

ART, DESIGN AND TECHNOLOGY CURRICULUM VISION

The Art, Design and Technology curriculum at The Hinckley School provides Key Stage 3 students with a wide range of creative, exciting and stimulating opportunities to explore their interests within Art and Design whilst also providing the potential to question, investigate and understand the world around them. Our specialist staff endeavour to support all students to develop their artistic ability, regardless of their entry level and starting point, rewarding their perseverance and resilience. It is important for all of our students to understand that we all encounter obstacles and challenges, and we support each other in overcoming these throughout the creative process. Every student is encouraged to explore their creativity and flair, focusing on the formal elements and how they are embedded in all art, design and craft pieces. By expressing their ideas and views confidently through the language of visual art, students develop their understanding across art movements and cultures in the wider world.

Throughout each project, students will complete tasks and activities that enable them to:



RESEARCH, REFINE, RECORD AND REALISE







Artistic achievement is celebrated in the school. In all project areas students will have opportunities to review and evaluate, learning through annotation and allowing for critical commentary and sharing of ideas related to their own work as well as against the work of others.

As a Team, we understand the importance of careers education, to prepare our students for their future endeavours. Therefore, all of our subjects within the Department have been aligned to allow students to make connections between each specialism as well as potential careers within the sector.

‘Art is not what you see, but what you make others see’ – Edgar Degas

‘Creativity is allowing yourself to make mistakes. Art is knowing which ones to keep’ – Scott Adams

	YEAR 7 THEME: THE NATURAL WORLD AND SUSTAINABILITY PROJECT: ANIMALS AND THEIR ENVIRONMENT	YEAR 8 THEME: THE MEDIA AND ADVERTISEMENT PROJECT: FAST FOOD	YEAR 9 THEME: CULTURAL CONNECTIONS PROJECT: THE STORY OF LIFE
FINE ART	 <p>Artist connections: Paula Swisher, Gwenn Seemel, Jaume Montserrat, Tuong vy Dang</p> <p>Materials and techniques: drawing with basic shapes, grid drawing, shading pencil, coloured pencil, collage, charcoal and chalk pastel pencil, biro</p> <p>The formal elements met: shape, tone, line, texture, pattern</p>	 <p>Artist connections: Georgina Luck, Steven Pattison, Amy Holliday</p> <p>Materials and techniques: timed line drawings, drawing with basic shapes, grid drawing, fineliner, biro, mark pen, ink and stick, quill, watercolour, pen and wash</p> <p>The formal elements met: shape, tone, line, texture, colour</p>	 <p>Artist connections: Vanitas, Mexican Day of the Dead festival, Sylvia Ji, Iain Macarthur</p> <p>Materials and techniques: shading pencil, colour soft pencils, chalk pastel, oil pastel printing, fineliner, sgraffito</p> <p>The formal elements met: shape, tone, line, texture, colour, pattern</p>

<p>3D DESIGN</p>	<p>PROJECT: RECYCLED BUGS</p>  <p>Artist connections: Julie Alice Chappell, steam punk, e-waste, Thomas Hill, Michael Turner, Steeven Salvat, Sophie Cunningham, Robert Bradford</p> <p>Materials and techniques: collage and mixed media, wire manipulation, plastic fusing and forming, glass painting</p> <p>The formal elements met: shape, line, texture, colour, pattern</p>	<p>PROJECT: PAPER SHOES</p>  <p>Artist connections: Jennifer Collier, the great shoe spill of 1990, Andy Yoder, Gabriel Dishaw</p> <p>Materials and techniques: net design, paper manipulation, origami, motif design, digital repeat pattern structures</p> <p>The formal elements met: shape, tone, line, texture, colour, pattern</p>	<p>PROJECT: CLAY LANTERNS</p>  <p>Artist connections: Vanessa Hogge, Kate Tremel, Gary Jackson, Anna Whitehouse, Jennifer McCurdy, Andrew Dewitt</p> <p>Materials and techniques: slab pots, coil pots, 'balloon' forming, impressions and textures, incisions and cut work, relief, glazing and finishing techniques</p> <p>The formal elements met: shape, line, texture, pattern</p>
<p>TEXTILES</p>	<p>PROJECT: FABRIC ECO 'FRIENDS'</p>  <p>Artist connections: Abigail Brown, Rebecca Shreeve</p> <p>Materials and techniques: pattern cutting, applique/ crazy applique, reverse applique, couching, coiling, gathering, hand/ decorative stitching, embellishment</p> <p>The formal elements met: shape, line, texture, colour, pattern</p>	<p>PROJECT: POP ART TOTE SHOPPER</p>  <p>Artist connections: historical and contemporary pop art, Andy Warhol, Roy Lichtenstein, Takashi Murakami, James Rosenquist, Keith Haring, Romero Britto, comparison with contemporary pop artist/s</p> <p>Materials and techniques: pattern cutting, machine stitching, stencil printing, heat printing</p> <p>The formal elements met: shape, line, texture, colour, pattern</p>	<p>PROJECT: FASHION ACCESSORIES</p>  <p>Artist connections: Victorian fashion, Viktor & Rolf</p> <p>Materials and techniques: free machine embroidery, shaving foam printing, shibori & tie dye, batik & starch paste, wire, ribbon flowers</p> <p>The formal elements met: shape, form, line, texture, colour, pattern</p>

FOOD & NUTRITION	PROJECT: FOOD AND COOKING	PROJECT: DIET AND HEALTH	PROJECT: MAKING CHOICES
END POINTS	<ul style="list-style-type: none"> Consider the current issues impacting on the natural habitats and environments of a range of different animals Make connections between sustainability and the preservation of animal habitats Analyse the formal elements of art and design to justify the 'story' and messages underpinning artists collections Select and apply the formal elements of art within own outcomes to convey a message to the audience linked to research Deconstruct images and objects into 'basic shapes' Use other technical processes such as grid drawing to accurately record objects and subjects Select and apply 'measuring' techniques to capture accurate proportion within individual components Distinguish shadows, midtones and highlights within any given image Control the pressure applied to material/ equipment to capture the full tonal range Add tone to basic shapes to enhance their 3D form Control the application of chosen material/ equipment to represent the texture of the object/ image (mark making) Understand the term contouring and use this principal to more confidently add texture whilst also enhancing 3D form 	<ul style="list-style-type: none"> Understand the term consumerism and factors that impact on this (positively and negatively) Make connections between advertisement and consumer choices Analyse the formal elements of art and design to justify the 'story' and messages underpinning artists collections Select and apply the formal elements of art within own outcomes to convey a message to the audience linked to research Understand colour theory and use this to inform responses in regards to the above (decisions within advertisement and storytelling) Adapt the process of colour mixing to accurately replicate colours found within reference images Select appropriate materials, techniques and processes Compare and contrast materials, techniques and processes to identify the most effective Control and modify the application of chosen materials, techniques and processes to produce a desired aesthetic effect Review the results of sampling and experimentation, identifying problems and solutions before using this to inform follow up samples that demonstrate success 	<ul style="list-style-type: none"> Investigate the application of symbolism (to include colour) within different cultures/ countries to inform and justify conclusions regarding narrative Make connections between different cultures and consider how historical and current events could have supported these connections Refer to contextual sources, beyond artists and designers, such as articles, case studies and documentaries to inform the development of narrative and visual communication Generate personal and meaningful ideas that include narrative Compose scenes and subjects to demonstrate and understanding of visual language Understand the design process and work more independently to identify and complete practical tasks that support the realisation (production) of the final outcome. Embed relevant; research, recording (drawing & photography), sampling and refinement within the project and use to inform final selections When using photography to generate initial ideas, experiment with the creative application of compositional, exposure and lighting techniques to emphasise narrative

