

## Visual Arts

### A Bit About Us

The aim of the Visual Arts Faculty is to enable every student to develop the skills to achieve his/her full potential in Visual Arts regardless of external factors such as gender and ability.

### Aims

- Encourage students to gather, store, process and present information through activities in a range of contexts.
- Provide students with opportunities to analyse, design, film, implement and document progress in relation to each discipline.
- Encourage students to develop an understanding of the wider applications and effects of Visual Art and Media.
- Encourage students to solve problems through personal exploration and investigation.

### Student Objectives

- Provide skills that relate not only to examination criteria but to the wider demands in everyday life.
- Choose learning experiences that build upon previous work and students' present knowledge and understanding.
- Provide specific opportunities for students to take on responsibility for their own learning by encouraging the development of research, practical and investigative skills.
- Provide opportunities for students to use information/skills independently and to show awareness of how to implement taught techniques for individual success.
- Provide opportunities for students to apply their knowledge, skills and understanding.
- Provide opportunities for students to develop their awareness and understanding of Visual Arts and Media.
- Promote the values inherent in the ethos of Impington Village College

### The Team

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## Curriculum

The Visual Arts believes in offering students as wide a range of materials, techniques and processes as possible. Within the Visual Arts painting, photography, Photoshop, film production, printing making, textiles and ceramics are activities experienced by all pupils through thematically based projects.

## KS4 Curriculum

At GCSE, in Fine Art students follow the EDEXCEL exam board syllabus, allowing for a wide variety of individual responses and development of personal skills. There is also an opportunity to study Photography (digital and analogue) within our curriculum. It is important to us that students are able to access their learning through a wide variety of media and materials, demonstrating mastery in techniques and critical thinking skills.

At GCSE, in Media Studies students follow the OCR exam board syllabus, allowing for key practical skills to be learned support by theoretical studies.

Students working with us will have the opportunity to participate in artist lead workshops, study trips and attend extra-curricular opportunities.

## Homework

Our home learning provision is set out in detail on the Home Learning section of the website which can be accessed here [Visual Arts Home Learning](#)

## GCSE Art

### What will I learn?

- Students will learn how to express and develop a personal visual imagery, using a wide variety of approaches.
- These may include both 2 and 3 dimensions, using processes and materials such a printmaking, textiles, wire, wax, photography (digital and analogue), ceramics, watercolours, inks, acrylic and pastels.
- Students may want to focus on a particular area such as painting, photography, ceramics or graphics.
- Students will also learn about art and artists from a variety of cultures.

### How will I learn?

In the core course the four main study areas students will develop are:

- Investigation - The ability to record from direct observation and from their own experience and imagination and to select from these elements to communicate their feelings and thoughts; students personal response to an idea, theme or project in a visual form.
- Experimentation - Students will have the opportunity to develop ideas in different materials. Students should be prepared to take risks as they learn how to select and control these materials.



- Documentation - Students will be asked to keep a constant record of their process of working in sketchbooks books, which will show that they can find, use and develop visual references.
- Realisation - Students will use all their ideas to make a major piece of artwork.

## GCSE Media

This contemporary, accessible and creative course has been designed with teachers and learners in mind following extensive consultation. This specification will allow learners to study the media in an academic context and apply the knowledge and understanding gained to the process of creating their own media production.

### What will I learn?

- demonstrate skills of enquiry, critical thinking, decision-making and analysis
- acquire knowledge and understanding of a range of important media issues
- develop appreciation and critical understanding of the media and how media products reflect the social, cultural, historical and political contexts in which they are produced
- understand and apply specialist subject-specific terminology to analyse and compare media products and the contexts in which they are produced and consumed in order to make informed arguments, reach substantiated judgements and draw conclusions about media issues
- appreciate how theoretical understanding supports practice and practice supports theoretical understanding
- develop practical skills by providing opportunities for creative media production.

## Course structure

Assessment 1: **Textual analysis 35%** of total GCSE

Learners will explore how media products follow generic conventions, use media language, represent events, issues, places, individuals and social groups, address audiences and reflect their industrial context.

Assessment 2: **Exploring media 35%** of total GCSE

Learners will explore the range of media forms to exemplify media industry issues and practice creative tasks showing their knowledge and understanding of the theoretical framework (media language, representation, audiences and media industries) as it applies to each form. Learners will apply the theoretical framework and theoretical perspectives to three in-depth studies.

Assessment 3: **Creating media 30%** of total GCSE

Learners will create media products through applying knowledge and understanding of media language and representation from the theoretical framework to express and communicate meaning to an intended audience.



## GCSE Photography

### What will I learn?

- Students will learn how to express and develop a personal photographic imagery, using a wide variety of approaches.
- These may include using processes and materials such digital and analogue photography and we do have a traditional darkroom and a photographic computer suite.
- Students may want to focus on a particular area such as 35mm film, cyanotypes, photoshop edits, graphic or image manipulation.
- Students will also learn about Photography and Photographers from a variety of cultures.

### How will I learn?

In the core course the four main study areas students will develop are:

- Investigation - The ability to record from direct observation and from their own experience and imagination and to select from these elements to communicate their feelings and thoughts; students personal response to an idea, theme or project in a visual form.
- Experimentation - Students will have the opportunity to develop ideas in different materials. Students should be prepared to take risks as they learn how to select and control these materials.
- Documentation - Students will be asked to keep a constant record of their process of working in sketchbooks books, which will show that they can find, use and develop visual references.
- Realisation - Students will use all their ideas to make a major piece of photographic work.

## GCSE Textiles

### What will I learn?

- Students will learn how to express and develop a personal visual imagery, using a wide variety of approaches to using specific textiles techniques. Textiles Design encourages students to respond to specialist textile briefs. To do this, students will learn more about textile materials, and the techniques and processes that go into making them.
- These may include both 2 and 3 dimensions, using processes such a batik, weaving, applique and Dyeing.
- Textile involves manipulating materials and their structures and creating visual effects. Think about all the textiles available– not just in the clothes that you wear. From curtains to bedding, carpets to wall coverings, textiles can be designed and made to create hundreds of different effects to fulfil many different purposes.
- Students will be strongly encouraged to explore and experiment from an early stage in the course. Students will be encouraged to gain experience in various processes and to explore further skills like printing fabrics, image transfer, constructing of garments, creating your own patterns and creating accessories and clothing.



### How will I learn?

In the core course the four main study areas students will develop are:

- Investigation - The ability to record from direct observation and from their own experience and imagination and to select from these elements to communicate their feelings and thoughts; student's personal response to an idea, theme or project in a visual form.
- Experimentation - Students will have the opportunity to develop ideas in different materials and fabrics. Students should be prepared to take risks as they learn how to select and control these materials and/or fabrics.
- Documentation - Students will be asked to keep a constant record of their process of working in sketchbooks books, which will show that they can find, use and develop visual references.
- Realisation - Students will use all their ideas to make a major piece of textiles design.

### Y7 Strand 3 IVC Art Curriculum Overview

#### Key Content/Topics:

The Ingenuity of Individuals: *What can an individual do to make a difference in the world?*

1. Explore the contribution the Bauhaus made to art, craft and design.
2. Make connections from The Bauhaus to the innovative and significant design of IVC
3. Explore colour and paint

#### Assessed Tasks:

1. A painted (Itten) colour wheel
2. A study of a Bauhaus artwork

#### SMSC & British Values:

Recognise right and wrong; investigate moral and ethical issues; offer reasoned views.  
Appreciate cultural influences.

Students explore Bauhaus beliefs and values which set out to re-imagine the material world to reflect the unity of all the arts.

Students have opportunities to discuss their work in a group setting using subject specific language, and highlight the importance of individual student's opinion on work in progress. Each opinion is valued and respected.

#### Enrichment Ideas:

V&A Museum London:  
20th Century gallery, Room 74,  
Prints & Drawings Study Room, level C  
The Whiteley Galleries, Silver, Room 68

Imperial War Museum: Propaganda Poster Collection on-line, or visit the museum.



<https://www.iwm.org.uk/collections/item/object/20289>

### **Assessment Criteria:**

Exploring simple contrasts in materials, linked to Itten's ideas.

Paint Itten's colour wheel with primary, secondary and tertiary colours

Developing a mind-map of information which uses colour to group information

Develop control of a paintbrush, mix and blend paints

Study an artist's work through practical exploration

### **Literacy/Numeracy:**

Iconic design, bauhaus style, Gropius, cuboids, geometric shapes and forms, innovation, primary, secondary and tertiary colours, colour schemes, study (copy). Using a compass, ruler with accuracy, the use of basic shapes and colours in design. A shape may combine different qualities, for example one shape can be both simple and natural, and another shape can be simple, geometric, and abstract. Explaining & justifying, interpret & discuss.

### **Careers Links(CAEIG):**

Art historian, graphic designer, architect, costume designer, textile designer, metal-work designer, painter.

### **Intervention Tasks:**

#### Excelling/Mastering:

Design a WW2 propaganda poster featuring IVC as the new model of school design 'worth fighting for', using either your photograph, or a drawing or painting you create from it.

Show some of Gropius's innovative school design ideas!

#### Developing/Securing:

The Bauhaus teachers (masters) were leading artists designers and craftspeople. Design a poster for a new exhibition of Kandinsky's Bauhaus work, to be held at Impington Village College

#### Emerging/Working Towards:

Make an Itten shaped colour wheel, but with a different type of colour scheme (pastel or Bauhaus etc.)

You can use collage materials, and get a template to help you shape the materials into a Bauhaus design from your teacher.

### **Year 7 Home Learning Expectations: Art**



<b>When/how will homework be set?</b>	These tasks are optional, differentiated, and directly link to classwork in each strand
<b>How long should each task take?</b>	These tasks are optional, and differentiated: Excelling/Mastering level home-learning could take 3 hours, working towards developing level home-learning could take 30 minutes
<b>Will this work be marked by a teacher?</b>	Home-learning is rewarded with merit points and praise postcards. Successes will count towards progress.
<b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b>	There will not be intervention tasks in art, in Year 7 linked to homework

## Y7 Strand 4 IVC Art Curriculum Overview

### Key Content/Topics:

Environments: *How do our environments shape our understanding of the world?*

1. Show that women were a part of the Bauhaus school
2. Apply Bauhaus design ideas to contemporary contexts
3. Reference the performing arts as an art form

### Assessed Tasks:

1. A Oscar Schlemmer inspired costume design
2. Bauhaus artist/s as a contextual link

### SMSC & British Values:

Recognise right and wrong; investigate moral and ethical issues; offer reasoned views.

Appreciate cultural influences.

Students have opportunities to discuss their work in a group setting using subject specific language, and highlight the importance of individual student's opinion on work in progress. Each opinion is valued and respected.

### Enrichment Ideas:

The Fashion & Textile Museum, London



The Fashion Space Gallery London

The Design Museum London

Visit Bauhaus and Modernism world sites in Baden-Württemberg, Berlin, Dessau, Brandenburg, Saxony...

[https://www.bauhaus100.de/bh100/export/sites/default/en/assets/Trade-Manual\\_EN\\_v2.pdf](https://www.bauhaus100.de/bh100/export/sites/default/en/assets/Trade-Manual_EN_v2.pdf)

### **Assessment Criteria:**

Exploring simple contrasts in materials, linked to Itten's ideas.

Develop control of a paintbrush, mix and blend paints

Study an artist's work through practical exploration

### **Literacy/Numeracy:**

Iconic design, Bauhaus style, Schlemmer, costume design, geometric shapes and forms, innovation, primary, secondary and tertiary colours, colour schemes, study (copy). Using a compass, ruler with accuracy, the use of basic shapes and colours in design. A shape may combine different qualities, for example one shape can be both simple and natural, and another shape can be simple, geometric, and abstract. Explaining & justifying, interpret & discuss. Marianne Brandt, Gunta Stölzl

### **Careers Links(CAIEG):**

Art historian, graphic designer, architect, costume designer, textile designer, metal-work designer, painter.  
Germany.

### **Intervention Tasks:**

#### Excelling/Mastering:

The Bauhaus was founded by Walter Gropius in 1919, and celebrates its 100 anniversary in 2019. Design a booklet for an exhibition to celebrate 100 years of the Bauhaus. What information should be included? What aspect of the Bauhaus will you focus on? (Suggestions: teachers [masters], style, architecture, painting, Walter Gropius, theatre design, ideals, influences...)?

#### Developing/Securing:

Gunta Stölzl created huge change in the weaving department as it moved from individual picturesque works to modern industrial designs. Her textile work epitomises the distinctive Bauhaus textile style.

Design a book jacket for a new book of Stölzl's Bauhaus work, to be published by IVC

#### Emerging/Working Towards:

Marianne Brandt's globe lamps designed in 1926, and the Kandem bedside light, with adjustable reflector are important Bauhaus designs. Design your own bedside lamp, tea-pot or overhead light using only geometric shapes





### Year 7 Home Learning Expectations: Art

<b>When/how will homework be set?</b>	These tasks are optional, differentiated, and directly link to classwork in each strand
<b>How long should each task take?</b>	These tasks are optional, and differentiated: Excelling/Mastering level home-learning could take 3 hours, working towards developing level home-learning could take 30 minutes
<b>Will this work be marked by a teacher?</b>	Home-learning is rewarded with merit points and praise postcards. Successes will count towards progress.
<b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b>	There will not be intervention tasks in art, in Year 7 linked to homework

### Y7 Strand 5 IVC Art Curriculum Overview

#### Key Content/Topics:

#### Does our environment influence and shape our designs in Art?

1. To gain a working knowledge and understanding of how we recognise and record culture and communities through visual means, in particular 'Masks and Festivals'.
2. Investigating how the tradition of cultural, or festival, masks has developed our thinking regarding communities and societies.
3. Students will investigate the origins of the masks in art focusing on their role in the creation of visual art pieces/structures for cultural festivals.

#### Assessed Tasks:

Preparatory work linked to the development of masks and festivals in different cultures, their investigations, and application of ideas for a personal outcome.

#### SMSC & British Values:

Students' spiritual development will involve the growth of their sense of self, their unique potential, their understanding of their strengths and weaknesses, and their will to achieve. This will be achieved through regular summative and formative feedback on progress and support. As their curiosity about themselves and their place in the world increases, they will be able to explore their identity and creativity through visual image making.

Students' moral development involves acquiring an understanding the difference between right and



wrong and of moral conflict; this will be discussed when looking at masks and ideas about identity from other cultures and historical contexts. They should think about the health and safety aspects of using specialist equipment and show concern for others safety.

Students' social development involves developing a sense of belonging and an increasing willingness to participate in group activities such as studio work and sculpture. They will develop the qualities and attitudes they need to make an active contribution to the democratic process in each of their communities.

Students' cultural development involves acquiring a respect for their own culture and that of others, an interest in others' ways of doing things and curiosity about differences through researching artists and artistic techniques. They will develop the qualities and attitudes they need to understand, appreciate and contribute to culture.

### Enrichment Ideas:

There are many places that students and their families can explore linked to masks, which might include a visit to the British Museum to explore some of their collection of world masks, or through the galleries at the Fitzwilliam museum in Cambridge to explore funeral masks used in their collection of Ancient Egyptian artefacts. Halloween is a cultural event that students will participate in which makes direct and first hand links to the Masks work that students explore in art over strand 5 and 6.

### Assessment Criteria:

1. To develop a clear knowledge of the conventions within decorative techniques associated with mask making and festivals, being able to recall relevant information and discover the application of pattern and colour through experimentation with media.
2. Students will explore the concepts behind mask making and festivals and observe principle artistic techniques associated with these. Students will be able to understanding and apply differing artistic techniques and media to experiment with ideas relating to the concept of mask making and festivals, and artwork and masks
3. Students will identify and analysis nuances of shape colour and pattern in mask art, organising their ideas and research to inform visual experimentation. They recognise trends, cultural aspects and concepts indicative of mask making and festivals to make

### Literacy/Numeracy:

#### KEY TERMINOLOGY Includes:

Cultures Carnivals mask celebrate music dance parade ceremony death, religion, Festival, shape, 3 Dimensional, grotesque, distort, culture, pattern, construction, dimensions, proportions, surface, texture, assemblage, composition, scale.

It is vital we install a sense of worthwhile written explanations, evaluations and reflections on the work students produce completed by them, using subject specific terminology. Students must use the correct vocabulary when annotating work to show that development of knowledge, understanding and skills.

### Careers Links(CAEIG):

Students explore a number of world masks including Mexican ***Day of the Dead*** carnival masks, Halloween masks from the British isles and countries of European migration, whose origins can be found in religious conventions of both early Christian and Pagan festivals, North American spiritual Sun masks, Japanese theatre masks, Indonesian and Nigerian spiritual masks, and



Venetian '**Carnivale**' masks. Some groups may study the masks of contemporary British artist James Green, which are based on an exploration and homage to 'The Elephant Man' Joseph Merrick.

### Year 7 Home Learning Expectations: Art

<b>When/how will homework be set?</b>	Once each half term
<b>How long should each task take?</b>	These tasks are optional, and differentiated: Excelling/Mastering level home-learning could take 3 hours, working towards developing level home-learning could take 30 minutes
<b>Will this work be marked by a teacher?</b>	Home-learning is rewarded with merit points and praise postcards. Successes will count towards progress.
<b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b>	There will not be intervention tasks in art, in Year 7 linked to homework

### Y8 Strand 3 IVC Art Curriculum Overview

#### Key Content/Topics:

How does the work of Yayoi Kusama, the contemporary Japanese artist who is sometimes called 'the princess of polka dots' relate to identity? How has she become the world's favourite artist? How has she overcome her significant mental health issues to be a successful artist and human being?

1. How an artwork becomes an icon
2. How culture and environment play an important role in how art is formed
3. How has Instagram and the 'social media experience' impacted on her success?
4. How can simple shapes and motifs become an identity trade mark?
5. How has trauma (WW2/mental health) been instrumental to Kusama's success?  
[www.theguardian.com/artanddesign/2018/sep/23/yayoi-kusama-infinity-film-victoria-miro-exhibition](http://www.theguardian.com/artanddesign/2018/sep/23/yayoi-kusama-infinity-film-victoria-miro-exhibition)

#### Assessed Tasks:

1. Develop a 3D structure that will be a base to further explore identity
2. Paint patterns and elements of a self-portrait onto the structure

#### SMSC & British Values:



Students acquire an understanding of cultural traditions and ability to appreciate and respond to a variety of aesthetic experiences through developing a sense of visual literacy and how culture influences the work we produce as artists.

They will also look at how the visual image is used as a historical reference of cultural, ethnicity and cultural practices.

They will acquire a respect for their own culture and that of others, an interest in others' ways of doing things and curiosity about differences through researching artists and artistic techniques.

They will develop the qualities and attitudes they need to understand, appreciate and contribute to culture.

### Enrichment Ideas:

Visit her work in New York: A career-spanning display of the Yayoi Kusama's installations, paintings, and sculptures will be on view exclusively at the New York Botanical Garden starting spring 2020—many on display for the first time in the United States.

Follow Yayoi Kusama on Instagram

### Assessment Criteria:

1. Papier-mâché a balloon
2. Control of wet media (glue)
3. Control of paint brush
4. Developing colour schemes
5. Students will evaluate their work in terms of aesthetics, artistic techniques, accuracy, media and concept.
6. Access theories, make comparisons between ideas, and make informed judgements about artwork that relates to their own emerging identity.
7. Explore how art as a form of expression can be used to support well-being

### Literacy/Numeracy:

Sculpture, Yayoi Kusama, Pop Art, mirrored infinity rooms, the symbolism of the pumpkin to Kusama as a recurring icon and a symbol of the self, brightly coloured, covered in dots. Proportions, ratios, measuring, evaluating, environmental modelling volume positive space, negative space, form, shape, mass, asymmetry and symmetry. <https://www.artdependence.com/articles/symbolism-in-art-the-pumpkin/>

Mathematics and sculpture are two examples of the human consciousness striving to comprehend reality in its broadest sense, both reflect on the structure of reality and trying to define the exact elements of that structure; the artist investigates ways to express and define a mood, or express emotional meaning - in this case Kusama's feelings about identity.

### Careers Links(CAEIG):

- Instagram artist
- sculptor
- fine artist
- graphic designer illustration
- animator



- art critic
- art gallery curator
- art historian
- art journalist
- art therapist

### Intervention Tasks:

Excelling/mastering: Develop your own symbol to express an aspect of your identity, which could be a simple geometric shapes, but which is able to repeat, possibly in a tessellated form. Incorporate these symbols into a painting, digital artwork, and share it.

Securing/developing: Develop your own symbol to express an aspect of your identity, e.g. a simple geometric shape, which is able to repeat, possibly in a tessellated form. Incorporate these symbols into a painting, digital artwork, and share it.

Working towards/emerging: Develop your own symbol to express an aspect of your identity, which could be a simple geometric shapes, but which is able to repeat, Incorporate these symbols into a digital artwork on your phone, as a screen save.

### Year 8 Home Learning Expectations: Art

<b>When/how will homework be set?</b>	These tasks are optional, differentiated, and directly link to classwork in each strand
<b>How long should each task take?</b>	These tasks are optional, and differentiated: Excelling/Mastering level home-learning could take 3 hours, working towards developing level home-learning could take 30 minutes
<b>Will this work be marked by a teacher?</b>	Home-learning will be encouraged by teachers in Year 8, and rewarded with merit points and praise postcards. Successes with home-learning tasks will count towards a student's progress.
<b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b>	There will not be intervention tasks in art, in Year 8 linked to homework

### Y8 Strand 4 IVC Art Curriculum Overview

### Key Content/Topics:

Collaborative art practice: Collaborative arts practice plays with and contests notions of authorship and the idea of the artist-genius working in isolation. It has been planned so that students work in



pairs on an outcome. They regain authorship of one half towards the end of the project.

Critical and contextual knowledge and understanding: The ability to understand their own work critically, and justify their ideas through practical visual analysis, annotation, and using the spoken word in critiques and discussions.

Making links to the work of other artists:

Learn to draw inspiration from the work of other artists, and be able to use it as a starting point for developing their own ideas

Working in three dimensions:

The creation of form through manipulation of three-dimensional materials to communicate ideas, and transposing two-dimensional images into three-dimensional forms

### **Assessed Tasks:**

Critically analyse evaluate and reflect on an artist's work.

Working collaboratively to construct a three dimensional form.

### **SMSC & British Values:**

British Values offer the opportunity to make individual choices over student's work in this strand: selecting and presenting a symbol that represent themselves in an atmosphere of mutual respect and tolerance for the differences of others.

Spiritual development is achieved in this stand through both collaborative and independent thinking, enquiry and communication of ideas about themselves and their identity. Moral development is achieved through the rational and meaning developed. Social development is achieved through displaying the work, and as students work both independently and collaboratively. Cultural development is achieved through the links made to the artist Yayoi Kusama, and student's understanding of her ideas that convey meaning about identity, and conveying emotional meaning.

### **Enrichment Ideas:**

Follow Yayoi Kusama on Instagram Create Kusama inspired Easter Eggs, phone cover, screen-saver, wallpaper, profile picture.

Adapt a study of another artwork in her style

Write a poem inspired by her literary work.

### **Assessment Criteria:**

Develop ideas through investigations informed by selecting and critically analysing sources

Refine their ideas as work progresses through experimenting and controlling media materials three dimensional building techniques and processes

Use visual language critically as appropriate to their own creative intentions

Realise personal intentions through the sustained application of the creative process

### **Literacy/Numeracy:**

Characteristics of materials such as resistance, malleability, recyclability and sustainability. The elements of three-dimensional design such as light, form, space, scale, proportion. The effects and creative potential of combining and manipulating different two-dimensional and three-dimensional materials and media.



Sculpture, Yayoi Kusama, Proportions, ratios, measuring, evaluating, environmental modelling volume positive space, negative space, form, shape, mass, asymmetry and symmetry. Mathematics and sculpture are two examples of the human consciousness striving to comprehend reality in its broadest sense, both reflect on the structure of reality and trying to define the exact elements of that structure; the artist investigates ways to express and define a mood, or express emotional meaning; students use Kusama's feelings about identity as a starting point for their own work.

<https://www.artdependence.com/articles/symbolism-in-art-the-pumpkin/>

### Careers Links(CAEIG):

Instagram artist, sculptor, fine artist, graphic designer/illustration  
art critic, art gallery curator, art historian  
art journalist,  
art therapist

### Intervention Tasks:

Excelling/mastering: Develop your own symbol to express an aspect of your identity, which could be a simple geometric shape, but which is able to repeat, possibly in a tessellated form. Incorporate these symbols into a painting, digital artwork, & share it.

Securing/developing: Develop your own symbol to express an aspect of your identity, e.g. a simple geometric shape, which is able to repeat, possibly in a tessellated form. Incorporate these symbols into a painting, digital artwork, & share it.

Working towards/emerging: Develop your own symbol to express an aspect of your identity, which could be a simple geometric shape, but which is able to repeat, incorporate these symbols into a digital artwork on your phone, as a screen save.

