

### Curriculum Intent

The Art department student centred approach to learning continues throughout the A Level course. It builds upon the content covered at GCSE level, the latter stages of which (Component 2), ensures students take control of their Art work, make decisions and drive it forward independently.

Students arrive in September at the beginning of the course having already started the process and hit the ground running. Over the intervening summer break between the end of their GCSE course and the start of the A Level course – ideas, drawings, experiments and trials will have been produced that record early themes and possibilities for the personal investigation in their summer sketchbook.

This sense of curiosity will create the positive and inquisitive outlook and attitude that will be carried forward into the autumn term induction programme. The induction tasks will provide a successful transition to KS5. They are designed to challenge and inspire students with the possibilities of new ways of working.

A sense of direction is provided through the production of key tasks and previous student exemplar material. Students will then fully immerse themselves in the exploration of their **Component 1 Personal Investigation**.

Gallery visits (if and when allowed), practical and online workshops, identification and research into the work of others, extensive trials, tests, samples with images, materials, techniques and processes, periods of reflection and refinement will all follow in the investigation.

This body of work and process of working help students, that are most successful, move beyond a superficial glimpse beneath the surface of their theme and dive more deeply and meaningfully into the chosen concept or selected area of interest. It enables students to exploit its possibilities, look from different angles and perspectives, take risks, make mistakes and through this process find their artistic voice.

Component 1 Personal Investigation will be concluded with ambition and documented with an illustrated journal of between 1,000 and 3,000 words.

In the **Component 2 Externally Set Assignment** any remaining shackles are shaken off and students tackle and negotiate a new area of interest (from a selection provided by AQA) confident of their approach, technique and talent. This assignment will distil all that has been learned into the preparatory work which documents the creative nature of each students' process of working, decision making, artistic flair, attention to detail and overall project construction.

Curriculum Implementation:

Year	Term	Content
12	Autumn	<p>1/2</p> <p><i>*Students arrive at the beginning of the course (in normal circumstances) having completed a summer sketchbook of ideas, drawings, designs and sketches that may inspire ideas for their Component 1 Personal Investigation in January.</i></p> <p><b>Induction tasks</b> Students begin the course and autumn term by completing a series of induction tasks. The tasks aim to cover key skills and techniques while instilling the standards required at this level.</p> <p>Work during this term may include, for example, sketchbook work, drawing and mark making, painting using different media, portraiture, still life tasks, assemblage or construction activities etc.</p> <p>Artists linked to the practical activities are introduced and students learn how to research and analyse work that inspires their own creativity.</p> <p>These activities will help students create a body of work that covers the assessment objectives mentioned later in the '<b>How Students Are Assessed</b>' section.</p> <p>Students may participate in a Gallery visit and or print workshop during this term *subject to availability / suitability.</p> <p>A mock examination will be held at some point during Year 12 which will focus on one aspect of the induction programme or personal investigation.</p> <p>*Over the Christmas break initial photographic reference material for the Component 1 Personal Investigation is created.</p> <p><b>Interleaving (prior learning to reactivate):</b></p> <ul style="list-style-type: none"> <li>• Y10 Portfolio projects.</li> <li>• Y11 Portfolio projects.</li> <li>• Y11 Externally Set Assignment work.</li> </ul> <p><b>Interleaving (skills to revisit):</b></p> <ul style="list-style-type: none"> <li>• Observational drawing (recording).</li> <li>• Approaches to painting.</li> <li>• Photography (recording).</li> <li>• Compositional development / design work.</li> <li>• Proportion.</li> <li>• Exploration of materials.</li> <li>• Successful Presentation of work.</li> <li>• Translating ideas from concept to realisation.</li> </ul>
	Spring	3/4

