

Subject:

Year 7	Autumn A	Autumn B	Spring A	Spring B	Summer A	Summer B
Unit & length	Thinking about every brush mark	Analysing the work of Van Gogh	'Vangoghify' Challenge	Vangoghify' Challenge (cont)	Write like an Art critic	Show me the Monet
Curriculum outline	Students break down painting into it's most simple form- the brush mark, creating simple compositional, layered abstract paintings which focus on good brushwork technique.	Following on from their paint studies, students now use their understanding to unpick Can Gogh's Starry Night ink study using a wide range of brush marks. Students will also be set the Van Gogh timeline homework.	(Continuing from Autumn Term) Students are now ready to take an image of a local landscape and use their understanding of Van Gogh's approach to painting to create a colour study of the image chosen.	Continuing with their Van Gogh study. Students will also be introduced to the work of Monet.	Students will spend part of the Summer term learning how to describe a painting in detail. They will analyse and write about a painting by Monet using sophisticated artistic vocabulary. Students will also be beginning to learn the difference in painting style between Monet and Van Gogh.	Students can create a full study (paint or mixed media) of a painting by Monet focusing on subtle differences in colour and layering to create depth.
Assessment/s	Rubric- Paint compositions. Focusing on consistency, layering and colour mixing.	Rubric- Tonal Study. Focusing on the accuracy and variety of brush marks, the use of tone and the accuracy of the key features of the paint study.	Rubric- Colour study. Focusing on the use and variety of colour and tone, the variety and purpose of brush marks and how the painting reflects Van Gogh's style.		Rubric- Written assessment. Looking at the relevance of vocabulary used and the detail/accuracy of the written description.	Rubric- Paint/mixed media study. Focusing on the accuracy of the image studied, the use of layering and how students have mixed colours to create different hues of green for example.

Year 8	Autumn A	Autumn B	Spring A	Spring B	Summer A	Summer B
Unit & length	Natural forms- seaweed study	Natural Forms- Continuous line drawings and mixed media responses to first hand observation	Natural forms- Towards abstraction collage	Natural Forms- The work of Yellena James	Natural forms- Yellena James inspired mixed media response	Natural forms- Yellena James inspired mixed media response
Curriculum outline	Students will explore how artists, designers and architects have been inspired by natural forms. Students will work on a tonal colour study of a seaweed drawing	Students will explore how to create accurate and interesting continuous line drawings and then use these drawings to create responses using a variety of media.	Looking at the work of Henri Matisse and contemporary artists, students will create a paper or mixed media collage exploring how to simplify complex shapes and develop compositional understanding.	Later in the spring term, students will analyse the work of Yellena James and begin to work on some initial simplified drawings of sea life such as corals, seaweeds and shells.	Students will use their drawings of sea life and their own first hand observations of seaweed to create their own mixed media response in the style of Yellena James.	Continuing with their final study.
Assessment/s	Rubric- Seaweed drawing. Focusing on the accuracy of line, shape and tonal values	Rubric- Continuous line/coloured explorations. Focusing on the quality and sensitivity of drawing, use of materials and their application.	Rubric- Abstract collage. Focusing on the simplification, the intricacy of shapes cut and the ability to create a pleasing compositional study.		Rubric- Yellena James inspired artwork. Focusing on the quality of initial drawings, the use of the artists imagery and style, the use of pattern, colour and contrast as well as compositional understanding.	Rubric