### Year 8 Home Learning Expectations: Art

<b>When/how will homework be set?</b>	These tasks are optional, differentiated, and directly link to classwork in each strand
<b>How long should each task take?</b>	These tasks are optional, and differentiated: Excelling/Mastering level home-learning could take 3 hours, working towards developing level home-learning could take 30 minutes
<b>Will this work be marked by a teacher?</b>	Home-learning will be encouraged by teachers in Year 8, and rewarded with merit points and praise postcards. Successes with home-learning tasks will count towards a student's progress.
<b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b>	There will not be intervention tasks in art, in Year 8 linked to homework



## Y8 Strand 5 IVC Art Curriculum Overview

### Key Content/Topics:

Drawing: An awareness that drawing takes many forms, including lines made using materials to define three-dimensional space. Drawing can be used to express ideas, feelings and observations.

Critical and contextual knowledge and understanding: The ability to understand their own work critically, and justify their ideas through practical visual analysis, annotation, and using the spoken word in critiques and discussions.

Making links to the work of other artists:

Learn to draw inspiration from the work of other artists, and be able to use it as a starting point for developing their own ideas.

Working in three dimensions:

The creation of form through manipulation of three-dimensional materials to communicate ideas, and transposing two-dimensional images into three-dimensional forms.

### Assessed Tasks:

Critically analyse evaluate and reflect on an artist's work.

Present a final outcome: a three-dimensional installation based on a Kusama inspired pumpkin, decorated with a symbol that reflects a personal interpretation of an aspect of their own identity.

### SMSC & British Values:

British Values offer the opportunity to make individual choices over student's work in this strand: selecting and presenting a symbol that represent themselves in an atmosphere of mutual respect and tolerance for the differences of others.

Spiritual development is achieved in this stand through both collaborative and independent thinking, enquiry and communication of ideas about themselves and their identity. Moral development is achieved through the rational and meaning developed. Social development is achieved through displaying the work, and as students work both independently and collaboratively. Cultural development is achieved through the links made to the artist Yayoi Kusama, and student's understanding of her ideas that convey meaning about identity, and conveying emotional meaning.

### Enrichment Ideas:

Follow Yayoi Kusama on Instagram Create Kusama inspired Easter Eggs, phone cover, screen-saver, wallpaper, profile picture.

Adapt a study of another artwork in her style

Write a poem inspired by her literary work.

### Assessment Criteria:

Develop ideas through investigations informed by selecting and critically analysing sources

Refine their ideas as work progresses through experimenting and controlling media materials three dimensional building techniques and processes

Use visual language critically as appropriate to their own creative intentions





Realise personal intentions through the sustained application of the creative process

### Literacy/Numeracy:

Characteristics of materials such as resistance, malleability, recyclability and sustainability. The elements of three-dimensional design such as light, form, space, scale, proportion. The effects and creative potential of combining and manipulating different two-dimensional and three-dimensional materials and media.

Sculpture, Yayoi Kusama, Proportions, ratios, measuring, evaluating, environmental modelling volume positive space, negative space, form, shape, mass, asymmetry and symmetry.

Mathematics and sculpture are two examples of the human consciousness striving to comprehend reality in its broadest sense, both reflect on the structure of reality and trying to define the exact elements of that structure; the artist investigates ways to express and define a mood, or express emotional meaning; students use Kusama's feelings about identity as a starting point for their own work.

<https://www.artdependence.com/articles/symbolism-in-art-the-pumpkin/>

### Careers Links(CAEIG):

Instagram artist, sculptor, fine artist, graphic designer/illustration  
art critic, art gallery curator, art historian  
art journalist,  
art therapist

### Intervention Tasks:

Excelling/mastering: Develop your own symbol to express an aspect of your identity, which could be a simple geometric shape, but which is able to repeat, possibly in a tessellated form. Incorporate these symbols into a painting, digital artwork, & share it.

Securing/developing: Develop your own symbol to express an aspect of your identity, e.g. a simple geometric shape, which is able to repeat, possibly in a tessellated form. Incorporate these symbols into a painting, digital artwork, & share it.

Working towards/emerging: Develop your own symbol to express an aspect of your identity, which could be a simple geometric shape, but which is able to repeat, incorporate these symbols into a digital artwork on your phone, as a screen save.

### Year 8 Home Learning Expectations: Art

<b>When/how will homework be set?</b>	These tasks are optional, differentiated, and directly link to classwork in each strand
<b>How long should each task take?</b>	These tasks are optional, and differentiated: Excelling/Mastering level home-learning could take 3 hours, working towards developing level home-learning could take 30 minutes

<p><b>Will this work be marked by a teacher?</b></p>	<p>Home-learning will be encouraged by teachers in Year 8, and rewarded with merit points and praise postcards. Successes with home-learning tasks will count towards a student's progress.</p>
<p><b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b></p>	<p>There will not be intervention tasks in art, in Year 8 linked to homework</p>

### Y9 Strand 3 IVC Art Curriculum Overview

#### Key Content/Topics:

Putting together and synthesising the information they have gathered throughout the course of the project into a final innovative visual image.

This work will be designed, composed, and modified by the student.

Their sketchbook created should have a strong sense of narrative and direction.

Students will evaluate their work in terms of aesthetics, techniques, accuracy, media and concept.

Refining their work accordingly to maximise its potential and demonstrate their applied knowledge of the subject, in this case natural forms.

They will access theories, make comparisons between ideas, and make informed judgements on their work and the work of others.

They will be able to assess their work.

#### Assessed Tasks:

- A full sketchbook sized page study in colour of own 3D design
- Research pages on 3D processes
- 3D outcome linked to protein structures

#### SMSC & British Values:

Children enjoy learning about themselves, others and the surrounding world.

This sequence of lessons provides learning opportunities for children to plan design and make artefacts based on their individual interpretation of a study of a protein structure.

Some may not have attempted or may have produced an inadequate effort with the home learning connected to class activities on their course. They will understand that there are consequences



associated with falling behind on coursework, and be asked to attend intervention sessions to catch-up, and their parent/carer will be informed.

### **Enrichment Ideas:**

Visit the Wellcome Trust Collection in London, or on-line: <https://wellcomecollection.org/>

Wellcome Collection is a free museum and library that aims to challenge how we all think and feel about health. Through exhibitions, collections, live programming, digital, broadcast and publishing, it create opportunities for people to think deeply about the connections between science, medicine, life and art.

### **Assessment Criteria:**

1. How science is informed by art
2. Developing their expressive drawing skills
3. Explore a number of different art techniques and processes including working in both 2D and 3D
4. Annotate and evaluate their own and the work of other artists

### **Literacy/Numeracy:**

Drawing techniques: hatching, cross hatching, contour hatching, stippling, scumbling. Viewpoint, Lines and Linear detail, Shading and tonal values, developing shadows from an object onto a surface to anchor an object to avoid the appearance of it floating, highlights - why and how to create them, how to create a wide range of tonal values to develop the illusion of 3 dimensions, perspective, drawing what you see by observation. Protein structures.

Painting techniques: dry brush, wet-on-wet, wet-on-dry, flat wash, graded wash, negative painting, palette knife, variegated wash, glazing, spray colour, title page, small studies, layered, paste, background.

3D build, construct, hinge, joint, fuse. Modroc, wire, base, support, balance, gravity, frame, maquette, scale, model, explore, refine, reject, select, experiment, carve, model, materials

What proteins do in the human body, why complex protein structures are visualized in a simple artistic ways, why scientists use colour, Jane Richardson, mounting work, analysing an artist's work, content, mood, process, sub-headings, thumbnail sketches

### **Careers Links(CAEIG):**

Research Microscopy and Scientific Imaging, Architects blend science and art to design and plan the environments people use daily and to manage and supervise the construction involved.

### **Intervention Tasks:**

All home-learning tasks are obligatory because they form part of the coursework of the qualification; students will be formally asked to attend intervention sessions to catch-up this work with their class teacher, and their parent or carer will be informed.

Intervention sessions are held weekly, with the class teacher at lunchtimes, and run from 14:00 – 14:30, allowing students the time to collect lunch from the canteen, visit the toilet, and refill water bottles before the start of Period 5.

### **Year 9 Home Learning Expectations: Art**



<b>When/how will homework be set?</b>	Homework in Year 9-13 in Visual Arts subjects form part of the candidate's coursework. It is set to coincide with tasks linked to assessment objectives. It is usually set on a weekly or fortnightly basis, but can vary based on class activities.
<b>How long should each task take?</b>	Some tasks vary dramatically in the length of time required to complete. This could mean a tonal pencil study taking 2-4 hours to complete.
<b>Will this work be marked by a teacher?</b>	All work is assessed and forms part of either component 1 (personal portfolio), or component 2 in Year 11 (externally set assignment).
<b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b>	Intervention sessions are held weekly with the class teacher at lunchtimes, and run from 14:00 – 14:30, allowing students the time to collect lunch from the Canteen, visit the toilet, and refill water bottles before the start of Period 5.

## Y9 Strand 4 IVC Art Curriculum Overview

### Key Content/Topics:

Strand 4 aims to build core skills in acrylic painting, artist research and image analysis. The content aims to equip students with the skills necessary to complete more independent explorations as the course progresses.

1. Introduction to Acrylic Painting: Students are introduced to varied techniques for using acrylic paint. These tasks include wet-into-wet techniques for blending and wet-into-wet over a dry base to develop texture in painted forms.

2. Artists Research Skills (Contextual Links): Students are led in the skills necessary to create clear contextual links to an artist. Class is led in the focussed research of Georgia O'Keefe and her range of blended painting techniques.

3. Image analysis (Contextual Links): Students are led in the focussed in-depth analysis of a single image. Students explore a number of images under the areas of content, form, process, mood and context. By delving deeper into a given image, students gain greater understanding of artistic connections that can then be applied to their work.

4. Application of Painting Skills: Building on the acrylic skills explored so far and reacting to the research undertaken, students create a single or series of natural form paintings. Students have freedom to explore natural forms of their own choice.

### Assessed Tasks:



The following tasks will be completed during this strand. All tasks contribute to the growing body of work that makes up the 'portfolio' component of the GCSE. Therefore, *all* tasks are assessment tasks and are aimed at building evidence of the four assessment objectives (AO1 – AO4). Each task should be fully evidenced in the students' sketchbook or on boards in the following order:

1. Presentation of acrylic painting experiments including effective blending and the creation of texture. (AO1, AO2, AO3)
2. A research page into the work of Georgia O'Keefe or similar natural forms artist. (AO1, AO3)
3. An image analysis for an image completed by the research artist. Analysis to discuss the areas of content, form, process, mood and context. (AO1, AO3)
4. A single or series of natural form paintings applying the skills developed in earlier explorations and informed by undertaken research. Student choice in subject and layout. (AO2, AO3)

### **SMSC & British Values:**

Students are given a large degree of autonomy and responsibility in the finishing of tasks. They focus on the development of personal ideas, encapsulating the British value of personal liberty and expressive rights.

Learners develop a range of social skills through interactions with teachers and students in the learning environment. Students participate in class discussions where they express their viewpoint whilst also showing respect and tolerance for the views and opinions of others.

Students are encouraged to explore a range of culture and traditions through the artworks that they analyse. Exploration of this work leads to a greater understanding, tolerance and appreciation of our international community.

Students receive 'wow' moments through the discoveries uncovered during their explorations of the work of other artists. They also receive these inspirational moments through the acquisition of new skills and abilities.

### **Enrichment Ideas:**

1. Head out into your local area and collect a number of natural forms. Create a natural forms collage. Keep the collage and photograph it over time to see how the forms change.
2. Travel to the Natural History Museum in London to explore the 'Wildlife Photographer of the Year' exhibition. Whilst you are there, complete some quick sketches of the huge collection of animal skeletons!

### **Assessment Criteria:**

All work completed contributes to the 'portfolio' component of the GCSE. This component is assessed, in its entirety, using exam board assessment criteria at regular IMP intervals over the strand and course.

### Assessment Objectives

AO1: Develop ideas through investigations, demonstrating critical understanding of sources.



AO2: Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

AO3: Record ideas, observations and insights relevant to intentions as work progresses.

AO4: Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

The completed 'portfolio' component is worth 60% of the total GCSE grade.

Key skills developed/demonstrated:

- An ability to control acrylic paint in basic techniques leading to purposeful outcomes.
- An ability to gather and present relevant information and insights into an artist's work.
- An ability to discuss an image in-depth in terms of content, form, process, mood and context.
- An ability to apply acrylic painting skills to realise their own creative intentions.

**Literacy/Numeracy:**

Students are led in the structured written discussion of an artist and a specific piece of their work in the areas of content, form, process, mood and context. Students are supported in this through key writing frames and structures relating to topics, boosting literacy skills.

Students explore a variety of ratios when mixing colours in painting.

Key words: acrylic, still life, content, process, form, mood, context, landscape, portrait, abstract, message, painting, reflective, blending.

**Careers Links(CAEIG):**

Analysis of imagery and development of practical art forms lead into a range of art-related careers including, but not limited to:

- Art historian
- Fine Artist
- Graphic Designer
- Book Illustrator
- Gallery Curator
- Computer Game Designer
- Media Production Agent

**Intervention Tasks:**

Underachieving students will be directed to attend weekly intervention sessions where the teacher can give them additional support with all ongoing activities. Where students continue to underachieve, the following task can be utilised to support explorations in this strand:

- Student is asked to find a natural form object of their own choice in their home. They are then asked to paint this object using just one colour, white and black. The student should aim to primarily capture the texture and tone of the object in the piece.



### Year 9 Home Learning Expectations: Art

<b>When/how will homework be set?</b>	All homework tasks are integral extensions of developing class project work. Clear expectations will be set at the end of each lesson detailing the steps that must be taken in the project by a given date. These homework expectations will be recorded and accessible on Edulink. As the project develops into diverging self-directed work, these expectations will be set on a one-to-one basis.
<b>How long should each task take?</b>	Students are expected to complete a minimum of 2 hours of work outside of lessons every two weeks.
<b>Will this work be marked by a teacher?</b>	Regular formative feedback of sketchbooks will feedback on specific tasks as well as assessing the wider body of work to date, including completed homework tasks.
<b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b>	All homework tasks are differentiated extensions of progressing classwork, with varying expectations based on student ability. Underachieving students will be directed to attend weekly intervention sessions where the teacher can give them additional support in all ongoing activities and, where necessary, assign additional work to support the developing project.

### Y9 Strand 5 IVC Art Curriculum Overview

#### Key Content/Topics:

Strand 5 aims to introduce students to more independent working within the creative process. Students are led on the development of a final outcome for the 'Natural Forms' project. This outcome can be completed in any media that the student wants. The development of this outcome will tie in closely to the assessment criteria:

1. Develop ideas: Students will explore the topic in their chosen media. They will be led in exploring an artist of their own choice. The work of this artist will inform and guide the development of their own ideas in technique and content.
2. Refine work: Students will be led in the expansion and refinement of their initial ideas. Experimenting with different media techniques and processes will give them new opportunities to visualise their intentions in their developed outcome.
3. Record ideas: Students will be led in the effective recording of their process through targeted annotations. They will also be encouraged to learn from primary source imagery in their chosen media.
4. Realise intentions: Running through all of the previous topic areas is the aim of resolving the project and presenting a final outcome. Each step in 'develop', 'refine' and 'record' builds their skills in their ability to realise intentions.





### Assessed Tasks:

Each student will follow a personally-led creative journey over this strand with support and structure from the teacher. However, the personal nature of the project means that each individual student will have a different sequence of tasks to suit their intentions.

For example, a student working towards a painting may have the following sequence of tasks:

- A sequence of initial paint explorations on the theme of 'Natural Forms'.
- A mood board of images linked to intentions.
- A page focussed on explorations of an artist chosen by the student.
- Initial thumbnails of composition ideas.
- Resource photographs taken in support of developing idea.
- Refined thumbnails exploring the composition in detail.
- 1st full page draft idea.
- Additional refinements in composition including thumbnails and media experiments.
- 2nd full page draft of idea.

All tasks contribute to the growing body of work that makes up the 'portfolio' component of the GCSE. Therefore, all tasks are assessment tasks and are aimed at building evidence of the four assessment objectives (AO1 – AO4). Each task should be fully evidenced in the students' sketchbook, on boards or digitally.

### SMSC & British Values:

Students are given a large degree of autonomy and responsibility in the finishing of tasks. They focus on the development of personal ideas, encapsulating the British value of personal liberty and expressive rights.

Learners develop a range of social skills through interactions with teachers and students in the learning environment. Students participate in class discussions where they express their viewpoint whilst also showing respect and tolerance for the views and opinions of others.

Students are encouraged to explore a range of cultures and traditions through different artworks as they move towards their resolved outcome. Exploration of this work leads to a greater understanding, tolerance and appreciation of our international community.

Students receive 'wow' moments through the discoveries uncovered during their explorations of the work of other artists and their own creative journey. They also receive these inspirational moments through the acquisition of new skills and abilities.

### Enrichment Ideas:

1. Visit a local gallery and seek out work, which deals with natural forms in a fun or interesting ways. Sketch these pieces from life, trying to capture the main essence of the piece.
2. Go out on a long walk and collect a range of natural forms. Bring them home and collage them together or create a 3D sculpture.
3. Take some ice from the freezer and build a natural form sculpture with it in your garden. Take pictures of it at different stages as it melts.





### **Assessment Criteria:**

All work completed contributes to the 'portfolio' component of the GCSE. This component is assessed, in its entirety, using exam board assessment criteria at regular IMP intervals over the strand and course.

#### Assessment Objectives

AO1: Develop ideas through investigations, demonstrating critical understanding of sources.

AO2: Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

AO3: Record ideas, observations and insights relevant to intentions as work progresses.

AO4: Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

The completed 'portfolio' component is worth 60% of the total GCSE grade.

#### Key skills developed/demonstrated:

- The ability to develop an idea, which is informed by the work of others.
- The ability to refine ideas through experimentation and reflection.
- The ability to record through primary source observation.
- The ability to resolve a creative process in an outcome.

### **Literacy/Numeracy:**

Students are led in targeted annotations in all tasks. This includes structured sessions where descriptive vocabulary for art is introduced and reviewed.

Students explore a variety of ratios when mixing colours in painting. Mathematical grid methods are also used when scaling up work for final outcomes.

Key words: focus, resolve, refine, media, record, develop, composition, realisation

### **Careers Links(CAEIG):**

The skills learned from the sustained development of a personal idea translate to a range of art careers including, but not limited to:

- Art historian
- Fine Artist
- Graphic Designer
- Book Illustrator
- Gallery Curator
- Computer Game Designer
- Media Production Agent
- Film director
- Storyboard artist



- Interior decorator
- Teacher

### Intervention Tasks:

Underachieving students will be directed to attend weekly intervention sessions where the teacher can give them additional support with all ongoing activities. Where students continue to underachieve, the following task can be utilised to support explorations in this strand:

- Complete 4 additional thumbnail drawings of potential outcome ideas on the theme of 'Natural Forms'. Annotate and present these in your book.

### Year 9 Home Learning Expectations: Art

<b>When/how will homework be set?</b>	All homework tasks are integral extensions of developing class project work. Clear expectations will be set at the end of each lesson detailing the steps that must be taken in the project by a given date. These homework expectations will be recorded and accessible on Edulink. As the project develops into diverging self-directed work, these expectations will be set on a one-to-one basis.
<b>How long should each task take?</b>	Students are expected to complete a minimum of 2 hours of work outside of lessons every two weeks.
<b>Will this work be marked by a teacher?</b>	Regular formative feedback of sketchbooks will feedback on specific tasks as well as assessing the wider body of work to date, including completed homework tasks.
<b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b>	All homework tasks are differentiated extensions of progressing classwork, with varying expectations based on student ability. Underachieving students will be directed to attend weekly intervention sessions where the teacher can give them additional support in all ongoing activities and, where necessary, assign additional work to support the developing project.

### Y9 Strand 6 IVC Art Curriculum Overview

#### Key Content/Topics:

Strand 6 aims to further develop students' ability to work independently within the creative process. Students continue to be led in the development of a final outcome for the 'Natural Forms' project. This outcome can be completed in any media that the student wishes. The development of this outcome will tie in closely to the assessment criteria:



1. Develop ideas: Students will explore the topic in their chosen media. They will be led in exploring an artist of their own choice. The work of this artist will inform and guide the development of their own ideas in technique and content.
2. Refine work: Students will be led in the expansion and refinement of their initial ideas. Experimenting with different media techniques and processes will give them new opportunities to visualise their intentions in their developed outcome.
3. Record ideas: Students will be led in the effective recording of their process through targeted annotations. They will also be encouraged to learn from primary source imagery in their chosen media.
4. Realise intentions: Running through all of the previous topic areas is the aim of resolving the project and presenting a final outcome. Each step in 'develop', 'refine' and 'record' builds their skills in their ability to realise intentions.

### Assessed Tasks:

Each student will follow a personally-led creative journey over this strand with support and structure from the teacher. However, the personal nature of the project means that each individual student will have a different sequence of tasks to suit their intentions.

For example, a student working towards a painting may have the following sequence of tasks:

- A sequence of initial paint explorations on the theme of 'Natural Forms'.
- A mood board of images linked to intentions.
- A page focussed on explorations of an artist chosen by the student.
- Initial thumbnails of composition ideas.
- Resource photographs taken in support of developing idea.
- Refined thumbnails exploring the composition in detail.
- 1st full page of draft idea.
- Additional refinements in composition including thumbnails and media experiments.
- 2nd full page draft of idea.

All tasks contribute to the growing body of work that makes up the 'portfolio' component of the GCSE. Therefore, all tasks are assessment tasks and are aimed at building evidence of the four assessment objectives (AO1 – AO4). Each task should be fully evidenced in the students' sketchbook, on boards or digitally.

### SMSC & British Values:

Students are given a large degree of autonomy and responsibility in the finishing of tasks. They focus on the development of personal ideas, encapsulating the British value of personal liberty and expressive rights.

Learners develop a range of social skills through interactions with teachers and students in the learning environment. Students participate in class discussions where they express their viewpoint whilst also showing respect and tolerance for the views and opinions of others.

Students are encouraged to explore a range of cultures and traditions through different artworks as they move towards their resolved outcome. Exploration of this work leads to a greater understanding, tolerance and appreciation of our international community.



Students receive 'wow' moments through the discoveries uncovered during their explorations of the work of other artists and their own creative journey. They also receive these inspirational moments through the acquisition of new skills and abilities.

### Enrichment Ideas:

1. Visit a local gallery and seek out work, which deals with natural forms in a fun or interesting way. Sketch these pieces from life, trying to capture the main essence of the piece.
2. Go out on a long walk and collect a range of natural forms. Bring them home and collage them together or create a 3D sculpture.
3. Take some ice from the freezer and build a natural form sculpture with it in your garden. Take pictures of it at different stages as it melts.

### Assessment Criteria:

All work completed contributes to the 'portfolio' component of the GCSE. This component is assessed, in its entirety, using exam board assessment criteria at regular IMP intervals over the strand and course.

#### Assessment Objectives

AO1: Develop ideas through investigations, demonstrating critical understanding of sources.

AO2: Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

AO3: Record ideas, observations and insights relevant to intentions as work progresses.

AO4: Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

The completed 'portfolio' component is worth 60% of the total GCSE grade.

#### Key skills developed/demonstrated:

- The ability to develop an idea, which is informed by the work of others.
- The ability to refine ideas through experimentation and reflection.
- The ability to record through primary source observation.
- The ability to resolve a creative process in an outcome.

### Literacy/Numeracy:

Students are led in targeted annotations in all tasks. This includes structured sessions where descriptive vocabulary for art is introduced and reviewed.

Students explore a variety of ratios when mixing colours in painting. Mathematical grid methods are also used when scaling up work for final outcomes.

Key words: focus, resolve, refine, media, record, develop, composition, realisation



### Careers Links(CAEIG):

The skills learned from the sustained development of a personal idea translate to a range of art careers including, but not limited to:

- Art historian
- Fine Artist
- Graphic Designer
- Book Illustrator
- Gallery Curator
- Computer Game Designer
- Media Production Agent
- Film director
- Storyboard artist
- Interior decorator
- Teacher

### Intervention Tasks:

Underachieving students will be directed to attend weekly intervention sessions where the teacher can give them additional support with all ongoing activities. Where students continue to underachieve, the following task can be utilised to support explorations in this strand:

- Complete 4 additional thumbnail drawings of potential outcome ideas on the theme of 'Natural Forms'. Annotate and present these in your book.

