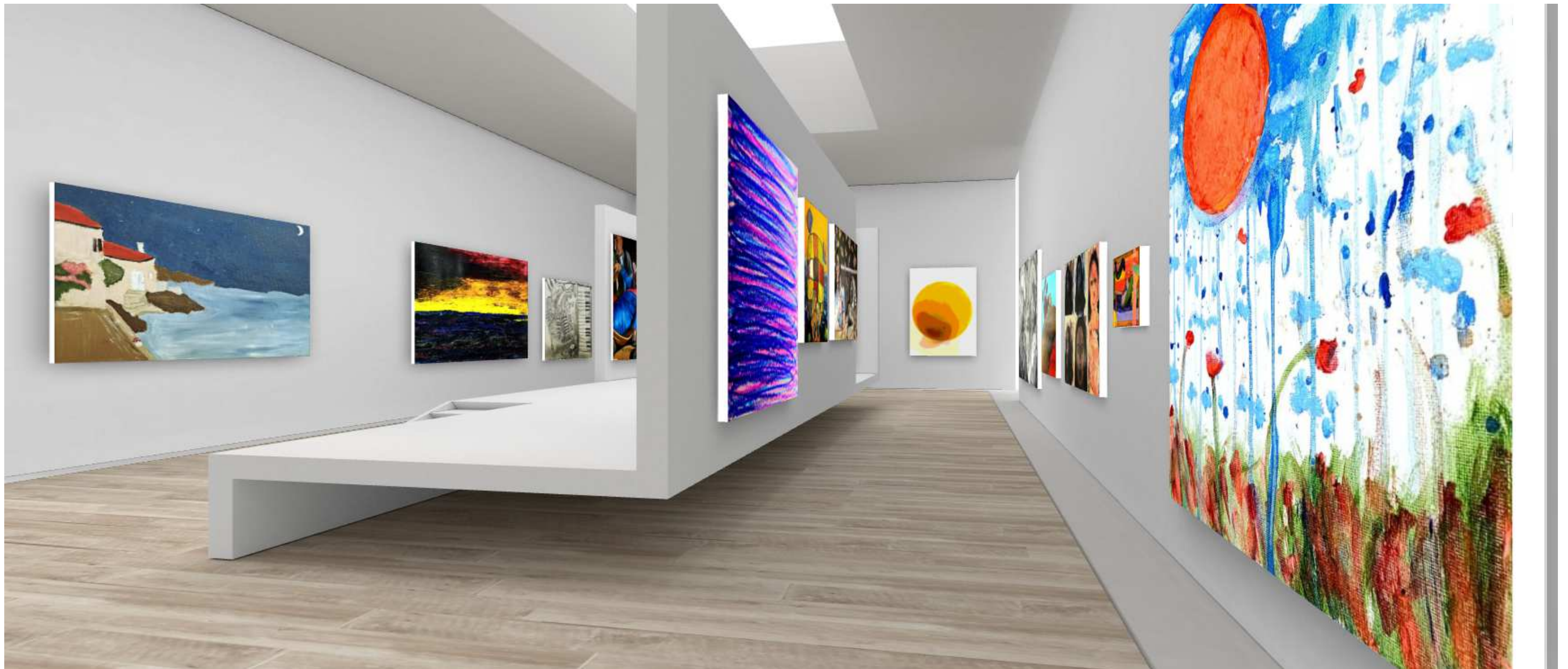
Cultural Awareness and Inspiration: Students are encouraged to deepen their understanding of artists, craft makers, and designers, reflect on the historical and cultural significance of diverse art forms, and recognize their potential to contribute to this legacy.

Creative Independence and Empowerment: Students are nurtured to cultivate creative independence, equipping them with the metacognitive and self-promotion skills necessary for further study and lifelong artistic growth.

In a world where traditional academic learning has evolved to include adaptability, creativity, and critical self-awareness, we recognize the urgent need to empower young people with the skills they need to thrive. Our curriculum champions the development of these essential competencies, ensuring that students leave Samuel Ward Academy ready to engage meaningfully with the complexities and opportunities of the modern world.

Storing your work and Assessment

Over the next few pages we will explain how your work is stored, marked, and supported to make progress and personal independence.



Keeping your work Safe

Students generally work in their own sketchbooks but some prefer to store work in portfolios (folders) and digitally. All work has storage space in the art rooms or can be kept at home and brought to lessons.



Curriculum Overview:

- 1. Drawing and Mark Making Narratives
- 2. Colour, Painting, and Printmaking
- 3. 3D Design and Showcasing Work

Overview of Year KS3

Each learning block is divided into three terms, with the first 7 weeks of each term focused on developing new skills specifically dealing with the blocks specialisms, and the second 7 weeks dedicated to personal outcomes built around the learned skills. Students follow the work set in the first study weeks, but choose their own images/narratives for the second picking up on the skills taught as the years progress. Evidence in personal work has to include both subject practical skills and theory which is usually taught as a lesson starter each week.

Year 7: Introduction to Art & Design

- 1. Fine Art Mark Making - Introduction to skills in Drawing, Painting/Printing, and Three-dimensional modeling.
Skills and presentation (Weeks 1-7 terms 1-3)
Personal fine art outcome (Weeks 8-14 terms 1-3)

Year 8: Developing Skills in Art & Design

- 1. Personalised independent projects and narrative (Weeks 1-7 terms 1-3)
 - Focus: Advanced mark-making techniques and exploring printmaking. IT software, and critical thinking.
 - Skills: Specialised and individual-based range and chosen critical research.
 - Techniques: Experimenting with more complex and advanced tools and materials.
- Personal Project Outcomes (Weeks 8-14)

Year 9: Independent Art & Design

- 1. Drawing and Mark making a Narrative (Weeks 1-7)
 - Focus: Developing a personal and meaningful style using advanced personal narrative techniques.
 - Skills: Specialised and individual-based range and chosen critical research.
 - Techniques: Personalised and bespoke.
- Personal Project (Weeks 8-14)



GETTING FEEDBACK

Teachers will provide feedback verbally and through demonstrations during lessons, as well as in writing each half term. At the end of each term you will be awarded a final unit grade from one to five. This grade is transferable across all UNITY schools .

I. Technical Skills

Observational Drawing (If applicable): Comment on the student's use of proportion, perspective, and overall realism in their observational work.

Technique: Evaluate the student's proficiency with chosen media (e.g., pencil, charcoal, paint) and their application of techniques. Note any skill strengths or areas for improvement.

Use of Elements and Principles of Art: Assess how the student employs elements such as line, shape, texture, colour, value, and composition in their work.

Feedback Example:

"Your control over pencil shading is excellent, especially in creating realistic textures. However, further exploration of depth and perspective would enhance your compositions."

2. Conceptual Development

Idea Generation and Development: Discuss the student's approach to generating ideas and how they explore concepts over time. Comment on their use of sketchbooks, brainstorming, or preparatory studies.

Theme Exploration: Evaluate the clarity and depth of the student's chosen theme(s) and whether their work successfully conveys intended messages or emotions.

Originality and Risk-Taking: Note any unique perspectives, experimental techniques, or risks the student has taken to develop their concepts.

Feedback Example:

"Your series on environmental impact shows strong thematic direction. Developing a consistent visual language across works could further unify the theme."

3. Personal Expression and Creativity

Voice and Style: Comment on the student's personal style and any unique qualities that distinguish their work from others.

Engagement with Subject Matter: Evaluate the student's level of engagement and investment in their work. Note any specific works where personal expression shines.

Emotional or Intellectual Impact: Reflect on how the work communicates emotionally or intellectually and engages the viewer.

Feedback Example:

"Your bold use of colour demonstrates a distinct personal style that draws the viewer in. It would be exciting to see you push this further with even more expressive compositions."

4. Written Reflections and Critical Analysis (for Writing in Art)

Clarity and Depth of Reflection: Comment on the student's ability to articulate ideas, describe their artistic journey, and critically analyse their work and process.

Research and Contextualization: Evaluate how the student has used research to inform their practice, referenced other artists, or discussed historical or cultural contexts.

Writing Style and Expression: Note the student's use of language, clarity, and expressiveness in written work.

Feedback Example:

"Your reflections offer deep insights into your artistic influences, but further analysis of how these influences impact your style would add strength to your writing."

KS3 ART and DESIGN - Years Seven to Nine

In KS3 Art and Design (General Art and Design), you'll follow our self-regulated program, divided into nine terms, focused on developing your motor skills, creativity, and imagination. You will learn how to create artwork based on various chosen project themes and ideas.

A key part of succeeding in KS3 Art is gathering your ideas and thoughts, known as primary research. When you're given a project theme, your first task is to gather information and ideas. This can be done through drawing, photography, and writing, and you can also discuss ideas with your teacher.

It's important to connect your work with artists from different times, places, and cultures. Art is always evolving, and many contemporary artists shape how we see and experience the world. In your work, you need to show that you've explored artists who think and create in ways similar to you. This might involve visiting galleries, exhibitions, and museums, or speaking with teachers and artists who are currently working.

From your research, you will experiment with different techniques, materials, and processes. This could include traditional methods like drawing and painting, but you'll also be encouraged to try things like 3D work, digital media, photography, printmaking, and mixed media.

All the work you create will lead to a final piece that brings your project together. This will showcase how you've developed your ideas and skills in response to the theme or starting point.

UNITY schools KS3

End of UNIT marking

Level 5: Fluent

You can do all the tasks by yourself really well, using different tools and materials. Your work shows your creative ideas and goes beyond what was expected. Your work looks even better when you look at the teacher's examples! You finish everything to a very high standard, showing that you understand how all the parts of the task fit together. You also know a lot about the art you've been working on (shown in your folder or book) and can explain what you did and why it works.

Level 4: Confident

You can do tasks really well using lots of different tools and materials. You make good choices about what to use and understand how they all work together. Your work is finished to a high standard, and it looks a lot like the example the teacher showed you. You understand what the task is asking for, and you can see how the task connects to the bigger picture of art (like the teacher's example).

Level 3: Competent

You can follow the instructions and start to use different tools and materials with growing confidence. You can work mostly on your own, and your art looks like the instructions asked you to make it. Your work suggests you understand most of what the task is asking for, and you're starting to see how it connects to art in a bigger way (just like the teacher's example).

Level 2: Developing

You need some help to get the task done, but you can follow the instructions and meet the basic goals the teacher set. Your work may be missing some parts, but it shows you're learning and trying. You can use some of the tools, techniques, and materials shown in class, but still need more practice. You're starting to understand the task, but you have more to learn about the art connected to your task.

Level 1: Emerging

You're just beginning to learn about the art in this unit. You need a lot of help to finish your work and make it match the task the teacher showed. Your work might not be finished or might need a lot of support from the teacher to be completed. You're just starting to understand the task and what your art looks like when you compare it to the examples shown by the teacher.

Student Portfolio Feedback Proforma

Half TermlyFeedback Example

Student Name: Leo Vinni
Date of Feedback: 24/10/2024
Reviewer Name: P.Picasso
Subject Focus: Drawing, Painting, Print, Mixed Media, Graphic, Three Dimensional, New Technologies Writing in Art. (highlight commentry focus)

Leo, your control over pencil shading is excellent, especially when creating realistic textures. However, further exploration of depth and perspective would enhance your compositions. Your bold use of colour demonstrates a distinct personal style that draws the viewer in. Seeing you push this further with even more expressive compositions would be exciting.

Areas for Improvement and Next Steps

Suggested Techniques or Materials to Explore: Please look at the history of cross-hatch mark making.