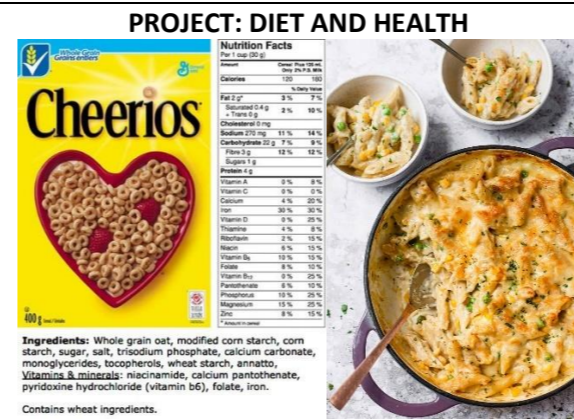


Connection to theme: portion size (portioning and dividing), the senses and sensory review

Theory: food hygiene, starchy carbohydrates, 5 a day, healthy eating, energy balance, food choice, dairy and alternatives, dietary needs, proteins

Processes and techniques: knife skills, frying, boiling and simmering, weighing, measuring, grating, slicing

Some recipes: veggie soup, pizza toast, breakfast muffins, koftas



Connection to theme: consumer food and drink choice, factors that affect food and drink choice, food labelling/ nutritional guidance

Theory: food hygiene, key nutrients, sources and functions, energy and energy balance, hydration

Processes and techniques: knife skills, cake making (baking), dough making, draining, grilling, simmering, yeast dough

Some recipes: mini carrot cakes, frittata, fruit scones, tuna pasta bake, chilli con carne, Rogan josh, fajitas



Connection to theme: festival foods

Theory: dietary needs throughout life stages, assurance schemes and animal welfare, food traceability, characteristics of ingredients, new food trends, diet related health issues

Processes and techniques: knife skills, frying, boiling, simmering, grating, draining, grilling, baking, rubbing in, shaping, forming, rolling out, creaming, folding, assembling, layering,

Some recipes: bacon or mushroom risotto, pasta Fiorentina, cottage pie, samosas, savoury tart, Dutch apple cake, lasagne, Thai green curry

AQA GCSE ART AND DESIGN: FINE ART/TEXTILES/THREE-DIMENSIONAL DESIGN		
Term	Year 10	Year 11
Autumn 1	<p>FINE ART: UTOPIA AND DYSTOPIA CONTEXTUAL REFERENCES: AVATAR, MORTAL ENGINES, FILM AND CINEMATOGRAPHY ARTIST CONNECTIONS: BROOKS SALZWEDEL, GLYNN MATTHEWS, TANG KWOK HIN, LIZ BRIZZI, MICHAEL GORO, KERRY TREMLETT, SUNGA PARK, AKIHITO HORIGOME, HELEN MUSSELWHITE, NIKITA BUSYAK MATERIALS AND TECHNIQUES: SHADING PENCIL, BIRO, FINELINER, WATERCOLOUR, ACRYLIC PAINT, PRINTING INK, TRACING PAPER LAYERS, ETCHING, LINO PRINTING, PERSPECTIVE DRAWING, PAPER CUTTING/ STENCILS, INK AND STICK, CHARCOAL FOCUS: USING RESEARCH TO INFORM THE GENERATION OF INITIAL IDEAS AND RELEVANT OBSERVATIONAL RECORDINGS (DRAWING AND PHOTOGRAPHY)</p> <p>TEXTILES: AQUATIC (TEXTURES AND SURFACE QUALITIES) CONTEXTUAL REFERENCES: THE NATURAL WORLD – PLASTIC POLLUTION, CLIMATE CHANGE ETC ARTIST CONNECTIONS: APRIL COPPINI, SEAN BRIGGS, KIRBY ROSANES, TAMARA PHILLIPS, FAYE HALLIDAY, MARISSA QUINN, DAVE WHITE, RAHAF, ERNST HAECKEL, TYLER CHOW, TILEN TI, EMMA DIBBEN, TIM JEFFS, SLAVEIKA ALADJOVA, MATERIALS AND TECHNIQUES: SHADING PENCIL, CHARCOAL, BIRO, WATERCOLOUR, COLOURED PENCIL, DRAWING INKS, BUBBLE PRINTING, MARBLING, SHAVING FOAM PRINTING FOCUS: SOURCING AND USING PRIMARY RESEARCH; OBSERVATIONAL DRAWING AND PHOTOGRAPHY FROM PRIMARY SOURCES, ARTIST RESEARCH TO INFORM THE EXPERIMENTATION OF VARIOUS TECHNIQUES AND PROCESSES.</p> <p>3D DESIGN: AQUATIC (TEXTURES AND SURFACE QUALITIES) CONTEXTUAL REFERENCES: THE NATURAL WORLD AND SUSTAINABILITY – PLASTIC POLLUTION, CLIMATE CHANGE, SHOWCASING ORIGINS OF MATERIAL AND RAW COMPONENTS ARTIST CONNECTIONS: STUART LANGLEY, DENISE ROMECKI, PHYLLIS SICKLES, KATE MAURY, REGINA WOLFF, STEPHANIE KILGAST, COURTNEY MATTISON, LISA STEVENS, ANGELA SCHWER, ANDREW DEWITT, 'TRASH ARTISTS' AND OTHER PLASTIC ARTISTS/ RECYCLED ARTISTS MATERIALS AND TECHNIQUES: COLLAGRAPH PRINTING, ETCHING, CLAY, POLYMER CLAY, GLAZING AND MARBLING TECHNIQUES, IMPRINTING TEXTURES, CREATING OWN STAMPS AND TEXTURE TOOLS, FORMING CLAY; BALLOON MOULDING, COIL POTS, SLAB POTS, INCISIONS, CUTWORK AND RELIEF FOCUS: USING RESEARCH TO INFORM THE GENERATION OF INITIAL IDEAS AND RELEVANT OBSERVATIONAL DRAWING AND PHOTOGRAPHY. ARTIST AND DESIGNER RESEARCH TO INFORM EXPERIMENTATION OF VARIOUS TECHNIQUES AND PROCESSES</p>	<p>FINE ART: DISTORTED PORTRAITURE CONTEXTUAL REFERENCES: LITERATURE ARTIST CONNECTIONS: INDEPENDENTLY SELECTED BY STUDENTS MATERIALS AND TECHNIQUES: STUDENT SELECTED TO MAKE VISUAL CONNECTIONS TO THE WORK OF THEIR CHOSEN ARTISTS FOCUS: INDEPENDENT ARTIST INVESTIGATIONS TO INCLUDE RESEARCH, TRANSCRIPTS, WISO ARTIST AND FUSION OUTCOMES</p> <p>TEXTILES: CURIOUS AND CURIUSER CONTEXTUAL REFERENCES: LITERATURE, SURREALISM ARTIST CONNECTIONS: INDEPENDENTLY SELECTED BY STUDENTS MATERIALS AND TECHNIQUES: STUDENT SELECTED TO MAKE VISUAL CONNECTIONS TO THE WORK OF THEIR CHOSEN ARTISTS FOCUS: INDEPENDENT ARTIST INVESTIGATIONS TO INCLUDE RESEARCH, TRANSCRIPTS, WISO ARTIST AND FUSION OUTCOMES</p> <p>3D DESIGN: TABLE LAMP CONTEXTUAL REFERENCES: EXISTING TABLE LAMPS AND PRODUCT SOLUTIONS IN RESPONSE TO CONSUMER REQUIREMENTS ARTIST CONNECTIONS: INDEPENDENTLY SELECTED BY STUDENTS MATERIALS AND TECHNIQUES: FINISHING TECHNIQUES: STUDENT SELECTED TO MAKE VISUAL CONNECTIONS TO THE WORK OF THEIR CHOSEN ARTISTS AND DESIGNERS FOCUS: INDEPENDENT ARTIST & DESIGNER INVESTIGATIONS TO INCLUDE RESEARCH, TRANSCRIPTS, WISO DESIGNER AND FUSION OUTCOMES THAT FOCUS ON FINISHING TECHNIQUES AND FINAL DETAILS</p>
Autumn 2	<p>FINE ART: UTOPIA AND DYSTOPIA CONTEXTUAL REFERENCES: AVATAR, MORTAL ENGINES, FILM AND CINEMATOGRAPHY ARTIST CONNECTIONS: INDEPENDENTLY SELECTED BY STUDENTS MATERIALS AND TECHNIQUES: STUDENT SELECTED TO MAKE VISUAL CONNECTIONS TO THE WORK OF THEIR CHOSEN ARTISTS FOCUS: INDEPENDENT ARTIST INVESTIGATIONS TO INCLUDE RESEARCH, TRANSCRIPTS, WISO ARTIST AND FUSION OUTCOMES</p> <p>TEXTILES: AQUATIC (TEXTURES AND SURFACE QUALITIES) CONTEXTUAL REFERENCES: THE NATURAL WORLD – PLASTIC POLLUTION, CLIMATE CHANGE ETC ARTIST CONNECTIONS: ALISON WILLOUGHBY, JULIA WRIGHT, CAS JONES, CAROLYN SAXBY, MARY WORWOOD, EMILY NOTMAN, KIM THITTICHAJ, PRISCILLA EDWARDS</p>	<p>FINE ART: DISTORTED PORTRAITURE CONTEXTUAL REFERENCES: LITERATURE ARTIST CONNECTIONS: 'FUSION' OF COMPONENTS/ FEATURES OF PREVIOUSLY STUDIED ARTISTS MATERIALS AND TECHNIQUES: STUDENT SELECTED BASED ON IDENTIFIED STRENGTHS AND THE PLAN OF THE FINAL OUTCOME FOCUS: PLANNING THE FINAL OUTCOME BEFORE REALISING INTENTIONS AND PRODUCING THE FINAL OUTCOME (TO INCLUDE SAMPLING TO ENSURE CONSISTENCY ACROSS EACH COMPONENT). UNIT EVALUATION</p> <p>TEXTILES: CURIOUS AND CURIUSER CONTEXTUAL REFERENCES: LITERATURE ARTIST CONNECTIONS: 'FUSION' OF COMPONENTS/ FEATURES OF PREVIOUSLY STUDIED ARTISTS MATERIALS AND TECHNIQUES: STUDENT SELECTED BASED ON IDENTIFIED STRENGTHS AND THE PLAN OF THE FINAL OUTCOME</p>