### Year 9 Home Learning Expectations: Art

<b>When/how will homework be set?</b>	All homework tasks are integral extensions of developing class project work. Clear expectations will be set at the end of each lesson detailing the steps that must be taken in the project by a given date. These homework expectations will be recorded and accessible on Edulink. As the project develops into diverging self-directed work, these expectations will be set on a one-to-one basis.
<b>How long should each task take?</b>	Students are expected to complete a minimum of 2 hours of work outside of lessons every two weeks.
<b>Will this work be marked by a teacher?</b>	Regular formative feedback of sketchbooks will feedback on specific tasks as well as assessing the wider body of work to date, including completed homework tasks.
<b>How will Home Learning/ intervention tasks be</b>	All homework tasks are differentiated extensions of progressing classwork, with varying expectations based on student ability. Underachieving students will be directed to attend weekly intervention sessions where the teacher can

used if a student is underachieving?	give them additional support in all ongoing activities and, where necessary, assign additional work to support the developing project.
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## Y10 Strand 3 IVC Art Curriculum Overview

### Key Content/Topics:

An investigation into artistic interpretations of landscape as a starting point for a personalised project. Students develop a sense of visual literacy and understand conventions within Art. Students investigate the concept of a landscape from their own perspective which might include a landscape of: the mind, a favourite place, an imaginary place, dystopian landscapes, the landscape of one's memory, the landscape of loss, climate extinction landscapes...the choice should be the student's own.

### Aims:

Students have developed a clear knowledge of the history and conventions within art, being able to recall relevant information and discover what landscapes are and observe principle artistic techniques within this genre.

Students will be able to understanding and comprehend how to use differing artistic techniques and media to experiment with ideas relating to their own interpretation of the concept of landscape, which should become increasingly broadly and independently interpreted.

Students will apply artistic techniques gained through thorough research and experimentation to their own outcomes. They will design and keep a 'sketchbook' that demonstrates their engagement with their interpretations of topic of landscape and links with the assessment criteria.

Students identify and analysis the nuisances of their work, being able to organise ideas and research to inform their visual experimentation.

They should recognise trends, patterns and concepts that are indicative of the genre. Students will evaluate their work in terms of aesthetics, artistic techniques, accuracy, media and concept. Refining their work accordingly to maximise its potential and demonstrate their applied knowledge of the theme. They will access theories, make comparisons between ideas, and make informed judgements on their work and the work of others. They will be able to rate and assess their work.

Students will create unique visual work with written explanations of their concepts and ideas. Putting together and synthesising the information they have gathered throughout the course of the project into a final innovative visual image. This work will be designed, composed, and modified by the student. Their artistic journal created should have a strong sense of narrative and direction.

### Assessed Tasks:

Please refer to the Landscapes Power Point and other information shared with students via Edulink for detailed information on assessed tasks.

### SMSC & British Values:



### Spiritual

Students' spiritual development will involve the growth of their sense of self, their unique potential, their understanding of their strengths and weaknesses, and their will to achieve. They will develop understanding, qualities and attitudes they need to foster their own inner lives and non-material wellbeing through researching topics relating to artistic principles and techniques, also looking and what inspires artists to create their work.

### Moral

They should be able and willing to reflect on the consequences of their actions and learn how to forgive themselves and others, through group activities such as discussion, peer assessments and sharing of equipment. They will develop the knowledge, skills and understanding, qualities and attitudes they need in order to make responsible moral decisions and act on them.

### Social

Students' social development involves students acquiring an understanding of the responsibilities and rights of being members of families and communities (local, national and global), and an ability to relate to others and to work with others for the common good.

### Cultural

They will acquire a respect for their own culture and that of others, an interest in others' ways of doing things and curiosity about differences through researching artists and artistic techniques.

### **Enrichment Ideas:**

Visit to Fitzwilliam gallery Cambridge to look at landscape art with gallery.

Visit to the National gallery London to look at landscape art with gallery.

Visit a city to photograph both historic and contemporary building.

A day out painting landscapes, drawing from observation in the countryside.

Visit to Southwold or any other seaside resort.

Visit the botanical gardens in Cambridge.

Visit one of the universities museums or galleries other than those connected to art.

Visit derelict, decayed urban or rural settings as a source of primary research.

Use images from your past, holidays, family gatherings as a source of inspiration.

### **Assessment Criteria:**

#### FORMATIVE ASSESSMENT:

Students will be formatively assessed throughout the projects duration:





One to one and group discussions, questioning, peer assessment, self-assessment and observations. Targets should be set formatively so as to aid learning and progress. Good practice would dictate that a supportive, positive comment be made about an area in which the student is performing well.

#### SUMMATIVE ASSESSMENT:

Students' work will be assessed using the Eduqas Assessment Matrix and success criteria after completion of classroom and homework tasks. IMP stamp composed of formative and summative feedback must be completed and written once a month or every 5-6 lessons. A 'grade' should be awarded to display summative progress in their progress chart and on their digital markbook. A final grade for the topic awarded at the end of the project.

#### **Literacy/Numeracy:**

Students will be able to increase the range and complexity of their skills in speaking, listening, reading and writing in relation to artistic concepts and techniques via in-depth note taking, annotating their work within their artistic sketchbooks and producing extended written work analysing and critiquing artists work. They will build on using subject terminology both in written work and discussions using 'key terminology' lists. The teacher, in order to maximise a student's quality of written outcome and develop both a student's verbal articulation and written coherency, will monitor spelling and grammar.

#### KEY TERMINOLOGY

Flowing, Delicate, Simple, Bold, Thick, Thin, Subtle, Contrasting, Muted, Dramatic, Curvaceous, Angular, Elongated, Swirling, Flowing, Miniature, Monumental, Strong, Bold, Vibrant, Pale, Earthy, Naturalistic, Saturation, Geometric, Organic, Symmetry, Asymmetrical, Negative space, Depth, Focal point, Distorted, print, ink, print, refine, embellish, perspective, contrast, shape, shade, tone, texture...

#### ANNOTATIONS

Written annotations are an important part of **Assessment Objectives 1, 3 and 4**. Students must use the correct vocabulary when annotating their work to show that they are developing their knowledge, understanding and skills.

#### EVALUATIONS

An evaluation is a piece of writing where a student looks at their project as a whole and discusses its successes and weaknesses. This can help others understand what the student was trying to achieve. Students need to be honest and **use appropriate art language**. Evaluating their work is really important for getting marks in Assessment Objective 4

#### **Careers Links(CAIEG):**

- Landscape architect
- Photographer
- Photographic stylist
- Photographic technician
- Illustrator
- Fine Artist
- Art historian
- Gallery curator





### Intervention Tasks:

*Writing frames and personal directions will support individuals who are underachieving on tasks.*

*One to one support during an intervention session will also be provided when needed.*

### Year 10 Home Learning Expectations: Visual Art

<b>When/how will homework be set?</b>	Students' work will be assessed using Art Assessment Matrix and success criteria after completion of classroom and homework tasks. IMP stamp composed of formative and summative feedback must be completed and written once a month or every 5-6 lessons. A 'grade' should be awarded to display summative progress in their progress chart and on their digital markbook. A final grade for the topic awarded at the end of the project.
<b>How long should each task take?</b>	A minimum of 2 hours is a general expectation; however this may vary to more pending on an individual task or series of tasks.
<b>Will this work be marked by a teacher?</b>	Each student's work will be marked by a teacher once every month.
<b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b>	Students who are underachieving will be offered weekly lunchtime intervention session run by the class teacher. Individuals will be expected to attend regularly until there are working at the predicted targets.

### Y10 Strand 4 IVC Art Curriculum Overview

#### Key Content/Topics:

An investigation into artistic interpretations of landscape as a starting point for a personalised project. Students will have developed a sense of visual literacy and understand conventions within Art. Students will have investigated the concept of a landscape from their own perspective which might include a landscape of: the mind, a favourite place, an imaginary place, dystopian landscapes, the landscape of one's memory, the landscape of loss, climate extinction landscapes. The emphasis will be on the choice being the student's own.

#### Aims:

Students have developed a clear knowledge of the history and conventions within art, being able to recall relevant information and discover what landscapes are and observe principle artistic techniques within this genre.



Students will be able to understand and comprehend how to use differing artistic techniques and media to experiment with ideas relating to their own interpretation of the concept of landscape, which should become increasingly broadly and independently interpreted.

Students will apply artistic techniques gained through thorough research and experimentation to their own outcomes. They will design and keep a 'sketchbook' that demonstrates their engagement with their interpretations of topic of landscape and links with the assessment criteria.

Students identify and analysis the nuisances of their work, being able to organise ideas and research to inform their visual experimentation.

They should recognise trends, patterns and concepts that are indicative of the genre. Students will evaluate their work in terms of aesthetics, artistic techniques, accuracy, media and concept. Refining their work accordingly to maximise its potential and demonstrate their applied knowledge of the theme. They will access theories, make comparisons between ideas, and make informed judgements on their work and the work of others. They will be able to rate and assess their work.

Students will create unique visual work with written explanations of their concepts and ideas. Putting together and synthesising the information they have gathered throughout the course of the project into a final innovative visual image. This work will be designed, composed, and modified by the student. Their artistic journal created should have a strong sense of narrative and direction.

#### **Assessed Tasks:**

Please refer to the Landscapes Power Point and other information shared with students via Edulink for detailed information on assessed tasks.

#### **SMSC & British Values:**

##### Spiritual

Students' spiritual development will involve the growth of their sense of self, their unique potential, their understanding of their strengths and weaknesses, and their will to achieve. They will develop understanding, qualities and attitudes they need to foster their own inner lives and non-material wellbeing through researching topics relating to artistic principles and techniques, also looking and what inspires artists to create their work.

##### Moral

They should be able and willing to reflect on the consequences of their actions and learn how to forgive themselves and others, through group activities such as discussion, peer assessments and sharing of equipment. They will develop the knowledge, skills and understanding, qualities and attitudes they need in order to make responsible moral decisions and act on them.

##### Social

Students' social development involves students acquiring an understanding of the responsibilities and rights of being members of families and communities (local, national and global), and an ability to relate to others and to work with others for the common good.

##### Cultural



They will acquire a respect for their own culture and that of others, an interest in others' ways of doing things and curiosity about differences through researching artists and artistic techniques.

#### **Enrichment Ideas:**

Visit to Fitzwilliam gallery Cambridge to look at landscape art with gallery.

Visit to the National gallery London to look at landscape art with gallery.

Visit a city to photograph both historic and contemporary building.

A day out painting landscapes, drawing from observation in the countryside.

Visit to Southwold or any other seaside resort.

Visit the botanical gardens in Cambridge.

Visit one of the universities museums or galleries other than those connected to art.

Visit derelict, decayed urban or rural settings as a source of primary research.

Use images from your past, holidays, family gatherings as a source of inspiration.

#### **Assessment Criteria:**

##### FORMATIVE ASSESSMENT:

Students will be formatively assessed throughout the projects duration:

One to one and group discussions, questioning, peer assessment, self-assessment and observations. Targets should be set formatively to aid learning and progress. Good practice would dictate that a supportive, positive comment be made about an area in which the student is performing well.

##### SUMMATIVE ASSESSMENT:

Students' work will be assessed using the Eduquas Assessment Matrix and success criteria after completion of classroom and homework tasks. IMP stamp composed of formative and summative feedback must be completed and written once a month or every 5-6 lessons. A 'grade' should be awarded to display summative progress in their progress chart and on their digital markbook. A final grade for the topic awarded at the end of the project.

#### **Literacy/Numeracy:**

Students will be able to increase the range and complexity of their skills in speaking, listening, reading and writing in relation to artistic concepts and techniques via in-depth note taking, annotating their within their artistic sketchbooks and producing extended written work analysing and critiquing artists work. They will build on using subject terminology both in written work and discussions using 'key terminology' lists. The teacher, in order to maximise a student's quality of written outcome and develop both a student's verbal articulation and written coherency, will monitor spelling and grammar.

#### KEY TERMINOLOGY

Flowing, Delicate, Simple, Bold, Thick, Thin, Subtle, Contrasting, Muted, Dramatic, Curvaceous, Angular, Elongated, Swirling, Flowing, Miniature, Monumental, Strong, Bold, Vibrant, Pale, Earthy,



Naturalistic, Saturation, Geometric, Organic, Symmetry, Asymmetrical, Negative space, Depth, Focal point, Distorted, print, ink, print, refine, embellish, perspective, contrast, shape, shade, tone, texture...

### ANNOTATIONS

Written annotations are an important part of **Assessment Objectives 1, 3 and 4**. Students must use the correct vocabulary when annotating their work to show that they are developing their knowledge, understanding and skills.

### EVALUATIONS

An evaluation is a piece of writing where a student looks at their project as a whole and discusses its successes and weaknesses. This can help others understand what the student was trying to achieve. Students need to be honest and **use appropriate art language**. Evaluating their work is really important for getting marks in **Assessment Objective 4**.

### **Careers Links(CAIEG):**

- Landscape architect
- Photographer
- Photographic stylist
- Photographic technician
- Illustrator
- Fine Artist
- Art historian
- Gallery curator

### **Intervention Tasks:**

Writing frames and personal directions will support individuals who are underachieving on tasks.

One to one support during an intervention session will also be provided when needed.

### **Year 10 Home Learning Expectations: Visual Art**

<b>When/how will homework be set?</b>	Students' work will be assessed using Art Assessment Matrix and success criteria after completion of classroom and homework tasks. IMP stamp composed of formative and summative feedback must be completed and written once a month or every 5-6 lessons. A 'grade' should be awarded to display summative progress in their progress chart and on their digital markbook. A final grade for the topic awarded at the end of the project.
<b>How long should each task take?</b>	A minimum of 2 hours is a general expectation; however this may vary to more pending on an individual task or series of tasks.
<b>Will this work be marked by a teacher?</b>	Each student's work will be marked by a teacher once every month.

<p><b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b></p>	<p>Students who are underachieving will be offered weekly lunchtime intervention session run by the class teacher. Individuals will be expected to attend regularly until there are working at the predicted targets.</p>
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## Y10 Strand 5 IVC Art Curriculum Overview

### Key Content/Topics:

An investigation into artistic interpretations of landscape as a starting point for a personalised project. Students will have developed a sense of visual literacy and understand conventions within Art. Students will have investigated the concept of a landscape from their own perspective which might include a landscape of: the mind, a favourite place, an imaginary place, dystopian landscapes, the landscape of one's memory, the landscape of loss, climate extinction landscapes. The emphasis will be on the choice being the student's own.

### Aims:

Students have developed a clear knowledge of the history and conventions within art, being able to recall relevant information and discover what landscapes are and observe principle artistic techniques within this genre.

Students will be able to understanding and comprehend how to use differing artistic techniques and media to experiment with ideas relating to their own interpretation of the concept of landscape, which should become increasingly broadly and independently interpreted.

Students will apply artistic techniques gained through thorough research and experimentation to their own outcomes. They will design and keep a 'sketchbook' that demonstrates their engagement with their interpretations of topic of landscape and links with the assessment criteria.

Students identify and analysis the nuisances of their work, being able to organise ideas and research to inform their visual experimentation.

They should recognise trends, patterns and concepts that are indicative of the genre. Students will evaluate their work in terms of aesthetics, artistic techniques, accuracy, media and concept. Refining their work accordingly to maximise its potential and demonstrate their applied knowledge of the theme. They will access theories, make comparisons between ideas, and make informed judgements on their work and the work of others. They will be able to rate and assess their work.

Students will create unique visual work with written explanations of their concepts and ideas. Putting together and synthesising the information they have gathered throughout the course of the project into a final innovative visual image. This work will be designed, composed, and modified by the student. Their artistic journal created should have a strong sense of narrative and direction.

### Assessed Tasks:



Please refer to the Landscapes Power Point and other information shared with students via Edulink for detailed information on assessed tasks.

### **SMSC & British Values:**

#### Spiritual

Students' spiritual development will involve the growth of their sense of self, their unique potential, their understanding of their strengths and weaknesses, and their will to achieve. They will develop understanding, qualities and attitudes they need to foster their own inner lives and non-material wellbeing through researching topics relating to artistic principles and techniques, also looking and what inspires artists to create their work.

#### Moral

They should be able and willing to reflect on the consequences of their actions and learn how to forgive themselves and others, through group activities such as discussion, peer assessments and sharing of equipment. They will develop the knowledge, skills and understanding, qualities and attitudes they need in order to make responsible moral decisions and act on them.

#### Social

Students' social development involves students acquiring an understanding of the responsibilities and rights of being members of families and communities (local, national and global), and an ability to relate to others and to work with others for the common good.

#### Cultural

They will acquire a respect for their own culture and that of others, an interest in others' ways of doing things and curiosity about differences through researching artists and artistic techniques.

### **Enrichment Ideas:**

- Visit to Fitzwilliam gallery Cambridge to look at landscape art within a gallery.
- Visit the National Gallery London to look at landscape art within a gallery.
- Visit a city to photograph both historic and contemporary building.
- A day out painting landscapes, drawing from observation in the countryside.
- Visit Southwold or a seaside resort.
- Visit Cambridge botanical gardens
- Visit one of the university museums or galleries other than those connected to art.
- Visit derelict, decayed urban or rural settings as a source of primary research.
- Use images from your past, holidays, family gatherings as a source of inspiration.

### **Assessment Criteria:**

#### FORMATIVE ASSESSMENT:

Students will be formatively assessed throughout the projects duration:



One to one and group discussions, questioning, peer assessment, self-assessment and observations. Targets should be set formatively to aid learning and progress. Good practice would dictate that a supportive, positive comment be made about an area in which the student is performing well.

#### SUMMATIVE ASSESSMENT:

Students' work will be assessed using the Eduqas Assessment Matrix and success criteria (see below for an overview of the 4 assessment criteria), after completion of classroom and homework tasks. IMP stamp composed of formative and summative feedback must be completed and written once a month or every 5-6 lessons. A 'grade' should be awarded to display summative progress in their progress chart and on their digital markbook. A final grade for the topic awarded at the end of the project.

A01: Critical understanding

A02: Creative making

A03: Reflective recording

A04: Personal presentation.

#### **Literacy/Numeracy:**

Students will be able to increase the range and complexity of their skills in speaking, listening, reading and writing in relation to artistic concepts and techniques via in-depth note taking, annotating their within their artistic sketchbooks and producing extended written work analysing and critiquing artists work. They will build on using subject terminology both in written work and discussions using 'key terminology' lists. The teacher, in order to maximise a student's quality of written outcome and develop both a student's verbal articulation and written coherency, will monitor spelling and grammar.

#### KEY TERMINOLOGY

Flowing, Delicate, Simple, Bold, Thick, Thin, Subtle, Contrasting, Muted, Dramatic, Curvaceous, Angular, Elongated, Swirling, Flowing, Miniature, Monumental, Strong, Bold, Vibrant, Pale, Earthy, Naturalistic, Saturation, Geometric, Organic, Symmetry, Asymmetrical, Negative space, Depth, Focal point, Distorted, print, ink, print, refine, embellish, perspective, contrast, shape, shade, tone, texture...

#### ANNOTATIONS

Written annotations are an important part of **Assessment Objectives 1, 3 and 4**. Students must use the correct vocabulary when annotating their work to show that they are developing their knowledge, understanding and skills.

#### EVALUATIONS

An evaluation is a piece of writing where a student looks at their project as a whole and discusses its successes and weaknesses. This can help others understand what the student was trying to achieve. Students need to be reflective and use appropriate art terminology. Evaluating their work is significant in the assessment of AO4, and their Coursework (component 1) creative statement, where students outline the main idea behind their submission.

#### **Careers Links(CAEIG):**





- Landscape architect
- Photographer
- Photographic stylist
- Photographic technician
- Illustrator
- Fine Artist
- Art historian
- Gallery curator

### Intervention Tasks:

Writing frames and personal directions will support individuals who are underachieving on tasks.

One to one support during an intervention session will also be provided when needed.

### Year 10 Home Learning Expectations: Visual Art

<b>When/how will homework be set?</b>	Students' work will be assessed using Art Assessment Matrix and success criteria after completion of classroom and homework tasks. IMP stamp composed of formative and summative feedback must be completed and written once a month or every 5-6 lessons. A 'grade' should be awarded to display summative progress in their progress chart and on their digital markbook. A final grade for the topic awarded at the end of the project.
<b>How long should each task take?</b>	A minimum of 2 hours is a general expectation; however this may vary to more pending on an individual task or series of tasks.
<b>Will this work be marked by a teacher?</b>	Each student's work will be marked by a teacher once every month.
<b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b>	Students who are underachieving will be offered weekly lunchtime intervention session run by the class teacher. Individuals will be expected to attend regularly until there are working at the predicted targets.

### Y11 Strand 3 IVC Art Curriculum Overview

#### Key Content/Topics:

ESA (Exam component)





The externally set assignment is a response to a theme set by the exam board. From this starting point students develop their own work and produce a final piece based on their research. This is similar to how they develop coursework. Students will have a number of weeks to research the theme and create a body of preparatory studies in their sketchbook. The final part of the examination project is a 10-hour exam where they will create a final piece, linked to their sketchbook research.

#### Aims:

Students develop a clear knowledge of Art history and conventions, recall relevant information and explore the ESA title.

Students understanding and comprehend how to use differing artistic techniques and media to experiment with ideas relating to the concept of the ESA. Students apply artistic techniques gained through research and experimentation to their own outcomes. They develop a sketchbook linked to the assessment criteria.

Students identify and analysis the nuances of the externally set title, organise their ideas and research to inform their visual experimentation. They recognise trends, patterns and concepts that are indicative of the genres within Art. Students evaluate their work in terms of aesthetics, artistic techniques, accuracy, media and concept. Refining their work accordingly to maximise its potential and demonstrate their applied knowledge of the subject, in this case the externally set title. They will access theories, make comparisons between ideas, and make informed judgements on their work and the work of others. They will be able to rate and assess their work.

Students create individual visual work with written explanations of their concepts and ideas. Putting together and synthesising the information they have gathered throughout the course of the project into final innovative visual image/s. This work will be designed, composed, and modified by the student. Their sketchbook should have a strong sense of narrative and direction.

#### **Assessed Tasks:**

*Year 11 ESA Introduction*

*Personal Investigation Plan*

*Research artists linked to the theme including analysis*

*Primary source research*

*Observational drawings*

*Photography, experimentation*

*Experimentation*

#### **SMSC & British Values:**

##### Spiritual

Students grow a sense of self, their unique potential, their understanding of their strengths and weaknesses, and their will to achieve through support and regular feedback. As their curiosity about



themselves and their place in the world increases, they explore their identity and creativity through visual image making.

### Moral

Students acquire an understanding the difference between right and wrong and moral conflict when looking at issues such as mental health. They reflect on their decisions and learn how to tolerate themselves and others, through discussion, peer assessment and by sharing equipment.

### Social

Students' acquire an understanding of the responsibilities and rights of being members of a community (local, national and global), and relate and work with others for the common good through researching artists, designers, their practices within their communities and the environment. They develop qualities and attitudes needed to make an active contribution to democratic processes.

### Cultural

Students' acquire an understanding of cultural traditions and ability to appreciate and respond to a variety of aesthetic experiences; through developing visual literacy and see how culture influences the work we produce as artists. They will also look at how the visual image is used as a historical reference of cultural, ethnicity and cultural practices.

### **Enrichment Ideas:**

1. Visit to Local gallery in Cambridge to look at art within gallery.
2. Visit to the Tate modern, Tate Britain or The National portrait Gallery London to look at art within gallery for artist inspiration.
3. Visit the botanical gardens to observe order with nature
4. Visit to city to observe Order and disorder within architecture and society.
5. Visit a sport venue to observe Order and disorder within activities.
6. Attend the Fitzwilliam 'SOURCE'

### **Assessment Criteria:**

#### FORMATIVE ASSESSMENT:

Students will be formatively assessed throughout the project: 1-1 and group discussions, questioning, peer assessment, self-assessment and observations. Targets are set formatively to aid progress. Supportive, positive comments are made in areas in which the student is performing well.

#### SUMMATIVE ASSESSMENT:

A01: Develop- Students will develop their ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding. Marked out of 18.

A02: Refine- Students should refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes. Marked out of 18.

A03: Record- Students must record ideas, observations and insights relevant to their intentions in visual and/or other forms. Marked out of 18.



A04: Present- Students will present a personal, informed and meaningful response demonstrating analytical and critical understanding realising intentions and, where appropriate, making connections between visual, written, oral or other elements. Marked out of 18.

### **Literacy/Numeracy:**

#### Literacy

Students increase the range and complexity of their skills in speaking, listening, reading and writing in relation to artistic concepts and techniques via in-depth annotation and produce extended written work analysing and critiquing artist's work. They build subject terminology both in written work and discussions using 'key terminology' lists.

#### KEY TERMINOLOGY

Flowing, Delicate, Simple, Bold, Thick, Thin, Subtle, Contrasting, Muted, Dramatic, Curvaceous, Angular, Elongated, Swirling, Flowing, Miniature, Monumental, Strong, Bold, Vibrant, Pale, Earthy, Naturalistic, Saturation, Geometric, Organic, Symmetry, Asymmetrical, Negative space, Depth, Focal point, Distorted, print, ink, print, refine, embellish, perspective, contrast, shape, shade, tone, texture.