Themes or Concepts to Expand: Further development with illusions

Skill Development Goals: Working with a dip pen and inks

Overall Feedback Summary: Strong first half term with evident progress made across all drawing skills presented

Final Recommendations

Explore... the drawings of Booly Drought

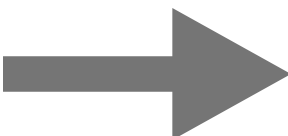
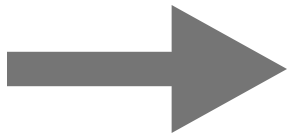
Refine... using cross-hatching processes

Experiment with... quills and metal scribes

Additional Comments: You are a great motivator for others in your group

KS3 Portfolios

From Journal to outcome



KS3 - Show your work in your own virtual gallery

<https://artspaces.kunstmatrix.com/en/exhibition/12954176/unite4diversity-arts-network>

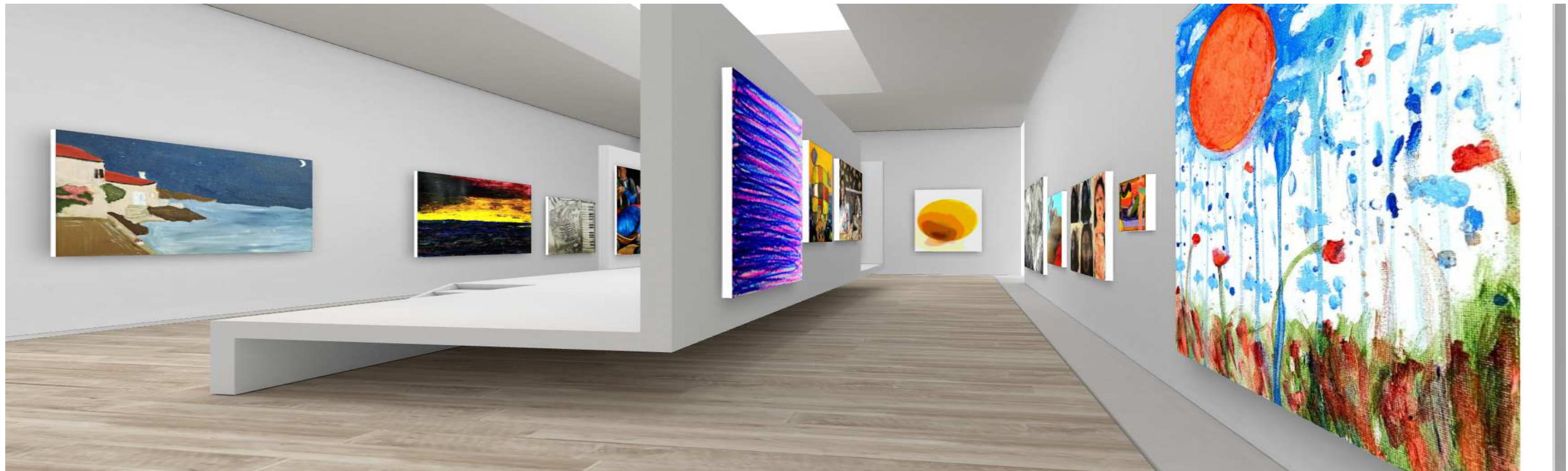
<https://artspaces.kunstmatrix.com/en/exhibition/13390508/year-six-transition-art-show>

<https://artspaces.kunstmatrix.com/en/exhibition/12832697/connections-pont-st-esprit-haverhill-schools>

<https://artspaces.kunstmatrix.com/en/exhibition/12628295/4d-unite-diversity>

<https://www.youtube.com/watch?v=R3Zmj1LvbY8>





KS₃ END



FGCS

Fine Art

GCSE Fine Art

- Years Ten to Eleven

Which exam board do we use?

We follow the AQA Fine Art and Design syllabus. We start with a general approach to art and design, but as the course goes on, some students choose to specialize based on their strengths, like printing or painting

What will I study during the course?

Starting from Year 10, we dive into the GCSE curriculum with your own themes based on titles we have exemplary material you can look at, such as “Light and Dark” and “In the News”. There is a whole library you can pick from to choose your own! You’ll also get to try out loads of techniques, from 2D to 3D, like printing, sculpture, photography, stencil painting, and digital art. This will be your chance to experiment with new and exciting creative methods you may not have tried before. As you progress, you can focus on areas you’re really interested in and develop your skills in those.

What’s the controlled assessment like?

You’ll create a portfolio(collection of work) that counts for 60% of your final grade. You’ll start working on this right from the start of Year 10. It's similar to the work you produced in year nine, but you get more time, and therefore, more support. Your teachers will give you themes to explore, and you’ll have up to 45 hours of lesson time to build your portfolio with your best work. For your mock exam, you’ll have a controlled assessment, which is a 10-hour project based on your final theme.

What is the exam like?

In January, the exam board gives you a theme to work on for at least 10 weeks, leading up to your final piece. The actual exam lasts 10 hours, and along with your preparation work, it makes up 40% of your grade. You’ll get to explore your creative strengths and follow your interests during this time.



Why is Art and Design important?

The UK's third-largest employment sector is in the creative industries, and around 70% of creative graduates land high-paying jobs. Our department has amazing connections with professionals in fields including film, theatre, fashion, and art, and we keep these links strong through workshops and visits. Each topic you study will focus on experimenting, researching, and developing your artistic skills. You'll also get a taste of what real-world creative jobs are like through some of our projects.

What skills will I develop?

Art and design aren't just about creating things—they help with personal and social growth too. You'll learn to engage with visual, tactile, and sensory experiences that help you express your ideas in different ways. You'll get to work with both traditional and new media, boosting your creativity, confidence, and skills in ways that will help you throughout life.

Studying GCSE art helps you develop critical thinking and creativity, which are useful in all careers. You'll build skills that are essential for job applications, interviews, and even things like creating presentations, business cards, websites, and marketing yourself. Learning to analyze, think critically, and work independently will give you an edge in any career path you choose.

What can I do after GCSE Art?

This course prepares you well for moving into higher education, like A-levels, BTECs, or even degrees in art and design. Many of our students have gone on to top art universities like Central St Martin's and Goldsmiths.

What kind of jobs can I do with art and design?

The career options are endless! You could become a graphic designer, illustrator, set designer, work in film and TV, create theatre sets, do animation, web design, game design, furniture or product design, or even work in galleries or museums. Other jobs include art therapy, architecture, teaching, curating, and much more!

Overview of GCSE Fine Art

1. Independent Research and Investigation

In Term One of the AQA GCSE Fine Art syllabus, you are encouraged to engage in independent research and investigation to build your artistic voice. This stage is critical as you explore a wide range of visual and contextual sources to inform your work. They are guided to study various artists, movements, and techniques, often using sketchbooks to document their findings, initial ideas, and experiments. Independent research will allow you to reflect on how artists use media and processes, applying these insights to develop their concepts. This self-directed investigation fosters critical thinking, encouraging students to make informed decisions in their creative practice. Best practice includes drawing from multiple sources, including visits to galleries, online resources, and physical experimentation with different art materials. This foundational research phase helps you begin forming the conceptual frameworks that will inform your outcomes.

2. Assessment and Marking

The AQA Fine Art GCSE course uses a set of assessment objectives that guide both you and the teacher in evaluating progress. These objectives assess students' ability to develop ideas, refine technical skills, record observations, and present a personal response. Your work is marked against these criteria, which focus on creativity, technical execution, and contextual understanding. Throughout Term One, formative assessments are key, where teachers provide feedback on your research, experimentation, and developmental work. This feedback (verbal, demonstrative and formal) helps you reflect on your processes and understand areas for improvement. Summative assessments come later (one per term), particularly when final pieces are evaluated in terms of your ability to bring together all aspects of the creative journey into a cohesive and well-resolved piece. [LINK](#) - More on AQA's Fine Art assessment objectives.

Art Department Overview for Students GCSE 2024/5

Our Art Department helps you learn how to use visual language to communicate your ideas. Through this, you'll be able to develop your creativity and imagination, expressing your thoughts and understanding of the world around you. You'll explore different subjects, materials, and techniques to grow your curiosity and skills. We aim to give you a top-quality learning experience that will inspire and challenge you to reach your full potential in art and design.

Exam Board & Syllabus

We follow the AQA Art & Design (Fine Art) course. You can find more information here: [AQA Art & Design](#)

Course Breakdown:

Component 1: Coursework – 60% of your final grade

Component 2: Exam – 40% of your final grade

What You'll Learn:

You'll work on developing your creative thinking, reflecting on your practice, and building your skills to a personal level.

You'll explore different materials and techniques and learn about artists' work.

We'll encourage you to experiment, work from observation and imagination, and develop your ideas from start to finish.

By the end of the course, you'll have developed independence and ownership over your artwork.

Assessment Overview:

You'll be assessed across four key objectives:

Develop Ideas: Explore and research to build a deep understanding of your theme.

Refine Work: Experiment with materials, techniques, and processes to improve your ideas.

Record Ideas: Use drawings, notes, and insights to keep track of your progress.

Present Final Work: Create a personal response that shows what you've learned through your art.

Course Activities & Opportunities:

Weekly 1:2:1 tutorials with your teacher for personalized feedback.

Two mock exams over the two years to help you prepare.

Biweekly sketchbook reviews to track your progress.

Print workshop visit to experience real-life artwork and connect with the ideas behind them as well as produce dry point print outcomes for your portfolio.

Art Journals: You'll keep a journal to document your connection to the art world.

GCSE Art and Design: Rules and Expectations

Independent Work:

Spend at least 1 hour each week working on your own art projects outside of lessons.

Know Your Goals:

Learn the four Assessment Objectives (AOs) so you understand what you're being marked on and stay on track.

Art Research:

Every week, spend about 20 minutes reading about exhibitions, galleries, and art events in newspapers, magazines, or online.

Meet Deadlines:

Make sure all your work is handed in on time.

Be Prepared:

Always bring your sketchbook and basic art tools (drawing pencils, glue stick, eraser, ruler, sharpener, fine liner pen) to every class.

Keep it Creative:

Try out new ways to make your art exciting and unique.

Don't Fear Mistakes:

Mistakes are important for learning and growing as an artist, so don't worry if things don't turn out perfectly.

Ask for Help:

Talk to your teacher about how to improve your work and meet your targets.

Experiment:

Try different materials and techniques like drawing, painting, printmaking, 3D, mixed-media, and photography.

Visit Galleries:

Ask your parent or carer if they can take you to an art gallery or exhibition at least once each term. London has many free galleries to explore.

Take Care of Your Work: Make sure your work is well-organized for assessments and stored safely.

Tidy Up:

Clean up properly after using the art room. If we take care of the equipment, we can keep producing high-quality work.

Respect Your Sketchbook:

Take pride in your sketchbook—don't tear out any pages.

Keep Everything:

Hold onto all your work, even if you're not happy with it. It can show experimentation and development, which earns you marks.

Stretch & Challenge:

Book time with your teacher to discuss ways to extend your tasks and take on more challenging work

Skills You'll Develop:

Drawing techniques

Experience with materials like watercolor, acrylic/oil, Technology, and 3D.

Research skills to find and analyze artists relevant to your work.

The ability to take creative risks and learn from your experiments.

How to critically reflect on your work and explain your ideas, both visually and in writing.

Extended Learning: You'll have fortnightly tasks/homework, including research and creating visual work. All your work will be checked regularly, and you'll get feedback to improve along the way. After-school and lunchtime workshops and coaching are available on Tuesdays to Fridays each week. You will also have access to a community of international education platforms and virtual IT and gallery spaces.