Year 9	Autumn A	Autumn B	Spring A	Spring B	Summer A
Unit & length	Portraiture and Identity- The work of Noel Badges Pugh or similar (hands)	Portraiture and Identity- Studying facial features	Portraiture and Identity- Using the grid method to create accurate portraits- Susi Pollerspock	Portraiture and Identity- Using the grid method to create accurate portraits (if time)	Public art, consumerism and pop art
Curriculum outline	Studying the work of contemporary graphic artist, NBP to build student confidence with accurate portraiture and hand studies	Creating detailed accurate studies of eyes, noses and mouths to create a GCSE style study sheet page or mounted sheet.	By using the grid method, students are able to draw a portrait with much more accuracy by measuring and comparing the image they are working on compared to the actual image.	Once students have mastered this technique, students can choose their own image to draw.	Students will choose one of their favourite artists from their 3 year art course to design their own can, photographing it in a public place to link to the work of contemporary artists such as Banksy. Students will then can subsequently create a similar piece based on their own identity, linking back to the focus of this year's theme.
Assessment/s	Rubric- NPB study. Quality and accuracy of line, accuracy of proportion and use of mark-making	Rubric- Studies of facial features. Focusing quality of proportion, shape and line. The use of tone to create depth and contrast and close analysis of smaller details.	Rubric- Grid drawn Pollerspock study. Focusing on the accuracy of line, proportion and mark-making.	Rubric- Grid drawn portrait. Focusing on the accuracy of the final drawing or mixed media response to their grid drawn portrait. The accuracy of tone and/or colour and finer details.	Rubric- Can Art focusing on the quality of image created and the daringness or creativity of their photograph!

Year 10	Autumn A	Autumn B	Spring A	Spring B	Summer A	Summer B
Unit & length	Landscape or Still life Project					Portraiture
Curriculum outline	Over the majority of Year 10, students will be using their curriculum time to explore a wide range of artists, both contemporary and historical creating rich, informed studies of their work. Students will also be working within our					Depending on individual student progress, the portrait project may start earlier but all students will get some exposure to the portrait project which will start during the Summer term. Again, students will be exposed to a

	landscape, sketching and photographing their own areas of focus. This will lead to significant final paintings which take up a significant part of curriculum time during late Autumn, spring and summer months. Students will also continue to build their understanding in sketchbook work throughout the course.					wide range of contemporary and historical portrait artists before embarking on their own studies of portraiture and identity.
Assessment/s	Students are assessed against the 4 assessment objectives of the GCSE Fine Art course. These assessments cover research, fine art skills and resolution of final pieces. Students will receive on-going regular feedback in lessons as well as written sketchbook feedback throughout the year.					

Year 11	Autumn A	Autumn B	Spring A	Spring B	Summer A
Unit & length	Portraiture Project		Exam Preparation	Exam Preparation	Completion of coursework
Curriculum outline	Students will explore how artists have responded to portraiture throughout history as well as within contemporary art. Students will be expected to take a variety of strong photographs to work from to create their own responses to portraiture and identity over the year and create rich, detailed studies of their own images as well as full artist studies. Students will again, create major final paintings or mixed media responses to resolve their own ideas on portraiture and identity		Students will receive their exam paper in January. There will be 7 questions to choose from and students will use their time (up to 10 weeks) to prepare for the exam. Working closely with their teacher, research will be undertaken, exploring ideas and forming a plan for the exam will be done before the exam is sat. Ideally, if time this will include creating a mock of what students want to do in the exam. Students will be able to take in their studies and plans into the exam and will have 10 hours (two days)		Any unfinished work from the Landscape or portrait project may be completed in the final weeks before exams start.

			to create a final piece of work which resolves their question starting point.		
Assessment/s	Students are assessed against the 4 assessment objectives of the GCSE Fine Art course. These assessments cover research, fine art skills and resolution of final pieces. Students will receive on-going regular feedback in lessons as well as written sketchbook feedback throughout the year.		Students will receive support towards their planning and feedback about their initial work and ideas before the exam is sat. The exam work is then assessed alongside all the preparation work by the department and moderated by a visiting examiner in the Summer term.		

Religious Studies exemplar

Year 9	Autumn A	Autumn B	Spring A	Spring B	Spring A	Spring B
Unit & length	Crime & Punishment (12 lessons)					
Curriculum outline	To understand the sociology of crime, the ethics of punishment and religious viewpoints					
Assessment/s	Quizzes: Weekly testing on key vocab list/ quotes Going Green Practice: Did Ruth Ellis achieve justice? Final assessment: GCSE question. Short answer knowledge and longer explain questions "Capital punishment should be brought back to Britain today". What do you think? Evaluate this statement.					