#### Numeracy

Students learning about aperture ratios, the golden section, and rule of thirds, fractions, the dimensions of the A series paper sizes, and learn that cm measurements can be obtained by dividing mm value by 10. They validate and interpret basic mathematical information related pixel density, and image size and quality when using digital media. the main idea behind their submission.

### **Careers Links(CAIEG):**

Foundation Study in Art & Design

Degree course in an arts subject

Apprenticeship scheme linked to the arts

- Architect
- Graphic designer
- Photographer
- Photographic stylist
- Photographic technician
- Illustrator
- Fine artist
- Art historian
- Gallery curator
- Make-up artist
- Medical illustrator
- Print maker
- Textile artist
- Hair stylist
- Fashion designer
- Interior designer



- Tattoo artist

### Intervention Tasks:

Writing frames and personal directions will support individuals who are underachieving on tasks.

One to one support during an intervention session will also be provided when needed.

Students are expected to attend all intervention and support sessions

### Year 11 Home Learning Expectations: Visual Art

<b>When/how will homework be set?</b>	Work is assessed using an Art Assessment Matrix after completion of coursework tasks. IMP stamps (formative and summative) feedback is completed monthly. A 'grade' is awarded to indicate movement in a progress chart and on a digital markbook. A final topic grade awarded at the end of the project.
<b>How long should each task take?</b>	A minimum of 2 hours is a general expectation however this may vary depending on individual or set tasks.
<b>Will this work be marked by a teacher?</b>	Each students work will be marked by a teacher once every month.
<b>How will Home Learning/intervention tasks be used if a student is underachieving?</b>	Students who are underachieving will be offered weekly lunchtime intervention session run by the class teacher. Individuals will be expected to attend regularly until there are working at the predicted targets.

### Y11 Strand 4 IVC Art Curriculum Overview

#### Key Content/Topics:

#### ESA (Exam component)

The externally set assignment is a response to a theme set by the exam board. From this starting point students develop their own work and produce a final piece based on their research. This is similar to how they develop coursework. Students will have a number of weeks to research the theme and create a body of preparatory studies in their sketchbook. The final part of the examination project is a 10-hour exam where they will create a final piece, linked to their sketchbook research.

#### Aims:



Students develop a clear **knowledge** of Art history and conventions, recall relevant information and explore the ESA title.

Students **understanding** and **comprehend** how to use differing artistic techniques and media to experiment with ideas relating to the concept of the ESA. Students **apply** artistic techniques gained through research and experimentation to their own outcomes. They develop a sketchbook linked to the assessment criteria.

Students **identify** and **analysis** the nuances of the externally set title, organise their ideas and research to inform their visual experimentation. They recognise trends, patterns and concepts that are indicative of the genres within Art. Students **evaluate** their work in terms of aesthetics, artistic techniques, accuracy, media and concept. Refining their work accordingly to maximise its potential and demonstrate their applied knowledge of the subject, in this case the externally set title. They will access theories, make comparisons between ideas, and make informed judgements on their work and the work of others. They will be able to rate and assess their work.

Students **create** individual visual work with written explanations of their concepts and ideas. Putting together and **synthesising** the information they have gathered throughout the course of the project into final innovative visual image/s. This work will be designed, composed, and modified by the student. Their sketchbook should have a strong sense of narrative and direction.

#### **Assessed Tasks:**

*Experimentation and Refinement*

*Artist links including analysis*

#### **SMSC & British Values:**

##### **Spiritual**

Students grow a sense of self, their unique potential, their understanding of their strengths and weaknesses, and their will to achieve through support and regular feedback. As their curiosity about themselves and their place in the world increases, they explore their identity and creativity through visual image making.

##### **Moral**

Students acquire an understanding the difference between right and wrong and moral conflict when looking at issues such as mental health. They reflect on their decisions and learn how to tolerate themselves and others, through discussion, peer assessment and by sharing equipment.

##### **Social**

Students' acquire an understanding of the responsibilities and rights of being members of a community (local, national and global), and relate and work with others for the common good through researching artists, designers, their practices within their communities and the environment. They develop qualities and attitudes needed to make an active contribution to democratic processes.

##### **Cultural**



Students' acquire an understanding of cultural traditions and ability to appreciate and respond to a variety of aesthetic experiences; through developing visual literacy and see how culture influences the work we produce as artists. They will also look at how the visual image is used as a historical reference of cultural, ethnicity and cultural practices.

### Enrichment Ideas:

1. Visit to Local gallery in Cambridge to look at art within gallery.
2. Visit to the Tate modern, Tate Britain or The National portrait Gallery London to look at art within gallery for artist inspiration.
3. Visit the botanical gardens to observe order with nature
4. Visit to city to observe Order and disorder within architecture and society.
5. Visit a sport venue to observe Order and disorder within activities.
6. Attend the Fitzwilliam 'SOURCE'

### Assessment Criteria:

#### FORMATIVE ASSESSMENT:

Students will be formatively assessed throughout the project: 1-1 and group discussions, questioning, peer assessment, self-assessment and observations. Targets are set formatively to aid progress. Supportive, positive comments are made in areas in which the student is performing well.

#### SUMMATIVE ASSESSMENT:

A01: **Develop**- Students will develop their ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding. Marked out of 18.

A02: **Refine**- Students should refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes. Marked out of 18.

A03: **Record**- Students must record ideas, observations and insights relevant to their intentions in visual and/or other forms. Marked out of 18.

A04: **Present**- Students will present a personal, informed and meaningful response demonstrating analytical and critical understanding realising intentions and, where appropriate, making connections between visual, written, oral or other elements. Marked out of 18.

### Literacy/Numeracy:

#### Literacy

Students increase the range and complexity of their skills in speaking, listening, reading and writing in relation to artistic concepts and techniques via in-depth annotation and produce extended written work analysing and critiquing artist's work. They build subject terminology both in written work and discussions using 'key terminology' lists.

### KEY TERMINOLOGY

Flowing, Delicate, Simple, Bold, Thick, Thin, Subtle, Contrasting, Muted, Dramatic, Curvaceous, Angular, Elongated, Swirling, Flowing, Miniature, Monumental, Strong, Bold, Vibrant, Pale, Earthy,



Naturalistic, Saturation, Geometric, Organic, Symmetry, Asymmetrical, Negative space, Depth, Focal point, Distorted, print, ink, print, refine, embellish, perspective, contrast, shape, shade, tone, texture.

### Numeracy

Students learning about aperture ratios, the golden section, and rule of thirds, fractions, the dimensions of the A series paper sizes, and learn that cm measurements can be obtained by dividing mm value by 10. They validate and interpret basic mathematical information related pixel density, and image size and quality when using digital media.

### **Careers Links(CAEIG):**

Foundation Study in Art & Design

Degree course in an arts subject

Apprenticeship scheme linked to the arts

- Architect
- Graphic designer
- Photographer
- Photographic stylist
- Photographic technician
- Illustrator
- Fine artist
- Art historian
- Gallery curator
- Make-up artist
- Medical illustrator
- Print maker
- Textile artist
- Hair stylist
- Fashion designer
- Interior designer
- Tattoo artist

### **Intervention Tasks:**

Writing frames and personal directions will support individuals who are underachieving on tasks.

One to one support during an intervention session will also be provided when needed.

Students are expected to attend all intervention and support sessions

### **Year 11 Home Learning Expectations: Visual Art**

<b>When/how will homework be set?</b>	Work is assessed using an Art Assessment Matrix after completion of coursework tasks. IMP stamps (formative and summative) feedback is completed monthly. A 'grade' is awarded to indicate movement in a
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	progress chart and on a digital markbook. A final topic grade awarded at the end of the project.
<b>How long should each task take?</b>	A minimum of 2 hours is a general expectation however this may vary depending on individual or set tasks.
<b>Will this work be marked by a teacher?</b>	Each students work will be marked by a teacher once every month.
<b>How will Home Learning/intervention tasks be used if a student is underachieving?</b>	Students who are underachieving will be offered weekly lunchtime intervention session run by the class teacher. Individuals will be expected to attend regularly until there are working at the predicted targets.

## Y11 Strand 5 IVC Art Curriculum Overview

### Key Content/Topics:

#### ESA (Exam component)

The externally set assignment is a response to a theme set by the exam board. From this starting point students develop their own work and produce a final piece based on their research. This is similar to how they develop coursework. Students will have a number of weeks to research the theme and create a body of preparatory studies in their sketchbook. The final part of the examination project is a 10-hour exam where they will create a final piece, linked to their sketchbook research.

#### Aims:

Students develop a clear **knowledge** of Art history and conventions, recall relevant information and explore the ESA title.

Students **understanding** and **comprehend** how to use differing artistic techniques and media to experiment with ideas relating to the concept of the ESA. Students **apply** artistic techniques gained through research and experimentation to their own outcomes. They develop a sketchbook linked to the assessment criteria.

Students **identify** and **analysis** the nuisances of the externally set title, organise their ideas and research to inform their visual experimentation. They recognise trends, patterns and concepts that are indicative of the genres within Art. Students **evaluate** their work in terms of aesthetics, artistic techniques, accuracy, media and concept. Refining their work accordingly to maximise its potential and demonstrate their applied knowledge of the subject, in this case the externally set title. They will access theories, make comparisons between ideas, and make informed judgements on their work and the work of others. They will be able to rate and assess their work.



Students **create** individual visual work with written explanations of their concepts and ideas. Putting together and **synthesising** the information they have gathered throughout the course of the project into final innovative visual image/s. This work will be designed, composed, and modified by the student. Their sketchbook should have a strong sense of narrative and direction.

### **Assessed Tasks:**

*Draft ideas and concepts including analysis*

*Development of final outcome*

### **10 hr exam**

*Review coursework (component 1)*

### **SMSC & British Values:**

#### Spiritual

Students grow a sense of self, their unique potential, their understanding of their strengths and weaknesses, and their will to achieve through support and regular feedback. As their curiosity about themselves and their place in the world increases, they explore their identity and creativity through visual image making.

#### Moral

Students acquire an understanding the difference between right and wrong and moral conflict when looking at issues such as mental health. They reflect on their decisions and learn how to tolerate themselves and others, through discussion, peer assessment and by sharing equipment.

#### Social

Students' acquire an understanding of the responsibilities and rights of being members of a community (local, national and global), and relate and work with others for the common good through researching artists, designers, their practices within their communities and the environment. They develop qualities and attitudes needed to make an active contribution to democratic processes.

#### Cultural

Students' acquire an understanding of cultural traditions and ability to appreciate and respond to a variety of aesthetic experiences; through developing visual literacy and see how culture influences the work we produce as artists. They will also look at how the visual image is used as a historical reference of cultural, ethnicity and cultural practices.

### **Enrichment Ideas:**

1. Visit to Local gallery in Cambridge to look at art within gallery.
2. Visit to the Tate modern, Tate Britain or The National portrait Gallery London to look at art within gallery for artist inspiration.
3. Visit the botanical gardens to observe order with nature
4. Visit to citted to observe Order and disorder within architecture and society.
5. Visit a sport venue to observe Order and disorder within activities.



6. Attend the Fitzwilliam 'SOURCE'

**Assessment Criteria:**

FORMATIVE ASSESSMENT:

Students will be formatively assessed throughout the project: 1-1 and group discussions, questioning, peer assessment, self-assessment and observations. Targets are set formatively to aid progress. Supportive, positive comments are made in areas in which the student is performing well.

SUMMATIVE ASSESSMENT:

A01: **Develop**- Students will develop their ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding. Marked out of 18.

A02: **Refine**- Students should refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes. Marked out of 18.

A03: **Record**- Students must record ideas, observations and insights relevant to their intentions in visual and/or other forms. Marked out of 18.

A04: **Present**- Students will present a personal, informed and meaningful response demonstrating analytical and critical understanding realising intentions and, where appropriate, making connections between visual, written, oral or other elements. Marked out of 18.

**Literacy/Numeracy:**

Literacy

Students increase the range and complexity of their skills in speaking, listening, reading and writing in relation to artistic concepts and techniques via in-depth annotation and produce extended written work analysing and critiquing artist's work. They build subject terminology both in written work and discussions using 'key terminology' lists.

KEY TERMINOLOGY

Flowing, Delicate, Simple, Bold, Thick, Thin, Subtle, Contrasting, Muted, Dramatic, Curvaceous, Angular, Elongated, Swirling, Flowing, Miniature, Monumental, Strong, Bold, Vibrant, Pale, Earthy, Naturalistic, Saturation, Geometric, Organic, Symmetry, Asymmetrical, Negative space, Depth, Focal point, Distorted, print, ink, print, refine, embellish, perspective, contrast, shape, shade, tone, texture.

Numeracy

Students learning about aperture ratios, the golden section, and rule of thirds, fractions, the dimensions of the A series paper sizes, and learn that cm measurements can be obtained by dividing mm value by 10. They validate and interpret basic mathematical information related pixel density, and image size and quality when using digital media.

**Careers Links(CAEIG):**

Foundation Study in Art & Design



Degree course in an arts subject

Apprenticeship scheme linked to the arts

- Architect
- Graphic designer
- Photographer
- Photographic stylist
- Photographic technician
- Illustrator
- Fine artist
- Art historian
- Gallery curator
- Make-up artist
- Medical illustrator
- Print maker
- Textile artist
- Hair stylist
- Fashion designer
- Interior designer
- Tattoo artist

#### Intervention Tasks:

Writing frames and personal directions will support individuals who are underachieving on tasks.

One to one support during an intervention session will also be provided when needed.

Students are expected to attend all intervention and support sessions

#### Year 11 Home Learning Expectations: Visual Art

<b>When/how will homework be set?</b>	Work is assessed using an Art Assessment Matrix after completion of coursework tasks. IMP stamps (formative and summative) feedback is completed monthly. A 'grade' is awarded to indicate movement in a progress chart and on a digital markbook. A final topic grade awarded at the end of the project.
<b>How long should each task take?</b>	A minimum of 2 hours is a general expectation however this may vary depending on individual or set tasks.
<b>Will this work be marked by a teacher?</b>	Each students work will be marked by a teacher once every month.
<b>How will Home Learning/intervention tasks be</b>	Students who are underachieving will be offered weekly lunchtime intervention session run by the class teacher.

<b>used if a student is underachieving?</b>	Individuals will be expected to attend regularly until there are working at the predicted targets.
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## Y9 Strand 3 IVC Media Curriculum Overview

### Key Content/Topics:

Television: An in-depth study of television as a media form and focuses on two media products

– One historical and one contemporary –

chosen to illustrate continuities and changes in mainstream television drama over time. These two media products should be used as a case study, applying the theoretical framework and media contexts to detailed textual study, enabling learners to:

- demonstrate knowledge and understanding of the theoretical framework in relation to the products
- analyse an unknown extract from one of the two media products, using the theoretical framework of media, including in relation to its contexts, making judgements and drawing conclusions, as required.
- demonstrate knowledge and understanding of media contexts in relation to the products.

Shows:

Cuffs: Series One, Episode One. BBC. 2015.

The Avengers: Series Four, Episode One. 1965.

### Assessed Tasks:

Textual Analysis: Media Language in Cuffs

Textual Analysis: Media Language in The Avengers

### SMSC & British Values:

Constructing social and cultural knowledge through recognising cultural perspectives, including inclusive values and tolerance of difference.

Exploring how popular cultural media shapes perspectives of moral, ethical and social development.

Learning to recognise social and cultural stereotypes, and how our cultural perspective shapes our understanding of stereotypes and representations.

Exploring the impact of long-term orientation on the perspective of emerging generations of other nationalities.



### **Enrichment Ideas:**

Trips to the cinema.

BFI Library

Warner Brothers Studios, London.

Explore competitions in the media sector:

<https://www.bbc.co.uk/writersroom/opportunities>

<https://jessicadavidson.co.uk/2016/11/18/scriptwriting-competitions-for-screenplays-stage-plays/>

<http://www.bafta.org/supporting-talent/rocliffe>

### **Assessment Criteria:**

AO1: Demonstrate knowledge and understanding of:

- the theoretical framework of media
- Contexts of media and their influence on media products and processes.

AO2: Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions

### **Literacy/Numeracy:**

Each lesson will have a keyword list, also provided in the front of student assessment books. This will include: Genres, westerns animated leading actor, horror romcom epics adaptations thrillers futuristic world, supporting roles, credits, screenwriter, soundtrack, costumes, special effects, plot, cinematography, mise en scène, review, editor, clip, extract, storyboard.

### **Careers Links(CAEIG):**

- Film director
- Script writer
- Animation and/or games designer
- Multimedia specialist.
- Programme researcher, broadcasting/film/video
- Social media manager
- Television/film/video producer
- Web content manager

### **Intervention Tasks:**

A range of set texts will be provided in order for students to increase their exposure to media and the media industry. Set texts will be accompanied by a range of investigation questions that link back to the exam criteria, allowing students to explore the set text in a way that will develop their ability to answer the exam questions.



### Year 9 Home Learning Expectations: Media

<b>When/how will homework be set?</b>	EduLink One
<b>How long should each task take?</b>	1 hour
<b>Will this work be marked by a teacher?</b>	All homework will be reviewed and marked, either through peer review or through a teacher marking the work.
<b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b>	Weekly catch ups will be provided to support with home learning.

### Y9 Strand 4 IVC Media Curriculum Overview

#### Key Content/Topics:

Film: The Lego Movie (2014), U, Warner Bros

Learners must investigate how the elements of the theoretical framework for media industries can be considered in relation to how the set film was produced, distributed and circulated, including considerations such as conglomerate ownership and how media companies operate on a global scale, convergence, funding and, regulation.

#### Assessed Tasks:

Textual Analysis Debate: Gender roles play a central role in the representations of the Lego Movie. Discuss.

Design challenge: Alternative Poster (including planning and mock ups)

#### SMSC & British Values:

Constructing social and cultural knowledge through recognising cultural perspectives, including inclusive values and tolerance of difference.

Exploring how popular cultural media shapes perspectives of moral, ethical and social development.

Learning to recognise social and cultural stereotypes, and how our cultural perspective shapes our understanding of stereotypes and representations.





Exploring the impact of long-term orientation on the perspective of emerging generations of other nationalities.

#### **Enrichment Ideas:**

Trips to the cinema.

BFI Library

Warner Brothers Studios, London.

Explore competitions in the media sector:

<https://www.bbc.co.uk/writersroom/opportunities>

<https://jessicadavidson.co.uk/2016/11/18/scriptwriting-competitions-for-screenplays-stage-plays/>

<http://www.bafta.org/supporting-talent/rocliffe>

#### **Assessment Criteria:**

AO1: Demonstrate knowledge and understanding of:

- The theoretical framework of media
- Contexts of media and their influence on media products and processes.

AO2: Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions

#### **Literacy/Numeracy:**

Each lesson will have a keyword list, also provided in the front of student assessment books. This will include: Genre, technology, intertextuality, narrative, mediation, stereotypes, representations, context, convergence, funding, industries, and audiences.

#### **Careers Links(CAEIG):**

- Film director
- Script writer
- Animation and/or games designer
- Multimedia specialist.
- Programme researcher, broadcasting/film/video
- Social media manager
- Television/film/video producer
- Web content manager

#### **Intervention Tasks:**

A range of set texts will be provided in order for students to increase their exposure to media and the media industry. Set texts will be accompanied by a range of investigation questions that link back to



the exam criteria, allowing students to explore the set text in a way that will develop their ability to answer the exam questions.

### Year 9 Home Learning Expectations: Media

<b>When/how will homework be set?</b>	EduLink One
<b>How long should each task take?</b>	1 hour
<b>Will this work be marked by a teacher?</b>	All homework will be reviewed and marked, either through peer review or through a teacher marking the work.
<b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b>	Weekly catch ups will be provided to support with home learning.

### Y9 Strand 5 IVC Media Curriculum Overview

#### Key Content/Topics:

Video Games: The Lego Movie Game (2014), TT Games (A Warner Bros. Subsidiary)

Learners must consider the elements of the theoretical framework for media industries and audiences and examine how the producers of The Lego Movie Game have engaged with and identified their audience and examine issues of ownership and how these influenced the production, distribution and release of the game. Learners should also consider the relationship between technology and the video game and intertextual meanings generated, for example, to other Warner Bros franchises and to Lego as a product itself.

#### Assessed Tasks:

Design a level of a game for the Lego Batman Movie, the second instalment in the Warner Bros. Lego Movie Franchise, showing consideration of how meaning is created and intertextual links are established.

#### SMSC & British Values:

Constructing social and cultural knowledge through recognising cultural perspectives, including inclusive values and tolerance of difference.



Exploring how popular cultural media shapes perspectives of moral, ethical and social development.

Learning to recognise social and cultural stereotypes, and how our cultural perspective shapes our understanding of stereotypes and representations.

Exploring the impact of long-term orientation on the perspective of emerging generations of other nationalities.

### **Enrichment Ideas:**

Trips to the cinema.

BFI Library

Warner Brothers Studios, London.

Explore competitions in the media sector:

<https://www.bbc.co.uk/writersroom/opportunities>

<https://jessicadavidson.co.uk/2016/11/18/scriptwriting-competitions-for-screenplays-stage-plays/>

<http://www.bafta.org/supporting-talent/rocliffe>

### **Assessment Criteria:**

AO1: Demonstrate knowledge and understanding of:

- the theoretical framework of media
- Contexts of media and their influence on media products and processes.

AO2: Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions

### **Literacy/Numeracy:**

Each lesson will have a keyword list, also provided in the front of student assessment books. This will include: Genre, technology, intertextuality, narrative, mediation, stereotypes, representations, context, convergence, funding, industries, and audiences, active audience, uses and gratification, changing audience responses.

### **Careers Links(CAIEG):**

- Film director
- Script writer
- Animation and/or games designer
- Multimedia specialist.
- Programme researcher, broadcasting/film/video
- Social media manager
- Television/film/video producer



- Web content manager

### Intervention Tasks:

A range of set texts will be provided in order for students to increase their exposure to media and the media industry. Set texts will be accompanied by a range of investigation questions that link back to the exam criteria, allowing students to explore the set text in a way that will develop their ability to answer the exam questions.

### Year 9 Home Learning Expectations: Media

<b>When/how will homework be set?</b>	EduLink One
<b>How long should each task take?</b>	1 hour
<b>Will this work be marked by a teacher?</b>	All homework will be reviewed and marked, either through peer review or through a teacher marking the work.
<b>How will Home Learning/intervention tasks be used if a student is underachieving?</b>	Weekly catch ups will be provided to support with home learning.

### Y9 Strand 6 IVC Media Curriculum Overview

#### Key Content/Topics:

Advertising & Marketing: The Lego Movie (2014)

Posters and UK TV trailer

Learners must investigate how the elements of the theoretical framework for media language are used to construct representations that target particular audiences. Consideration should be made of media language elements specific to posters and moving image trailers such as locations, costumes, choice of camera shot, angle, lighting, typography, layout, editing and sound as appropriate.

#### Assessed Tasks:

Animation Challenge: Stop Motion Trailer (including planning & storyboard)



'Now test yourself' sections of section A in *My Revision notes: Media Studies OCR GCSE (9-1)*

### SMSC & British Values:

Constructing social and cultural knowledge through recognising cultural perspectives, including inclusive values and tolerance of difference.

Exploring how popular cultural media shapes perspectives of moral, ethical and social development.

Learning to recognise social and cultural stereotypes, and how our cultural perspective shapes our understanding of stereotypes and representations.

Exploring the impact of long-term orientation on the perspective of emerging generations of other nationalities.

### Enrichment Ideas:

Trips to the cinema.

BFI Library

Warner Brothers Studios, London.

Explore competitions in the media sector:

<https://www.bbc.co.uk/writersroom/opportunities>

<https://jessicadavidson.co.uk/2016/11/18/scriptwriting-competitions-for-screenplays-stage-plays/>

<http://www.bafta.org/supporting-talent/rocliffe>

### Assessment Criteria:

AO1: Demonstrate knowledge and understanding of:

- the theoretical framework of media
- Contexts of media and their influence on media products and processes.

AO2: Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions

### Literacy/Numeracy:

Each lesson will have a keyword list, also provided in the front of student assessment books. This will include: layout, typography, colour, use of language, image, technology, generic conventions, codes, intertextuality.

### Careers Links(CAEIG):

- Film director



- Script writer
- Animation and/or games designer
- Multimedia specialist.
- Programme researcher, broadcasting/film/video
- Social media manager
- Television/film/video producer
- Web content manager

### Intervention Tasks:

A range of set texts will be provided in order for students to increase their exposure to media and the media industry. Set texts will be accompanied by a range of investigation questions that link back to the exam criteria, allowing students to explore the set text in a way that will develop their ability to answer the exam questions.

### Year 9 Home Learning Expectations: Media

<b>When/how will homework be set?</b>	EduLink One
<b>How long should each task take?</b>	1 hour
<b>Will this work be marked by a teacher?</b>	All homework will be reviewed and marked, either through peer review or through a teacher marking the work.
<b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b>	Weekly catch ups will be provided to support with home learning.