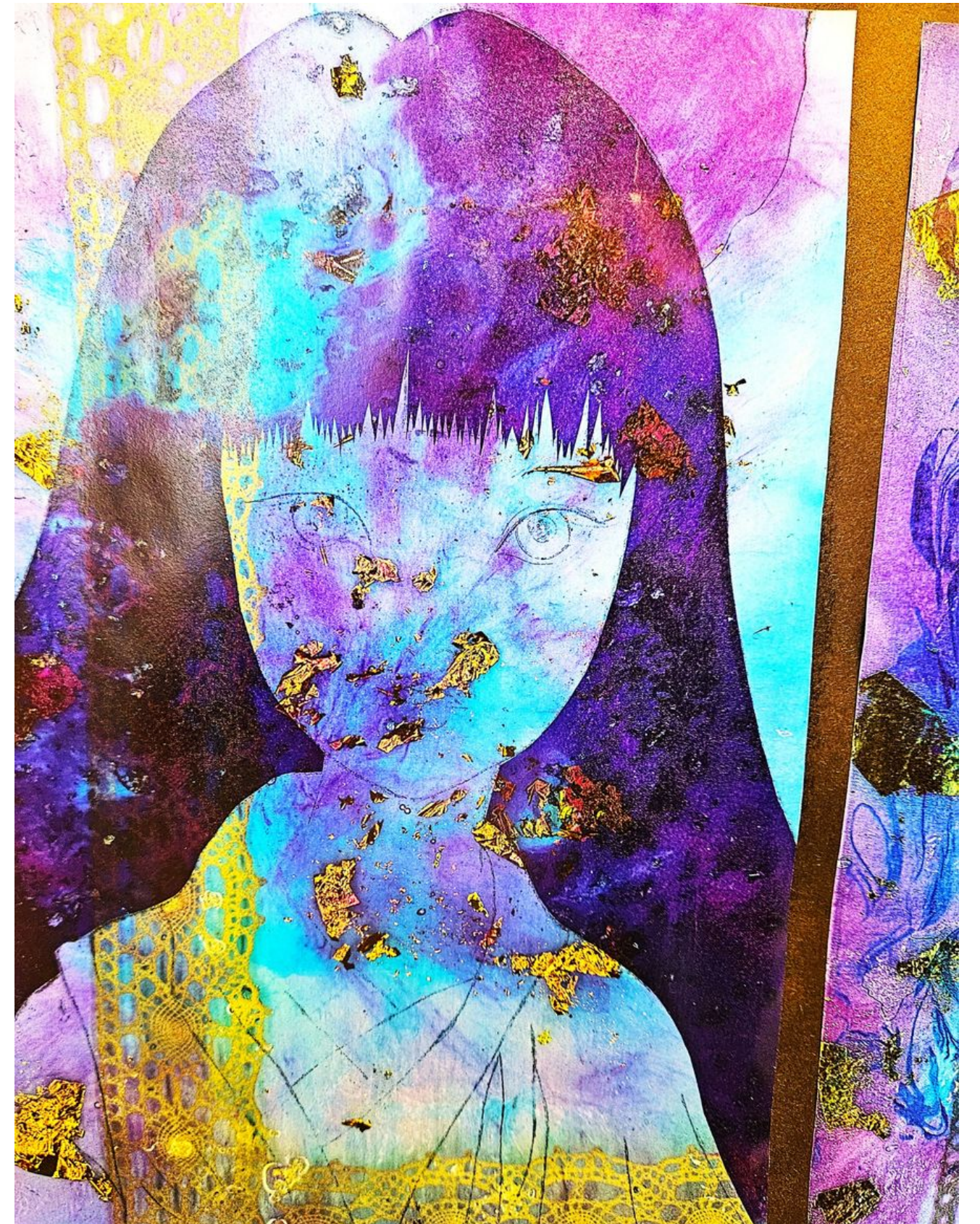
In summary, this course will not only help you become skilled in various artistic techniques but also guide you to think creatively, experiment, and develop your artistic voice. We will support you every step of the way to ensure you feel confident in your abilities and reach your full potential!



3. First Project and Practical Outcomes

In the first seven weeks of Term One, you begin your first project based on a set title or theme, which encourages you to develop your ideas without yet focusing on an outcome. This phase emphasizes experimentation with materials and techniques, encouraging you to try out new processes and document their findings. This stage is not included in their final journal but helps prepare you for the outcome phase. In the second seven weeks, you focus on creating an outcomes piece using both painting and collagraph printing techniques. You are expected to translate your research, material tests, and visual ideas into a final outcome, which demonstrates your understanding of media, your chosen theme, and your ability to create a personal response. The combination of painting and collagraph printing allows for an exploration of texture, layering, and depth, showcasing their growth in technical skills.

LINK - Best practices in fine art project development can guide students through this process.



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FINISHED PROJECTS

When engaging with fine art studies, it is crucial to ground your work in primary sources such as real objects, photographs, or personalized setups. This first-hand engagement allows for an authentic connection with your subject matter, making your artwork more meaningful and rich in detail. It also pushes you to look at the world from your perspective, rather than relying on pre-existing images, thus promoting originality. When selecting materials for your studies, ensure they align with the meaning behind your working titles. Experiment with a wide variety of media to find what best communicates your artistic intent. Whether you are working in pencil, paint, or mixed media, the material you choose should support the theme you are exploring.

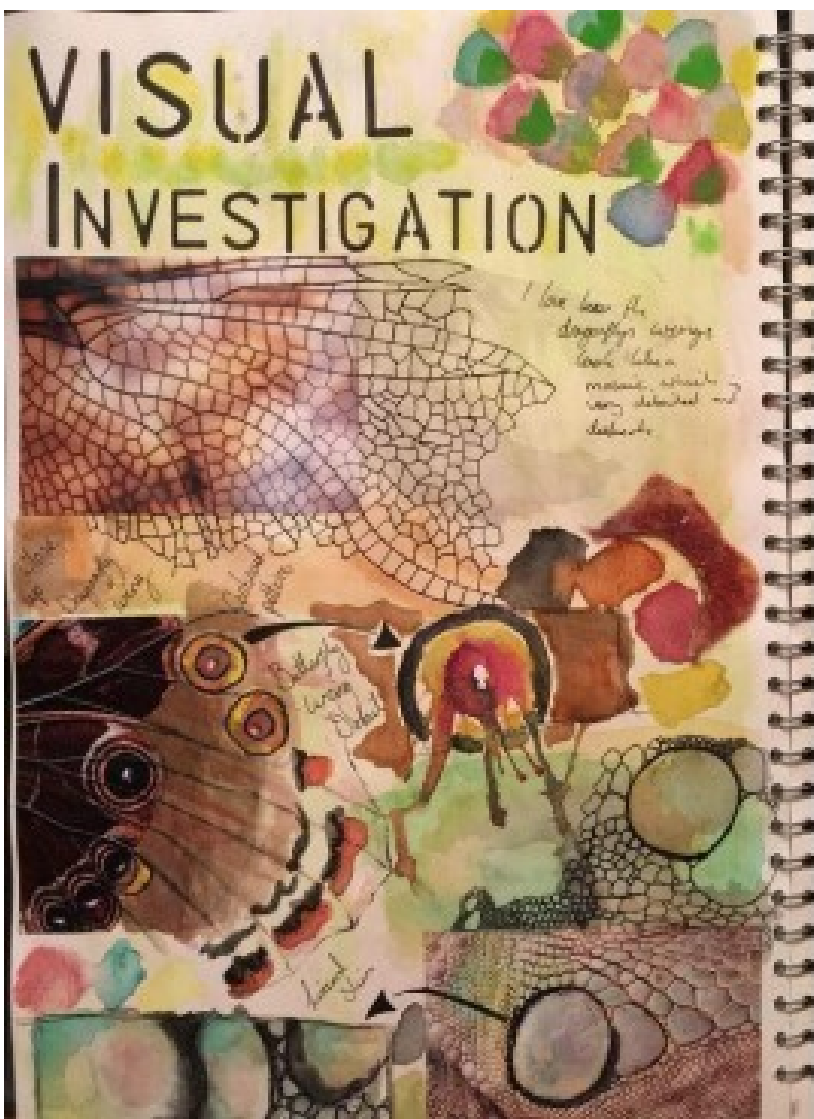
As you progress in your studies, it is important to consistently refer back to the artists who inspire you. Understanding their techniques, styles, and conceptual approaches can serve as a guiding light for your development. By reflecting on how their work influences your progress, you allow yourself to learn from their successes and incorporate valuable techniques into your practice. At the same time, you should aim to produce highly observational studies, paying particular attention to tone, light, and form. These studies should be meticulously rendered, ensuring accuracy in tonal values to capture the essence of your subject matter.

Technology

Technology is a valuable tool that can greatly enhance your work. From digital drawing platforms to presentation software, there are a multitude of ways to integrate tech into your process. Use these tools to develop your studies further or present your work in innovative ways. However, throughout the entire process, it is critical to be mindful of the AQA fine art assessment blocks. These blocks assess your work in distinct categories, so recording how you meet these criteria will ensure you stay on track. Keep in close communication with your teacher and set short, specific time targets to avoid procrastination or drifting off course.



Examples of sketchbook layouts



Presenting your Work

1. Sketchbooks

Pre-made sketchbooks offer a structured and portable format ideal for you to develop and document your artistic ideas. They allow you to display work chronologically, showing how concepts evolve through each stage of the creative process. Sketchbooks can also accommodate mixed media, including sketches, annotations, and even digital printouts. These books can be taken on the go, encouraging you to sketch and develop ideas outside the classroom. Sketchbooks allow for an organic flow of ideas, giving educators a clear view of students' thought processes and experimentation.

[LINK](#) - Best practices for using sketchbooks in art education.

2. Folders or Portfolios

For larger works or pieces that need to remain loose, folders and portfolios provide an excellent solution. They allow you to present your work on a larger scale, ensuring that none of the original texture, size, or intent is compromised by being bound. Portfolios can be made in-house, adding a personalized touch and reinforcing your artistic identity. This format also allows you to mix traditional and digital works easily. Larger portfolios, particularly A1 and A2 sizes, enable easy presentation for moderation and final assessment.

[LINK](#) - How to build and maintain an effective art portfolio.

3. Reconstituted Old Books

Using reconstituted or upcycled old books as creative journals can be a unique way to present artwork. This method offers a sustainable and visually interesting format for students to combine imagery, text, and found materials. It gives students a chance to integrate mixed media directly into a narrative form, where sticker inserts, collage techniques, and layering build depth in their artwork. It is also a perfect space for students to experiment with visual storytelling, making each piece more personal.

[LINK](#) - Creative ideas for reconstituting old books in art.

4. Virtual Galleries and Flipbooks

Virtual galleries and flipbooks are innovative solutions that provide flexibility in editing and organizing students' work. They allow students to digitally curate their portfolios, adding opportunities for reflection and reevaluation of their creative process. Flipbooks can be easily shared with peers, teachers, and external examiners, making them ideal for digital assessment and exhibitions. However, students need to house their physical work safely to prevent loss or damage, which reinforces the importance of careful storage and documentation.

[LINK](#) - Best practices for creating virtual galleries.

These formats collectively offer versatility, personalization, and flexibility, allowing students to showcase their creative processes and final pieces effectively.

Discussing your work in writing and Conversations

When analyzing a piece of art or reflecting on your work, make sure to structure your thoughts using the following helpful three headings:

Visual Analysis

Describe what you are looking at. What is the artwork about? If it's your work, explain why you created it in this way. What message or emotion is the artwork trying to convey?

Process and Technique

How was the artwork made? Consider the materials and techniques used. Did the technology or tools available at the time influence its creation? In your own work, reflect on how the process helped you communicate your ideas.

Context

When was the artwork made, and who was it created for? In your work, explain the purpose behind it and how it connects to your theme or larger body of work. How does understanding the context help you grow as an artist?



Using Personal Language Phrases



Here are four key points on using personal language when discussing art, whether it's your own or someone else's:

Use First-Person Statements

Start your reflections with phrases like "I believe," "I feel," or "In my opinion." This makes your analysis personal and shows that you are engaging directly with the work. For example, "I feel the artist uses colour to create a sense of emotion."

Describe Your Own Experience

When discussing your work, explain your intentions and choices. For example, "I chose this material because it allows me to express the fragility of the subject." When discussing others' art, you might say, "I interpret the composition as chaotic, which reflects the artist's view of society."

Reflect on Your Emotional Response

Share how the artwork makes you feel and what emotions it evokes. For instance, "This painting makes me feel a sense of calm due to the soft, cool tones." In your work, you might say, "I wanted to convey a sense of tension by using contrasting textures."

Connect to Your Personal Experience or Perspective

Relate the artwork to your own experiences or worldview. For example, "This piece resonates with me because it reminds me of a personal journey." When discussing your own art, you might explain, "I created this piece to express my connection with nature."



Technical Language

Tips to Remember

1. You need to link the artist to your work to show the development of ideas for Aor.
2. Add details to show how the artist has influenced you.
3. Always choose a relevant piece of the artist's work to analyze, consider the images you have seen in class.
4. Always write in full sentences.
5. Re-read your work once you have finished to check it's right.
6. Don't use words that you don't understand, look up what the word means or ask a teacher.
7. Do not copy and paste, read the information and re-write in your own words.
8. Try and use the websites below, a book or the artist's own website to help you.

Here are four points on using technical language when discussing art, whether it's your own or someone else's:

Use Specific Art Terminology

Incorporate technical terms to describe elements like composition, colour, texture, and form. For example, "The artist uses chiaroscuro to create depth and highlight the central figure." In your work, you could say, "I applied impasto techniques to give the surface a tactile quality."

Discuss Materials and Techniques

Explain the specific materials and techniques used, showing your understanding of the process. For example, "The artist uses oil paints with a glazing technique to achieve a smooth, layered finish." In your work, you might say, "I experimented with mixed media to add complexity to the visual texture."

Analyze the Use of Elements and Principles of Design

Focus on how elements like line, shape, and balance are utilized in the artwork. For example, "There is a strong use of geometric forms, creating a balanced composition." In your work, you might say, "I emphasized asymmetry to create a sense of movement in the piece."

Refer to Artistic Movements or Styles

Place the work within a broader artistic context, referencing movements or styles. For example, "This painting aligns with the Cubist movement, using fractured forms to represent multiple perspectives." In your work, you might say, "I drew inspiration from Surrealism to explore dreamlike imagery."