	<p>MATERIALS AND TECHNIQUES: SLASHING, RUCHING, RUFFLES, DISTRESSING, TIE DYE, CAD, FABRIC PRINTING, RUST DYING, APPLIQUE, LAYERING, COUCHING, MIXED MEDIA, PLASTIC BAGS, HEAT TREATMENT, DISSOLVABLE FABRICS, SCULPTURAL TEXTILES AND WIRE FOCUS: UTILISING MATERIALS, TECHNIQUES AND PROCESSES TO REPLICATE TEXTURES AND SURFACE QUALITIES FOUND WITHIN AQUATIC IMAGERY. CONTROLLING THE APPLICATION OF THE ABOVE TO PRODUCE DESIRED AESTHETIC EFFECTS</p> <p>3D DESIGN: ARCHITECTURE (UTOPIA AND DYSTOPIA) CONTEXTUAL REFERENCES: THE NATURAL WORLD AND SUSTAINABILITY – PLASTIC POLLUTION, CLIMATE CHANGE, SHOWCASING ORIGINS OF MATERIAL AND RAW COMPONENTS ARTIST CONNECTIONS: PETER CALLESEN, INGRID SILIAKUS, SU BLACKWELL, LAYLA MAY ARTHUR, MICHAELK VELLIQUETTE, PATER DAHMENS, LAURA COOPERMAN, CHRISTINA LIHA, HELEN MUSSELWHITE, LUKE O’SULLIVAN, HENRIQUE OLIVERA, ANTONI GAUDI, RAFAELLE SALVOLDI, TED LOTT, DAVID MORENO MATERIALS AND TECHNIQUES: PAPER FOLDING AND MANIPULATION, PYROGRAPHY, STAINING AND DISTRESSING, 3D MODELLING, CONSTRUCTION AND ADHERING, TEXTURISING FOCUS: USING RESEARCH TO INFORM THE GENERATION OF INITIAL IDEAS AND RELEVANT OBSERVATIONAL DRAWING AND PHOTOGRAPHY. ARTIST AND DESIGNER RESEARCH TO INFORM EXPERIMENTATION OF VARIOUS TECHNIQUES AND PROCESSES</p>	<p>FOCUS: PLANNING THE FINAL OUTCOME BEFORE REALISING INTENTIONS AND PRODUCING THE FINAL OUTCOME (TO INCLUDE SAMPLING TO ENSURE CONSISTENCY ACROSS EACH COMPONENT). UNIT EVALUATION</p> <p>3D DESIGN: TABLE LAMP CONTEXTUAL REFERENCES: EXISTING TABLE LAMPS AND PRODUCT SOLUTIONS IN RESPONSE TO CONSUMER REQUIREMENTS ARTIST CONNECTIONS: ‘FUSION’ OF COMPONENTS/ FEATURES OF PREVIOUSLY STUDIED ARTISTS AND DESIGNERS MATERIALS AND TECHNIQUES: STUDENT SELECTED BASED ON IDENTIFIED STRENGTHS AND THE PLAN OF THE FINAL OUTCOME FOCUS: PLANNING THE FINAL OUTCOME BEFORE REALISING INTENTIONS AND PRODUCING THE FINAL OUTCOME (TO INCLUDE SAMPLING TO ENSURE CONSISTENCY ACROSS EACH COMPONENT). UNIT EVALUATION</p>
Spring 1	<p>FINE ART: UTOPIA AND DYSTOPIA CONTEXTUAL REFERENCES: AVATAR, MORTAL ENGINES, FILM AND CINEMATOGRAPHY ARTIST CONNECTIONS: ‘FUSION’ OF COMPONENTS/ FEATURES OF PREVIOUSLY STUDIED ARTISTS MATERIALS AND TECHNIQUES: STUDENT SELECTED BASED ON IDENTIFIED STRENGTHS AND THE PLAN OF THE FINAL OUTCOME FOCUS: PLANNING THE FINAL OUTCOME BEFORE REALISING INTENTIONS AND PRODUCING THE FINAL OUTCOME (TO INCLUDE SAMPLING TO ENSURE CONSISTENCY ACROSS EACH COMPONENT). UNIT EVALUATION</p> <p>TEXTILES: AQUATICS (TEXTURE AND SURFACE QUALITIES) CONTEXTUAL REFERENCES: THE NATURAL WORLD (PLASTIC POLLUTION, CLIMATE CHANGE ETC) ARTIST CONNECTIONS: ‘FUSION’ OF COMPONENTS/ FEATURES OF PREVIOUSLY STUDIED ARTISTS AND TEXTILE DESIGNERS MATERIALS AND TECHNIQUES: STUDENT SELECTED BASED ON IDENTIFIED STRENGTHS AND THE PLAN OF THE FINAL OUTCOME FOCUS: PLANNING THE FINAL OUTCOME BEFORE REALISING INTENTIONS AND PRODUCING THE FINAL OUTCOME (TO INCLUDE SAMPLING TO ENSURE CONSISTENCY ACROSS EACH COMPONENT). UNIT EVALUATION</p> <p>3D DESIGN: CONTEXTUAL REFERENCES: THE NATURAL WORLD AND SUSTAINABILITY – PLASTIC POLLUTION, CLIMATE CHANGE, SHOWCASING ORIGINS OF MATERIAL AND RAW COMPONENTS ARTIST CONNECTIONS: ‘FUSION’ OF COMPONENTS/ FEATURES OF PREVIOUSLY STUDIED ARTISTS AND DESIGNERS MATERIALS AND TECHNIQUES: STUDENT SELECTED BASED ON IDENTIFIED STRENGTHS AND THE PLAN OF THE FINAL OUTCOME FOCUS: PLANNING THE FINAL OUTCOME BEFORE REALISING INTENTIONS AND PRODUCING THE FINAL OUTCOME (TO INCLUDE SAMPLING TO ENSURE CONSISTENCY ACROSS EACH COMPONENT). UNIT EVALUATION</p>	<p>FINE ART: EXTERNALLY SET ASSIGNMENT (ESA) – STARTING POINTS TO BE SET BY THE EXAM POINT CONTEXTUAL REFERENCES: STUDENT DIRECTED ARTIST CONNECTIONS: STUDENT DIRECTED MATERIALS AND TECHNIQUES: STUDENT DIRECTED FOCUS: USING RESEARCH AND INVESTIGATIONS IN TO CONTEXTUAL SOURCES AND THE WORK OF ARTISTS, DESIGNERS AND CRAFTSPEOPLE TO GENERATE INITIAL RECORDINGS (DRAWINGS AND PHOTOGRAPHS) THAT DOCUMENT INITIAL IDEAS AND INTENTIONS</p> <p>TEXTILES: EXTERNALLY SET ASSIGNMENT (ESA) – STARTING POINTS SET BY THE EXAM BOARD CONTEXTUAL REFERENCES: STUDENT DIRECTED ARTIST CONNECTIONS: STUDENT DIRECTED MATERIALS AND TECHNIQUES: STUDENT DIRECTED FOCUS: USING RESEARCH AND INVESTIGATIONS IN TO CONTEXTUAL SOURCES AND THE WORK OF ARTISTS, DESIGNERS AND CRAFTSPEOPLE TO GENERATE INITIAL RECORDINGS (DRAWINGS AND PHOTOGRAPHS) THAT DOCUMENT INITIAL IDEAS AND INTENTIONS</p> <p>3D DESIGN: EXTERNALLY SET ASSIGNMENT (ESA) CONTEXTUAL REFERENCES: STUDENT DIRECTED ARTIST CONNECTIONS: STUDENT DIRECTED MATERIALS AND TECHNIQUES: STUDENT DIRECTED FOCUS: USING RESEARCH AND INVESTIGATIONS IN TO CONTEXTUAL SOURCES AND THE WORK OF ARTISTS, DESIGNERS AND CRAFTSPEOPLE TO GENERATE INITIAL RECORDINGS (DRAWINGS AND PHOTOGRAPHS) THAT DOCUMENT INITIAL IDEAS AND INTENTIONS</p>