### Y10 Strand 3 IVC Media Curriculum Overview

#### Key Content/Topics:

Students will begin to prepare for the practical assessment (AO3), which will begin on March 1st. Students will learn to manipulate an image using photoshop, create graphics using illustrator, and design graphics products (such as a magazine cover), using Publisher.

#### Assessed Tasks:

Students will received formative and summative assessment and feedback on their design work and detailed designed choices in order to prepare to make the assessed material in the following months.



### **SMSC & British Values:**

This strand will offer students the opportunity to develop their own representations of social, cultural and moral issues, combining photography, graphics design and text to make a representation of a music artists of their own creation. This may include drawing upon stereotypes from British, European or international cultures.

Students will also begin to explore the concept of copyright and ownership and reflect on how they would feel if their product was stolen and used for profit without their consent. This will lead to further reflection on the moral issues around copyright and illegal use of media products.

### **Enrichment Ideas:**

Trips to the cinema

BFI Library

Warner Brothers Studios, London.

Explore competitions in the media sector:

<https://www.bbc.co.uk/writersroom/opportunities>

<https://jessicadavidson.co.uk/2016/11/18/scriptwriting-competitions-for-screenplays-stage-plays/>

<http://www.bafta.org/supporting-talent/rocliffe>

### **Assessment Criteria:**

**AO3** Create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning.

### **Literacy/Numeracy:**

Each lesson will have a keyword list, also provided in the front of student assessment books. This will include:

Genres, leading actor, horror romcom epics adaptations thrillers futuristic world, supporting roles, credits, screenwriter, soundtrack, costumes, special effects, plot, cinematography, mise-en-scène, review, editor, clip, extract, storyboard.

### **Careers Links(CAIEG):**

- Film director
- Script writer
- Animation and/or games designer
- Multimedia specialist.
- Programme researcher, broadcasting/film/video
- Social media manager
- Television/film/video producer
- Web content manager





- Newspaper Editor

### Intervention Tasks:

A range of set texts will be provided in order for students to increase their exposure to media and the media industry. Set texts will be accompanied by a range of investigation questions that link back to the exam criteria, allowing students to explore the set text in a way that will develop their ability to answer the exam questions.

### Year 10 Home Learning Expectations: Media

<b>When/how will homework be set?</b>	EduLink One
<b>How long should each task take?</b>	1 hour
<b>Will this work be marked by a teacher?</b>	All homework will be reviewed and marked, either through peer review or through a teacher marking the work.
<b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b>	Weekly catch ups will be provided to support with home learning.

### Y10 Strand 4 IVC Media Curriculum Overview

#### Key Content/Topics:

Create pre-production materials to fit the assigned AO3 task set by OCR.

Overview to be updated on March 1<sup>st</sup> once coursework specification is released by the exam board.

#### Assessed Tasks:

Ongoing development of pre-production work for AO3 Assessment

#### SMSC & British Values:

This strand will offer students the opportunity to develop their own representations of social, cultural and moral issues, combining photography, graphics design and text to make a representation of a music artists of their own creation. This may include drawing upon stereotypes from British, European or international cultures.



Students will also begin to explore the concept of copyright and ownership and reflect on how they would feel if their product was stolen and used for profit without their consent. This will lead to further reflection on the moral issues around copyright and illegal use of media products.

### **Enrichment Ideas:**

Trips to the cinema

BFI Library

Warner Brothers Studios, London.

Explore competitions in the media sector:

<https://www.bbc.co.uk/writersroom/opportunities>

<https://jessicadavidson.co.uk/2016/11/18/scriptwriting-competitions-for-screenplays-stage-plays/>

<http://www.bafta.org/supporting-talent/rocliffe>

### **Assessment Criteria:**

**AO3** Create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning.

### **Literacy/Numeracy:**

Each lesson will have a keyword list, also provided in the front of student assessment books.

Overview to be updated on March 1<sup>st</sup> once coursework specification is released by the exam board.

### **Careers Links(CAEIG):**

- Film director
- Script writer
- Animation and/or games designer
- Multimedia specialist.
- Programme researcher, broadcasting/film/video
- Social media manager
- Television/film/video producer
- Web content manager
- Newspaper Editor

### **Intervention Tasks:**

A range of set texts will be provided in order for students to increase their exposure to media and the media industry. Set texts will be accompanied by a range of investigation questions that link back to the exam criteria, allowing students to explore the set text in a way that will develop their ability to answer the exam questions.

### **Year 10 Home Learning Expectations: Media**



<b>When/how will homework be set?</b>	EduLink One
<b>How long should each task take?</b>	1 hour
<b>Will this work be marked by a teacher?</b>	All homework will be reviewed and marked, either through peer review or through a teacher marking the work.
<b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b>	Weekly catch ups will be provided to support with home learning.

## Y10 Strand 5 IVC Media Curriculum Overview

### Key Content/Topics:

Create production materials to fit the assigned AO3 task set by OCR. This will include photography, image manipulation using Photoshop and design work using Illustrator.

Overview to be updated on March 1<sup>st</sup> once coursework specification is released by the exam board.

### Assessed Tasks:

Ongoing development of pre-production work for AO3 Assessment

### SMSC & British Values:

This strand will offer students the opportunity to develop their own representations of social, cultural and moral issues, combining photography, graphics design and text to make a representation of a music artists of their own creation. This may include drawing upon stereotypes from British, European or international cultures.

Students will also begin to explore the concept of copyright and ownership and reflect on how they would feel if there product was stolen and used for profit without their consent. This will lead to further reflection on the moral issues around copyright and illegal use of media products.

### Enrichment Ideas:

Trips to the cinema

BFI Library



Warner Brothers Studios, London.

Explore competitions in the media sector:

<https://www.bbc.co.uk/writersroom/opportunities>

<https://jessicadavidson.co.uk/2016/11/18/scriptwriting-competitions-for-screenplays-stage-plays/>

<http://www.bafta.org/supporting-talent/rocliffe>

### Assessment Criteria:

**A03** Create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning.

### Literacy/Numeracy:

Each lesson will have a keyword list, also provided in the front of student assessment books.

Overview to be updated on March 1<sup>st</sup> once coursework specification is released by the exam board.

### Careers Links(CAIEG):

- Film director
- Script writer
- Animation and/or games designer
- Multimedia specialist.
- Programme researcher, broadcasting/film/video
- Social media manager
- Television/film/video producer
- Web content manager
- Newspaper Editor

### Intervention Tasks:

A range of set texts will be provided in order for students to increase their exposure to media and the media industry. Set texts will be accompanied by a range of investigation questions that link back to the exam criteria, allowing students to explore the set text in a way that will develop their ability to answer the exam questions.

### Year 10 Home Learning Expectations: Media

<b>When/how will homework be set?</b>	EduLink One
<b>How long should each task take?</b>	1 hour



<b>Will this work be marked by a teacher?</b>	All homework will be reviewed and marked, either through peer review or through a teacher marking the work.
<b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b>	Weekly catch ups will be provided to support with home learning.

## Y10 Strand 6 IVC Media Curriculum Overview

### Key Content/Topics:

Create post-production materials to fit the assigned AO3 task set by OCR. This will include a written evaluation of the process and final outcomes.

Overview to be updated on March 1<sup>st</sup> once coursework specification is released by the exam board.

### Assessed Tasks:

Ongoing development of post-production work for AO3 Assessment, including a final evaluation of the overall success of the process and final outcome.

### SMSC & British Values:

This strand will offer students the opportunity to develop their own representations of social, cultural and moral issues, combining photography, graphics design and text to make a representation of a music artists of their own creation. This may include drawing upon stereotypes from British, European or international cultures.

Students will also begin to explore the concept of copyright and ownership and reflect on how they would feel if their product was stolen and used for profit without their consent. This will lead to further reflection on the moral issues around copyright and illegal use of media products.

### Enrichment Ideas:

Trips to the cinema

BFI Library

Warner Brothers Studios, London.

Explore competitions in the media sector:

<https://www.bbc.co.uk/writersroom/opportunities>



<https://jessicadavidson.co.uk/2016/11/18/scriptwriting-competitions-for-screenplays-stage-plays/>

<http://www.bafta.org/supporting-talent/rocliffe>

### Assessment Criteria:

**AO3** Create media products for an intended audience, by applying knowledge and understanding of the theoretical framework of media to communicate meaning.

### Literacy/Numeracy:

Each lesson will have a keyword list, also provided in the front of student assessment books.

Overview to be updated on March 1<sup>st</sup> once coursework specification is released by the exam board.

### Careers Links(CAEIG):

- Film director
- Script writer
- Animation and/or games designer
- Multimedia specialist.
- Programme researcher, broadcasting/film/video
- Social media manager
- Television/film/video producer
- Web content manager
- Newspaper Editor

### Intervention Tasks:

A range of set texts will be provided in order for students to increase their exposure to media and the media industry. Set texts will be accompanied by a range of investigation questions that link back to the exam criteria, allowing students to explore the set text in a way that will develop their ability to answer the exam questions.

### Year 10 Home Learning Expectations: Media

<b>When/how will homework be set?</b>	EduLink One
<b>How long should each task take?</b>	1 hour
<b>Will this work be marked by a teacher?</b>	All homework will be reviewed and marked, either through peer review or through a teacher marking the work.
<b>How will Home Learning/ intervention tasks be used</b>	Weekly catch ups will be provided to support with home learning.

if a student is underachieving?	
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## Y11 Strand 3 IVC Media Curriculum Overview

### Key Content/Topics:

Students will now focus on revising the core material required for Paper 1: TV and Media Industries.

Students will review material from Y9 and Y10 along with their mock exam feedback and rehearse exam style questions.

### Assessed Tasks:

Students will practice exam questions and be given specific feedback on their answer. Students will complete exam questions within specific time constraints equivalent to 1 mark per minute.

### SMSC & British Values:

Students will explore PSB channels and texts and explore the extent to which a text conforms to these requirements. Students will explore the role of PSB and ask whether it goes far enough in ensuring the representation of British Values on TV/Film. Students will explore the role of key institutions such as the BFI and BBC in representing British Values.

### Enrichment Ideas:

Immerse yourself in the world of film and TV:

Visit the Harry Potter Experience at Warner Brothers Studio, near Watford

Visit the Arts Picturehouse in Cambridge, and watch a foreign, classic or art house film

Watch a film on Netflix with the sub titles (the script)

Watch a well-reviewed film or TV series on your TV

### Assessment Criteria:

- **AO1:** Demonstrate knowledge and understanding of the theoretical framework of media contexts of media and their influence on media products and processes.
- **AO2:** Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions.

### Literacy/Numeracy:

Mise-en-scene, Setting, Lighting, Key Light, Low Key, High Key, Props, Costume, Blocking, Facial Expression, Body Language, Cinematography, Long shot, Mid shot, Close-up, Establishing shot,





Diegetic, Non-diegetic, Soundscape, Score, Leitmotif, Editing, Pace, Transition, Montage, Continuity, Match action, Jump cut, J-Cut, L-Cut, Colour grading, Tone, Motif, Signifier, Male Gaze, Voyeurism, Binary Opposites, Propp Theory, Uses and Gratification.

Students will be support to learn key words and their spelling through a tailored set of Quizlet study cards.

#### Careers Links(CAEIG):

- Film director
- Script writer
- Animation and/or games designer
- Multimedia specialist.
- Programme researcher, broadcasting/film/video
- Social media manager
- Television/film/video producer
- Web content manager
- Newspaper Editor

#### Intervention Tasks:

Lunch time interventions will run on Monday and Tuesday each week.

#### Year 11 Home Learning Expectations: Media

<b>When/how will homework be set?</b>	EduLink One
<b>How long should each task take?</b>	15-30 minutes
<b>Will this work be marked by a teacher?</b>	All homework will be reviewed and marked, either through peer review or through a teacher marking the work.
<b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b>	Weekly catch ups will be provided to support with home learning.

#### Y11 Strand 4 IVC Media Curriculum Overview

#### Key Content/Topics:



Students will now focus on revising the core material required for Paper 1: TV and Media Industries (The Lego Movie).

### **Assessed Tasks:**

Students will practice exam questions and be given specific feedback on their answer. Students will complete exam questions within specific time constraints equivalent to 1 mark per minute.

### **SMSC & British Values:**

Students will explore PSB channels and texts and explore the extent to which a text conforms to these requirements. Students will explore the role of PSB and ask whether it goes far enough in ensuring the representation of British Values on TV/Film. Students will explore the role of key institutions such as the BFI and BBC in representing British Values.

### **Enrichment Ideas:**

Immerse yourself in the world of film and TV:

Visit the Harry Potter Experience at Warner Brothers Studio, near Watford

Visit the Arts Picturehouse in Cambridge, and watch a foreign, classic or art house film

Watch a film on Netflix with the sub titles (the script)

Watch a well-reviewed film or TV series on your TV

### **Assessment Criteria:**

- Demonstrate knowledge and understanding of the theoretical framework of media contexts of media and their influence on media products and processes.
- Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions.

### **Literacy/Numeracy:**

Mise-en-scene, Setting, Lighting, Key Light, Low Key, High Key, Props, Costume, Blocking, Facial Expression, Body Language, Cinematography, Long shot, Mid shot, Close-up, Establishing shot, Diegetic, Non-diegetic, Soundscape, Score, Leitmotif, Editing, Pace, Transition, Montage, Continuity, Match action, Jump cut, J-Cut, L-Cut, Colour grading, Tone, Motif, Signifier, Male Gaze, Voyeurism, Binary Opposites, Propp Theory, Uses and Gratification.

Students will be support to learn key words and their spelling through a tailored set of Quizlet study cards.

### **Careers Links(CAEIG):**

- Film director
- Script writer
- Animation and/or games designer
- Multimedia specialist.



- Programme researcher, broadcasting/film/video
- Social media manager
- Television/film/video producer
- Web content manager
- Newspaper Editor

### Intervention Tasks:

Lunch time interventions will run on Friday each week. Additional support is available during lunch times on Monday and Tuesday.

### Year 11 Home Learning Expectations: Media

<b>When/how will homework be set?</b>	EduLink One
<b>How long should each task take?</b>	15-30 minutes
<b>Will this work be marked by a teacher?</b>	All homework will be reviewed and marked, either through peer review or through a teacher marking the work.
<b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b>	Weekly catch ups will be provided to support with home learning.

### Y11 Strand 5 IVC Media Curriculum Overview

#### Key Content/Topics:

Students will now focus on revising the core material required for Paper 2: Music Videos and News (texts varies).

#### Assessed Tasks:

Students will practice exam questions and be given specific feedback on their answer. Students will complete exam questions within specific time constraints equivalent to 1 mark per minute.

#### SMSC & British Values:

Students live in a society that is, or so it seems, always connected, and we are able to converse in real time with each other and the wider world. Here we addresses many of the issues that this social



connectivity raises, in a safe and reflective environment. Students are encouraged to hold their own views, share and listen to the views of others through meaningful discussion and debate. We encourage British Values of tolerance, individual liberty and mutual respect for and tolerance for those of different faith beliefs, and for those with none.

### **Enrichment Ideas:**

Immerse yourself in the world of film and TV:

Visit the Harry Potter Experience at Warner Brothers Studio, near Watford

Visit the Arts Picturehouse in Cambridge, and watch a foreign, classic or art house film

Watch a film on Netflix with the sub titles (the script)

Watch a well-reviewed film or TV series on your TV

### **Assessment Criteria:**

- Demonstrate knowledge and understanding of the theoretical framework of media contexts of media and their influence on media products and processes.
- Analyse media products using the theoretical framework of media, including in relation to their contexts, to make judgements and draw conclusions.

### **Literacy/Numeracy:**

Mise-en-scene, Setting, Lighting, Key Light, Low Key, High Key, Props, Costume, Blocking, Facial Expression, Body Language, Cinematography, Long shot, Mid shot, Close-up, Establishing shot, Diegetic, Non-diegetic, Soundscape, Score, Leitmotif, Editing, Pace, Transition, Montage, Continuity, Match action, Jump cut, J-Cut, L-Cut, Colour grading, Tone, Motif, Signifier, Male Gaze, Voyeurism, Binary Opposites, Propp Theory, Uses and Gratification.

Students will be support to learn key words and their spelling through a tailored set of Quizlet study cards.

### **Careers Links(CAEIG):**

- Film director
- Script writer
- Animation and/or games designer
- Multimedia specialist.
- Programme researcher, broadcasting/film/video
- Social media manager
- Television/film/video producer
- Web content manager
- Newspaper Editor

### **Intervention Tasks:**

Lunch time interventions will run on Friday each week. Additional support is available during lunch times on Monday and Tuesday.



### Year 11 Home Learning Expectations: Media

<b>When/how will homework be set?</b>	EduLink One
<b>How long should each task take?</b>	15-30 minutes
<b>Will this work be marked by a teacher?</b>	All homework will be reviewed and marked, either through peer review or through a teacher marking the work.
<b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b>	Weekly catch ups will be provided to support with home learning.

### Y9 Strand 3 IVC Photography Curriculum Overview

#### Key Content/Topics:

Natural Forms completion, then Portraiture: Part 3

Thinkers and Open-minded

Photomontage editing techniques (Developing Photoshop skills)

Photograms, cyanotypes and darkroom processes.

Creating final images in summation of a project.

Evaluating overall project explorations.

#### Assessed Tasks:

1. A photomontage image in the style of David Hockney.
2. 2 – 4 photogram or cyanotype images created in the darkroom or a UV lightbox.
3. A final end-of-project personally directed shoot based on the work of a natural form photographer chosen by the student. This shoot should include:
  - Photographer research page
  - Shoot plan
  - Annotated contact sheet
  - Short list



- Editing explanation and final image. (*Can be a new editing process as directed by the student in conversation with the teacher*)

### **SMSC & British Values:**

Learners develop a range of social skills through interactions with teachers and students in the learning environment. Students participate in class discussions where they express their viewpoint whilst also showing respect and tolerance for the views and opinions of others.

Students gain the opportunity to be self-critical of their work and afforded time and space to contemplate their work to date. Students gain a sense of ownership and control over their learning and develop their ability to interact with creative media in both a personal and social manner.

The personally directed photo shoot affords the students an opportunity to choose an artist and objects specifically linked to their cultural, religious or personal identity. Such inclusions are welcomed, respected and encouraged in the learning environment.

Chosen artists are discussed in the wider context of multi-cultural photographic work in Britain.

### **Enrichment Ideas:**

1. Visit a temporary photography exhibition in London, Cambridge or wherever you might be visiting. Write a short review of the exhibition for your own magazine, explaining what you felt the strengths and weaknesses were.
2. Go on a long walk and collect natural forms that you can bring in to school to use in your photograms.

### **Assessment Criteria:**

1. The ability to reflect critically on the work of a photographer and incorporate such reflections into self-directed work.
2. Darkroom procedures including the safe use of equipment and chemicals.
3. Time management and perseverance, which is developed through a final natural form self-directed shoot.
4. The ability to reflected critically and evaluate your own work over an extended period of time.

Final 'Natural Forms' shoot and overall project to be assessed using GCSE marking specifications:

**A01:** Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.

**A02:** Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.

**A03:** Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.



**A04:** Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

#### Literacy/Numeracy:

Students are led in the development of written evaluations drawing together all previous annotations and reflections on their progressing work. This extended piece of writing offers a good opportunity to develop literary skills.

Students use of measurements and timings are essential in effective darkroom work. These mathematical skills are therefore intrinsically developed through the course of this work.

Key words: Photogram, exposure, fix, stop, developer, enlarger, acetate.

#### Careers Links(CAEIG):

Skills and knowledge acquired in the proper use and storage of photographic chemicals will be valuable experience for jobs linked to such materials.

Specific careers: Art technician, fine art photographer, photo studio assistant, studio technician.

#### Intervention Tasks:

Underachieving students are afforded the opportunity to come to a weekly intervention session where the teacher can support them in the homework tasks. The majority of these tasks are extensions of classwork, which focusses on the editing of images using Photoshop and taking images of natural forms. Where students continue to underachieve, the following specific tasks will be utilized:

- Supplementary step-by-step Photoshop tutorials are assigned to be completed at home or one-to-one with a teacher in an intervention session.
- A photo shoot is conducted in the classroom with a limited range of objects and backdrops allowing the student to focus efforts on the use of the camera.
- Supplementary frameworks and tasks are utilized for students struggling to convey the information necessary in their evaluations.

#### Year 9 Home Learning Expectations: Photography

<b>When/how will homework be set?</b>	Homework will be set weekly with additional homework set to make use of some school holidays.
<b>How long should each task take?</b>	Students are expected to spend 1 hour a week on homework.
<b>Will this work be marked by a teacher?</b>	Regular marking of Photography journals will feedback on specific tasks as well as assessing the wider body of work to date, including completed homework tasks.



<p><b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b></p>	<p>All homework tasks are differentiated extensions of progressing classwork. Underachieving students will be afforded a weekly opportunity to attend an intervention session to support their classwork and the linked homework. One-to-one discussions in these intervention sessions will be aimed at further differentiating and scaffolding tasks to support the underachieving student.</p>
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## Y9 Strand 4 IVC Photography Curriculum Overview

### Key Content/Topics:

This extended project can be divided into five distinct areas.

- 1. Compositional Devices:** Students explore key compositional devices such as the rule of thirds and leading lines both in their own work and the work of professional photographers.
- 2. The Lighting Studio:** Students are introduced to the equipment of the lighting studio and how it can be utilised to create high-contrast imagery.
- 3. Photoshop Portraiture:** Students are led in the exploration of key Photoshop portraiture skills such as the use of Vignette, HDR edits and the control of brightness and contrast. Students explore this through their own contorted portraiture images.
- 4. Manual Manipulation:** Students explore the manual and digital work of Lucas Simoes, looking into the meaning behind his work and the methods he utilised. Students then work to develop similar skills in their own photography.
- 5. Personal Exploration on the Theme:** Students finish the project with an extended period of work investigating a photographer of their choice. This section develops the key skills of working in a self-directed manner, which will be essential later in the GCSE. Students can also use this section to further explore an aspect of photography introduced during the year.

*(Multiple disruptions are expected in the last weeks of the year due to end of year events, trips and exams.)*

### Assessed Tasks:

- Title page and initial visual exploration on the theme of 'Portraiture: Ordinary and Extraordinary)
- Research pages using images and annotation to explain key compositional devices in photography.
- Explanation of the lighting studio equipment with accompanying drawn diagram + a set of black and white portrait edited images taken in the lighting studio.
- Contorted portraiture shoot plan, annotated contact sheet and shortlist.
- HDR edit and Vignette explanation using contorted portraiture.
- Research, contact sheets, editing explanations and final images based on the work of Lucas Simoes or Zoomorphism.

### SMSC & British Values:



Learners develop a range of social skills through interactions with teachers and students in the learning environment. Students participate in class discussions where they express their viewpoint whilst also showing respect and tolerance for the views and opinions of others.

Students gain the opportunity to be self-critical of their work and afforded time and space to contemplate their work to date. Students gain a sense of ownership and control over their learning and develop their ability to interact with creative media in both a personal and social manner.

The personally directed photo shoot affords the students an opportunity to choose an artist and objects specifically linked to their cultural, religious or personal identity. Such inclusions are welcomed, respected and encouraged in the learning environment.

Chosen artists are discussed in the wider context of multi-cultural photographic work in Britain.

### Enrichment Ideas:

1. Take photographs of your friends and family in both staged and candid situations. Create a mood board with these photographs, using only photographs that you feel accurately capture the persons personality.
2. Expose yourself to a wider range of portrait photography by visiting relatives and friends and asking to see their old photo albums. Each photograph offers a unique window into a personality, relationship and moment from the past.

### Assessment Criteria:

This project aims to introduce students to a more sustained course of work over a number of strands on a specific theme. It aims to encourage them to develop their key photographic skills and apply these to personal explorations on a theme. Work undertaken during this project will be assessed using the exam board assessment requirements as detailed below:

**A01:** Develop ideas through investigations, demonstrating critical understanding of sources.

**A02:** Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

**A03:** Record ideas, observations and insights relevant to intentions as work progresses.

**A04:** Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

Key skills developed/demonstrated:

- Understanding and application of key compositional devices in photography (Rule of thirds, balancing elements, leading lines, symmetry, framing, cropping and depth)
- Safe and effective use of lighting studio equipment.
- Key photoshop skills including HDR edits, vignette creation, high contrast black and white images and effective merging of objects (Zoomorphism).

### Literacy/Numeracy:



Students are led in the development of written critical personal reflection and written visual analysis of professional photography.

Students are also led in the effective use of concise written information when detailing a planned shoot.

Students are frequently directed to read articles analysing the work of other photographers. Key vocabulary from these texts is noted down for use in later annotation.

The students' developing skills in Photoshop push their mathematical skills in the understanding of ratios and percentages. i.e. the alteration of contrast in black and white images.

Key words: thirds, balance, symmetry, pattern, framing, cropping, self-directed, contorted, high contrast, HDR, vignette, portraiture.