Outcomes

KS3 and GCSE Fine Art outcomes are the culmination of your creative journeys, representing the final pieces developed from months of research, experimentation, and skill-building. These outcomes showcase your ability to synthesize ideas and techniques they have explored throughout your studies, embodying your technical proficiency, conceptual development, and personal expression. The importance of these outcomes lies in their capacity to demonstrate how well a student has engaged with the creative process—from initial idea generation to research and experimentation with various media. The final work is a visual representation of your knowledge and understanding of art history, contemporary practices, and individual exploration. It serves as a critical piece for assessment, offering teachers and examiners a comprehensive view of your artistic growth. The thorough presentation of this outcome, in combination with supporting documentation like sketchbooks or portfolios, is essential for achieving success in Fine Art.

[LINK](#) - Guide to Fine Art assessment and best practices and How to present GCSE Fine Art work effectively.

Have a great and very creative first term!



What your end show and presentation will look like
(May 2025)



1 - Portfolio of other work



2 - Sustained study and Outcomes

Project Themes 2024/5

Time and Space

Possible Disciplines: Animation, Painting, Kinetic Sculpture

Possible Artists: Gyula Kosice, Yuumei, Andrea Pavan, Richard Long, Nancy Buchanan, Edvard Munch

The theme of Time and Space offers a rich canvas for artists to explore our journey into the future. From the 20th century, installation artists like Richard Long have sought to redefine our connection to the planet and the universe. Edvard Munch famously captured an out-of-body experience in his iconic work, "The Scream." Today, many contemporary artists leverage innovative technologies to express their interpretations of this theme. How might you explore ideas that are significant to our future understanding of our current reality?

Possible Connections: [Cosmology](#), [Meridian Line Greenwich](#), [GPS](#), [Maps](#), [Meditation](#), [Dreams](#)

Light and Dark

Possible Disciplines: Photography, Relief Printmaking, Painting, Drawing, Film/Animation

Possible Artists: Caravaggio, Frida Kahlo, Rembrandt van Rijn, Piet Mondrian, Marc Egger, Miya Ando, Benjamin Heller

The interplay of light and dark has inspired countless artists in their exploration of reality and imagination. For many, this theme tells stories of joy and sorrow. Frida Kahlo's haunting self-portraits reflect her life's experiences, while Caravaggio pioneered the use of dramatic lighting to shape form and shadow. Mondrian employed contrasting colours to create harmonious compositions. How could you develop narratives that delve into your interests related to Light and Dark?

Possible Connections: [Studio Photography](#), [Nightmares](#), [Good vs. Evil](#), [Nature's Light](#), [Technological Innovations](#)

Looking Through

Possible Disciplines: Photography, 3D Art, Painting, Animation, Textiles

Possible Artists: René Magritte, Dustin Yellin, Ernesto Neto, Stained Glass Masters

Artists often create layered works that invite viewers to explore depth and narrative, much like turning the pages of a book. Contemporary artist Dustin Yellin captivates audiences with his layered creations, encouraging them to look through his works. Ernesto Neto's textile installations reinvent spaces, while stained glass has illuminated spiritual themes for centuries. How might you use modern or traditional techniques to develop narratives that allow your audience to see beyond reality into an inner world?

Possible Connections: [Framing in Photography](#), [Illusional Depth](#)

In the News

Possible Disciplines: Painting, Printmaking, Collagraph, Photography

Possible Artists: Barbara Kruger, Théodore Géricault, Eugène Delacroix

Artists have often responded to current events through their work. Géricault's "The Raft of the Medusa" addressed a national scandal, while Delacroix's "Liberty Leading the People" was inspired by the 1830 Paris uprising. Picasso's "Guernica" reflected the horrors of the Spanish Civil War. More contemporary artists, like Jeremy Deller, respond to modern social and political issues. Investigate relevant sources and create your own response to either (a) an event in the news or (b) a person in the news.

Possible Connections: [Local Stories](#), [News Updates and Articles](#), [Influencers](#), [Web Stories](#)

Juxtaposition

Possible Disciplines: Painting, Printmaking, Photography, Photoshop
Possible Artists: Carl Andre, Andy Goldsworthy, René Magritte, Banksy

Juxtaposition involves placing two or more dissimilar objects or shapes together to create meaning. Banksy’s piece "Show Me the Monet" combines iconic imagery with modern objects to comment on contemporary society. Magritte created surreal scenes that challenge our perception of reality. This theme is perfect for creatives who enjoy adding extraordinary twists to their work and exploring how we perceive the world. How might you engage with this theme?

Possible Connections: Opposites, Yin & Yang, Inside/Outside, Nature/Man-Made

Interiors

Possible Disciplines: Graphic Design, Interior Design, Painting, Printmaking
Possible Artists: Vilhelm Hammershøi, Henri Matisse, Heidi Bucher, Sarah Jones, Johannes Vermeer, William Hogarth

Interiors have served as settings for stories, significant events, and everyday life in many artworks. Vermeer famously painted intimate household scenes, while Hogarth used interiors to convey moral narratives. Laurie Simmons stages dollhouse interiors to comment on gender stereotypes, and Sarah Jones captures domestic spaces to explore relationships. John Monks creates atmospheric paintings of neglected historical interiors, while Heidi Bucher’s “Skinings” uses latex to cast interior spaces. Research relevant sources and create your own response to the theme of Interiors.

Possible Connections: One Point Perspective, Plan Drawing, Inside vs. Outside

Materials

Possible Disciplines: Painting, Printmaking, Collagraph, Photography, Textiles, Sculpture, Mixed Media
Possible Artists: Terry Setch, Alberto Burri, Anselm Kiefer, Eva Jospin, Eva Hesse

Many artists love to explore unusual materials in their work. For example, Alberto Burri used cut and torn sacks to create art with paint and stitching. Eva Hesse made sculptures from materials like rope, fiberglass, and latex. Anselm Kiefer combines things like metal, thick paint, earth, straw, and dried flowers in his art. Eva Jospin cuts and layers cardboard to make beautiful sculptures inspired by forests. What materials would you choose to create your own unique artwork?

Possible Connections: Mixed Media, Experimental

Textures &/or Surfaces

Possible Disciplines: Painting, Printmaking, Collagraph, Photography, Textiles, Sculpture
Possible Artists: Anthony Frost, Terry Setch, Lucien Freud, Barbara Hepworth, El Anatsui, Heather Collins, Jan Van Eyck, John Muafangejo

Artists often find inspiration in unique sources, particularly in how they represent different surfaces. For example, capturing the difference between hair and skin can be quite a challenge. Artists frequently choose to depict surfaces with character, such as old doors with peeling paint or abandoned gardens, beautifully illustrated by Lucien Freud. Terry Setch is known for his large paintings on lorry covers, using encaustic wax mixed with coloured pigments to represent the Welsh coastline and the debris found on beaches. Challenge yourself to create a collection of images that express this theme, and explore materials and techniques that can provide a unique and personal touch.

Possible Connections: Peeling Paint, Tactile Surfaces, Macro Photography, Objects Seen Under a Microscope

Identity

Possible Disciplines: Painting, Printmaking, Collagraph, Photography, Textiles, Sculpture
Possible Artists: Vincent Van Gogh, Yayoi Kusama, Dustin Yellin

Identity is a theme that resonates with many artists, often reflecting the self and one’s image. Numerous artists have engaged with this concept, and it can be intriguing to investigate those who approach it in subtle ways. What constitutes identity? How does one develop a strong sense of self? Furthermore, can identity evolve over time?

Possible Connections: Gender, Self, Nationality, Sexuality, Stereotypes

Personal Histories

Possible Disciplines: Painting, Printmaking, Collagraph, Photography, Textiles, Sculpture
Possible Artists: Paula Rego, Frida Kahlo, Anish Kapoor, Marc Chagall, Vincent Van Gogh

Many artists draw inspiration from their own life stories. For example, Paula Rego often paints memories from her childhood, while Frida Kahlo creates art based on her life experiences. Marc Chagall was inspired by his early years in Belarus, and the bright colors of India influenced Anish Kapoor’s sculptures.

Think about: What personal stories can you tell through your art?

Connections

Possible Disciplines: Painting, Printmaking, Collagraph, Photography, Textiles, Sculpture
Possible Artists: Grayson Perry, Robert Walden, Susan Stockwell, Rasheed Araeen, Piet Mondrian

The theme of connections can be explored in many ways. You could look at how artists connect with places in their work or how colors and shapes relate to one another in a composition. For example, consider creating artwork for a new mobile phone company, focusing on the theme of connections.

Explore: How do you connect with the world around you?

Metamorphosis

Possible Disciplines: Painting, Printmaking, Collagraph, Photography, Textiles, Sculpture
Possible Artists: M.C. Escher, Salvador Dalí, Abby Diamond, Eugene Seguy, Fabian Peña

Metamorphosis means a change in form or nature. Artists like M.C. Escher explore this idea by showing objects that gradually transform into different shapes, often using geometric patterns.

Consider: How can you visually show change or transformation in your art? What themes like butterflies or new beginnings could inspire you?

Reflections

Possible Disciplines: Painting, Printmaking, Collagraph, Photography, Textiles, Sculpture
Possible Artists: Edvard Munch, Tracey Emin, Marc Chagall, Richard Estes, David Hockney

Reflections in art can help us think about our lives and experiences. For example, Marc Chagall’s dreamy paintings invite viewers to reflect on their own memories. He paints scenes from his childhood in Russia, like his first kiss and the chickens in his garden, using beautiful blues and golds to express happiness. On the other hand, Tracey Emin shares more intense memories about social issues and unrest. Edvard Munch's famous piece "The Scream" captures his feelings of loneliness with haunting colors and abstract shapes. You might also be inspired by the realistic reflections found in Richard Estes' artwork, where mirrors, glass, and water create stunning images. How will you express reflections in your own art?

Possible Connections: Mirrors, Self-Reflection, Water, Glass, Shadows

<https://www.tate.org.uk/art/art-termsheding>

- Artists Hyperlinks
Gyula Kosice
Yuumei
Andrea Pavan
Richard Long
Nancy Buchannan
Edvard Munch
Caravaggio
Frida Kahlo
Rembrandt
Piet Mondrian
Marc Egger
Miya Ando
Benamine Heller
Eadward Muybridge
William Turner
The Futurists
Anthony Gormley
Henry Moore
Barbara Hepworth
Henri Matisse
Damien Hirst
Francis Bacon
Rennie Magritte
Dustin Yellin
Ernesto Neto
Stained Glass Masters
Terry Setch
Alberto Burri
Anselm Kiefer
Eva Jospin
Eva Hesse
Ben Nicholson
Edward Weston
Patrick Caulfield
Norman Ackroyd
Paula Rego
Anish Kapoor
Marc Chagall
Vincent Van Gogh
Grayson Perry
Robert Walden
Susan Stockwell
Rasheed Araeen
M.C. Escher
Salvador Dalí
Abby Diamond
Eugène Seguy
Fabian Peña
Hans Holbein
Alberto Giacometti
Katherine Melancon
John Muafangejo

<https://www.studentartguide.com/articles/art-sketchbook-ideas>



Straight forward - How we Mark your work

Each block is worth 24 marks and your final mark is out of 96

AO1 - "Explore your ideas by looking at different things, and show that you understand what you've learned from them."

<https://www.bbc.co.uk/bitesize/guides/zpcndxs/revision/1>

"AO2 - Improve your work by trying out different ideas, choosing the right tools and materials, and testing out different ways to create things."

<https://www.bbc.co.uk/bitesize/guides/zpcndxs/revision/2>

AO3 - "Write down your ideas, things you notice, and what you learn as you keep working on your project."