<p>Spring 2</p>	<p>FINE ART: DISTORTED PORTRAITURE CONTEXTUAL REFERENCES: LITERATURE: BOOKS, FAIRYTALES, SONG LYRICS, NEWSPAPER ARTICLES, CASE STUDIES ETC ARTIST CONNECTIONS: CINEMATOGRAPHERS, STUDIO PHOTOGRAPHERS, CHIAROSCURO ARTISTS MATERIALS AND TECHNIQUES: CREATIVE LIGHTING PHOTOGRAPHY AND STUDIO PHOTOGRAPHY FOCUS: SELECTING AND APPLYING THE VISUAL ELEMENTS TO TELL A STORY AND CONVEY NARRATIVE INFORMED BY RESEARCH INTO WRITTEN SOURCES</p> <p>TEXTILES: CURIOUS AND CURIUSER CONTEXTUAL REFERENCES: LITERATURE ARTIST CONNECTIONS: PRISCILLA EDWARDS, EMILY PORTER, KIRSTY MITCHELL, ALEXANDER MCQUEEN, VICTOR & ROLF, SURREALISM AND STEAMPUNK MATERIALS AND TECHNIQUES: STUDENT SELECTED TO MAKE VISUAL CONNECTIONS TO THE WORK OF THEIR CHOSEN ARTISTS FOCUS: THEME INVESTIGATION – STEAMPUNK, PRIMARY RESEARCH, OBSERVATIONAL DRAWING, INDEPENDENT ARTIST INVESTIGATIONS TO INCLUDE RESEARCH, DEVELOPMENT OF IDEAS, EXPERIMENTATION AND SAMPLING</p> <p>3D DESIGN: TABLE LAMP CONTEXTUAL REFERENCES: PAST ESA EXAM STARTING POINT ‘LAMPS AND LIGHTING’ ARTIST CONNECTIONS: LOUIS TIFFANY, WILLIAM ARTHUR SMITH BENSON, CHRISTIAN DELL, ESTHER PATTERSON, JULIO LE PARC, DALE CHIHULY MATERIALS AND TECHNIQUES: CLAY, POTTERS WHEELS, METAL, GLASS, GLASS PAINTING, GLASS FUSING, PLASTIC, RESIN, HEAT TREATMENT, HEAT COLOURATION, MOULDING AND FORMING, ELECTRONICS FOCUS: INVESTIGATING PRE-EXISTING LAMP DESIGNS, PRODUCT ANALYSIS (TO INCLUDE DESIGN INSPIRATION AND CONSUMER PROBLEMS AND SOLUTIONS) TO INFORM INITIAL DESIGNS</p>	<p>FINE ART: EXTERNALLY SET ASSIGNMENT (ESA) – STARTING POINTS TO BE SET BY THE EXAM POINT CONTEXTUAL REFERENCES: STUDENT DIRECTED ARTIST CONNECTIONS: STUDENT DIRECTED MATERIALS AND TECHNIQUES: STUDENT DIRECTED FOCUS: WORKING IN THE STYLE OF CHOSEN ARTISTS, DESIGNERS AND CRAFTSPEOPLE TO EXPLORE AND EXPERIMENT WITH THE CREATIVE APPLICATION AND CONTROL OF CHOSEN MATERIALS, TECHNIQUES AND PROCESSES</p> <p>TEXTILES: EXTERNALLY SET ASSIGNMENT (ESA) – STARTING POINTS SET BY THE EXAM BOARD CONTEXTUAL REFERENCES: STUDENT DIRECTED ARTIST CONNECTIONS: STUDENT DIRECTED MATERIALS AND TECHNIQUES: STUDENT DIRECTED FOCUS: WORKING IN THE STYLE OF CHOSEN ARTISTS, DESIGNERS AND CRAFTSPEOPLE TO EXPLORE AND EXPERIMENT WITH THE CREATIVE APPLICATION AND CONTROL OF CHOSEN MATERIALS, TECHNIQUES AND PROCESSES</p> <p>3D DESIGN: EXTERNALLY SET ASSIGNMENT (ESA) CONTEXTUAL REFERENCES: STUDENT DIRECTED ARTIST CONNECTIONS: STUDENT DIRECTED MATERIALS AND TECHNIQUES: STUDENT DIRECTED FOCUS: WORKING IN THE STYLE OF CHOSEN ARTISTS, DESIGNERS AND CRAFTSPEOPLE TO EXPLORE AND EXPERIMENT WITH THE CREATIVE APPLICATION AND CONTROL OF CHOSEN MATERIALS, TECHNIQUES AND PROCESSES</p>
<p>Summer 1</p>	<p>FINE ART: DISTORTED PORTRAITURE CONTEXTUAL REFERENCES: LITERATURE: BOOKS, FAIRYTALES, SONG LYRICS, NEWSPAPER ARTICLES, CASE STUDIES ETC ARTIST CONNECTIONS: THOMAS SALIOT, BEC WINNELL, LUI FERRAYA, NIKOS GYFTAKIS, MARK POWELL, DENNY STOEBENBROEK, OKSANA LEADBITTER, GUY DENNING, AUDREY KAWASAKI, PAUL CADDEN, ENAM BOSOKAH, PAULUS ARCHITECT MATERIALS AND TECHNIQUES: SHADING PENCIL, CHARCOAL, BIRO, WATERCOLOUR, MIXED MEDIA GROUNDS AND SURFACES, OIL PAINT, CHALK PASTEL PENCIL, COLOURED PENCIL, OIL PASTEL FOCUS: UNDERSTANDING THE PROPORTIONS OF THE HUMAN FACE, HOW TO CONSTRUCT FACIAL FEATURES USING BASIC SHAPES AND HOW TO ACCURATELY MIX/ REPLICATE SKINTONES</p> <p>TEXTILES: CURIOUS AND CURIUSER CONTEXTUAL REFERENCES: LITERATURE, SURREALISM, STEAMPUNK ARTIST CONNECTIONS: PRISCILLA EDWARDS, KRISTJANA S. WILLIAMS, EMILY PORTER, KIRSTY MITCHELL, ALEXANDER MCQUEEN, VICTOR & ROLF MATERIALS AND TECHNIQUES: STUDENT SELECTED TO MAKE VISUAL CONNECTIONS TO THE WORK OF THEIR CHOSEN ARTISTS FOCUS: INDEPENDENT ARTIST INVESTIGATIONS TO INCLUDE RESEARCH, FUSION AND DEVELOPMENT OF IDEAS, EXPERIMENTATION AND SAMPLING, IDEA DEVELOPMENT FOR FINAL IDEA FOCUS: PREPARING FOR THE MOCK EXAM AND FINAL OUTCOME THROUGH SKETCHES, SAMPLING AND MODIFICATIONS OF IDEAS, DESIGNS AND MOCK OUTCOMES</p>	<p>FINE ART: EXTERNALLY SET ASSIGNMENT (ESA) – STARTING POINTS TO BE SET BY THE EXAM POINT CONTEXTUAL REFERENCES: STUDENT DIRECTED ARTIST CONNECTIONS: STUDENT DIRECTED MATERIALS AND TECHNIQUES: STUDENT DIRECTED FOCUS: PREPARING FOR THE EXAM AND FINAL OUTCOME THROUGH SKETCHES, SAMPLING AND MODIFICATIONS OF IDEAS AND DESIGNS</p> <p>TEXTILES: EXTERNALLY SET ASSIGNMENT (ESA) – STARTING POINTS SET BY THE EXAM BOARD CONTEXTUAL REFERENCES: STUDENT DIRECTED ARTIST CONNECTIONS: STUDENT DIRECTED MATERIALS AND TECHNIQUES: STUDENT DIRECTED FOCUS: PREPARING FOR THE EXAM AND FINAL OUTCOME THROUGH SKETCHES, SAMPLING AND MODIFICATIONS OF IDEAS AND DESIGNS</p>