#### Careers Links(CAEIG):

- Portrait photography is a huge part of the photography industry. Examples of how such work can be used for commercial advertising as well as fine art productions are regularly conveyed. (i.e. wedding photography)
- The visual explorative practice reflects the working process of freelance fine art photographers.
- Group discussions and reflective practice mirrors the working practice of media production agencies.
- Key skills learned in the use of lighting studio photographic equipment is a vital skill that feeds into professional work as a studio photographer and photographic technician.

#### Intervention Tasks:

Underachieving students will be directed to attend weekly intervention sessions where the teacher offers additional support with ongoing activities. A key focus of these sessions will be assisting the continuation of self-directed elements of the project and solidifying key editing skills introduced in class sessions. Where students continue to underachieve, the following specific tasks can be utilised for these strands:

- The teacher assists the student in creating an outline of the student's silhouette. The student is then tasked with filling these with collage materials taken from other portrait photos.
- Student is tasked with practicing the black and white and high contrast edits using a set of images provided by the teacher. These practices can then be added to photographic journals for additional evidence of editing skills.
- Student is tasked with creating five screenshots demonstrating a photographic process. Teacher and student in conjunction then compile screenshots with notes to create editing explanation page.
- Student is tasked with taking 30 additional images of friends and family to be used during the course of editing explorations. These images are assessed on their variety of subject and execution.

#### Year 9 Home Learning Expectations: Photography

<p><b>When/how will homework be set?</b></p>	<p>Homework will be set weekly with additional homework set to make use of some school holidays.</p>
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<b>How long should each task take?</b>	Students are expected to spend 1 hour a week on homework.
<b>Will this work be marked by a teacher?</b>	Regular marking of Photography journals will feedback on specific tasks as well as assessing the wider body of work to date, including completed homework tasks.
<b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b>	All homework tasks are differentiated extensions of progressing classwork. Underachieving students will be afforded a weekly opportunity to attend an intervention session to support their classwork and the linked homework. One-to-one discussions in these intervention sessions will be aimed at further differentiating and scaffolding tasks to support the underachieving student.

## Y9 Strand 5 IVC Photography Curriculum Overview

### Key Content/Topics:

This extended project can be divided into five distinct areas.

- 1. Compositional Devices:** Students explore key compositional devices such as the rule of thirds and leading lines both in their own work and the work of professional photographers.
- 2. The Lighting Studio:** Students are introduced to the equipment of the lighting studio and how it can be utilised to create high-contrast imagery.
- 3. Photoshop Portraiture:** Students are led in the exploration of key Photoshop portraiture skills such as the use of Vignette, HDR edits and the control of brightness and contrast. Students explore this through their own contorted portraiture images.
- 4. Manual Manipulation:** Students explore the manual and digital work of specific photographers, looking into the meaning behind their work and the methods they utilise. Students then work to develop similar skills in their own photography.
- 5. Personal Exploration on the Theme:** Students finish the project with an extended period of work investigating a photographer of their choice. This section develops the key skills of working in a self-directed manner, which will be essential later in the GCSE. Students can also use this section to further explore an aspect of photography introduced during the year.

### Assessed Tasks:

1. This could include a title page and initial visual and annotated exploration on the theme of 'Portraiture: Ordinary and Extraordinary
2. Research pages using images and annotation to explain key compositional devices in photography.



3. Explanation of the lighting studio equipment with accompanying drawn diagram + a set of black and white portrait edited images taken in the lighting studio.
4. A portraiture shoot linked to the work of a self-selected technique, photographer, or sub-genre (e.g. social documentary portraiture or fashion portraiture), shoot plan, annotated contact sheet and shortlist, edit and final outcome, which is evaluated.

### SMSC & British Values:

Learners develop a range of social skills through interactions with teachers and students in the learning environment. Students participate in class discussions where they express their viewpoint whilst also showing respect and tolerance for the views and opinions of others.

Students gain the opportunity to be self-critical of their work and afforded time and space to contemplate their work to date. Students gain a sense of ownership and control over their learning and develop their ability to interact with creative media in both a personal and social manner.

The personally directed photo shoot affords the students an opportunity to choose an artist and objects specifically linked to their cultural, religious or personal identity. Such inclusions are welcomed, respected and encouraged in the learning environment.

Chosen artists are discussed in the wider context of multi-cultural photographic work in Britain.

### Enrichment Ideas:

1. Take photographs of your friends and family in both staged and candid situations. Create a mood board with these photographs, using only photographs that you feel accurately capture the persons personality.
2. Expose yourself to a wider range of portrait photography by visiting relatives and friends and asking to see their old photo albums. Each photograph offers a unique window into a personality, relationship and moment from the past.

### Assessment Criteria:

This project aims to introduce students to a more sustained course of work over a number of strands on a specific theme. It aims to encourage them to develop their key photographic skills and apply these to personal explorations on a theme. Work undertaken during this project will be assessed using the exam board assessment requirements as detailed below:

**A01:** Critical understanding

**A02:** Creative making

**A03:** Reflective recording

**A04:** Personal presentation.

Key skills developed/demonstrated:

- Understanding and application of key compositional devices in photography (Rule of thirds, balancing elements, leading lines, symmetry, framing, cropping and depth)
- Safe and effective use of lighting studio equipment.



- Key Photoshop skills which may include: HDR edits, vignette creation, high contrast black and white images and effective merging of objects (Zoomorphism).
- Manual edits to transform the surface of an image

#### Literacy/Numeracy:

Students are led in the development of written critical personal reflection and written visual analysis of professional photography.

Students are also led in the effective use of concise written information when detailing a planned shoot.

Students are frequently directed to read articles analysing the work of other photographers. Key vocabulary from these texts is noted down for use in later annotation.

The students' developing skills in Photoshop push their mathematical skills in the understanding of ratios and percentages. i.e. the alteration of contrast in black and white images.

Key words: thirds, balance, symmetry, pattern, framing, cropping, self-directed, contorted, high contrast, HDR, vignette, portraiture.

#### Careers Links(CAIEG):

- Portrait photography is a huge part of the photography industry. Examples of how such work can be used for commercial advertising as well as fine art productions are regularly conveyed. (i.e. wedding photography)
- The visual explorative practice reflects the working process of freelance fine art photographers.
- Group discussions and reflective practice mirrors the working practice of media production agencies.
- Key skills learned in the use of lighting studio photographic equipment is a vital skill that feeds into professional work as a studio photographer and photographic technician.

#### Intervention Tasks:

Where students are working towards their MTG (minimum target grade), or have not submitted work by the deadline, they will be directed to attend weekly intervention sessions where the teacher can give them additional support in all ongoing activities. These are held at lunchtimes. Students should ideally bring a packed lunch with them on these days. Alternatively there are faculty intervention sessions, which are held during period 6 on both Mondays and Wednesdays each week.

A key focus of these sessions will be assisting students in the continuation of self-directed elements of the project and solidifying the key Photoshop editing skills introduced in class sessions, the better use of annotation, sketchbook presentation skills, and any steps in a shoot which are either missing, or need further development.

#### Year 9 Home Learning Expectations: Photography

<p><b>When/how will homework be set?</b></p>	<p>Homework will be set weekly with additional homework set to make use of some school holidays.</p>
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<b>How long should each task take?</b>	Students are expected to spend 1 hour a week on homework.
<b>Will this work be marked by a teacher?</b>	Regular marking of Photography journals will feedback on specific tasks as well as assessing the wider body of work to date, including completed homework tasks.
<b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b>	All homework tasks are differentiated extensions of progressing classwork. Underachieving students will be afforded a weekly opportunity to attend an intervention session to support their classwork and the linked homework. One-to-one discussions in these intervention sessions will be aimed at further differentiating and scaffolding tasks to support the underachieving student.

## Y9 Strand 6 IVC Photography Curriculum Overview

### Key Content/Topics:

This extended project can be divided into five distinct areas.

- 1. Compositional Devices:** Students explore key compositional devices such as the rule of thirds and leading lines both in their own work and the work of professional photographers.
- 2. The Lighting Studio:** Students are introduced to the equipment of the lighting studio and how it can be utilised to create high-contrast imagery.
- 3. Photoshop Portraiture:** Students are led in the exploration of key Photoshop portraiture skills such as the use of Vignette, HDR edits and the control of brightness and contrast. Students explore this through their own contorted portraiture images.
- 4. Manual Manipulation:** Students explore the manual and digital work of specific photographers, looking into the meaning behind their work and the methods they utilise. Students then work to develop similar skills in their own photography.
- 5. Personal Exploration on the Theme:** Students finish the project with an extended period of work investigating a photographer of their choice. This section develops the key skills of working in a self-directed manner, which will be essential later in the GCSE. Students can also use this section to further explore an aspect of photography introduced during the year.

*(Multiple disruptions are expected in the last weeks of the year due to end of year events, trips and exams.)*

### Assessed Tasks:





1. A portraiture shoot linked to the work of a self-selected technique, photographer, or sub-genre (e.g. social documentary portraiture or fashion portraiture), shoot plan, annotated contact sheet and shortlist, edit and final outcome, which is evaluated.
2. A second and third shoot that emerges from a personal interest gained during task 4, in effect extension shoots that are chosen by the student.

### SMSC & British Values:

Learners develop a range of social skills through interactions with teachers and students in the learning environment. Students participate in class discussions where they express their viewpoint whilst also showing respect and tolerance for the views and opinions of others.

Students gain the opportunity to be self-critical of their work and afforded time and space to contemplate their work to date. Students gain a sense of ownership and control over their learning and develop their ability to interact with creative media in both a personal and social manner.

The personally directed photo shoot affords the students an opportunity to choose an artist and objects specifically linked to their cultural, religious or personal identity. Such inclusions are welcomed, respected and encouraged in the learning environment.

Chosen artists are discussed in the wider context of multi-cultural photographic work in Britain.

### Enrichment Ideas:

1. Take photographs of your friends and family in both staged and candid situations. Create a mood board with these photographs, using only photographs that you feel accurately capture the persons personality.
2. Expose yourself to a wider range of portrait photography by visiting relatives and friends and asking to see their old photo albums. Each photograph offers a unique window into a personality, relationship and moment from the past.

### Assessment Criteria:

This project aims to introduce students to a more sustained course of work over a number of strands on a specific theme. It aims to encourage them to develop their key photographic skills and apply these to personal explorations on a theme. Work undertaken during this project will be assessed using the exam board assessment requirements as detailed below:

**A01:** Critical understanding

**A02:** Creative making

**A03:** Reflective recording

**A04:** Personal presentation.

Key skills developed/demonstrated:

- Understanding and application of key compositional devices in photography (Rule of thirds, balancing elements, leading lines, symmetry, framing, cropping and depth)
- Safe and effective use of lighting studio equipment.



- Key Photoshop skills which may include: HDR edits, vignette creation, high contrast black and white images and effective merging of objects (Zoomorphism).
- Manual edits to transform the surface of an image

#### Literacy/Numeracy:

Students are led in the development of written critical personal reflection and written visual analysis of professional photography.

Students are also led in the effective use of concise written information when detailing a planned shoot.

Students are frequently directed to read articles analysing the work of other photographers. Key vocabulary from these texts is noted down for use in later annotation.

The students' developing skills in Photoshop push their mathematical skills in the understanding of ratios and percentages. i.e. the alteration of contrast in black and white images.

Key words: thirds, balance, symmetry, pattern, framing, cropping, self-directed, contorted, high contrast, HDR, vignette, portraiture.

#### Careers Links(CAEIG):

- Portrait photography is a huge part of the photography industry. Examples of how such work can be used for commercial advertising as well as fine art productions are regularly conveyed. (i.e. wedding photography)
- The visual explorative practice reflects the working process of freelance fine art photographers.
- Group discussions and reflective practice mirrors the working practice of media production agencies.
- Key skills learned in the use of lighting studio photographic equipment is a vital skill that feeds into professional work as a studio photographer and photographic technician.

#### Intervention Tasks:

Where students are working towards their MTG (minimum target grade), or have not submitted work by the deadline, they will be directed to attend weekly intervention sessions where the teacher can give them additional support in all ongoing activities. These are held at lunchtimes. Students should ideally bring a packed lunch with them on these days. Alternatively there are faculty intervention sessions, which are held during period 6 on both Mondays and Wednesdays each week.

A key focus of these sessions will be assisting students in the continuation of self-directed elements of the project and solidifying the key Photoshop editing skills introduced in class sessions, the better use of annotation, sketchbook presentation skills, and any steps in a shoot which are either missing, or need further development.

#### Year 9 Home Learning Expectations: Photography

<p><b>When/how will homework be set?</b></p>	<p>Homework will be set weekly with additional homework set to make use of some school holidays.</p>
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<b>How long should each task take?</b>	Students are expected to spend 1 hour a week on homework.
<b>Will this work be marked by a teacher?</b>	Regular marking of Photography journals will feedback on specific tasks as well as assessing the wider body of work to date, including completed homework tasks.
<b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b>	All homework tasks are differentiated extensions of progressing classwork. Underachieving students will be afforded a weekly opportunity to attend an intervention session to support their classwork and the linked homework. One-to-one discussions in these intervention sessions will be aimed at further differentiating and scaffolding tasks to support the underachieving student.

## Y10 Strand 3 IVC Photography Curriculum Overview

### Key Content/Topics:

Strand 3 further develops skills in a range of photographic styles leading to an informed and purposeful start to a personally-directed photographic project.

**1. Aperture and Shutter Speed control:** Students are led in the manual control of aperture and shutter speed with an SLR camera. This topic aims to introduce the ways in which such functions can be used purposefully in experimental imagery, photo-journalism and documentary photography.

**2. Light Grafitti:** Building on the previous topic, students are led in the development of experimental images using long exposure times. Students use a variety of light sources and exposure times to create 'light grafitti' experimental images. Students also create contextual links through research into photographers who use such techniques to different effects.

**3. Personally-Directed Explorations (Part 1):** Students can return to a specific area of interest covered over the course to date or engage in a new area of photography. Students are led in the structures necessary to maintain a purposeful exploration of their photographic practice, but students can choose the creative content of the explorations.

### Assessed Tasks:

The following tasks will be completed during this strand. All tasks contribute to the growing body of work that makes up the 'portfolio' component of the GCSE. Therefore, *all* tasks are assessment tasks and are aimed at building evidence of the four assessment objectives (**AO1 – AO4**). Each task should be fully evidenced in the students' photography book in the following order:

1. Double page exploration and explanation of Aperture and Shutter functions of an SLR camera. (**AO1, AO3**)
2. Double page research into a 'Light Grafitti' artist to be chosen by the student. (**AO1, AO3**)



3. Contact sheet of 'Light Graffiti' experiments. **(AO2, AO3, AO4)**
4. Creative presentation of 'Light Graffiti' images. **(AO3, AO4)**
5. Double page research into the work of a photographer chosen by the student. **(AO1, AO2, AO3)**
6. A shoot plan for a set of images linked to the work of the explored photographer from the previous task. **(AO2, AO3)**
7. A fully annotated contact sheet of images from the shoot. **(AO2, AO3, AO4)**
8. An annotated shortlist of images from the personally-directed shoot that best realise the intentions behind the shoot. **(AO2, AO3, AO4)**
9. Evidence of the digital and manual edits needed to realise intentions from the shoot. **(AO2, AO3)**

### **SMSC & British Values:**

Students are afforded opportunities to critically reflect on the connection between people, societies, cultures, nations and the land they inhabit. Can photographic norms capture such links and how can they be explored through the creation and manipulation of images?

Learners develop a range of social skills through interactions with teachers and students in the learning environment. Students participate in class discussions where they express their viewpoint whilst also showing respect and tolerance for the views and opinions of others.

Students are encouraged to value their own opinion and reaction to a given photograph as well as their own artistic contributions. A key part of students' developing work is not only to be critical of your own work but also to recognise the value of work produced.

### **Enrichment Ideas:**

1. Arrange everyday objects in your home into an extraordinary composition. Take a range of photographs of this collection from a variety of unusual angles.
2. Take a series of images around your home town that best represent the 'ordinary' and 'extraordinary' aspects of where you live. Present them in a small scrapbook.

### **Assessment Criteria:**

All work completed contributes to the 'portfolio' component of the GCSE. This component is assessed, in its entirety, using exam board assessment criteria at regular IMP intervals over the strand and course.

#### Assessment Objectives

- AO1:** Develop ideas through investigations, demonstrating critical understanding of sources.
- AO2:** Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.
- AO3:** Record ideas, observations and insights relevant to intentions as work progresses.



**AO4:** Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

The completed 'portfolio' component is worth 60% of the total GCSE grade.

Key skills developed/demonstrated:

- Control of aperture and shutter speed functions of an SLR camera.
- An ability to reflect on developing photographic practice.
- An ability to produce personal and meaningful photography through sustained investigations.

#### Literacy/Numeracy:

Students are led in the further development of their ability to clearly explain their own personal opinion/ reaction to a given image in annotation. Multiple examples and sentence structures are made available for students to this end.

Student explorations into aperture and shutter speed reinforce and develop knowledge of fractions and ratios.

Key words: aperture, shutter speed, focus, depth of field, composition, representation, personal exploration, reflection, refinement.

#### Careers Links(CAEIG):

- Creative skills in experimental imagery are valuable in photographic industry rolls such as commercial advertising.
- The visual explorative practice reflects the working process of freelance fine art photographers.
- Group discussions and reflective practice mirrors the working practice of media production agencies.

#### Intervention Tasks:

Underachieving students will be directed to attend weekly intervention sessions where the teacher can give them additional support with all ongoing activities. Where students continue to underachieve, the following task can be utilised to support explorations in this strand:

- Student is tasked with taking a set of 30 images around the school site on the theme of 'Ordinary and Extraordinary'. The student then chooses two of the strongest images and explains the reasoning behind these choices in a short piece of accompanying text.

#### Year 10 Home Learning Expectations: Photography

<p><b>When/how will homework be set?</b></p>	<p>All homework tasks are integral extensions of developing class project work. Clear expectations will be set at the end of each lesson detailing the steps that must be taken in the project by a given date. These homework expectations will be recorded and accessible on Edulink. As the project develops into diverging self-directed work, these expectations will be set on a one-to-one basis.</p>
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<b>How long should each task take?</b>	Students are expected to complete a minimum of 3 hours of work outside of lessons every two weeks.
<b>Will this work be marked by a teacher?</b>	Regular formative feedback of photography journals will feedback on specific tasks as well as assessing the wider body of work to date, including completed homework tasks.
<b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b>	All homework tasks are differentiated extensions of progressing classwork, with varying expectations based on student ability. Underachieving students will be directed to attend weekly intervention sessions where the teacher can give them additional support in all ongoing activities and, where necessary, assign additional work to support the developing project.

## Y10 Strand 4 IVC Photography Curriculum Overview

### Key Content/Topics:

The second part of the themed project can be divided into three distinct areas.

1. Students build on the techniques developed when exploring the work of photographers. Students are led in the development of these techniques and how cross-over between the different editing techniques can be achieved.
2. **Specific photographic areas of focus** Students are led in the use of technical use of the camera, as well as compositional photographic elements, linked to the work of photographers, processes and techniques.
3. **Final personal explorations on theme:** Students can return to a specific area of interest covered during the course of the project or take on a new editing style to complete a final personal exploration on the theme.

Students must push their ability to sustain periods of self-directed work that covers the required exam board assessment criteria.

### Assessed Tasks:

1. Artist inspired research, shoot and edit.
2. Research, contact sheet, shortlist and editing explanations for light trails landscape photography.
3. At least one full shoots, one editing detailed editing explanation and three final images borne from personal explorations on theme and acting in summation to the overall project.

### SMSC & British Values:



Students are afforded opportunities to critically reflect on the connection between people, societies, cultures, nations and the land they inhabit. Can photographic norms capture such links and how can they be explored through the creation and manipulation of images?

Learners develop a range of social skills through interactions with teachers and students in the learning environment. Students participate in class discussions where they express their viewpoint whilst also showing respect and tolerance for the views and opinions of others.

Students are encouraged to value their own opinion and reaction to a given photograph as well as their own artistic contributions. A key part of students' developing work is not only to be critical of your own work but also to recognise the value of work produced.

### Enrichment Ideas:

1. Create a landscape out of objects in your home i.e. toys, furniture or kitchen utensils. Take a range of photographs of this landscape from a variety of angles including from directly above.
2. Draw an image of a fantasy landscape for a video game, film or comic. Include any objects that you want and make it completely unique!

### Assessment Criteria:

This continuing project forms the first part of the coursework component. This coursework component is assessed using exam board assessment criteria. The overall coursework component is worth 60% of the total GCSE grade.

**A01:** Develop ideas through investigations, demonstrating critical understanding of sources.

**A02:** Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

**A03:** Record ideas, observations and insights relevant to intentions as work progresses.

**A04:** Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

Key skills developed/demonstrated:

- A flexible use of SLR camera manual functions and specific Photoshop editing techniques to realise artistic intentions.
- An ability to reflect on developing photographic practice.
- An ability to produce personal and meaningful photography through sustained investigations.

### Literacy/Numeracy:

Students are frequently directed to read articles analysing the work of other photographers. Key vocabulary from these texts is noted down for use in later annotation.

Students are led in the further development of their ability to clearly explain their own personal opinion/ reaction to a given image in annotation. Multiple examples and sentence structures are made available for students to this end.





Student explorations into the work of photographers require a good working knowledge of even gradients as well as accurate measurement. These mathematical skills and knowledge are further refined and developed through the course of class workshops and student-led explorations.

Key words: gradient, even, division, contrast, colour, brightness, saturation, composition, representation, personal exploration

#### Careers Links(CAIEG):

- Landscape photography is a growing part of the photography industry. Examples of how such work can be used for commercial advertising as well as fine art productions are regularly conveyed. (i.e. location scouts for movie productions)
- The visual explorative practice reflects the working process of freelance fine art photographers.
- Group discussions and reflective practice mirrors the working practice of media production agencies.

#### Intervention Tasks:

Underachieving students will be directed to attend weekly intervention sessions where the teacher can give them additional support in all ongoing activities. A key focus of these sessions will be assisting students in the continuation of self-directed elements of the project and solidifying the key Photoshop editing skills introduced in class sessions. Where students continue to underachieve, the following specific tasks can be utilised for these strands:

- Student is tasked with taking a set of 30 images around the school site. The student must then select 5 images, which they believe accurately portray the school and what kind of environment it is. The students must explain the reasoning behind these choices in a short piece of accompanying text.
- Using teacher-developed frameworks, students are tasked with adding geometric shapes to printed versions of their images. These are then added to other images in varying locations creating a diverse set of landscape images.

#### Year 10 Home Learning Expectations: Photography

<b>When/how will homework be set?</b>	All homework tasks are integral extensions of developing class project work. Clear expectations will be set at the end of each lesson detailing the steps that must be taken in the project by a given date. These homework expectations will be recorded and accessible on Edulink. As the project develops into diverging self-directed work, these expectations will be set on a one-to-one basis.
<b>How long should each task take?</b>	Students are expected to complete a minimum of 3 hours of work outside of lessons every two weeks.
<b>Will this work be marked by a teacher?</b>	Regular formative feedback of photography journals will feedback on specific tasks as well as assessing the wider body of work to date, including completed homework tasks.

<p><b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b></p>	<p>All homework tasks are differentiated extensions of progressing classwork, with varying expectations based on student ability. Underachieving students will be directed to attend weekly intervention sessions where the teacher can give them additional support in all ongoing activities and, where necessary, assign additional work to support the developing project.</p>
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## Y10 Strand 5 IVC Photography Curriculum Overview

### Key Content/Topics:

This strand will see students continue self-directed creative explorations of personally identified subthemes in the 'Ordinary and Extraordinary' project. This self-directed structured exploration covers four areas of key content, which are closely linked to the assessment objectives:

1. **Develop ideas:** Students will be led in exploring the work of photographers that they are personally interested in. The work of these photographers will inform and guide the development of their own ideas in technique and content.
2. **Refine work:** Students will be led in the expansion and refinement of their initial ideas. Experimenting with different photographic techniques and processes will give them new opportunities to visualise their intentions in their developed outcomes.
3. **Record ideas:** Students will be led in the effective recording of their process through targeted annotations. They will also be encouraged to take a wider range of images, which record their creative intentions.
4. **Realise intentions:** Running through all of the previous topic areas is the aim of resolving the project and presenting a final collection of images. Each step in 'develop', 'refine' and 'record' builds their skills in their ability to realise intentions.

### Assessed Tasks:

Each student will follow a personally-led creative journey over this strand with support and structure from the teacher. **However, the personal nature of the project means that each individual student will have a different sequence of tasks to suit their intentions.**

A typical sequence of tasks would see a student completing tasks such as photographer research pages, shoots plans, annotated contact sheets, shortlists and editing explanations.

### SMSC & British Values:

Students are afforded opportunities to critically reflect on the connection between people, societies, cultures, nations and the land they inhabit. Can photographic norms capture such links and how can they be explored through the creation and manipulation of images?