<https://www.bbc.co.uk/bitesize/guides/zpcndxs/revision/3>

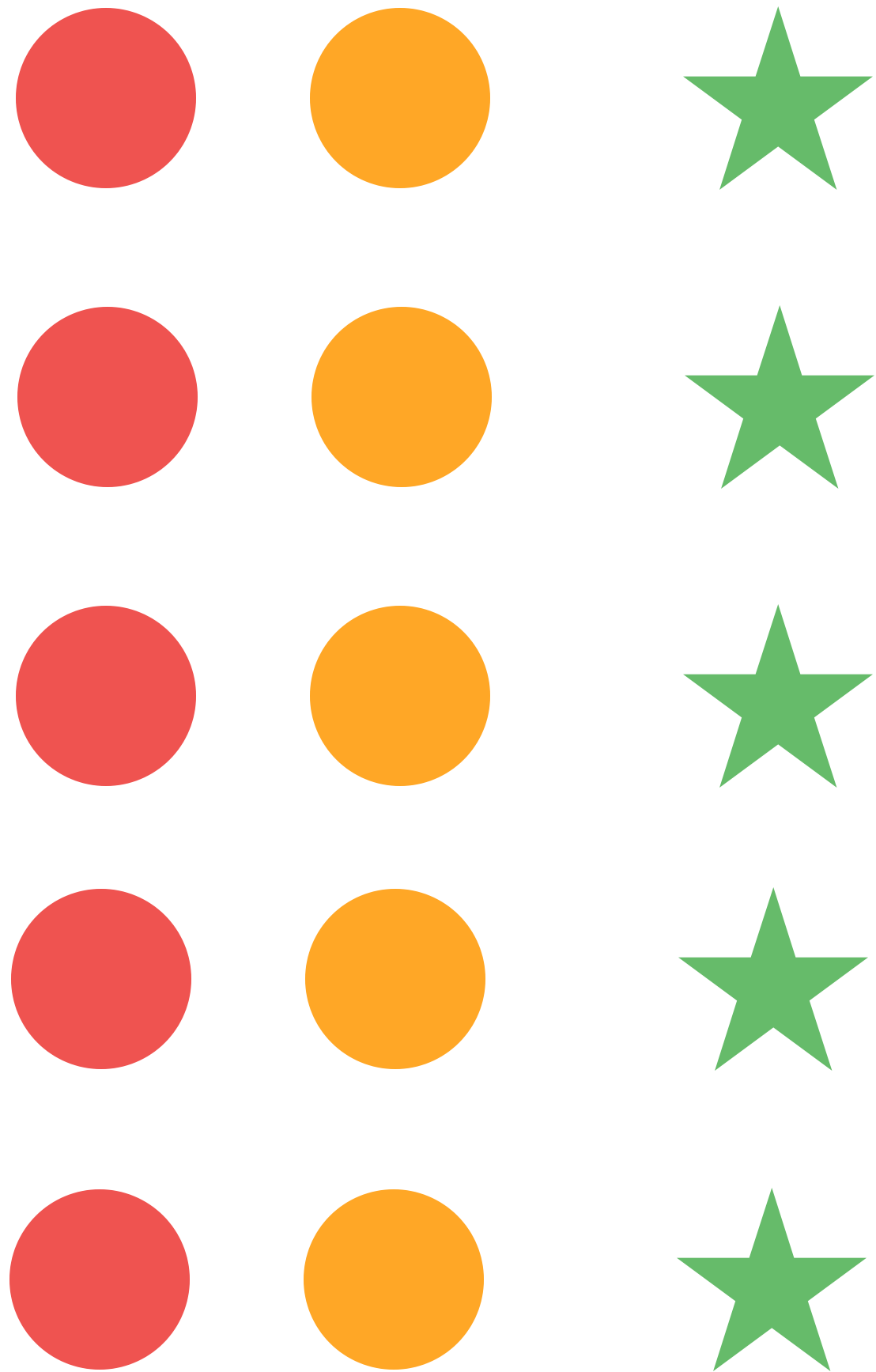
AO4 - "Create something that shows your ideas and feelings, and make sure it matches what you planned. It should also show that you understand how to use art to communicate."

<https://www.bbc.co.uk/bitesize/guides/zpcndxs/revision/4>

Your GCSE Checklist

AO 1: Develop Your Ideas

- Title page, Mood boards
- First Artist Page (Chosen to support your theme): Create an artist page that links to the starting theme of your project.
- Second Artist Page (Theme Progression): Add a second artist page that shows how your theme is developing.
- Third Artist Page: Include a third artist page that connects to the next step in your theme's progression.
- Fourth Artist Page: Add a fourth artist reference that ties back to your theme.
- Context Research: Research to understand the background and context of your project theme.

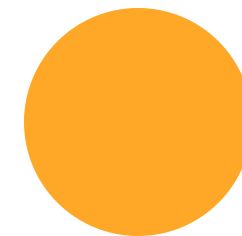
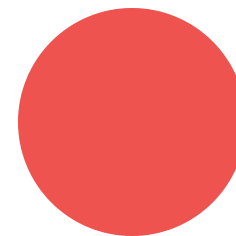
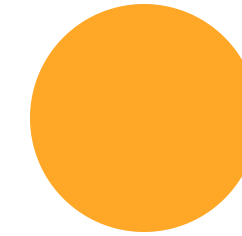
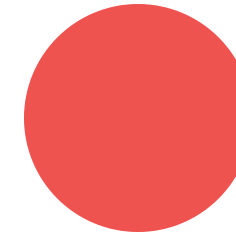
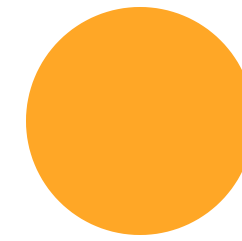
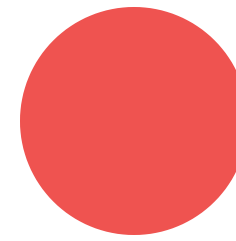


AO 2: Refine Your Work

- Mind Map: Create a mind map to show how your ideas are developing.
- Observational Drawings: Try drawing on different backgrounds like newspaper, coloured card, or other materials

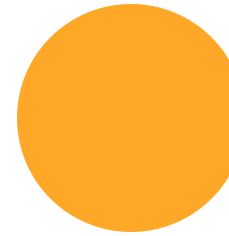
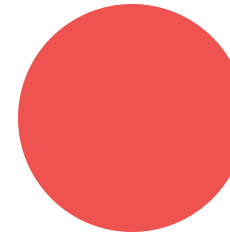
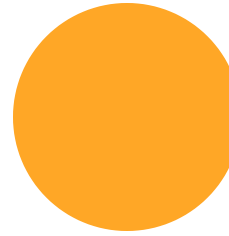
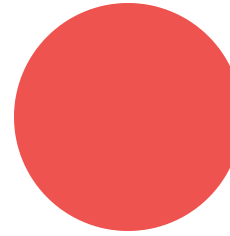
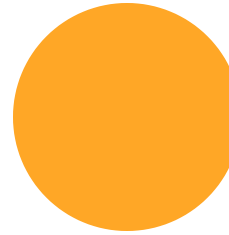
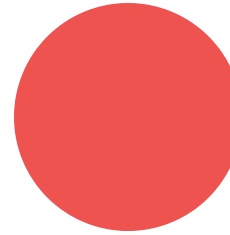
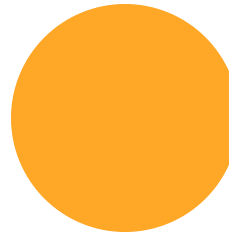
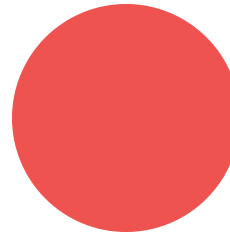
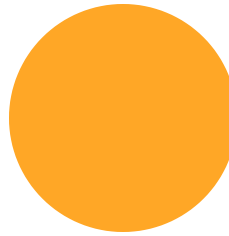
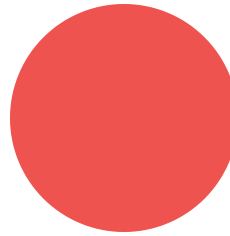
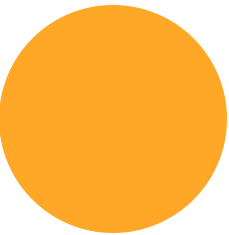
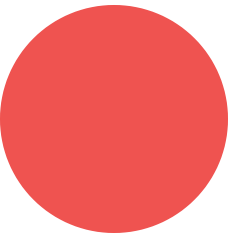
Materials Examples:

- Acrylic/oil Paintings: Experiment with acrylic/oil paints.
- Watercolour Paintings: Explore watercolour painting techniques.
- Printmaking: Try out lino/dry point or mono printing/silk screen/IT and photocopier as part of your project.
- Oil Pastels: Create drawings or add details using oil pastels.
- Coloured Pencils: Make detailed drawings with coloured pencils.
- Clay Sculptures: Experiment with creating 3D art using clay.
- Graphite Drawings: Continue to practice using graphite for detailed drawings.
- Ink Drawings: Explore different techniques using ink for drawing.
- Papier Mache Sculptures: Try using papier Mache to make sculptures.



AO 3: Record Your Ideas

- Observational Drawings: Create at least 4 main observational drawings using graphite (pencil) or other appropriate materials for each artist and group ideas.
- Your Photos: Take your own photographs that are related to your project theme. Make sure they are relevant to your chosen theme and have been edited.
- Drawings from Photos: Make at least 2 observational drawings from your photographs using different materials (like paint, pastels, etc.).
- Clear Annotations: Write notes on important pages to explain what you’ve done and why.
- Art Vocabulary: Use key art terms in your notes and underline them to make them stand out.
- Secondary Sources: Include images from online, newspaper articles, or other sources that help support your theme.
- Primary Objects: Use real objects related to your theme as inspiration for your work.



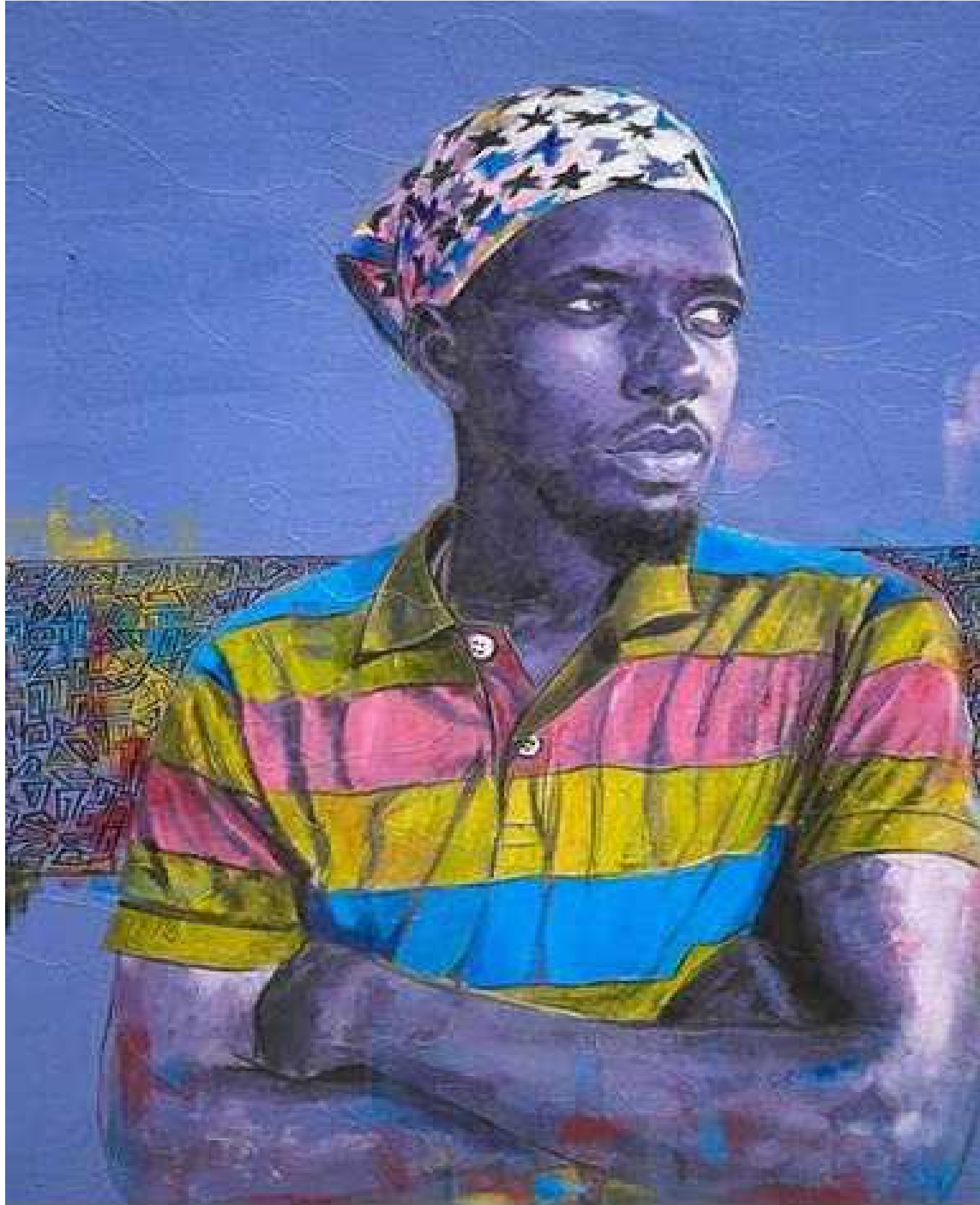
AO 4: Present Your Work

- Neat Presentation: Make sure all your sketchbook pages look neat—no messy areas or random bits stuck in.
- Clear Intentions: Each page should clearly show what you're trying to do, with explanations (annotations), titles, or images.
- Legible Notes: Your notes (annotations) should be easy to read and straight to the point.
- Progression of Ideas: Your sketchbook should show a clear development of your ideas and research.
- Link to Coursework: Your final piece should connect well with the work you've done in your coursework.
- Best Medium for Your Final Piece: Present your final piece in the best way possible, using the right materials or techniques to show your idea.
- Reflect on Your Work: Be able to look back on the process and your final piece, and explain what you did and why.