	<p>3D DESIGN: TABLE LAMP CONTEXTUAL REFERENCES: PAST ESA EXAM STARTING POINT 'LAMPS AND LIGHTING' ARTIST CONNECTIONS: LOUIS TIFFANY, WILLIAM ARTHUR SMITH BENSON, CHRISTIAN DELL, ESTHER PATTERSON, JULIO LE PARC, DALE CHIHULY MATERIALS AND TECHNIQUES: CLAY, POTTERS WHEELS, METAL, GLASS, GLASS PAINTING, GLASS FUSING, PLASTIC, RESIN, HEAT TREATMENT, HEAT COLOURATION, MOULDING AND FORMING, ELECTRONICS FOCUS: USING GENRES OF ART AND DESIGN AND OTHER VISUAL INFLUENCES TO FURTHER DEVELOP AND REFINE IDEAS (SHAPE AND FORM). TO INCLUDE SOME MODEL MAKING AND MAQUETTES</p>	<p>3D DESIGN: EXTERNALLY SET ASSIGNMENT (ESA) CONTEXTUAL REFERENCES: STUDENT DIRECTED ARTIST CONNECTIONS: STUDENT DIRECTED MATERIALS AND TECHNIQUES: STUDENT DIRECTED FOCUS: PREPARING FOR THE EXAM AND FINAL OUTCOME THROUGH SKETCHES, SAMPLING AND MODIFICATIONS OF IDEAS AND DESIGNS</p>
<p>Summer 2</p>	<p>FINE ART: DISTORTED PORTRAITURE CONTEXTUAL REFERENCES: LITERATURE ARTIST CONNECTIONS: MARCELLO MONREAL, NUNZIO PACI, LENA CHERTKOVA, SARA HAS, SAMUEL RODRIGUEZ, STEPHANIE LEDOUX, IZZIYANA SUHAIMI, CHRISTINE KIM, MARIA RIVANS, PATRICIA ARIEL, JONATHAN DARBY MATERIALS AND TECHNIQUES: DIGITAL DRAWING, SCREEN PRINTING/ STENCILING, COLLAGE, TYPOGRAPHY, MIXED MEDIA, RECYCLED MATERIALS FOCUS: REFINEMENT OF MIXED MEDIA PORTRAITS TO AID IN CONVEYANCE OF NARRATIVE</p> <p>TEXTILES: CURIOUS AND CURIUSER CONTEXTUAL REFERENCES: LITERATURE, SURREALISM, STEAMPUNK ARTIST CONNECTIONS: SALVADOR DALI, PRISCILLA EDWARDS, KRISTJANA S. WILLIAMS, EMILY PORTER, KIRSTY MITCHELL, ALEXANDER MCQUEEN, IRIS VAN HERPAN MATERIALS AND TECHNIQUES: STUDENT SELECTED TO MAKE VISUAL CONNECTIONS TO THE WORK OF THEIR CHOSEN ARTISTS FOCUS: INDEPENDENT ARTIST INVESTIGATIONS TO INCLUDE RESEARCH, DEVELOPMENT OF IDEAS, EXPERIMENTATION AND SAMPLING, IDEA DEVELOPMENT FOR FINAL IDEA FOCUS: REFINEMENT OF IDEAS AND CREATION OF FINAL OUTCOME, 5 HOUR MOCK EXAM</p> <p>3D DESIGN: TABLE LAMP CONTEXTUAL REFERENCES: PAST ESA EXAM STARTING POINT 'LAMPS AND LIGHTING' ARTIST CONNECTIONS: LOUIS TIFFANY, WILLIAM ARTHUR SMITH BENSON, CHRISTIAN DELL, ESTHER PATTERSON, JULIO LE PARC, DALE CHIHULY MATERIALS AND TECHNIQUES: CLAY, POTTERS WHEELS, METAL, GLASS, GLASS PAINTING, GLASS FUSING, PLASTIC, RESIN, HEAT TREATMENT, HEAT COLOURATION, MOULDING AND FORMING, ELECTRONICS FOCUS: SAMPLING CONSTRUCTION (SHAPING AND FORMATION) OF CORE STRUCTURAL COMPONENTS USING WOOD, METAL, ACRYLIC AND PLASTICS</p>	
<p>Assessment Objectives & Learning Aims</p>	<p>ASSESSMENT OBJECTIVE 1 (A01) – RESEARCH DEVELOP IDEAS THROUGH INVESTIGATIONS, DEMONSTRATING CRITICAL UNDERSTANDING OF SOURCES</p> <p>ASSESSMENT OBJECTIVE 2 (A02) – EXPERIMENTATION AND REFINEMENT REFINE WORK BY EXPLORING IDEAS, SELECTING AND EXPERIMENTING WITH APPROPRIATE MEDIA, MATERIALS, TECHNIQUES AND PROCESSES</p> <p>ASSESSMENT OBJECTIVE 3 (A03) – RECORDING RECORD IDEAS, OBSERVATIONS AND INSIGHTS RELEVANT TO INTENTIONS AS WORK PROGRESSES</p> <p>ASSESSMENT OBJECTIVE 4 (A04) – REALISING (CONCLUDING OUTCOMES) PRESENT A PERSONAL AND MEANINGFUL RESPONSE THAT REALISES INTENTIONS AND DEMONSTRATES UNDERSTANDING OF VISUAL LANGUAGE</p>	

