**Bedford Free School KS4 Art Curriculum prioritisation and sequencing**

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| --- | --- | --- | --- | --- |
|  |  | **Intended curriculum 2019/20 for Y10 (current Y11)** |  | **Actual Curriculum 2019/20/21 for Y10 (current Y11)** |
| **YEAR 10** | **Autumn term 1** | Project 1 |  | Project 1 |
| **Autumn term 2** | Project 1 |  | Project 1 |
| **Spring term 1** | Project 1 |  | Project 1 |
| **Spring term 2** | Project 1 / Project 2 |  | **\*Project 2** |
| **Summer term 1** | Project 2 | **\* Project 2** |
| **Summer term 2** | Project 2 | **\* Project 2** |
| **YEAR 11** | **Autumn term 1** | Project 2 |  | Project 2 cont. / Project 1 cont. |
| **Autumn term 2** | Project 2 |  | Project 1 cont. |
| **Spring term 1** | Exam |  | Project 3 |
| **Spring term 2** | Exam |  | Project 3 |
| **Summer term 1** | Exam |  | Revisit past projects |
| **Summer term 2** |  |  |  |

**\*Natural Forms** – Work undertaken by pupils independently at home during lockdown

**CORE NON -NEGOTIABLE KNOWLEDGE AND IMPORTANT ISSUES TO BE AWARE OF BEFORE RE-SEQUENCING THE CURRICULUM**

**NON-NEGOTIABLE:** EXAM BOARD REQUIREMENTS:

* GCSE Art must cover the four AO’s common to all examining bodies.
* Our examining body requires that all students submit a “Portfolio unit” consisting of **ONE SUSTAINED PROJECT** and any other supporting work. This is worth 60% of their marks, the remaining 40% is covered by their Exam unit.

**NON-NEGOTIABLE:** CORE SKILLS

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|  | **PROCESSES &TECHNIQUES** | **SKILLS** |  | **PROCESSES &TECHNIQUES** | **SKILLS** |
| DRAWING | Tonal pencils | Accurate observation of subjects | PRINTING | Mono printing | Mark making to create tone & texture |
| Biro & pen | Controlled use of media | Foam press printing | Sequencing of layers of print/colours |
| Colouring pencil | Mark making to create tone & texture | Reductive lino printing | Knowledge of tools - how to ink a plate, how to use a roller etc. |
| Ink & mark making materials e.g. sticks | Expressive use of media | Etching using plastic plates |  |
| Charcoal, chalk, compressed charcoal (conté crayons) |  | SCULPTURE | Use of found objects | Converting 2D designs/ideas to 3D forms |
| Mono printing |  | Construction – gluing materials together | Knowledge of tools - modelling tools, pliers |
| PAINTING | Gouache | Controlled use of media | Construction – adding materials to a structure e.g. Mod-roc on chicken wire | Properties and constraints of different materials |
| Watercolour | Brush control |  |
| Acrylic | Colour theory | Plaster casting |  |
| Tempera paint | Layering and masking | Reductive techniques – carving stone, plaster, soap etc. |  |
| (To discuss or use for specific projects egg tempera or oil painting) |  | Modelling – plasticine, clay etc. |  |

(This is a non-exhaustive list of skills & techniques; substantive knowledge.)

Students have a very different experience at KS3 (our KS3 offer is very directed and is designed to give all students the widest grounding in the Western history of fine art; teaching the core skills of drawing, painting and printmaking by working directly from observation and producing copies of important works of art.) than KS4 and must be slowly and carefully guided through the different approach needed at KS4 before they are able to build their own more personal, independent projects.

**NON-NEGOTIABLE**

Therefore they need to be taught:

* A wider variety of skills so they have a greater bank of techniques to draw from so they can make purposeful media experimentations later in their projects.
* How to experiment, to work more freely, to make mistakes, that a drawing does not need to be “perfect”, that a drawing is a means to an end, not always the finished piece.
* *HOW* to investigate a topic, we relate this to investigations in science.