GCSE END



	MINIMIAL ABILITY				SOME ABILITY				REASONABLY CONSISTENT ABILITY				CONSISTENT ABILITY				CONFIDENT AND HIGHLY DEVELOPED ABILITY				EXCEPTIONAL ABILITY			
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
AO1 Develop your ideas Ideas informed by artist studies	Copying minimal info off the internet about your artist. A minimal range of examples of artists work. Your artist naively informs your practical work, there is an elementary use of written language.				You have found the right information on your artist, but you have not explained it. Your responses are superficial, concerned only with obvious facts, like a biography. Your chosen artists adequately inform your practical work. There is adequate use of written language.				You describe the image by your artist, but do not explain it. You collect appropriate examples of their work. There are signs of understanding, and developing analytical skills. Your artist informs your practical work. You are developing and broadening your use of written language.				Logical development. You have highlighted and explained information on your artist. Your research confirms the points you are making. You have considered a range of different artists' work. Your artist perceptively informs your practical work. There is consistent and effective use of written language.				There is effective development of your ideas. You convincingly apply your artist's ideas in your work. You perceptively use a range of artist work that provides new ways of looking at familiar subjects. Your artists authoritatively informs your practical work, There is articulate and highly effective use of written language.				Original and highly effective development of ideas, Unexpected artists linked together in inspired ways. Imaginative use of artists' work. Your artists inform your practical work with sophisticated insight. It is highly articulate and sophisticated in use of written language.			
AO2 Experiment with materials, and techniques. Reviewing and refining your ideas as your work develops.	There is minimal experimentation in using more than one media. Your work does not include ideas from the artists you have looked at. Your evaluations and refining of ideas is minimal mainly describing what you have done rather than why.				Your experimentations mainly consist of pencil. The tools you use are not always appropriate or create a cliché effect. You haven't used a range of skills or techniques. Your evaluations and refining of ideas is superficial, mainly using simplistic terms about how you have done something rather than the reason.				Your experimentations are mostly suitable showing a broadening range of skills. Such as, mix media, textures, details, etc. You identify strengths and weaknesses by evaluation. You don't often act on your evaluations. You are safe about your ideas.				You experiment with a range of materials. You create images using i.e. a range of media, composition, layers, scaling up, with cohesive effect. You are able to judge your results and improve it at least twice.				You use media taking risks. You manipulate different aspects of your design and apply techniques you have learnt from artists. You improve your work regularly having identified reasons, and resolve problems.				You use unexpected design and art techniques. You continually aim to improve your design by the process of evaluation and changing your design as you go along. You are not easily satisfied. You are able to make intuitive decisions.			
AO3 Record ideas, observations and insights relevant to your plans Reflecting critically on work and progress	You use other people's images rather than making your own. You record ideas. We are not ware that you comment on them or use them to progress your ideas.				You use some of your own photographs, yet there is over-reliance on found images. Your recordings are unrefined, clumsy in their making rather than consider quality of line, shape etc. You occasionally comment on your progress but neglect to plan what it is you want to do.				You make recordings but do not consider colour theory, balanced composition or a range of tone. You are able to plan some of your ideas, yet they are predictable. You attempt to reflect on your progress.				You create images that have purpose and that are well constructed and have some control of tone, complex pattern or physical texture. You plan you work showing understanding of the your theme, which is consistent and engaging.				You plan your images, which are skilful and control form and composition. You make images with a purpose that reflect your intentions and are convincing,				You have accomplished skills in using a range of techniques. You are intuitive when reflecting on your own work. You understand how to progress your ideas forward, taking unexpected turns.			
AO4 Present a meaningful response demonstrating critical understanding Your work connects to the artist you have studied	Your designs / images lack content. Your understanding of other artists' work is either limited or inappropriate. You do not make connections between ideas. Your work is disjointed.				The content of your designs / images has not been considered and is deliberate and obvious. There is a superficial connection to the artists' work you have looked at, in a way of a copy. Your written response is only descriptive.				You have some content that is undeveloped, showing that you are easily satisfied and play it safe. Your written work only describes the result rather than identify it's relevance.				Your design is relevant and well planned. You are secure in your ideas – you know what you are working towards Your written responses is informed with some evidence of independent judgements about others' work.				Your design is clearly explained – it is convincing what you plan to do. It has appropriate and relevant connections between your ideas and artists. Your work concludes the ideas you have explored.				Intuitive and insightful. Unexpected results, with outstanding connections between ideas and concepts. Your written response is in-depth and authoritative showing inspired independent judgments.			



A LEVEL

Fine

Art



SWA Art & Design Alevel KS5 Curriculum

Art and Design

KS5 Fine Art Long-Term Subject Planning Document Samuel Ward Academy
Curriculum Intent: Our KS5 Fine Art program aims to cultivate individual artistic expression, technical proficiency, critical thinking, and an in-depth understanding of art history and contemporary practices. Students will experiment with diverse media, build upon foundational skills, and develop a coherent body of work by exploring personal themes and concepts. This curriculum prepares students for further study or careers in the arts and related creative industries. (ref: Flipbook)

Year 12 - Foundation and Exploration Year
Overview: The first year of KS5 focuses on skill refinement, experimentation, and exploring extended themes and ideas. Each term introduces core areas of fine art, emphasizing personal response and critical reflection. Students will begin developing a reflective journal to record their artistic journey, evaluations, and feedback.

Year 12 term 3 and year 13 - Consolidation and Personal Project Year
Overview: Year 13 centers on individual projects, with students creating a body of work demonstrating technical skill, conceptual depth, and critical understanding. They will engage in self-led inquiry, formal critiques, and research, preparing them for final assessments and potential exhibitions.

Term 1.1

- Duration: 7 weeks (Skill-building)
- Focus: Advanced mark-making techniques, presentation and critical thinking
- Activities:
 - material exploration sessions
 - Studies from real life, photographs, and personal research project compositions
 - Experimentation with charcoal, ink, pastels, graphite, and other dry/wet media
 - Analysis of historical and contemporary narratives
- Assessment: Observational mark-making portfolio, sketchbook documentation, peer and self-assessment

Term 1.2

- Duration: 7 weeks (Project-based)
- Focus: Developing color theory, painting techniques, and personal themes
- Activities:
 - Painting workshops using acrylic, oil, and watercolors
 - Application of color theory in Creating Mood and composition
 - Experimentation with abstraction, realism, and conceptual approaches
 - Introduction to artist research, focusing on colorists and painters
- Assessment: Final painting project, accompanied by a critical written response to artists' influences

Term 2.1

- Duration: 7 weeks (7 weeks skill-building + 7 weeks project)
- Focus: Printmaking techniques and integration of mixed media
- Activities:
 - Introduction to mono printing, linocut, screen printing, and etching
 - Experimentation with layering, textures, and multimedia
 - Creation of a series of prints based on a chosen theme
 - Group critiques and individual reflection sessions
- Assessment: Series of mixed-media prints, reflective journal entry, and end-of-term presentation

Term 2.2

- Duration: 7 weeks (7 weeks skill-building + 7 weeks project)
- Focus: Digital media, photo manipulation, and mixed media with digital integration
- Activities:
 - Basics of Adobe Photoshop, Illustrator, and Procreate
 - Digital photography techniques and editing skills
 - Creation of a digital portfolio exploring personal narrative
- Assessment: Digital art portfolio, digital sketchbook, and peer feedback session

Term 3.1

- Duration: 14 weeks
- Focus: Proposal writing, contextual research, and preliminary project development
- Activities:
 - Submission of a written project proposal outlining intentions, media, and research areas
 - Intensive artist study focusing on contemporary and historical influences
 - Creation of initial sketches, mind maps, and material tests
 - Peer review and tutor feedback sessions
- Assessment: Project proposal, initial work samples, and project timeline

Term 3.2

- Duration: 14 weeks
- Focus: Proposal writing, contextual research, and preliminary project development
- Activities:
 - Submission of a written project proposal outlining intentions, media, and research areas
 - Intensive artist study focusing on contemporary and historical influences
 - Creation of initial sketches, mind maps, and material tests
 - Peer review and tutor feedback sessions
- Assessment: Project proposal, initial work samples, and project timeline

Term 4

- : Advanced Studio Practice and Conceptual Refinement/Exam Portfolio**
- Duration: 14 weeks (7 weeks of experimentation, 7 weeks of refining)
 - Focus: Deepening the project concept, medium mastery, and formal composition
 - Activities:
 - Extended studio sessions to refine personal techniques and work on large-scale pieces
 - Use of mixed media, installation, or sculptural elements if relevant to the project
 - Peer-led workshops and group critiques to evaluate and refine ideas
 - Assessment: Mid-term review, focusing on quality, concept articulation, and progress against the proposal

Term 5

- Completion of Personal Project and Final Exhibition Preparation (MAY 15th completion)**
- Duration: 14 weeks (7 weeks of project completion + 7 weeks of exhibition preparation)
 - Focus: Completion of a cohesive body of work and presentation for assessment
 - Activities:
 - Finalizing artworks with attention to detail and coherence
 - Writing an artist statement, self-evaluation, and reflective journal entries
 - Exhibition preparation: mounting, curating, and planning the final display
 - Assessment: End-of-year exhibition, portfolio review, and evaluative written submission

Formative Assessment:

- Continuous assessment through sketchbook checks, reflective journal entries, and informal peer critiques.
- Ongoing feedback sessions with the art tutor, guiding technical skills and conceptual development.

Summative Assessment:

- Portfolio review at the end of each term, assessing technical proficiency, conceptual depth, and creativity.
- Final assessment in Year 13, including evaluation of the personal project, artist statement, and presentation skills.

Resources and Support

- Art Materials: Sketchbooks, drawing and painting materials, printmaking equipment, digital art tablets, and photography equipment.
- Virtual Resources: Access to virtual galleries and online exhibitions for contextual studies, and use of digital platforms for virtual critiques.
- Workshops and Guest Lectures: Inviting guest artists (zoom), gallery visits, and workshops on specialized techniques (e.g., resin casting, experimental film) as available.

Outcomes and Progression

The KS5 Fine Art program supports students in developing a personal artistic identity and creating a portfolio that showcases their individual style and technical versatility. Graduates will be equipped for further studies in the arts, design, or other creative fields, with the potential to apply for art-related courses or direct entry into creative industry roles.

Year Twelve Curriculum Overview Chart

Term	Key Topics/Units	Major Projects/Assessments	Skills Development Focus	Important Dates/Milestones
Term 1.1	Techniques- Composition, Narrative, and Symbolism- Drawing/Painting Project- Annotation Tasks	Initial Assessment (end of first half term)	Observational Drawing Project Development basic Art Analysis	End of first half term review of students portfolios.
Term 1.2	First Creative Development Phase- Students create a short project on a focused theme	Autumn Exhibition and Portfolio Assessments	Personal Voice Generation Process Experimentation	Portfolio review and first assessment levels awarded.
Term 2.1	Techniques- Advanced Printmaking and Creative Technology- Analysis Task	Mid-Year Assessment	Layering & Analysis Advanced Art Research	End of second term review of students portfolios.
Term 2.2	Second Creative Development Phase- Mini Project Development	Portfolio Review	Layering Experimentation Linking Ideas	Portfolio review and second assessment levels awarded.
Term 3.1	Third Creative Development Phase- Main Sustained Project Theme	Showcase Prep	Personal Coaching and Technical Support	End of third term review of students portfolios.
Term 3.2	Review & Development- Portfolio Finalization	End of Year Twelve Showcase	Critical Review	Final year review of completed portfolios.