	Summer	5/6	<p>There is synoptic assessment in both components of the A-level that provide stretch and challenge opportunities for students as follows:</p> <p>Students develop work based on an idea, issue, concept or theme leading to a finished outcome or a series of related finished outcomes.</p> <p>Practical elements should make connections with some aspect of contemporary or past practice of artist(s), designer(s), photographers or craftspeople and include written work of no less than 1000 and no more than 3000 words which supports the practical work.</p> <p>Students will work in <b>one or more</b> area(s) of <b>fine art</b>, such as those listed below:</p> <ul style="list-style-type: none"> <li>• Drawing and painting</li> <li>• Mixed-media, including collage and assemblage</li> <li>• Sculpture / Ceramics</li> <li>• Installation</li> <li>• Printmaking (relief, intaglio, screen processes)</li> <li>• Moving image and photography.</li> </ul> <p>They may explore overlapping and / or a combination of areas.</p> <p>Students will be expected to demonstrate different skills and ways of working, for example:</p> <ul style="list-style-type: none"> <li>• Appreciation of different approaches to recording images, such as observation, analysis, expression and imagination.</li> <li>• Understanding of the conventions of figurative/representational and abstract/non-representational imagery or genres.</li> <li>• Appreciation of different ways of working, such as, using underpainting, glazing, wash and impasto; modelling, constructing and assembling; etching, engraving, dry point, mono printing, lino printing and screen printing.</li> <li>• Understanding of pictorial space, composition, rhythm, scale and structure.</li> <li>• Appreciation of colour, line, tone, texture, shape and form.</li> </ul> <p>Students will develop knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>• How ideas, feelings and meanings can be conveyed and interpreted in images and artefacts.</li> </ul>
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			<ul style="list-style-type: none"> <li>• Historical and contemporary developments and different styles and genres.</li> <li>• How images and artefacts relate to social, environmental, cultural and/or ethical contexts, and to the time and place in which they were created.</li> <li>• Continuity and change in different styles, genres and traditions relevant to Fine art.</li> <li>• A working vocabulary and specialist terminology that is relevant to Fine art.</li> </ul> <p>The focus of the investigation is identified independently by the student and must lead to a finished outcome or a series of related finished outcomes.</p> <p>The investigation should be a coherent, in-depth study that demonstrates the student’s ability to construct and develop a sustained line of reasoning from an initial starting point to a final realisation.</p> <p>The investigation must show clear development from initial intentions to the final outcome or outcomes.</p> <p>It must include evidence of the student’s ability to research and develop ideas and relate their work in meaningful ways to relevant critical/contextual materials.</p> <p>The investigation must be informed by an aspect of contemporary or past practice of artists, photographers, designers or craftspeople.</p> <p>Students begin their Personal Investigation worth 60% of the A Level qualification.</p> <p>They start by working from their photographic reference material, previously taken, that explores a variety of drawing and painting methods before exploiting imagery, materials, techniques and processes that help them investigate the theme chosen for the project in greater detail.</p> <p>Artists linked to the practical activities are discovered, chosen, researched and analysed before students respond to them in their own practical work and investigation.</p> <p>Students continue to create a body of work that covers the assessment objectives mentioned later in the <b>‘How Students Are Assessed’</b> section.</p>
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			<p>*A mock examination will be held at some point during Year 12 which will focus on one aspect of the induction programme or personal investigation.</p> <p>Students also participate in a drawing workshop, during the summer term, where they explore drawing and mark making in different ways before creating a large scale tonal pencil study.</p> <p>In addition, students may participate in a Gallery visit and or print workshop during the summer term *subject to availability / suitability.</p> <p><b>Interleaving (prior learning to reactivate):</b></p> <ul style="list-style-type: none"> <li>• Y10 Portfolio projects.</li> <li>• Y11 Portfolio projects.</li> <li>• Y11 Externally Set Assignment work.</li> <li>• Earlier Y12 Personal Investigation work.</li> </ul> <p><b>Interleaving (skills to revisit):</b></p> <ul style="list-style-type: none"> <li>• Observational drawing (recording).</li> <li>• Approaches to painting.</li> <li>• Photography (recording).</li> <li>• Compositional development / design work.</li> <li>• Proportion.</li> <li>• Exploration of materials.</li> <li>• Successful Presentation of work.</li> <li>• Translating ideas from concept to realisation.</li> </ul>
13	Autumn Spring Summer	1/2 3/4 5	<p><b>Component 1 Personal investigation (continued)</b></p> <p>There is synoptic assessment in both components of the A-level that provide stretch and challenge opportunities for students as follows:</p> <p>Students develop work based on an idea, issue, concept or theme leading to a finished outcome or a series of related finished outcomes.</p> <p>Practical elements should make connections with some aspect of contemporary or past practice of artist(s), designer(s), photographers or craftspeople and include written work of no less than 1000 and no more than 3000 words which supports the practical work.</p> <p>Students will work in <b>one or more</b> area(s) of <b>fine art</b>, such as those listed below:</p> <ul style="list-style-type: none"> <li>• Drawing and painting</li> <li>• Mixed-media, including collage and assemblage</li> <li>• Sculpture / Ceramics</li> <li>• Installation</li> <li>• Printmaking (relief, intaglio, screen processes)</li> <li>• Moving image and photography.</li> </ul>

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			<ul style="list-style-type: none"> <li>• Proportion.</li> <li>• Exploration of materials.</li> <li>• Successful Presentation of work.</li> <li>• Translating ideas from concept to realisation.</li> </ul>
	Summer	6	Study Leave

### How students are assessed

#### Assessment Objectives:

Success is determined by how well students cover the following **assessment objectives**:

- AO1:** **Develop** ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.
- AO2:** **Explore** and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.
- AO3:** **Record** ideas, observations and insights relevant to intentions, reflecting critically on work and progress.
- AO4:** **Present** a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

Each component is marked out of a total of 96 marks. As the assessment objectives are equally weighted in each component, there is a maximum of 24 marks for each of the assessment objectives. The marks, out of 24, for each assessment objective must be added together to produce the total mark out of 96.