**NON-NEGOTIABLE:** ESSENTIAL KNOWLEDGE, SKILLS OR VALUES: SCHOOL DEFINED & REFINED FROM OFQUAL’s AO’s – BOTH SUBSTANTIVE & DISCIPLINARY:

1. To foster the student’s own opinion about art.
2. Giving the students an understanding of the purpose and function of art in society.
3. Copying / working in the style of an artist encourages students to look in depth at, and understand, from a practical position, how an artist has constructed their work. This gives a deeper understanding of the techniques / skills used and the effects they can create, enabling the students to be able to use the same techniques in their own work.
4. To correctly use appropriate technical and visual language when discussing their own and others work. E.g. To describe a work of art by using the formal elements, or correctly attributing techniques used such as chiaroscuro, or mono printing.
5. To expose the students to a range of art and artists so they may visually access the wider world of art.
6. To expose the students to as wide a range of techniques as possible.
7. To teach the skills necessary to use the techniques.
8. To increase the complexity, technicality and independence of skill use as the course progresses.
9. To correctly use appropriate technical and visual language when discussing their own work or the influence of the work of others on them.
10. To correctly use appropriate technical and visual language to explain the processes used and reasons for decisions taken whilst making their own work.
11. To use a range of annotating techniques appropriate to the purpose required; spider diagrams, bullet points, notes, extended prose etc. Extended prose would mainly be used when writing about the work of other artists.
12. Drawing to demonstrate observational skill; technical mastery
13. Drawing to explore mark making, tone & textures
14. Drawing to record ideas – designs, plans for making, technical drawings etc.
15. Drawing to develop ideas – multiple thumbnails, sketches that change or develop as other investigations occur or as influences are found.
16. The student must make a piece or suite of work that brings their investigations to a conclusion.
17. The work created must be personal, and should only have been able to be made by that specific student at that specific time.
18. The work must relate to the investigations undertaken by the student. This means it must have obvious links to artists or other contextual studies, and demonstrate a culmination of the skills and techniques the student has been practising and developing throughout their project.

We have carefully designed our all of our projects to include all of the above substantive & disciplinary knowledge and to gradually increase the amount of independence the students have; to show them the best ways of working and expose them to a wide range of techniques and media initially, practising each in isolation so that when they need to work more independently they have a full range of skills at their fingertips and can make more purposeful choices with their development work.

**Knowledge common to all projects:**

* How to analyse an artist’s work
* How to take influence from an artist and work in their style
* To develop their drawing skills – to display proficient use of materials; using tone and/or mark making accurately, to use a high level of contrast in tonal pencil drawings.
* How to construct design sheets and to professionally present their work
* How to annotate their work and record their ideas as their work develops
* Ways to develop their directed work in to their own more personal ideas; e.g. taking their personal photography and painting it in the style of an artist they have studied, then researching a second artist or movement and including an element of that; colour pallet used, technique, compositional structure etc.
* How to develop compositions for creation of a final response. The students have a bank of compositional devices/structures to call on to use in their work. Drawing multiple versions of their ideas, testing compositions.

PROJECT 1:

Very “taught” and teacher directed scheme, focusing on 2D work, painting skill, colour theory and artist analysis. designed to introduce students to the best ways of working through a project and to a variety of artistic techniques and materials.

Knowledge specific to project 1:

* Sophisticated painting & printmaking techniques; skilful brush control, accurate colour mixing & matching, considered paint application – smooth blending or textured as directed.
* In depth colour theory; complimentary, analogous, colour mixing, tints, tones, shades, emotional effects produced through colour use/combinations, visual effects produced through colour use/combinations, contrast, saturation etc. Referring to the work of Johannes Ittern.

PROJECT 2

Split in to two parts:

* Part 1: Summer term of Y10. A directed scheme focusing on observational drawing skills and explorative ways of investigating the topic.
* Part 2: Autumn term of Y11. Students work more independently, exploring their own avenues of investigation, developing more personal responses.

Students are able to work independently at this stage becausethey have had careful teacher-led instruction previously, so have secured the necessary knowledge and skills now required.

EXAM

Another step forward again in terms of independence. Students must select their own starting point from the choices offered by the exam board and construct their own investigations. We now only act as guides, nudging them along suitable paths. It is essential therefore that the students have had experience of developing their own ideas thoughtfully before the exam unit begins.

**RATIONALE FOR RE-SEQUENCING OF CURRICULUM FOR Y10 BEGINNING SEPT 2019**

PROJECT 1

Y10 had undertaken 1 or 2 A4 pages of, very structured, personal development work within project 1 when lockdown began. As the last day of school loomed, we were faced with the first choice:

**CONSIDERATION**

* What work should we set the Y10s, so that they could work independently and it still be constructive and useable for their portfolio unit?

If we let them carry on with their initial project for the intended allotted time they would be trying to develop their own work cold, as it were, with little physical guidance from teachers. This part of a project also requires access to large amounts of resources; acrylic paint, watercolours, inks, more experimental medias, print making equipment etc. and to large amounts of work space. These are things that some students may not have access to at home.

**CONSIDERATION**

* Not all students may have access to the necessary range of materials to continue with developmental work.