EXPECTATIONS

As an A-Level Fine Art student, you'll dive into a range of creative techniques—from drawing and painting to sculpture and mixed media—developing your unique artistic style. You'll explore different art movements, study inspiring artists, and build a portfolio that showcases your skills and ideas, preparing you for further study or a career in the arts. This course is all about pushing your creativity and discovering what you can express through art.

KEY DIFFERENCES TO OTHER POST SIXTEEN ART COURSES

As a student, you'll have your own dedicated studio space and receive coaching from practicing artists and teachers. You'll also have a personal virtual gallery space to showcase your work, along with opportunities to visit major workshops, galleries, and exhibitions. Our program offers global networking, career, and university support post-Sixth Form, and continued guidance for portfolio development throughout higher education. Additionally, we can connect you with internship opportunities within prominent creative groups to help you build a strong foundation for your future in the arts.



To achieve the highest grades in A-Level Art and Design with the AQA board, here's an outline of your curriculum:

Year 1: Foundation and Skill Development

Autumn Term: Core Skills and Techniques

Drawing and Observation: Focus on mark-making,

Materials and Techniques: Experiment with painting, printmaking, sculpture, and digital media.

Art Analysis and Theory: Study key art movements and the work of influential artists, with written reflections to connect themes and techniques to your work.

Spring Term: Theme Exploration and Personal Investigation Begins

Exploration of Themes: Identify a personal theme or concept for the Personal Investigation. The list of titles can be found in this flipbook.

Portfolio Development: Create an initial portfolio with projects demonstrating a range of techniques and materials aligned to your theme.

Artist Research: Select artists related to your theme for an in-depth study, with critical analysis and experimentation inspired by their work.

Summer Term: Portfolio Building and Reflective Practice

Refining Techniques: Build on the skills developed, with a focus on pushing boundaries and integrating personal ideas.

Evaluation and Documentation: Document your process and evaluate each project, including experimentation with different presentation styles.

End-of-Year Exhibition: Display work for assessment, with feedback to guide improvements over the summer.

Year 2: Personal Investigation and Externally Set Assignment

Autumn Term: Developing the Personal Investigation

In-Depth Exploration: Expand on the Personal Investigation theme, showing growth in conceptual and technical aspects.

Critical Analysis Essay: Write a 1,000-3,000 word analysis connecting your work to art history and contemporary practices, demonstrating critical thinking and understanding.

Portfolio Refinement: Curate and refine the portfolio to include cohesive pieces that showcase advanced skill and personal voice.

Spring Term: Externally Set Assignment (ESA)

Exam Theme Development: Begin work on the ESA, which includes choosing a sub-theme from the AQA-provided options.

Final Pieces Preparation: Develop studies, sketches, and test pieces, practicing under timed conditions to prepare for the 15-hour practical exam.

Summer Term: Completion and Exhibition

15-Hour Exam: Complete the final piece for the ESA, showcasing originality and technical mastery.

End-of-Year Exhibition and Assessment: Exhibit a curated selection of your best work, including both the Personal Investigation and ESA pieces.



Being your best

Working on an A-Level Fine Art course requires dedication, creativity, and effective time management. Here are some key tips to help you excel:

1. Develop Your Artistic Voice

Explore your interests, style, and preferred themes early on. A strong personal voice is essential for top grades. Experiment with different materials and techniques to find unique ways to express your ideas.

2. Stay Organized with a Sketchbook

Use your sketchbook as a creative journal. Document all ideas, inspirations, and reflections here. Include thumbnails, studies, and experiments, as well as notes on your process and any artist research. Teachers and examiners value seeing your thought process and how ideas evolve.

3. Research Extensively

Study a wide range of artists, styles, and movements. Go beyond the basics and look at lesser-known artists or movements to broaden your perspective. Analyze artwork critically—look at composition, color, and the emotional impact. Record these insights and consider how they can inspire your own work

4. Embrace Experimentation

Push the boundaries of what's comfortable and try techniques that challenge you. Working with new materials, exploring abstract concepts, or using unconventional methods can make your portfolio stand out.

Remember that not every experiment will be perfect; the process and lessons learned are what matter most.

5. Build a Strong Portfolio

Showcase a range of skills, including observational drawing, painting, and any other media you're developing.

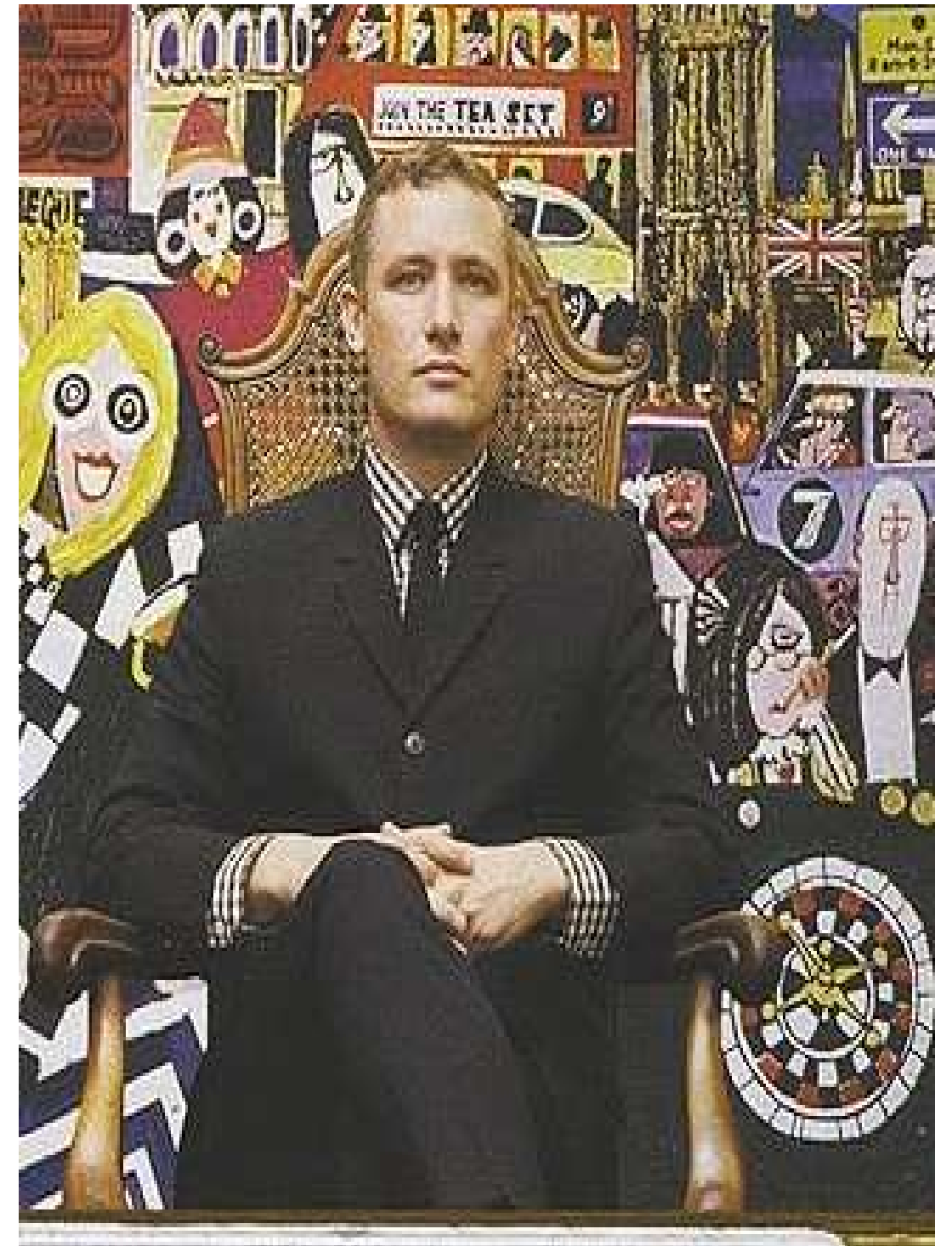
Curate your work carefully; choose pieces that demonstrate technical skill, creativity, and a clear understanding of your theme.

Balance technical mastery with expressive work that reflects your style.

6. Document Your Process Thoroughly

Examiners want to see the journey from the initial idea to final piece. Photograph your work at different stages, and include notes on changes or challenges.

Writing about what went well, what didn't, and how you overcame challenges shows critical thinking and resilience.



7. Manage Your Time Wisely

Break down projects into manageable parts with mini-deadlines for each. This helps prevent last-minute rushes and allows time for revisions.

Make use of school resources like studio time, library access, and teacher feedback sessions whenever possible.

8. Practice Self-Reflection and Receive Feedback

Regularly assess your work, identify areas for improvement, and make adjustments as needed.

Take feedback from teachers and classmates seriously, as it can help you see your work from new perspectives.

9. Prepare for the Externally Set Assignment (ESA)

Approach the ESA methodically. Research each theme, brainstorm ideas, and develop your chosen concept with depth and creativity.

Use your sketchbook to experiment with ideas before committing to a final piece, and practice working under time constraints.



10. Stay Inspired and Passionate

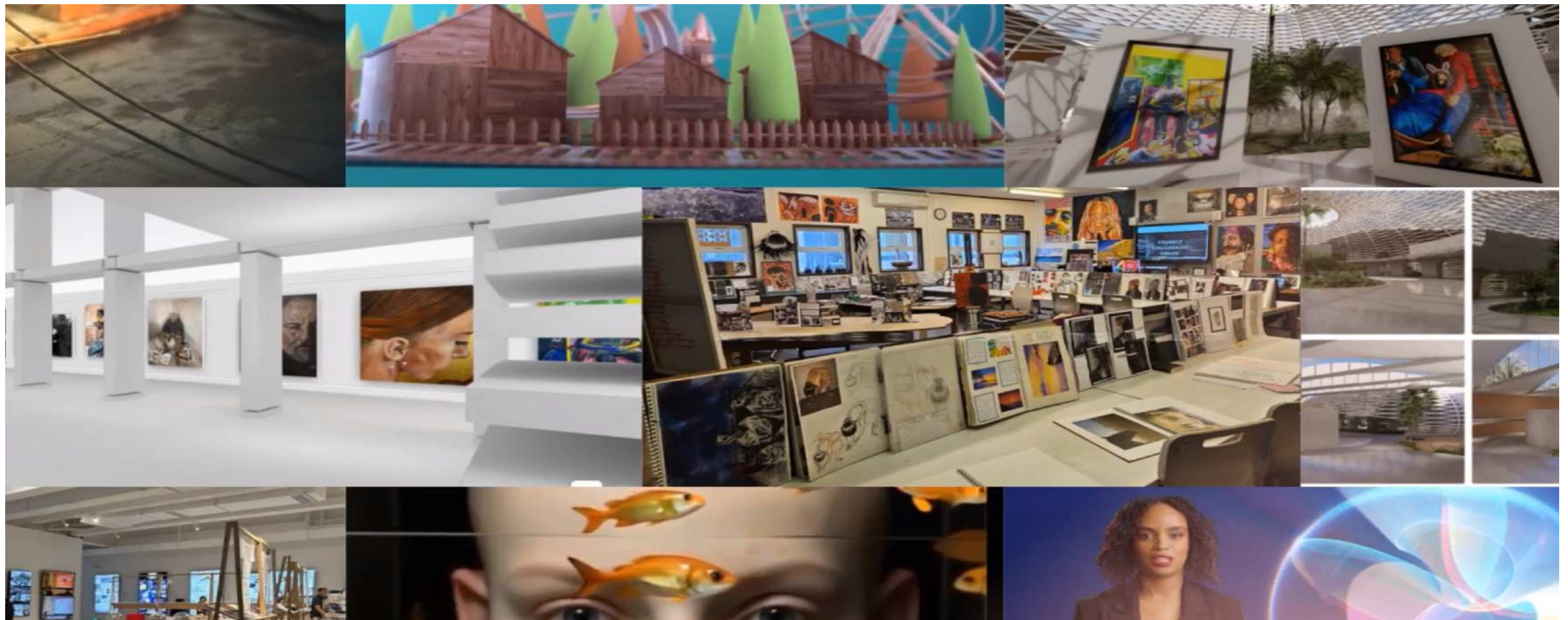
Visit galleries, read art books, and look for inspiration beyond the classroom.

Keeping a broad and open perspective on what “art” means can help keep your ideas fresh and engaging.