FOOD		
Term	Year 10	Year 11
Autumn 1	<p>Unit 1 Protein</p> <ul style="list-style-type: none"> • meat, • poultry • eggs • alternatives • beans pulses • gelatine <p>Nutrition and Health: Function + sources of protein; Deficiency + excess; Low and high biological value proteins; Protein complementation; Protein alternatives soya, mycoprotein, tofu; Protein needs at specific life stages.</p> <p>Food Science: Why food is cooked; Heat transfer methods; Cooking methods; Protein denaturation; Protein coagulation; Foam formation; Gluten formation; <i>NEA 1 experiment meringues; NEA 1 experiment gluten</i></p> <p>Food Safety: Microorganisms; Controlling microbial growth; Cooking, cooling + serving; Bacterial contamination; High risk foods; Egg / meat freshness; Egg / meat storage; Food poisoning types + symptoms</p>	<p>NEA 1 – FOOD INVESTIGATION TASK (15% FINAL GRADE)</p> <p>The food investigation is assessed in three sections as shown below:</p> <p>A – Research (6 marks)</p> <p>B – Investigation (15 marks)</p> <p>C – Analysis & Evaluation (9 marks)</p>
Autumn 2	<p>Unit 1 Protein</p> <p>Food Choice: Ethical + moral – animal welfare / eggs types; Ethical + moral sustainability; Vegetarian diets; Religious food choices</p> <p>Food Provenance: Where and how rearing meat + fish; Free range / organic / intensive; Climate change / global warming / carbon footprint; Fishing / meat production sustainability; Primary and secondary processing (1) meat.</p> <p>Unit 2 Fat</p> <ul style="list-style-type: none"> • fats + oils • dairy <p>Nutrition and Health: Deficiency + sources of fat; Deficiency + excess of fat; Saturated / unsaturated fat; Diet + health – the relationship between diet, nutrition and health energy needs; Major diet related health risks- obesity / cardiovascular disease; How to plan and modify recipes, meals and diets to reflect the nutritional guidelines for a special diets – lower fat / lower cholesterol</p>	<p>NEA 2 – FOOD PREPARATION TASK (35% FINAL GRADE)</p> <p>'The Food preparation assessment' is assessed in five sections as shown below:</p> <p>A – Research the Task (6 marks)</p> <p>B – Demonstrating technical skills (18 marks)</p>
Spring 1	<p>Unit 2 Fat</p> <p>Food Science: Shortening; Aeration; Plasticity; Emulsification; <i>NEA1 experiment fats in pastry making</i> <i>NEA 1 experiment fats in cake making</i></p> <p>Food Safety: The use of microorganisms in food production – cheese; Food spoilage (1)mould</p> <p>Food Choice: Healthy eating / physical activity level; Lifestyle / time and cost</p> <p>Food Provenance: Fortification(1) – spreads; Additives (1) emulsification; Primary processing –(2) butter / oils; Primary processing (2)-milk; Secondary processing (2)milk – dairy</p>	<p>NEA 2 – FOOD PREPARATION TASK (35% FINAL GRADE)</p> <p>B – Demonstrating technical skills (18 marks)</p> <p>C – Planning for the final menu (8 marks)</p>
Spring 2	<p>Unit 3 Carbohydrate</p> <ul style="list-style-type: none"> • cereals • potatoes • sugar <p>Nutrition and Health: Function + sources of carbohydrates; Deficiency + excess carbohydrates; Starch (polysaccharides); Sugars (monosaccharides/ disaccharides); Dietary fibre; Energy needs BMR / PAL energy requirements</p> <p>Glycemic index; Major diet related health risks, diabetes, tooth decay; How to plan and modify recipes, meals and diets for special diets –low sugar, high fibre; Portion size and costing</p>	<p>NEA 2 – FOOD PREPARATION TASK FINAL PRACTICAL EXAM</p> <p>D – Making the final dishes (30 marks)</p> <p>E – Analyse and evaluate (8 marks)</p> <p>REVISION OF COURSE CONTENT – Unit 1 & 2</p>