Therefore, work set needs to be:

* Able to be broken down in to manageable chunks, so its fits in with other work, family issues etc.
* Able to be undertaken relatively independently from teacher input
* Able to be completed with a limited set of materials
* Purposeful, so it can be included as part of the portfolio unit

PROJECT 2 IN LOCKDOWN

Taking all this in to consideration we chose to use the last week to issue our second portfolio project focusing on small, achievable tasks that were either simple drawn or painted studies, artists analysis, or mini artist copies. These activities are still covering AO1 & AO3. These activities focused on consolidating skills and techniques introduced in project 1.

**RESOLOUTION**

* A booklet was produced so all students could complete the tasks irrespective of access of technology
* All work was set week by week electronically so students weren’t overloaded
* Video tutorials and exemplar work were made for students to use as guidance

**RATIONALE FOR RE-SEQUENCING OF CURRICULUM FOR Y11 BEGINNING SEPT. 2020**

PROJECT 2 CONTINUATION

**CONSIDERATION**

* Not all students may have completed all lockdown work set due to various circumstances
* Not all students may have completed all lockdown work set to acceptable standards
* Up to this point in the 2-year course students have still not had an opportunity to independently develop their own ideas OR create a summative personal response
* To ensure that the students have been able to learn how to develop their own ideas. To do this they need:
* To have a wide visual library of art history to draw on
* Knowledge of a variety of techniques and processes and to demonstrate skilful use of them
* Subject specific vocabulary to articulate thoughts on theirs and others work
* One project MUST be sustained, fully covering all AO’s and be a substantial body of work investigating one continuous topic.

Our students were lucky enough to have had a session in school during July. This time was used to create a piece of sculpture to boost the AO2 marks for experimentation, however not all students were able to attend.

Project 2, due to its constraints, is quite a bitty, disjointed project currently, with no sense of personal journey or development.

This now begins to cover the requirements for AO2 & AO4, but not fully.

**RESOLOUTION**

The first 4/5 weeks of this half term have been used to:

* Complete any missed, or sub-standard lockdown sketchbook work,
* Produce 3 sculptural pieces of work, all in different media to tie in with the contextual work
* Develop and create a personal final response combing one of the student’s sculptural pieces with the work/style of our main artist studied over lock down.

**CONSIDERATION**

* Project 2 needs to be bought together and have a personal conclusion.
* Some of the work set over lockdown was entirely theoretical, with no practical activity associated, due to material constraints. These pieces of work now need to have the appropriate practical work completed.

Due to how Project 2 had to be run during lockdown, it cannot become, or be manipulated in to becoming the sustained project.

Project 1, because of the point it was paused at, has the potential to now be revisited and developed in to the students sustained project.

PROJECT 1 CONTINUATION

Our decision was to now run Project 1, as an exam style unit. The students have been asked to select one of three paths relating to the topic to investigate and explore before developing their own ideas and ways of working to then create their personal response.

This enables the students to fulfil all AO and exam board requirements.

**CONSIDERATION**

* Removal of Exam unit for 2021

**RESOLOUTION**

* Decision to run the 2nd phase of Project 1 as a mock exam.

We feel it is essential for our students to have experienced the full exam process at KS4 so that if they choose to progress to KS5 art they have already encountered the independent decision making processes required and have been able to produce a final piece in a defined period of time in exam conditions.

The students of this year have had the most disrupted and limited offer of any students impacted by Covid-19.

**RESOLOUTION**

Because of this belief, in the spring term, we are aiming to undertake a full project with the students which:

* Covers all AOs
* Provides them with the face to face tutorage in skills they have missed
* Teaches them skills and techniques necessary for KS5
* Gives them the satisfaction of working FULLY through one project without interruptions
* Covers all the essential principals of art, the formal elements, so that all students leave with the widest knowledge of art, and can access and understand the world of art irrespective of whether they choose to progress within the subject.

**NON-NEGOTIABLE**

* … We believe we have a duty to provide the students with a comprehensive art education.

**CONSIDERATION**

* The need to prepare students for potential further progression in art

Apart from having to fulfil all AO and examining body requirements…

PROJECT 3

Influenced by traditional foundation course skills heavily based on the structure and teachings developed by the Bauhaus, this is designed as a very “taught” and teacher directed scheme, focusing on the development of more technical and explorative/experimental artistic skills including:

* casting & mould making
* reductive lino printing
* in depth colour theory
* methods to develop creativity and compositional variety.

We now believe that our current offer for Y11 makes the most of their situation. Sequencing and curricular changes we have been forced to make for the new Y10, because of missed work from KS3, will be the best provision for all students and we will look to offer this for the upcoming years also.