11. Take Care of Your Well-being

The workload can be intense, so remember to take breaks and find a balance. Your best work will come when you're rested and focused.

Following these tips will help you not only succeed but also enjoy the journey of your A-Level Fine Art course!



Support and Marking

Our approach to marking A-Level AQA Fine Art work is designed to support you with both continuous feedback and formal assessment. The department provides ongoing verbal and demonstrative feedback in each studio session, helping you refine techniques and develop ideas in real time. Additionally, we conduct formal assessments once per month, evaluating your progress with structured criteria.

Every term, we moderate work in collaboration with the UNITY Partnership Art Team to ensure fair and consistent grading standards. Email correspondence between students and teachers also supports ongoing communication, helping clarify goals and providing guidance on specific projects.

<https://filestore.aqa.org.uk/resources/art-and-design/AQA-A-LEVEL-ART-NG-MARKING-GUIDANCE-SPIDERGRAMS.PDF>



A LEVEL END

All Years Termly Bingo

Tick off the
words you hear
or use



- | | | | |
|--------------------------------------|---|---|--|
| <input type="checkbox"/> Abstract | <input type="checkbox"/> Imbalance | <input type="checkbox"/> Realism | <input type="checkbox"/> Volume |
| <input type="checkbox"/> Aesthetic | <input type="checkbox"/> Imagination | <input type="checkbox"/> Reflection | <input type="checkbox"/> Warm |
| <input type="checkbox"/> Alignment | <input type="checkbox"/> Intensity | <input type="checkbox"/> Repetition | <input type="checkbox"/> Wash |
| <input type="checkbox"/> Ambiguity | <input type="checkbox"/> Interpretation | <input type="checkbox"/> Representation | <input type="checkbox"/> Weight |
| <input type="checkbox"/> Balance | <input type="checkbox"/> Juxtaposition | <input type="checkbox"/> Rhythm | <input type="checkbox"/> Abstraction |
| <input type="checkbox"/> Bold | <input type="checkbox"/> Line | <input type="checkbox"/> Scale | <input type="checkbox"/> Assemblage |
| <input type="checkbox"/> Brushwork | <input type="checkbox"/> Linear | <input type="checkbox"/> Shadow | <input type="checkbox"/> Blending |
| <input type="checkbox"/> Composition | <input type="checkbox"/> Layering | <input type="checkbox"/> Shape | <input type="checkbox"/> Block |
| <input type="checkbox"/> Contrast | <input type="checkbox"/> Light | <input type="checkbox"/> Sketch | <input type="checkbox"/> Boldness |
| <input type="checkbox"/> Creative | <input type="checkbox"/> Medium | <input type="checkbox"/> Space | <input type="checkbox"/> Calligraphy |
| <input type="checkbox"/> Depth | <input type="checkbox"/> Minimalist | <input type="checkbox"/> Spectrum | <input type="checkbox"/> Canvas |
| <input type="checkbox"/> Detail | <input type="checkbox"/> Mood | <input type="checkbox"/> Spontaneous | <input type="checkbox"/> Charcoal |
| <input type="checkbox"/> Dynamic | <input type="checkbox"/> Motif | <input type="checkbox"/> Structure | <input type="checkbox"/> Collage |
| <input type="checkbox"/> Emphasis | <input type="checkbox"/> Movement | <input type="checkbox"/> Style | <input type="checkbox"/> Crosshatching |
| <input type="checkbox"/> Expression | <input type="checkbox"/> Naturalistic | <input type="checkbox"/> Symbolism | <input type="checkbox"/> Curvature |
| <input type="checkbox"/> Figurative | <input type="checkbox"/> Negative space | <input type="checkbox"/> Symmetry | <input type="checkbox"/> Dappled |
| <input type="checkbox"/> Focal point | <input type="checkbox"/> Neutral | <input type="checkbox"/> Technique | <input type="checkbox"/> Drape |
| <input type="checkbox"/> Form | <input type="checkbox"/> Observation | <input type="checkbox"/> Texture | <input type="checkbox"/> Edging |
| <input type="checkbox"/> Function | <input type="checkbox"/> Organic | <input type="checkbox"/> Theme | <input type="checkbox"/> Fluidity |
| <input type="checkbox"/> Gesture | <input type="checkbox"/> Palette | <input type="checkbox"/> Tone | <input type="checkbox"/> Gradation |
| <input type="checkbox"/> Gradient | <input type="checkbox"/> Pattern | <input type="checkbox"/> Tradition | <input type="checkbox"/> Grid |
| <input type="checkbox"/> Harmony | <input type="checkbox"/> Perspective | <input type="checkbox"/> Transparency | <input type="checkbox"/> Impressionism |
| <input type="checkbox"/> Highlight | <input type="checkbox"/> Planar | <input type="checkbox"/> Unity | <input type="checkbox"/> Installation |
| <input type="checkbox"/> Hue | <input type="checkbox"/> Positive space | <input type="checkbox"/> Value | <input type="checkbox"/> Mixed media |
| <input type="checkbox"/> Illusion | <input type="checkbox"/> Proportion | <input type="checkbox"/> Vivid | <input type="checkbox"/> Surreal |

<https://artsandculture.google.com/>

watercolorAnnotation Guide

When you do your research, you'll need to look into at least 3 artists. Here's how to approach it:

Research the artists and answer these questions in a paragraph:

Why did you choose this artist?

How has this artist inspired you?

What ideas or techniques from this artist do you want to try in your work?

Here's how to structure it:

"I chose to research (Artist's name) because..."

"(Artist's name) has inspired me because..."

"The ideas I will take forward in my work are..."

Artist Copies: When you create a piece inspired by your chosen artist:

Why did you use the material you chose? (For example: Did the artist use it? Were you exploring color, tone, or subject?)

How did you feel about the material? Did you like or dislike it?

For example:

"I chose to complete an artist copy in (acrylic, pencil, watercolour, etc.) because I wanted to explore..."

"I liked/disliked the effect of this material because..."

Photographs: Think about the photos you take for your project:

Why did you take these photos?

What do you find interesting about them?

How will you use them to continue your work?

Example:

"I chose to take photographs because..."

"I explored different angles and compositions because..."

"To continue my work with these photographs, I will..."

Primary Drawings (drawings based on your photographs):

What technique or material did you use?

Why did you choose this particular photograph to draw?

Did you try any different ideas or techniques? (For example: ghost prints, cross-hatching, or using different papers)

Was the technique successful? Why or why not?

How does this connect to the work of the artist you researched?

Example:

"The technique/material I used is..."

"I chose to draw this photograph because..."

"I tried..."

"The technique was successful/not successful because..."

"The idea I will take forward in my project is..."

Experiments: Try using at least 3 different materials or techniques.

What did you use and why?

Were you inspired by your artist's work?

What techniques did you use to explore their style?

Example:

"I used (material/technique) to explore (artist's name)'s work because..."

"The ideas I will take forward into my final piece are..."

Best Ideas and Final Piece: Once you've experimented, focus on what's working:

Which ideas worked well and what do you want to keep moving forward?

Draw 3-4 ideas for your outcome. What do you like or dislike about them?

Make decisions about the scale, materials, style, and colours you'll use for your final piece.

Example:

"In my project, the following things have gone well..."

"I like/dislike this idea because..."

"I have decided to use (subject of your final piece) because it connects to the exam theme..."

"I will be using (technique) because..."

"I will use these colours because..."

Don't forget to reference how your decisions connect to your artist's style or the exam theme!

Short Artist Research - 4/5 Grade Example

Give some general background information about the artist/photographer.

Including their style of work, the theme of their work, the materials they use etc.

Talk about the pieces of work you have copied. Add analysis for higher marks.

Why did you choose to copy those pieces?

Why did you copy them in that material?

Your ideas and links to the artist.

I think the artist's work is relevant to my work because...

Something I like about the artist's work is...

I will use the artist's ideas in my work by...

The artist has inspired me because.....

An example piece of writing

Michael Craig Martin was born in Ireland in 1941, he gained his art education in the United States at Yale School of Art and Architecture. He moved to Britain in 1966 and is still working within the art world. Much of Michael Craig Martin's work features bold outlines and bright colours. His work shows ordinary household objects sometimes layered on top of each other with overlapping lines.

I copied Michael Craig Martins's work in acrylic paint and colouring pencil. I used acrylic because it is the material used by Michael Craig Martin in many of his works on canvas. The acrylic paint allowed me to paint bright bold flat colours with sharp outlines much like the artist's work.

I think the artist's work is relevant to my work because he uses groups of different objects mixed in one painting, which links to my project theme groups. I like the artist's work because he uses everyday objects in interesting compositions, also I like the bold sharp lines within his work.

The ideas I will take into my work are the bold clear outlines and composition of the objects. I will experiment with laying out objects next to each other in different structures as well as layered on top of each other.

Artist Sarah Graham Research - Grade 6-9 Example

Sarah Graham is a British painter born in Hitchin in 1977. She completed a degree in fine art in Leicester in 2000. Since then she has been working as an artist exhibiting in galleries and completing a range of commissioned work. She works mainly in oil on canvas. Graham's most famous painting is probably the commissioned piece she completed for the British band Kaiser Chiefs to paint the album cover of their singles collection 'Souvenir'.

Sarah Graham's work mainly features brightly coloured sweets or childhood toys. She paints in a photorealistic style, working from carefully composed photographs taken in her studio. Graham's work starts as an idea that she develops through photography then underpainting in acrylic before using oil paints. She is also 'generally not too concerned with creating a great deal of meaning beyond the aesthetic'. I too like to create beautiful pieces of work that sometimes create humour or link to the viewer's personal life.

I love Sarah Graham's work because she combines bright beautiful colours with super realistic style. This style particularly interests me because I enjoy drawing and painting from real life attempting to make the piece look as realistic as possible. She also tries to create a 'sense of wonderment' and 'nostalgia' in her work. I can see the wonder in her work when I look at it as it makes me feel happy and incredibly inspired. The artist has inspired me because she has used everyday sweets that remind me of my childhood also I like the technical expertise in her painting style.

The piece 'Sweet Escape' features a glass sweet jar with a red ribbon, with sweets spilling out. The glass jar shows a contrast of tones with highlights to show the shine of the glass. I like the asymmetrical composition with the jar to one side and the sweets spilling forward as this draws your eye across the canvas. The sweets are also carefully arranged showing a range of colours, shapes, and heights within the frame. In the background of the painting, the objects are slightly blurred so they appear more abstract, which is an interesting contrast compared to the sharp lines of the foreground.

I think the artist's work is relevant to my work because it shows groups of objects often sweets in jars or containers. I am most interested in the pieces of work that feature glass jars or containers, as I think it will be a challenge to draw or paint those sections. Also, I like the concept of groups of objects in jars and how items are stored, this is something I would like to explore.

I will use the artist's ideas in my work by taking photographs of brightly coloured items in jars and bottles, I will explore sweets in jars first and then develop this potentially using flowers or fabric in jars. I will explore the composition of my photographs, arranging items in different ways and using a range of sizes and shapes of items. I will develop my painting technique but also focus on photorealistic drawings.



Speak and write like an Artist

Here are 20 useful phrases for discussing an artwork:

"The composition creates a sense of balance through the use of symmetry."

"The artist uses contrasting colours to draw attention to the focal point."

"The texture in this piece adds depth and enhances the tactile quality."

"The use of light and shadow gives the painting a three-dimensional feel."

"This artwork expresses strong emotion through bold brushstrokes."

"The abstract form allows for multiple interpretations by the viewer."

"There's a harmonious blend of colors that creates a peaceful atmosphere."

"The perspective in this drawing creates a sense of space and distance."

"The artist's use of repetition emphasizes the main theme."

"The delicate details contribute to the overall intricate design."

"The use of negative space helps to frame the central elements."

"The muted colour palette creates a somber, reflective mood."

"The layering of paint gives a sense of movement and fluidity."

"The proportions of the figures add a sense of realism to the scene."

"The work challenges traditional conventions by using unconventional materials."

"The interplay of geometric shapes creates a dynamic composition."

"The contrast between organic and structured forms creates visual interest."

"The symbolism in this piece invites deeper reflection on the subject matter."

"The artist's choice of medium enhances the texture and tactile quality."

"The use of warm colors evokes feelings of comfort and warmth."

These phrases help articulate observations about various aspects of an artwork and guide deeper discussion.

"Creativity weaves a common bond that celebrates diversity, connecting all subjects and empowering each individual to take ownership of their learning. In this unity, all are deserving, and every voice is valued."

Samuel Ward Academy Art & Design Department