	<p>Food Science: Gelatinisation; Caramelisation; Dextrinisation; Raising agents: Chemical, Mechanical, Biological; <i>NEA 1 experiment starches gelatinisation; NEA 1 experiment yeast; NEA1 experiment chemical raising agents</i></p>	
Summer 1	<p>Unit 3 Carbohydrate Food Safety: Microorganisms in food production - yeast Food Choice: Food allergies; Food intolerance (1); Coeliac disease; Lactose Food Provenance: Fortification (2) of flour; Modified starches; Where how grown – crops; Food security; GM foods; Primary processing (3)- wheat; Secondary processing (3) flour- pasta-bread; Additives, (2)colouring, sweeteners, flavourings, preservatives, emulsification</p>	<i>REVISION OF COURSE CONTENT – Unit 3 & 4</i>
Summer 2	<p>Unit 4 Vitamins & Minerals</p> <ul style="list-style-type: none"> • fruit • vegetables <p>Nutrition and Health: Function + sources of vitamins + minerals; Deficiency + excess of vitamins + minerals; Fat soluble vitamins A, D, E ,K; Water soluble B& C; Loss of water soluble vitamins when cooking group B and C; Antioxidant functions of vitamins –A,C & E; Water functions, sources, deficiency, excess; Major diet related health risks – iron deficiency anaemia, bone health osteoporosis rickets; How peoples' nutritional needs change at different life stages; How to plan and modify recipes, meals and diets to reflect the nutritional guidelines for a special diets – low sodium</p> <p>Food Science: Enzymic browning / oxidation; Effects of preparation and cooking on nutrients Food Safety: Buying and storing fruit and vegetables; Food spoilage (2) yeast Food Choice: Food intolerance (2) Lactose; How we taste food olfactory system; Sensory analysis Food Provenance: Seasonal crops; Buying locally produce; Fair trade; Primary processing (4)fruit + veg; Secondary processing (4)– jam; Fortification (3)– soya milk; Food waste; Food miles; Locally produced; Fair trade</p> <p>Year 10 Mock Exams</p>	
Assessment Objectives & Learning Aims	<ul style="list-style-type: none"> • AO1: Demonstrate knowledge and understanding of nutrition, food, cooking and preparation. • AO2: Apply knowledge and understanding of nutrition, food, cooking and preparation. • AO3: Plan, prepare, cook and present dishes, combining appropriate techniques. • AO4: Analyse and evaluate different aspects of nutrition, food, cooking and preparation including food made by themselves and others. <p>For the Food investigation (NEA Task 1), one task is to be selected from the three tasks set by AQA issued on 1 September of the academic year in which it is to be submitted.</p> <p>For the Food preparation assessment, (NEA Task 2), one task is to be selected from the three tasks set by AQA issued on 1 November of the academic year in which it is to be submitted.</p>	