Structure of Assessment

Component 1: Personal investigation	+	Component 2: Externally set assignment
<b>What's assessed</b> Personal investigation – 7201/C, 7202/C, 7203/C, 7204/C, 7205/C, 7206/C		<b>What's assessed</b> Response to an externally set assignment – 7201/X, 7202/X, 7203/X, 7204/X, 7205/X, 7206/X
<b>Assessed</b> <ul style="list-style-type: none"> <li>• No time limit</li> <li>• 96 marks</li> <li>• 60% of A-level</li> </ul>		<b>Assessed</b> <ul style="list-style-type: none"> <li>• Preparatory period + 15 hours supervised time</li> <li>• 96 marks</li> <li>• 40% of A-level</li> </ul>
Non-exam assessment (NEA) set and marked by the centre and moderated by AQA during a visit to the centre. Visits will normally take place in June.		Non-exam assessment (NEA) set by AQA, marked by the centre and moderated by AQA during a visit to the centre. Visits will normally take place in June.

**Enrichment – How can students deepen their understanding of Art?****Gallery Visits**

A Level art students are encouraged to visit and view first hand as much art work of different kinds as possible. This will extend their appreciation of art, craft and design from different times, periods, countries and cultures and strengthen their ability to devise and construct their own practical and creative responses to the world around them.

- Derby Museum and Art Gallery: <https://www.derbymuseums.org/museum-and-art-gallery>
- Nottingham Contemporary: <https://www.nottinghamcontemporary.org/>
- Birmingham Museum and Art Gallery: <https://www.birminghammuseums.org.uk/>
- Manchester: <https://manchesterartgallery.org/>
- Leeds: <https://museumsandgalleries.leeds.gov.uk/leeds-art-gallery/>
- Yorkshire Sculpture Park: [www.yssp.org.uk/learning](http://www.yssp.org.uk/learning)
- Hepworth Wakefield: [www.hepworthwakefield.org](http://www.hepworthwakefield.org)
- Elaine Lim-Newton: [www.elainelimnewton.wordpress.com](http://www.elainelimnewton.wordpress.com)
- National Portrait Gallery: [www.npg.org.uk](http://www.npg.org.uk)
- National Gallery: <https://www.nationalgallery.org.uk>
- Royal Academy of Art: <https://www.royalacademy.org.uk>
- Tate (London, Liverpool and St. Ives): <https://www.tate.org.uk>
- The Courtauld Institute: <https://courtauld.ac.uk>
- Saatchi Gallery: <https://www.saatchigallery.com>
- The V and A: <https://www.vam.ac.uk>
- The Design Museum: <https://designmuseum.org>

**Field Trips:**

***Students are encouraged to visit extraordinary places such as:***

- Eden project: <https://www.edenproject.com>

- Birmingham Botanical Gardens: <https://www.birminghambotanicalgardens.org.uk>
- Yorkshire Sculpture Park: [www.ysp.org.uk](http://www.ysp.org.uk)
- Royal Armouries Museum: <https://royalarmouries.org/venue/royal-armouries-museum>
- Twycross Zoo: <https://twycrosszoo.org>
- Parks, woodlands, coastlines.
- Festivals, concerts, cinemas.
- Anywhere to absorb the surroundings and use this experience in their work, when the time is right!

### **Ecclesbourne School Resources:**

#### ***Students should make use of:***

- Ecclesbourne School art work displays and exemplar material in class room bases and around the school site.
- Ecclesbourne School website – exemplar material.
- Art reference books in the school library.

### **Practical Workshops**

Art students are encouraged to access practical or online workshops of interest to them in any discipline relevant to their artistic development, such as watercolour painting, felt making, sculpture, photography, digital art etc.

- Leicester Print Workshop: <http://www.leicesterprintworkshop.com/>
- Patching's Art Centre: <https://www.patchingsartcentre.co.uk>
- Craft Courses: <https://www.craftcourses.com/categories/art?location=Derbyshire&search=yes>
- Lewis Noble: <https://www.lewisnoble.co.uk/>
- The Clay Rooms: <https://www.theclayrooms.co.uk/>

### **Additional Art Sessions at school**

Art students are encouraged to make effective use of the sixth form Art conservatory and any extra sessions organised at school throughout the course.

### **Film:**

The Picasso Mystery, Mr Turner, The Agony and the Ecstasy, Lust for Life, Edvard Munch, Frida, Pollock, At Eternity's Gate, Toy Story Series, Finding Nemo.