Learners develop a range of social skills through interactions with teachers and students in the learning environment. Students participate in class discussions where they express their viewpoint whilst also showing respect and tolerance for the views and opinions of others.



Students are encouraged to value their own opinion and reaction to a given photograph as well as their own artistic contributions. A key part of students' developing work is not only to be critical of your own work but also to recognise the value of work produced.

### **Enrichment Ideas:**

1. Search for photographs of your local area from a long time ago. Try to find the original location where the pictures were taken and attempt to take the picture again. How has the location changed between the two photographs?
2. Enter a photograph in a local competition. Each entry is a new opportunity to put your creative work out there!

### **Assessment Criteria:**

This continuing project forms the first part of the coursework component. This coursework component is assessed using exam board assessment criteria. The overall coursework component is worth 60% of the total GCSE grade.

**A01:** Develop ideas through investigations, demonstrating critical understanding of sources.

**A02:** Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

**A03:** Record ideas, observations and insights relevant to intentions as work progresses.

**A04:** Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

Key skills developed/demonstrated:

- An ability to reflect on developing photographic practice.
- An ability to produce personal and meaningful photography through sustained investigations.
- An ability to use the work of professional photographers to inform and develop self-directed photographic practice.

### **Literacy/Numeracy:**

Students are frequently directed to read articles analysing the work of other photographers. Key vocabulary from these texts is noted down for use in later annotation.

Students are led in the further development of their ability to clearly explain their own personal opinion/ reaction to a given image in annotation. Multiple examples and sentence structures are made available for students to this end.

Student explorations into the work of photographers require a good working knowledge of even gradients as well as accurate measurement. These mathematical skills and knowledge are further refined and developed through the course of class workshops and student-led explorations.

Key words:

exploration, refinement, purpose, composition, diverse, focussed, inspiration.



### Careers Links(CAIEG):

- The independent focussed development of a body of work mirrors the creative processes and standards that are expected in professional creative industries such as commercial advertising, book illustration and direction of photography in films.
- The visual explorative practice reflects the working process of freelance fine art photographers.
- Group discussions and reflective processes mirror the working practice of media production agencies.

### Intervention Tasks:

Underachieving students will be directed to attend weekly intervention sessions where the teacher can give them additional support in all ongoing activities. A key focus of these sessions will be assisting students in the continuation of self-directed elements of the project. Where students continue to underachieve, the following specific tasks can be utilised:

- Students are led through a word association activity in response to a given image with the teacher. These individual words are then collated into passages of specific annotations under the titles of 'form', 'content', 'mood', 'process' and 'context'.
- The student is tasked with taking 30+ images on a new subtheme of 'Ordinary and Extraordinary'. When completed in school, the student can be provided with a range of objects from which to complete these explorations.

### Year 10 Home Learning Expectations: Photography

<b>When/how will homework be set?</b>	All homework tasks are integral extensions of developing class project work. Clear expectations will be set at the end of each lesson detailing the steps that must be taken in the project by a given date. These homework expectations will be recorded and accessible on Edulink. As the project develops into diverging self-directed work, these expectations will be set on a one-to-one basis.
<b>How long should each task take?</b>	Students are expected to complete a minimum of 3 hours of work outside of lessons every two weeks.
<b>Will this work be marked by a teacher?</b>	Regular formative feedback of photography journals will feedback on specific tasks as well as assessing the wider body of work to date, including completed homework tasks.
<b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b>	All homework tasks are differentiated extensions of progressing classwork, with varying expectations based on student ability. Underachieving students will be directed to attend weekly intervention sessions where the teacher can give them additional support in all ongoing activities and, where necessary, assign additional work to support the developing project.

## Y10 Strand 6 IVC Photography Curriculum Overview

### Key Content/Topics:

This strand will see students continue self-directed creative explorations of personally identified subthemes in the 'Ordinary and Extraordinary' project. This self-directed structured exploration covers four areas of key content, which are closely linked to the assessment objectives:

1. **Develop ideas:** Students will be led in exploring the work of photographers that they are personally interested in. The work of these photographers will inform and guide the development of their own ideas in technique and content.
2. **Refine work:** Students will be led in the expansion and refinement of their initial ideas. Experimenting with different photographic techniques and processes will give them new opportunities to visualise their intentions in their developed outcomes.
3. **Record ideas:** Students will be led in the effective recording of their process through targeted annotations. They will also be encouraged to take a wider range of images, which record their creative intentions.
4. **Realise intentions:** Running through all of the previous topic areas is the aim of resolving the project and presenting a final collection of images. Each step in 'develop', 'refine' and 'record' builds their skills in their ability to realise intentions.

### Assessed Tasks:

Each student will follow a personally-led creative journey over this strand with support and structure from the teacher. **However, the personal nature of the project means that each individual student will have a different sequence of tasks to suit their intentions.**

A typical sequence of tasks would see a student completing tasks such as photographer research pages, shoots plans, annotated contact sheets, shortlists and editing explanations.

### SMSC & British Values:

Students are afforded opportunities to critically reflect on the connection between people, societies, cultures, nations and the land they inhabit. Can photographic norms capture such links and how can they be explored through the creation and manipulation of images?

Learners develop a range of social skills through interactions with teachers and students in the learning environment. Students participate in class discussions where they express their viewpoint whilst also showing respect and tolerance for the views and opinions of others.

Students are encouraged to value their own opinion and reaction to a given photograph as well as their own artistic contributions. A key part of students' developing work is not only to be critical of your own work but also to recognise the value of work produced.

### Enrichment Ideas:

1. Search for photographs of your local area from a long time ago. Try to find the original location where the pictures were taken and attempt to take the picture again. How has the location changed between the two photographs?
2. Enter a photograph in a local competition. Each entry is a new opportunity to put your creative work out there!



### **Assessment Criteria:**

This continuing project forms the first part of the coursework component. This coursework component is assessed using exam board assessment criteria. The overall coursework component is worth 60% of the total GCSE grade.

**A01:** Develop ideas through investigations, demonstrating critical understanding of sources.

**A02:** Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

**A03:** Record ideas, observations and insights relevant to intentions as work progresses.

**A04:** Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

Key skills developed/demonstrated:

- An ability to reflect on developing photographic practice.
- An ability to produce personal and meaningful photography through sustained investigations.
- An ability to use the work of professional photographers to inform and develop self-directed photographic practice.

### **Literacy/Numeracy:**

Students are frequently directed to read articles analysing the work of other photographers. Key vocabulary from these texts is noted down for use in later annotation.

Students are led in the further development of their ability to clearly explain their own personal opinion/ reaction to a given image in annotation. Multiple examples and sentence structures are made available for students to this end.

Student explorations into the work of photographers require a good working knowledge of even gradients as well as accurate measurement. These mathematical skills and knowledge are further refined and developed through the course of class workshops and student-led explorations.

Key words:

exploration, refinement, purpose, composition, diverse, focussed, inspiration.

### **Careers Links(CAIEG):**

- The independent focussed development of a body of work mirrors the creative processes and standards that are expected in professional creative industries such as commercial advertising, book illustration and direction of photography in films.
- The visual explorative practice reflects the working process of freelance fine art photographers.
- Group discussions and reflective processes mirror the working practice of media production agencies.

### **Intervention Tasks:**





Underachieving students will be directed to attend weekly intervention sessions where the teacher can give them additional support in all ongoing activities. A key focus of these sessions will be assisting students in the continuation of self-directed elements of the project. Where students continue to underachieve, the following specific tasks can be utilised:

- Students are led through a word association activity in response to a given image with the teacher. These individual words are then collated into passages of specific annotations under the titles of 'form', 'content', 'mood', 'process' and 'context'.
- The student is tasked with taking 30+ images on a new subtheme of 'Ordinary and Extraordinary'. When completed in school, the student can be provided with a range of objects from which to complete these explorations.

### Year 10 Home Learning Expectations: Photography

<b>When/how will homework be set?</b>	All homework tasks are integral extensions of developing class project work. Clear expectations will be set at the end of each lesson detailing the steps that must be taken in the project by a given date. These homework expectations will be recorded and accessible on Edulink. As the project develops into diverging self-directed work, these expectations will be set on a one-to-one basis.
<b>How long should each task take?</b>	Students are expected to complete a minimum of 3 hours of work outside of lessons every two weeks.
<b>Will this work be marked by a teacher?</b>	Regular formative feedback of photography journals will feedback on specific tasks as well as assessing the wider body of work to date, including completed homework tasks.
<b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b>	All homework tasks are differentiated extensions of progressing classwork, with varying expectations based on student ability. Underachieving students will be directed to attend weekly intervention sessions where the teacher can give them additional support in all ongoing activities and, where necessary, assign additional work to support the developing project.

### Y11 Strand 3 IVC Photography Curriculum Overview

#### Key Content/Topics:

GCSE Exam: ESA

An external assignment (ESA) set by the exam board will be released in January. This paper will consist of a given theme, which students must then explore through a sustained, largely self-directed,





photographic project. This project culminates in a 10-hour final exam spread across two days where students focus specifically on completing final realisations of their explorations.

Work during this period is focussed on individual explorations. However, focussed teacher-led starting points such as tasks, terminology and photographers are introduced to the class once the theme of the ESA is released by the exam board. Support and tuition for projects are given throughout.

### Practical Workshop

During the course of the ESA students will have one day off timetable to attend a workshop run by a visiting cyanotype and photogram photographer. This practical workshop will focus on developing work in the style of the visiting artist and developing non-digital means of photography.

### **Assessed Tasks:**

- All work included in their photographic journal for the ESA will be subject to the final assessment of the unit. This includes visual explorations, annotations and written work.
- A final selection of student images chosen by the student which acts as a summation of explorations on the theme will also be assessed.

### **SMSC & British Values:**

Free choice in project development affords the students a diverse range of opportunities to use objects, contexts and ideas specifically linked to their cultural, religious or personal identity. Such inclusions are welcomed, respected and encouraged in the learning environment and assessment objectives.

Learners develop a range of social skills through interactions with teachers and students in the learning environment. Students participate in class discussions where they express their viewpoint whilst also democratically showing respect and tolerance for the views and opinions of others.

### **Enrichment Ideas:**

1. Go on a walk around new locations with a camera and take pictures of your surroundings. Enjoy photography away from the exam and be inspired!
2. Attend a free lunchtime talk event at the Fitzwilliam Museum. Expand your artistic horizons to get new ideas!

### **Assessment Criteria:**

The ESA is worth 40% of the overall GCSE grade and is assessed using the following assessment objectives:

**A01:** Develop ideas through investigations, demonstrating critical understanding of sources.

**A02:** Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

**A03:** Record ideas, observations and insights relevant to intentions as work progresses.



**A04:** Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

Key skills developed/demonstrated:

- An ability to work independently on a developing self-directed project.
- An ability to realise intentions in both digital and manual photographic media.
- An ability to reflect on developing photographic practice.
- An ability to produce personal and meaningful photography through sustained investigations.

### Literacy/Numeracy:

ESA themes often are limited to one or two words. Past examples have included 'Beginning and /or End' and 'Fragments'. The literacy skills of the students are developed and pushed as they explore the nuanced meanings of such words.

Students are led in the development of written critical personal reflection and written visual analysis of professional photography. A central focus of written work is in the clarity of communication, especially in editing explanations.

Student use of Photoshop will further develop mathematical understanding of percentages and ratios e.g. through the use of colour and contrast alterations.

Key words: develop, refine, explore, experiment, record, observations, insights, relevant, intentions, personal, meaningful, visual.

### Careers Links(CAEIG):

- A visiting artist offers a tangible opportunity to learn from a professional art practitioner working in industry.
- The visual explorative practice reflects the working process of freelance fine art photographers.
- Group discussions and reflective practice mirrors the working practice of media production agencies.

### Intervention Tasks:

Underachieving students will be directed to attend weekly intervention sessions where the teacher can give them additional support in all ongoing activities. A key focus of these sessions will be assisting students in the continuation of self-directed elements of the project. Where students continue to underachieve the following specific tasks can be utilised:

- Underachieving students are gathered for an additional step-by-step workshop linked to the ESA theme, which they are then tasked with evidencing in their developing photographic journals.
- Student is tasked with gathering images and information on a photographer chosen by the student or teacher. Information is then compiled and structured in a one-to-one session with the teacher.
- Student is directed to an additional online Photoshop tutorial to complete, practice and evidence outside of the lesson time.

### Year 11 Home Learning Expectations: Photography



<b>When/how will homework be set?</b>	All homework tasks are integral extensions of developing class project work. Clear expectations will be set at the end of each lesson detailing the steps that must be taken in the project by a given date. These homework expectations will be recorded and accessible on Edulink. As the project develops into diverging self-directed work, these expectations will be set on a one-to-one basis.
<b>How long should each task take?</b>	Students are expected to complete a minimum of 3 hours of work outside of lessons every two weeks.
<b>Will this work be marked by a teacher?</b>	Regular formative feedback of photography journals will feedback on specific tasks as well as assessing the wider body of work to date, including completed homework tasks.
<b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b>	All homework tasks are differentiated extensions of progressing classwork, with varying expectations based on student ability. Underachieving students will be directed to attend weekly intervention sessions where the teacher can give them additional support in all ongoing activities and, where necessary, assign additional work to support the developing project.

## Y11 Strand 4 IVC Photography Curriculum Overview

### Key Content/Topics:

#### GCSE Exam: ESA

An external assignment (ESA) set by the exam board will be released in January. This paper will consist of a given theme, which students must then explore through a sustained, largely self-directed, photographic project. This project culminates in a 10-hour final exam spread across two days where students focus specifically on completing final realisations of their explorations.

Work during this period is focussed on individual explorations. However, focussed teacher-led starting points such as tasks, terminology and photographers are introduced to the class once the theme of the ESA is released by the exam board. Support and tuition for projects are given throughout.

#### Practical Workshop

During the course of the ESA students will have one day off timetable to attend a workshop run by a visiting cyanotype and photogram photographer. This practical workshop will focus on developing work in the style of the visiting artist and developing non-digital means of photography.

### Assessed Tasks:



- All work included in their photographic journal for the ESA will be subject to the final assessment of the unit. This includes visual explorations, annotations and written work.
- A final selection of student images chosen by the student which acts as a summation of explorations on the theme will also be assessed.

### SMSC & British Values:

Free choice in project development affords the students a diverse range of opportunities to use objects, contexts and ideas specifically linked to their cultural, religious or personal identity. Such inclusions are welcomed, respected and encouraged in the learning environment and assessment objectives.

Learners develop a range of social skills through interactions with teachers and students in the learning environment. Students participate in class discussions where they express their viewpoint whilst also democratically showing respect and tolerance for the views and opinions of others.

### Enrichment Ideas:

1. Go on a walk around new locations with a camera and take pictures of your surroundings. Enjoy photography away from the exam and be inspired!
2. Attend a free lunchtime talk event at the Fitzwilliam Museum. Expand your artistic horizons to get new ideas!

### Assessment Criteria:

The ESA is worth 40% of the overall GCSE grade and is assessed using the following assessment objectives:

**A01:** Develop ideas through investigations, demonstrating critical understanding of sources.

**A02:** Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

**A03:** Record ideas, observations and insights relevant to intentions as work progresses.

**A04:** Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

Key skills developed/demonstrated:

- An ability to work independently on a developing self-directed project.
- An ability to realise intentions in both digital and manual photographic media.
- An ability to reflect on developing photographic practice.
- An ability to produce personal and meaningful photography through sustained investigations.

### Literacy/Numeracy:

ESA themes often are limited to one or two words. Past examples have included 'Beginning and /or End' and 'Fragments'. The literacy skills of the students are developed and pushed as they explore the nuanced meanings of such words.



Students are led in the development of written critical personal reflection and written visual analysis of professional photography. A central focus of written work is in the clarity of communication, especially in editing explanations.

Student use of Photoshop will further develop mathematical understanding of percentages and ratios e.g. through the use of colour and contrast alterations.

Key words: develop, refine, explore, experiment, record, observations, insights, relevant, intentions, personal, meaningful, visual.

#### Careers Links(CAIEG):

- A visiting artist offers a tangible opportunity to learn from a professional art practitioner working in industry.
- The visual explorative practice reflects the working process of freelance fine art photographers.
- Group discussions and reflective practice mirrors the working practice of media production agencies.

#### Intervention Tasks:

Underachieving students will be directed to attend weekly intervention sessions where the teacher can give them additional support in all ongoing activities. A key focus of these sessions will be assisting students in the continuation of self-directed elements of the project. Where students continue to underachieve the following specific tasks can be utilised:

- Underachieving students are gathered for an additional step-by-step workshop linked to the ESA theme, which they are then tasked with evidencing in their developing photographic journals.
- Student is tasked with gathering images and information on a photographer chosen by the student or teacher. Information is then compiled and structured in a one-to-one session with the teacher.
- Student is directed to an additional online Photoshop tutorial to complete, practice and evidence outside of the lesson time.

#### Year 11 Home Learning Expectations: Photography

<p><b>When/how will homework be set?</b></p>	<p>All homework tasks are integral extensions of developing class project work. Clear expectations will be set at the end of each lesson detailing the steps that must be taken in the project by a given date. These homework expectations will be recorded and accessible on Edulink. As the project develops into diverging self-directed work, these expectations will be set on a one-to-one basis.</p>
<p><b>How long should each task take?</b></p>	<p>Students are expected to complete a minimum of 3 hours of work outside of lessons every two weeks.</p>
<p><b>Will this work be marked by a teacher?</b></p>	<p>Regular formative feedback of photography journals will feedback on specific tasks as well as assessing the wider body of work to date, including completed homework tasks.</p>

<p><b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b></p>	<p>All homework tasks are differentiated extensions of progressing classwork, with varying expectations based on student ability. Underachieving students will be directed to attend weekly intervention sessions where the teacher can give them additional support in all ongoing activities and, where necessary, assign additional work to support the developing project.</p>
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## Y11 Strand 5 IVC Photography Curriculum Overview

### Key Content/Topics:

#### GCSE Exam: ESA

An external assignment (ESA) set by the exam board will be released in January. This paper will consist of a given theme, which students must then explore through a sustained, largely self-directed, photographic project. This project culminates in a 10-hour final exam spread across two days where students focus specifically on completing final realisations of their explorations.

Work during this period is focussed on individual explorations. However, focussed teacher-led starting points such as tasks, terminology and photographers are introduced to the class once the theme of the ESA is released by the exam board. Support and tuition for projects are given throughout.

#### Practical Workshop

During the course of the ESA students will have one day off timetable to attend a workshop run by a visiting cyanotype and photogram photographer. This practical workshop will focus on developing work in the style of the visiting artist and developing non-digital means of photography.

### Assessed Tasks:

- All work included in their photographic journal for the ESA will be subject to the final assessment of the unit. This includes visual explorations, annotations and written work.
- A final selection of student images chosen by the student which acts as a summation of explorations on the theme will also be assessed.

### SMSC & British Values:

Free choice in project development affords the students a diverse range of opportunities to use objects, contexts and ideas specifically linked to their cultural, religious or personal identity. Such inclusions are welcomed, respected and encouraged in the learning environment and assessment objectives.

Learners develop a range of social skills through interactions with teachers and students in the learning environment. Students participate in class discussions where they express their viewpoint whilst also democratically showing respect and tolerance for the views and opinions of others.

### Enrichment Ideas:



1. Go on a walk around new locations with a camera and take pictures of your surroundings. Enjoy photography away from the exam and be inspired!

2. Attend a free lunchtime talk event at the Fitzwilliam Museum. Expand your artistic horizons to get new ideas!

### Assessment Criteria:

The ESA is worth 40% of the overall GCSE grade and is assessed using the following assessment objectives:

**A01:** Develop ideas through investigations, demonstrating critical understanding of sources.

**A02:** Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

**A03:** Record ideas, observations and insights relevant to intentions as work progresses.

**A04:** Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

Key skills developed/demonstrated:

- An ability to work independently on a developing self-directed project.
- An ability to realise intentions in both digital and manual photographic media.
- An ability to reflect on developing photographic practice.
- An ability to produce personal and meaningful photography through sustained investigations.

### Literacy/Numeracy:

ESA themes often are limited to one or two words. Past examples have included 'Beginning and /or End' and 'Fragments'. The literacy skills of the students are developed and pushed as they explore the nuanced meanings of such words.

Students are led in the development of written critical personal reflection and written visual analysis of professional photography. A central focus of written work is in the clarity of communication, especially in editing explanations.

Student use of Photoshop will further develop mathematical understanding of percentages and ratios e.g. through the use of colour and contrast alterations.

Key words: develop, refine, explore, experiment, record, observations, insights, relevant, intentions, personal, meaningful, visual.

### Careers Links(CAEIG):

- A visiting artist offers a tangible opportunity to learn from a professional art practitioner working in industry.
- The visual explorative practice reflects the working process of freelance fine art photographers.
- Group discussions and reflective practice mirrors the working practice of media production agencies.





### Intervention Tasks:

Underachieving students will be directed to attend weekly intervention sessions where the teacher can give them additional support in all ongoing activities. A key focus of these sessions will be assisting students in the continuation of self-directed elements of the project. Where students continue to underachieve the following specific tasks can be utilised:

- Underachieving students are gathered for an additional step-by-step workshop linked to the ESA theme, which they are then tasked with evidencing in their developing photographic journals.
- Student is tasked with gathering images and information on a photographer chosen by the student or teacher. Information is then compiled and structured in a one-to-one session with the teacher.
- Student is directed to an additional online Photoshop tutorial to complete, practice and evidence outside of the lesson time.

### Year 11 Home Learning Expectations: Photography

<b>When/how will homework be set?</b>	All homework tasks are integral extensions of developing class project work. Clear expectations will be set at the end of each lesson detailing the steps that must be taken in the project by a given date. These homework expectations will be recorded and accessible on Edulink. As the project develops into diverging self-directed work, these expectations will be set on a one-to-one basis.
<b>How long should each task take?</b>	Students are expected to complete a minimum of 3 hours of work outside of lessons every two weeks.
<b>Will this work be marked by a teacher?</b>	Regular formative feedback of photography journals will feedback on specific tasks as well as assessing the wider body of work to date, including completed homework tasks.
<b>How will Home Learning/ intervention tasks be used if a student is underachieving?</b>	All homework tasks are differentiated extensions of progressing classwork, with varying expectations based on student ability. Underachieving students will be directed to attend weekly intervention sessions where the teacher can give them additional support in all ongoing activities and, where necessary, assign additional work to support the developing project.

### Y9 Home Learning Strand 1 IVC Art

#### Independently:

*These tasks are designed to build students' independence using flipped learning. This could include doing research, some reading or recapping prior learning before a lesson.*



### Task 3

Search images of a protein structure using a search engine.

Select 3-4 protein structures to make small studies for your title page

Use the Year 9 Strand 1 Power-Point

This may be completed with teacher support at lunchtime art intervention

### Task 7

Analyse one of Gregory Edwards Protein Paintings

USE Content/Mood/Process subheadings to structure your work

Use the writing framework on the Year 9 Strand 1 Power-Point to support this task

### **When will this be completed?**

Teacher will set deadline

### **Make:**

*These tasks are designed to support students' learning, based around Learning Scientists themes. They will include a focus on memory, revision techniques and note-taking.*

### Task 4

Make pencil and pen studies of protein molecules onto ripped brown paper pasted onto white paper, and mount onto black paper.

Trim out the shape.

Use the Year 9 Strand 1 Power-Point

This may be completed with teacher support at lunchtime art intervention

### Task 8

Make a study [copy] of one of Gregory Edward's Protein Paintings.

Use the Year 9 Strand 1 Power-Point to select an image to study

This may be completed with teacher support at lunchtime art intervention

### **When will this be completed?**

Teacher will set deadline



**Progress:**

*These tasks will help students secure their progress by practising/preparing for the next assessment. This could include planning or completing exam style questions.*

Task 6

Annotate your title page, and include a title: PROTEINS & DNA

Answer these 6 questions:

- What is DNA?
- What do proteins make in the human body?
- What does Haemoglobin make?
- Why show complex protein structures in a simple artistic way?
- Why do scientists use colour?
- Who is Jane Richardson?