AQA A-LEVEL ART AND DESIGN: FINE ART/ PHOTOGRAPHY		
Term	Year 12	Year 13
Autumn 1	<p>COMPONENT 1 – PORTFOLIO – BEAUTY IN DECAY CONTEXTUAL REFERENCES – NARRATIVE IDENTIFIED BY STUDENT BUT COULD INCLUDE: CLIMATE CHANGE, PLASTIC POLLUTION, WAR & CONFLICT, NATURAL DISASTERS, POSSESSIONS AND OBSESSIONS, AGING, MECHANICAL FORMS AND TECHNOLOGY, ANATOMY AND HEALTH ARTIST CONNECTIONS – BROOKS SALZWEDEL, GLYNN MATTHEWS, SEBASTIEN DEL GROSSO MATERIALS AND TECHNIQUES – PRINTMAKING, SCREEN PRINTING, TEXTILE EMBROIDERY AND EMBELLISHMENT, SKETCHOGRAPHY, LAYERING FOCUS – WORKSHOPS TO INTRODUCE AND DEVELOP NEW MATERIALS, TECHNIQUES AND PROCESSES (ART, TEXTILES AND PHOTOGRAPHY)</p>	<p>CONTEXTUAL REFERENCES – STUDENTS SELECT A THEME/ TOPIC THAT IS PERSONAL TO THEM, THEIR LIVES AND THEIR EXPERIENCES ARTIST CONNECTIONS – STUDENT DIRECTED (FROM STATEMENT OF INTENT) MATERIALS AND TECHNIQUES – STUDENT DIRECTED (FROM STATEMENT OF INTENT) FOCUS – DEVELOPING AND REFINING INDIVIDUAL FEATURES IN INTENDED OUTCOME (TO INCLUDE RESEARCH, OBSERVATIONS, SAMPLING AND EXPERIMENTATION AND CONCLUDING PIECES)</p>
Autumn 2	<p>COMPONENT 1 – PORTFOLIO – BEAUTY IN DECAY CONTEXTUAL REFERENCES –NARRATIVE IDENTIFIED BY STUDENT BUT COULD INCLUDE: CLIMATE CHANGE, PLASTIC POLLUTION, WAR & CONFLICT, NATURAL DISASTERS, POSSESSIONS AND OBSESSIONS, AGING, MECHANICAL FORMS AND TECHNOLOGY, ANATOMY AND HEALTH ARTIST CONNECTIONS – MO DEVLIN MATERIALS AND TECHNIQUES – CYANOTYPE AND RESIST PRINTING, IMAGE TRANSFER, PHOTOGRAPHY HACKS, FIRE AND ICE, TEXTILE SURFACE QUALITIES, RECYCLED MATERIALS AND MIXED MEDIA FOCUS – WORKSHOPS TO INTRODUCE AND DEVELOP NEW MATERIALS, TECHNIQUES AND PROCESSES (ART, TEXTILES AND PHOTOGRAPHY)</p>	<p>CONTEXTUAL REFERENCES – STUDENTS SELECT A THEME/ TOPIC THAT IS PERSONAL TO THEM, THEIR LIVES AND THEIR EXPERIENCES ARTIST CONNECTIONS – STUDENT DIRECTED (FROM STATEMENT OF INTENT) MATERIALS AND TECHNIQUES – STUDENT DIRECTED (FROM STATEMENT OF INTENT) FOCUS – PREPARING FOR THE FINAL OUTCOME THROUGH SKETCHES, SAMPLING AND MODIFICATIONS OF IDEAS AND DESIGNS.</p> <p>STUDENTS MUST ALSO COMPLETE THEIR WRITTEN 1000-3000 WORD PERSONAL INVESTIGATION AND BIBLIOGRAPHY TO ACCOMPANY THEIR PROJECT</p>
Spring 1	<p>COMPONENT 1 – PORTFOLIO – BEAUTY IN DECAY CONTEXTUAL REFERENCES – NARRATIVE IDENTIFIED BY STUDENT BUT COULD INCLUDE: CLIMATE CHANGE, PLASTIC POLLUTION, WAR & CONFLICT, NATURAL DISASTERS, POSSESSIONS AND OBSESSIONS, AGING, MECHANICAL FORMS AND TECHNOLOGY, ANATOMY AND HEALTH ARTIST CONNECTIONS – SELECTED BY STUDENTS MATERIALS AND TECHNIQUES – SELECTED BY STUDENTS BUT SHOULD EVIDENCE A ‘FUSION’ OF MTPS FOCUS – CONCLUDING MINI PROJECT THAT DEVELOPS IDENTIFIED AREAS OF STRENGTHS AND CONCEPTS INTO A FINAL OUTCOME</p>	<p>COMPONENT 2- EXTERNALLY SET ASSIGNMENT (ESA) – STARTING POINTS TO BE SET BY THE EXAM POINT CONTEXTUAL REFERENCES: STUDENT DIRECTED ARTIST CONNECTIONS: STUDENT DIRECTED MATERIALS AND TECHNIQUES: STUDENT DIRECTED FOCUS: USING RESEARCH AND INVESTIGATIONS IN TO CONTEXTUAL SOURCES AND THE WORK OF ARTISTS, DESIGNERS AND CRAFTSPEOPLE TO GENERATE INITIAL RECORDINGS (DRAWINGS AND PHOTOGRAPHS) THAT DOCUMENT INITIAL IDEAS AND INTENTIONS</p>
Spring 2	<p>COMPONENT 1 – PORTFOLIO – PERSONAL INVESTIGATION CONTEXTUAL REFERENCES – STUDENTS SELECT A THEME/ TOPIC THAT IS PERSONAL TO THEM, THEIR LIVES AND THEIR EXPERIENCES ARTIST CONNECTIONS – STUDENT DIRECTED (FROM STATEMENT OF INTENT) MATERIALS AND TECHNIQUES – STUDENT DIRECTED (FROM STATEMENT OF INTENT) FOCUS – ANALYSING CONTEXTUAL SOURCES TO INFORM THE GENERATION OF INITIAL IDEAS SUPPORTED BY OBSERVATIONAL RECODING (DRAWING/ PHOTOGRAPHY/ ANNOTATIONS)</p>	<p>COMPONENT 2- EXTERNALLY SET ASSIGNMENT (ESA) – STARTING POINTS TO BE SET BY THE EXAM POINT CONTEXTUAL REFERENCES: STUDENT DIRECTED ARTIST CONNECTIONS: STUDENT DIRECTED MATERIALS AND TECHNIQUES: STUDENT DIRECTED FOCUS: WORKING IN THE STYLE OF CHOSEN ARTISTS, DESIGNERS AND CRAFTSPEOPLE TO EXPLORE AND EXPERIMENT WITH THE CREATIVE APPLICATION AND CONTROL OF CHOSEN MATERIALS, TECHNIQUES AND PROCESSES</p>
Summer 1	<p>COMPONENT 1 – PORTFOLIO – PERSONAL INVESTIGATION CONTEXTUAL REFERENCES – STUDENTS SELECT A THEME/ TOPIC THAT IS PERSONAL TO THEM, THEIR LIVES AND THEIR EXPERIENCES ARTIST CONNECTIONS – STUDENT DIRECTED (FROM STATEMENT OF INTENT) MATERIALS AND TECHNIQUES – STUDENT DIRECTED (FROM STATEMENT OF INTENT) FOCUS – CREATIVE CHALLENGES 1-3. STUDENTS TO DEVELOP A SECTION OF WORK THAT INVESTIGATES AND SAMPLES THE CREATIVE APPLICATION OF MTPS OUTSIDE OF THEIR SPECIALIST AREA (FINE ART/ PHOTOGRAPHY) BEFORE CONTROLLING APPLICATION TO PRODUCE CONCLUDING OUTCOMES</p>	<p>COMPONENT 2- EXTERNALLY SET ASSIGNMENT (ESA) – STARTING POINTS TO BE SET BY THE EXAM POINT CONTEXTUAL REFERENCES: STUDENT DIRECTED ARTIST CONNECTIONS: STUDENT DIRECTED MATERIALS AND TECHNIQUES: STUDENT DIRECTED FOCUS: PREPARING FOR THE EXAM AND FINAL OUTCOME THROUGH SKETCHES, SAMPLING AND MODIFICATIONS OF IDEAS AND DESIGNS</p>

<p>Summer 2</p>	<p>COMPONENT 1 – PORTFOLIO – PERSONAL INVESTIGATION CONTEXTUAL REFERENCES – STUDENTS SELECT A THEME/ TOPIC THAT IS PERSONAL TO THEM, THEIR LIVES AND THEIR EXPERIENCES ARTIST CONNECTIONS – STUDENT DIRECTED (FROM STATEMENT OF INTENT) MATERIALS AND TECHNIQUES – STUDENT DIRECTED (FROM STATEMENT OF INTENT) FOCUS – THEY CONVEYANCE OF NARRATIVE AND STORYTELLING THROUGH VISUAL SELECTIONS WITHIN OWN ARTWORKS</p>	
<p>Assessment Objectives & Learning Aims</p>	<p>ASSESSMENT OBJECTIVE 1 (A01) – RESEARCH DEVELOP IDEAS THROUGH SUSTAINED AND FOCUSED INVESTIGATIONS INFORMED BY CONTEXTUAL AND OTHER SOURCES, DEMONSTRATING ANALYTICAL AND CRITICAL UNDERSTANDING</p> <p>ASSESSMENT OBJECTIVE 2 (A02) – EXPERIMENTATION AND REFINEMENT EXPLORE AND SELECT APPROPRIATE RESOURCES, MEDIA, MATERIALS AND TECHNIQUES AND PROCESSES, REVIEWING AND REFINING IDEAS AS WORK DEVELOPS</p> <p>ASSESSMENT OBJECTIVE 3 (A03) – RECORDING RECORD IDEAS, OBSERVATIONS AND INSIGHTS RELEVANT TO INTENTIONS, REFLECTING CRITICALLY ON WORK AND PROGRESS</p> <p>ASSESSMENT OBJECTIVE 4 (A04) – REALISING (CONCLUDING OUTCOMES) PRESENT A PERSONAL AND MEANINGFUL RESPONSE THAT RESLISES INTENTIONS AND, WHERE APPROPRIATE, MAKES CONNECTIONS BETWEEN VISUAL AND OTHER ELEMENTS</p>	