### Literature:

Linda Nochlin-**Women, Art and Power**, Richard J Powell-**Black Art: A Cultural History**, Will Gompertz-**What Are You Looking at? 150 years of Modern Art in the Blink of an Eye**, Will Gompertz-**Think like an Artist**, Mary Acton-**Learning to look at Paintings**, E.H.Gombrich-**The Story of Art** John Berger- **Ways of Seeing**, B. Chipp-**Theories of Modern Art**, Isms: **Understanding Art**, Simon Schama-**The Power of Art**, Grayson Perry-**Playing to the Gallery**

### Sketching:

Keep a sketchbook with you at all times and draw. For example, draw when waiting at a bus stop, having a coffee, waiting for a friend, travelling on a train.

### **Impact**

At the end of the course and assessment process students will be successful, as Art grades at this level are exceptional, however, far more importantly they will have grown as artists.

### **What skills will the study of Art teach students?**

*Courses based on the Fine Art specification will encourage students to:*

- **Actively** engage in the creative process of art, craft and design in order to develop as effective and independent learners, and as critical and reflective thinkers with enquiring minds.
- **Develop** creative, imaginative and intuitive capabilities when exploring and making images, artefacts and products.
- **Become** confident in taking risks and learn from experience when exploring and experimenting with ideas, processes, media, materials and techniques.
- **Develop** critical understanding through investigative, analytical, experimental, practical, technical and expressive skills.
- **Develop** and refine ideas and proposals, personal outcomes or solutions with increasing independence.
- **Acquire** and develop technical skills through working with a broad range of media, materials, techniques, processes and technologies with purpose and intent.
- **Develop** knowledge and understanding of art, craft and design in historical and contemporary contexts, societies and cultures.
- **Develop** an awareness of the different roles and individual work practices evident in the production of art, craft and design in the creative and cultural industries
- **Develop** an awareness of the purposes, intentions and functions of art, craft and design in a variety of contexts and as appropriate to students' own work
- **Demonstrate** safe working practices in art, craft and design.

### **In addition, by studying Art students will acquire:**

- **Technical ability:** You will develop particular technical skills and specialist knowledge about how things are made, achieved or need to be designed and built.
- **Organisation:** You will be able to plan and schedule work. This could include being able to prioritise what needs to be done and when.
- **Creativity:** You will be able to use specific artistic or design skills, or draw on a good imagination to come up with creative solutions.
- **Attention to detail:** You will be more thorough and focused on details in any given task. You will be able to monitor and check work, information, or plans.
- **Discipline:** You will know what is expected of you. This ranges from organising yourself, being on time, to being responsible. You will develop the ability to persevere with the task and plans until you accomplish them.

### **What will students know and understand from their study of Art?**

Learning through and about the arts enriches the experience of studying while at school as well as preparing students for life after school.

- The art room is a space where students have the freedom to express their ideas and thoughts and work creatively.
- The way art is taught means that interaction with other students and with the teacher is different in art and design classes. Students comment on the bonds they form with classmates because of their shared interests and ideas. The art teacher is someone they can bounce ideas off rather than telling them what to do.
- Studying art and design provides the opportunity to acquire new skills. As well as knowledge of different art forms, media and techniques you can also gain specialist skills in areas such as photography and digital technologies.
- Art encourages self-expression and creativity and can build confidence as well as a sense of individual identity.
- Creativity can also help with wellbeing and improving health and happiness – many students commented that arts lessons acted as an outlet for releasing the pressures of studying as well as those of everyday life.
- Studying arts subjects also help to develop critical thinking and the ability to interpret the world around you.

### **Where next – how can Art support students' future?**

The personalisation of the investigation, subject and Fine Art course enables students to thrive, stay engaged, excel and emerge ready and able to take their study of Art even further, if they choose to, beyond the investigation, the course and Ecclesbourne school and onto Higher Education.

Where the Art A-level course has whetted the creative appetite University awaits. For some this will become their chosen path and because of the rigorous course they have completed they will be ready. The AQA A-Level Fine Art course provides an excellent foundation to progress and pursue Art as a subject at degree level. A wide variety of Art degree courses are offered at many prestigious universities, which cater for students' particular areas of interest or specialism.

Art can help students develop creative skills and the ability to visualise new ideas which can be useful in - Animation, Architecture, Fine Art, Costume and Set Design, Graphic Design, Interior Design, Product Design, Ceramics, Surface pattern, Sculpture, Museum Curator, Photography, Primary school teaching, Secondary school teaching, Art Therapy, Medical illustration or Computer Aided Design, to name a few.

The creative economy accounts for 1 in 11 jobs across the UK and employs 7000.000 more people than the financial services industry (Creative Industries Federation.)

For other students that take a different path in careers such as broadcast media and performing arts, journalism or publishing, the artistic seed has been planted and it may take a little longer before they return to the world they began to explore in their teenage years on the A Level Fine Art course.

***'I have blazed a trail; others will follow'*** (Paul Cezanne)