Use the information on the Impington01Nov2017final Power-Point to select an image to study

**When will this be completed?**

Teacher will set deadline

**Y9 Home Learning Strand 2 IVC Art****Independently:**

*These tasks are designed to build students' independence using flipped learning. This could include doing research, some reading or recapping prior learning before a lesson.*

Task 1

Complete your information page on the batik printing process begun in class

Use the Year 9 Strand 2 Power-Point

This may be completed with teacher support at lunchtime art intervention

Task 8

Evaluate finished batik print

Use the writing framework for Task 8 on the Year 9 Strand 2 Power-Point to support this task



This may be completed with teacher support at lunchtime art intervention

**When will this be completed?**

Teacher will set deadline

**Make:**

*These tasks are designed to support students' learning, based around Learning Scientists themes. They will include a focus on memory, revision techniques and note-taking.*

Task 2

Complete your 4 thumbnail sketches of possible batik print design ideas begun in class:

One should show the colours you will use

Annotate your thumbnail sketches to show the protein structure they connect to

Use the Year 9 Strand 2 Power-Point

This may be completed with teacher support at lunchtime art intervention

**When will this be completed?**

Teacher will set deadline

**Progress:**

*These tasks will help students secure their progress by practising/preparing for the next assessment. This could include planning or completing exam style questions.*

Task 3

Complete your full sketchbook sized page study in colour of your chosen batik design begun in class

Use the Year 9 Strand 2 Power-Point

This may be completed with teacher support at lunchtime art intervention

**When will this be completed?**

Teacher will set deadline

**Y9 Home Learning Strand 3 IVC Art**



**Independently:**

*These tasks are designed to build students' independence using flipped learning. This could include doing research, some reading or recapping prior learning before a lesson.*

Task 1

Title page for Natural Forms

Fill the page, draw what you see by observing, draw from one viewpoint, use lines and linear detail, use shading and tonal values, use shadow onto the table, add highlights, use a variety of media:

Photography or tonal pencil or watercolour or coloured pencil biro or pen and ink

Use the Year 9 Strand 3 Power-Point

This may be completed with teacher support at lunchtime art intervention

Task 3b

Stick your mounted shell drawing onto your background

Annotate your Zentangle use the key vocabulary and terms

Use the writing framework in the Year 9 Strand 3 Power-Point

This may be completed with teacher support at lunchtime art intervention

**When will this be completed?**

Teacher will set deadline

**Make:**

*These tasks are designed to support students' learning, based around Learning Scientists themes. They will include a focus on memory, revision techniques and note-taking.*

Task 2a

Complete the Zentangle drawing of a shell begun in class

Lines, Linear detail, Pattern, Shape, Form, Geometric, Organic, Spiral, Zig-zag, Repeat

Use the Year 9 Strand 3 Power-Point

This may be completed with teacher support at lunchtime art intervention

Task 4b

Annotate your Charcoal study of a skull

Use the key terms and vocabulary in the

Year 9 Strand 3 Power-Point

This may be completed with teacher support at lunchtime art intervention

**When will this be completed?**

Teacher will set deadline

**Progress:**

*These tasks will help students secure their progress by practising/preparing for the next assessment. This could include planning or completing exam style questions.*

Task 2b

Mount the drawing onto coloured or black paper and cut or rip out around the shell's shape

This may be completed with teacher support at lunchtime art intervention

Task 7

Analysis of your chosen artist's water colour technique and process used

Use the writing framework in the

Year 9 Strand 3 Power-Point

This may be completed with teacher support at lunchtime art intervention

**When will this be completed?**

Teacher will set deadline

**Y10 Home Learning Strands 1-6 IVC Art**

**Overview**

The GCSE Visual arts course is focused on the development of a candidate's ability to undertake personal explorations and subsequently develop an independent body of work that provides coverage of four assessment objectives, which is how all their work is formally assessed. Homework is an intrinsic part of the candidate's coursework submission; it is not an opportunity to revise, practice, or prepare for a future exam; it is important that students are clear about this. The development of work



that provides evidence of the coverage of the four assessment objectives (develop, explore, record and present) should be completed within the specified time frame provided by their teacher. As projects develop this will often mean that students are set different homework tasks. This creates a highly personalised and differentiated programme of tasks to support each individual candidate to achieve their potential. Clear homework tasks and expectations will be relayed to students as a group or one-to-one during the course of each lesson, or sequence of lessons. Tasks are recorded on Moodle as well as on a 'Homework Record' sheet, to be found at the back of student's Visual Arts journal.

### Sample Visual Arts Homework

Detailed below are selections of common homework tasks that may appear in a student's 'Homework Record' sheet. Each task is accompanied by additional explanation on how such tasks might be undertaken.

#### **Independently:**

*These tasks are designed to build students' independence using flipped learning. This could include doing research, some reading or recapping prior learning before a lesson.*

#### Complete a research page on an Artist/genre –

Students are required to conduct independent research on an Artist or genre, which is chosen by the teacher or student. Such research pages should include biographical information on the Artist, copies of their work and a written personal opinion on their work. (Differentiated writing frames are available to support such tasks)

#### Complete an image analysis of a specific Artwork –

Students are required to write a detailed analysis of a given Artwork or collection of Artworks. Students should explore this image under the headings of form, process, content and mood. (Differentiated writing frames are available to support such tasks)

#### **Make:**

*These tasks are designed to support students' learning, based around Learning Scientists themes. They will include a focus on memory, revision techniques and note-taking.*

#### Complete observational studies –

Students are required to produce observational starting points exploring alternative media and process to the given theme as discussed in class.

Students are required to take a series of photographs to explore and support observations and recordings.

#### Annotate observations and photographs –





Students are required to make notes on their drawings painting, alternative media observations and photographs reflecting on the successful and unsuccessful processes and techniques used in the production of these studies. (Differentiated writing frames are available to support such tasks)

Select and annotate a short list of images –

Students are required to select 3 to 4 images from their contact sheet and to write detailed annotation discussing the strengths and weaknesses of the photographs given the theme of the project and the intentions of the shoot. (Differentiated writing frames are available to support such tasks)

Mood board or title page –

Students are required to collect and arrange images based on a given theme.

**Progress:**

*These tasks will help students secure their progress by practising/preparing for the next assessment. This could include planning or completing exam style questions.*

Idea development –

Students are required to create a series of alternative annotated ideas working from the given theme. These ideas will be generated from their observations, artists investigations and personal interests (Differentiated writing frames are available to support such tasks)

Media and technique exploration –

Students are required to complete a series of media and technique explorations as their work develops. Students are required to annotate their explorations reflecting on the successful and unsuccessful processes and techniques used in production. (Differentiated writing frames are available to support such tasks)

Final idea refinement –

Students are required to explore composition, scale and media prior to producing final outcome (Differentiated step-by-step support sheets are available to support such tasks)

How long should each task take?

Students are expected to complete a minimum of 3 hours of work outside of lessons every two weeks.

Will this work be marked by a teacher?

Regular formative feedback of Visual Art journals will feedback on specific tasks as well as assessing the wider body of work to date, including completed homework tasks.



## Y11 Home Learning Strands 1-5 IVC Art

### Overview

The GCSE Visual arts course is focused on the development of a candidate's ability to undertake personal explorations and subsequently develop an independent body of work that provides coverage of four assessment objectives, which is how all their work is formally assessed. Homework is an intrinsic part of the candidate's coursework submission; it is not an opportunity to revise, practice, or prepare for a future exam; it is important that students are clear about this. The development of work that provides evidence of the coverage of the four assessment objectives (develop, explore, record and present) should be completed within the specified time frame provided by their teacher. As projects develop this will often mean that students are set different homework tasks. This creates a highly personalised and differentiated programme of tasks to support each individual candidate to achieve their potential. Clear homework tasks and expectations will be relayed to students as a group or one-to-one during the course of each lesson, or sequence of lessons. Tasks are recorded on Moodle as well as on a 'Homework Record' sheet, to be found at the back of student's Visual Arts journal.

### Sample Visual Arts Homework

Detailed below are selections of common homework tasks that may appear in a student's 'Homework Record' sheet. Each task is accompanied by additional explanation on how such tasks might be undertaken.

#### **Independently:**

*These tasks are designed to build students' independence using flipped learning. This could include doing research, some reading or recapping prior learning before a lesson.*

#### Complete a research page on an Artist/genre –

Students are required to conduct independent research on an Artist or genre, which is chosen by the teacher or student. Such research pages should include biographical information on the Artist, copies of their work and a written personal opinion on their work. (Differentiated writing frames are available to support such tasks)

#### Complete an image analysis of a specific Artwork –

Students are required to write a detailed analysis of a given Artwork or collection of Artworks. Students should explore this image under the headings of form, process, content and mood. (Differentiated writing frames are available to support such tasks)

#### **Make:**

*These tasks are designed to support students' learning, based around Learning Scientists themes. They will include a focus on memory, revision techniques and note-taking.*



### Complete observational studies –

Students are required to produce observational starting points exploring alternative media and process to the given theme as discussed in class.

Students are required to take a series of photographs to explore and support observations and recordings.

### Annotate observations and photographs –

Students are required to make notes on their drawings painting, alternative media observations and photographs reflecting on the successful and unsuccessful processes and techniques used in the production of these studies. (Differentiated writing frames are available to support such tasks)

### Select and annotate a short list of images –

Students are required to select 3 to 4 images from their contact sheet and to write detailed annotation discussing the strengths and weaknesses of the photographs given the theme of the project and the intentions of the shoot. (Differentiated writing frames are available to support such tasks)

### Mood board or title page –

Students are required to collect and arrange images based on a given theme.

### **Progress:**

*These tasks will help students secure their progress by practising/preparing for the next assessment. This could include planning or completing exam style questions.*

### Idea development –

Students are required to create a series of alternative annotated ideas working from the given theme. These ideas will be generated from their observations, artists investigations and personal interests (Differentiated writing frames are available to support such tasks)

### Media and technique exploration –

Students are required to complete a series of media and technique explorations as their work develops. Students are required to annotate their explorations reflecting on the successful and unsuccessful processes and techniques used in production. (Differentiated writing frames are available to support such tasks)

### Final idea refinement –

Students are required to explore composition, scale and media prior to producing final outcome (Differentiated step-by-step support sheets are available to support such tasks)

### How long should each task take?



Students are expected to complete a minimum of 3 hours of work outside of lessons every two weeks.

Will this work be marked by a teacher?

Regular formative feedback of Visual Art journals will feedback on specific tasks as well as assessing the wider body of work to date, including completed homework tasks.

## Y9 Home Learning Strands 1-6 IVC Media

### Overview

The GCSE Media course is designed to give candidates a broad understanding of the media industry and its 9 key sectors (Film, Television, Radio, Magazines, Newspapers, Music Videos, Games, Social Media and Advertising & Marketing). Homework is a critical part of the GCSE Media course as it provides students with the opportunity to explore a specific medium in their own way, whether that be through reading on media theory, watching a broad range of media for comparison or creating their own media production in order to enhance their practical skills. Indeed, this course will give students the opportunity to develop practical skills in cinematography, photography, illustration, graphic design and Photoshop. These highly prized skills can be further be developed through the candidates home learning and regular practice.

### Sample Media Homework

Detailed below are selections of common homework tasks that may appear in a student's 'Homework Record' sheet. Each task is accompanied by additional explanation on how such tasks might be undertaken.

### **Independently:**

*These tasks are designed to build students' independence using flipped learning. This could include doing research, some reading or recapping prior learning before a lesson.*

### Complete a research document on a specific media sector or media text –

Students are required to conduct independent research on specific media sectors (such as film) and specific media texts (such as the Lego Movie). Research will typically focus on understanding the components parts of a given topic and their relation to the wider industry. (Differentiated writing frames are available to support such tasks)

### Complete a textual analysis –

Students are required to write a detailed analysis of a given media text. Students should explore this text using the key terminology provided. (Differentiated writing frames are available to support such tasks)



**Make:**

*These tasks are designed to support students' learning, based around Learning Scientists themes. They will include a focus on memory, revision techniques and note-taking.*

Create a short animation –

Students will use photography and editing skills to develop short animations that fit the conventions of storytelling.

(Cameras & Editing equipment is made available by the college).

Create a set of pictures –

Students will use photography to create a set of images that fit within a specific brief. These might relate to a film production students will go on to make in school or to an advertising campaign that reflects their learning on the advertising and marketing industry.

**Progress:**

*These tasks will help students secure their progress by practising/preparing for the next assessment. This could include planning or completing exam style questions.*

Storyboarding –

Students will create storyboards to visually express and explore their ideas for a specific media production.

Scripting –

Students will develop narratives in the form of scripts or screenplays, demonstrating an understanding for the conventions of storytelling, the ways in which characters are developed and the technical requirements of a screenplay.

Health & Safety Assessment –

In the build up to filming, students will be asked to assess the safety of production locations using the industry standard approach to Health & Safety.

Other Production documents –

Students will create an additional set of documents designed to ensure robust planning for production tasks.

How long should each task take?

Students are expected to complete a minimum of 3 hours of work outside of lessons every two weeks.

Will this work be marked by a teacher?

Regular formative feedback of work will be provided to students.

## **Y10 Home Learning Strands 1-6 IVC Media**

### **Overview**

The GCSE Media course is designed to give candidates a broad understanding of the media industry and its 9 key sectors (Film, Television, Radio, Magazines, Newspapers, Music Videos, Games, Social Media and Advertising & Marketing). Homework is a critical part of the GCSE Media course as it provides students with the opportunity to explore a specific medium in their own way, whether that be through reading on media theory, watching a broad range of media for comparison or creating their own media production in order to enhance their practical skills. Indeed, this course will give students the opportunity to develop practical skills in cinematography, photography, illustration, graphic design and Photoshop. These highly prized skills can be further be developed through the candidates home learning and regular practice.

### **Sample Media Homework**

Detailed below are selections of common homework tasks that may appear in a student's 'Homework Record' sheet. Each task is accompanied by additional explanation on how such tasks might be undertaken.

### **Independently:**

*These tasks are designed to build students' independence using flipped learning. This could include doing research, some reading or recapping prior learning before a lesson.*

#### **Complete a research document on a specific media sector or media text –**

Students are required to conduct independent research on specific media sectors (such as film) and specific media texts (such as the Lego Movie). Research will typically focus on understanding the components parts of a given topic and their relation to the wider industry. (Differentiated writing frames are available to support such tasks)

#### **Complete a textual analysis –**

Students are required to write a detailed analysis of a given media text. Students should explore this text using the key terminology provided. (Differentiated writing frames are available to support such tasks)

### **Make:**



*These tasks are designed to support students' learning, based around Learning Scientists themes. They will include a focus on memory, revision techniques and note-taking.*

#### Create a short animation –

Students will use photography and editing skills to develop short animations that fit the conventions of storytelling.

(Cameras & Editing equipment is made available by the college).

#### Create a set of pictures –

Students will use photography to create a set of images that fit within a specific brief. These might relate to a film production students will go on to make in school or to an advertising campaign that reflects their learning on the advertising and marketing industry.

#### **Progress:**

*These tasks will help students secure their progress by practising/preparing for the next assessment. This could include planning or completing exam style questions.*

#### Storyboarding –

Students will create storyboards to visually express and explore their ideas for a specific media production.

#### Scripting –

Students will develop narratives in the form of scripts or screenplays, demonstrating an understanding for the conventions of storytelling, the ways in which characters are developed and the technical requirements of a screenplay.

#### Health & Safety Assessment –

In the build up to filming, students will be asked to assess the safety of production locations using the industry standard approach to Health & Safety.

#### Other Production documents –

Students will create an additional set of documents designed to ensure robust planning for production tasks.

#### How long should each task take?

Students are expected to complete a minimum of 3 hours of work outside of lessons every two weeks.

#### Will this work be marked by a teacher?





Regular formative feedback of work will be provided to students.

## Y9 Home Learning Strands 1-6 IVC Photography

### Overview

The GCSE photography course is focused on the development of a candidate's ability to undertake personal explorations and subsequently develop an independent body of work that provides coverage of four assessment objectives, which is how all their work is formally assessed. Homework is an intrinsic part of the candidate's coursework submission; it is not an opportunity to revise, practice, or prepare for a future exam; it is important that students are clear about this. The development of work that provides evidence of the coverage of the four assessment objectives (develop, explore, record and present) should be completed within the specified time frame provided by their teacher. As projects develop this will often mean that students are set different homework tasks. This creates a highly personalised and differentiated programme of tasks to support each individual student to achieve their potential. Clear homework tasks and expectations will be relayed to students as a group or one-to-one during the course of each lesson, or sequence of lessons. Tasks are recorded on Moodle as well as on a 'Homework Record' sheet, to be found at the back of student's photographic journal.

### Sample Photography Homework

Detailed below are selections of common homework tasks that may appear in a student's 'Homework Record' sheet. Each task is accompanied by additional explanation on how such tasks might be undertaken.

#### **Independently:**

*These tasks are designed to build students' independence using flipped learning. This could include doing research, some reading or recapping prior learning before a lesson.*

#### Complete a research page on a photographer/genre –

Students are required to conduct independent research on a photographer or genre, which is chosen by the teacher or student. Such research pages should include biographical information on the photographer, copies of their work and a written personal opinion on their work. (Differentiated writing frames are available to support such tasks)

#### Complete an image analysis of a specific photograph –

Students are required to write a detailed analysis of a given photograph or collection of photographs. Students should explore this image under the headings of form, process, content and mood. (Differentiated writing frames are available to support such tasks)



**Make:**

*These tasks are designed to support students' learning, based around Learning Scientists themes. They will include a focus on memory, revision techniques and note-taking.*

Complete a photo shoot –

Students are required to take a series of 30+ images along a given theme or plan as discussed in class.

Annotate contact sheets –

Students are required to make notes on their printed contact sheets, reflecting on the successful and unsuccessful images in the shoot. (Differentiated writing frames are available to support such tasks)

Select and annotate a short list of images –

Students are required to select 3 to 4 images from their contact sheet and to write detailed annotation discussing the strengths and weaknesses of the photographs given the theme of the project and the intentions of the shoot. (Differentiated writing frames are available to support such tasks)

Mood board or title page –

Students are required to collect and arrange images based on a given theme.

**Progress:**

*These tasks will help students secure their progress by practising/preparing for the next assessment. This could include planning or completing exam style questions.*

Shoot plan –

Students are required to formulate a plan for an upcoming shoot. These plans should contain information about the equipment that will be used, the techniques that will be attempted, the lighting, subject, location etc. (Differentiated writing frames are available to support such tasks)

Shoot/project evaluation –

Students are required to complete a detailed evaluation of a given shoot or project. Students must reflect upon the success of their work in light of the given theme and consider how they might develop their work further in future shoots. (Differentiated writing frames are available to support such tasks)

Practise editing –

Students are required to practise a given edit on Photoshop. (Differentiated step-by-step support sheets are available to support such tasks)

How long should each task take?

Students are expected to complete a minimum of 3 hours of work outside of lessons every two weeks.

Will this work be marked by a teacher?

Regular formative feedback of photography journals will feedback on specific tasks as well as assessing the wider body of work to date, including completed homework tasks.

## Y10 Home Learning Strands 1-6 IVC Photography

### Overview

The GCSE photography course is focused on the development of a candidate's ability to undertake personal explorations and subsequently develop an independent body of work that provides coverage of four assessment objectives, which is how all their work is formally assessed. Homework is an intrinsic part of the candidate's coursework submission; it is not an opportunity to revise, practice, or prepare for a future exam; it is important that students are clear about this. The development of work that provides evidence of the coverage of the four assessment objectives (develop, explore, record and present) should be completed within the specified time frame provided by their teacher. As projects develop this will often mean that students are set different homework tasks. This creates a highly personalised and differentiated programme of tasks to support each individual student to achieve their potential. Clear homework tasks and expectations will be relayed to students as a group or one-to-one during the course of each lesson, or sequence of lessons. Tasks are recorded on Moodle as well as on a 'Homework Record' sheet, to be found at the back of student's photographic journal. [Sample Photography Homework](#)

Detailed below are selections of common homework tasks that may appear in a student's 'Homework Record' sheet. Each task is accompanied by additional explanation on how such tasks might be undertaken.

### **Independently:**

*These tasks are designed to build students' independence using flipped learning. This could include doing research, some reading or recapping prior learning before a lesson.*

#### Complete a research page on a photographer/genre –

Students are required to conduct independent research on a photographer or genre, which is chosen by the teacher or student. Such research pages should include biographical information on the photographer, copies of their work and a written personal opinion on their work. (Differentiated writing frames are available to support such tasks)

#### Complete an image analysis of a specific photograph –

Students are required to write a detailed analysis of a given photograph or collection of photographs. Students should explore this image under the headings of form, process, content and mood. (Differentiated writing frames are available to support such tasks)



**Make:**

*These tasks are designed to support students' learning, based around Learning Scientists themes. They will include a focus on memory, revision techniques and note-taking.*

**Complete a photo shoot –**

Students are required to take a series of 30+ images along a given theme or plan as discussed in class.

**Annotate contact sheets –**

Students are required to make notes on their printed contact sheets, reflecting on the successful and unsuccessful images in the shoot. (Differentiated writing frames are available to support such tasks)

**Select and annotate a short list of images –**

Students are required to select 3 to 4 images from their contact sheet and to write detailed annotation discussing the strengths and weaknesses of the photographs given the theme of the project and the intentions of the shoot. (Differentiated writing frames are available to support such tasks)

**Mood board or title page –**

Students are required to collect and arrange images based on a given theme.

**Progress:**

*These tasks will help students secure their progress by practising/preparing for the next assessment. This could include planning or completing exam style questions.*

**Shoot plan –**

Students are required to formulate a plan for an upcoming shoot. These plans should contain information about the equipment that will be used, the techniques that will be attempted, the lighting, subject, location etc. (Differentiated writing frames are available to support such tasks)

**Shoot/project evaluation –**

Students are required to complete a detailed evaluation of a given shoot or project. Students must reflect upon the success of their work in light of the given theme and consider how they might develop their work further in future shoots. (Differentiated writing frames are available to support such tasks)

**Practise editing –**

Students are required to practise a given edit on Photoshop. (Differentiated step-by-step support sheets are available to support such tasks)



### How long should each task take?

Students are expected to complete a minimum of 3 hours of work outside of lessons every two weeks.

### Will this work be marked by a teacher?

Regular formative feedback of photography journals will feedback on specific tasks as well as assessing the wider body of work to date, including completed homework tasks.

## **Y11 Home Learning Strands 1-5 IVC Photography**

### **Overview**

The GCSE photography course is focused on the development of a candidate's ability to undertake personal explorations and subsequently develop an independent body of work that provides coverage of four assessment objectives, which is how all their work is formally assessed. Homework is an intrinsic part of the candidate's coursework submission; it is not an opportunity to revise, practice, or prepare for a future exam; it is important that students are clear about this. The development of work that provides evidence of the coverage of the four assessment objectives (develop, explore, record and present) should be completed within the specified time frame provided by their teacher. As projects develop this will often mean that students are set different homework tasks. This creates a highly personalised and differentiated programme of tasks to support each individual student to achieve their potential. Clear homework tasks and expectations will be relayed to students as a group or one-to-one during the course of each lesson, or sequence of lessons. Tasks are recorded on Moodle as well as on a 'Homework Record' sheet, to be found at the back of student's photographic journal. [Sample Photography Homework](#)

Detailed below are selections of common homework tasks that may appear in a student's 'Homework Record' sheet. Each task is accompanied by additional explanation on how such tasks might be undertaken.

### **Independently:**

*These tasks are designed to build students' independence using flipped learning. This could include doing research, some reading or recapping prior learning before a lesson.*

#### Complete a research page on a photographer/genre –

Students are required to conduct independent research on a photographer or genre, which is chosen by the teacher or student. Such research pages should include biographical information on the photographer, copies of their work and a written personal opinion on their work. (Differentiated writing frames are available to support such tasks)

#### Complete an image analysis of a specific photograph –



Students are required to write a detailed analysis of a given photograph or collection of photographs. Students should explore this image under the headings of form, process, content and mood. (Differentiated writing frames are available to support such tasks)

### **Make:**

*These tasks are designed to support students' learning, based around Learning Scientists themes. They will include a focus on memory, revision techniques and note-taking.*

#### Complete a photo shoot –

Students are required to take a series of 30+ images along a given theme or plan as discussed in class.

#### Annotate contact sheets –

Students are required to make notes on their printed contact sheets, reflecting on the successful and unsuccessful images in the shoot. (Differentiated writing frames are available to support such tasks)

#### Select and annotate a short list of images –

Students are required to select 3 to 4 images from their contact sheet and to write detailed annotation discussing the strengths and weaknesses of the photographs given the theme of the project and the intentions of the shoot. (Differentiated writing frames are available to support such tasks)

#### Mood board or title page –

Students are required to collect and arrange images based on a given theme.

### **Progress:**

*These tasks will help students secure their progress by practising/preparing for the next assessment. This could include planning or completing exam style questions.*

#### Shoot plan –

Students are required to formulate a plan for an upcoming shoot. These plans should contain information about the equipment that will be used, the techniques that will be attempted, the lighting, subject, location etc. (Differentiated writing frames are available to support such tasks)

#### Shoot/project evaluation –

Students are required to complete a detailed evaluation of a given shoot or project. Students must reflect upon the success of their work in light of the given theme and consider how they might develop their work further in future shoots. (Differentiated writing frames are available to support such tasks)

#### Practise editing –



Students are required to practise a given edit on Photoshop. (Differentiated step-by-step support sheets are available to support such tasks)

How long should each task take?

Students are expected to complete a minimum of 3 hours of work outside of lessons every two weeks.

Will this work be marked by a teacher?

Regular formative feedback of photography journals will feedback on specific tasks as well as assessing the wider body of work to date, including completed homework tasks.

