	Project 1	Substantive	Disciplinary links	Linguistic Environment	Project 2	Substantive	Disciplinary links	Linguistic Environment	Project 3	Substantive	Disciplinary links	Linguistic Environment
Project / Year group												
7	Intro project	History of Typography, serifs etc Info on Aboriginal artwork, geographical location, abo symbols meanings, stories etc Colour theory Formal elements in drawing	Observational drawing Lettering styles Printmaking Blending Mixing of colours Designing	Typography, Lettering, Serifs, Tone, Mark making, Texture, Combination, Design, Selection, colour, Blending , Harmonious colours, Complementary colours, Accuracy, Aboriginal symbols, positive space, Negative space, Complicated, collograoh, print making, relief, primary, secondary, tertiary colour theory	Picasso faces	Origins of Abstraction and Cubism theory. African Art facts Picasso facts Press print Rules Proportions of the face	Collage Portraiture- drawings Copies of artists work- Picasso Designing Press print	Shape, line, tone, proportion, shading, mark making, abstract, content, form, process, mood, context, Cubism, fragmented, geometric, simplification, collage, distorted, multiple viewpoints, composition, pattern, draw, create, transfer, print, ink, bank, plate, roller, primary, secondary, tertiary colour theory, brayer, block	Kandinsky	Kandinsky facts Theory of composition Abstract Art facts Colour Theory	Blending Painting techniques Collage Rule of thirds/ golden triangle etc Copies of artists work- Kandinsky	Analyse, establish, approach, accuracy, cooperation, memory, biography, illustrate, principles, major, sections, formula, abstract, sound, mood, dynamic, indicate, process, blend, harmonious, stencil, define, structure, primary, secondary, tertiary colour theory, wet- on- wet, technique, alternative, layer, stippling, tear, design, outcome, arrangement, outcome, detail, accuracy, balance, composition, evaluation, media, justify.
8	Day of the Dead	History of Mexican culture/ geographical location- meaning- symbolism Frida Kahlo artist facts Rules of Clay – pinch pot	Observational Formal elements in drawing /painting Skull/flower drawings- experimentation with pencil/pen/water colours/ mixed media Copies of artists work Clay techniques – pinch pot method- joining etc Designing Different techniques of painting/ blending etc	Culture, Observation, sketch, tone, accuracy, line, shape, blending, crosshatching, techniques, experiment, primary, secondary, tertiary colour theory Harmonious colours, Complementary colours, design, layout, vibrant, research, pattern, decoration, symmetrical, symbolism, balance, characterisation, method, 3D, relief, score and slip, pinch pot, wedge, detail, texture, gradient, layers, contract, section, approaches, area, specific, structure.	Climate Change and the Urban Environment	Origins of perspective- Florentine architect Fillipo Brunelleshi Renaissance Introduction to climate change in Leeds- focus on Our Carbon Footprint. Pop Art- Andy Warhol and Roy Lichenstein Triadic colour schem	1 and 2 point perspective drawings. Copies of artists' work- Pop art- Andy Warhol and Roy Lichenstein. Designing Images relating to climate change.	Climate, change, environment, perspective, accuracy, line, shape, tone, rules, method, illusion, depth, space, establish, vanishing point, orthogonal, horizon line, vertical, horizontal, principles, approach, formula, create, carbon footprint, Pop Art, colour, bold, technique, composition, dynamic, triadic, pattern, combinations, shapes, symbols, imagery, line, collage, lettering, print, experiment, poly block, bank, draw, create, transfer, print, ink, bank, plate, roller, primary, secondary, tertiary colour theory, block, brayer, repeat pattern, half drop, reduction register.	Continuation …..Climate change print	….Continuation on climate change in Leeds- focus on Our Carbon Footprint. Pop Art- Andy Warhol and Roy Lichenstein Introduction to Gutenberg and Caxton –print making.	Poly Block Print making	Climate, change, environment, perspective, accuracy, line, shape, tone, rules, method, illusion, depth, space, establish, vanishing point, orthogonal, horizon line, vertical, horizontal, principles, approach, formula, create, carbon footprint, Pop Art, colour, bold, technique, composition, dynamic, triadic, pattern, combinations, shapes, symbols, imagery, line, collage, lettering, print, experiment, poly block, bank, draw, create, transfer, print, ink, bank, plate, roller, primary, secondary, tertiary colour theory, block, brayer, repeat pattern, half drop, reduction register.

Year	Topic										
9	Sea Portraits	Rules of proportion Formal elements in drawing Pirates of Caribbean- film- new technologies Metamorphosis History of Surrealism- Dali Facts Giuseppe Arcimboldo Typography	Observational drawing of sea life experimentation with pencil/pen/water colours/ mixed media/ pen and wash lettering styles Copies of artists work Lettering styles	Observation, scale, mark making, techniques, detail, accuracy, line, shading, shape, wet-on-wet, translucent, opaque, wash, describe, motion, capture, imagination, bar, counter, shoulder, serif, ascender, descender, bowl, stem, proportion, morphing, depth, texture, area, create, translucency, blotting, estimate, method, target, analyse, develop, evaluate	Atmospheric perspective.	Make a concertina History of landscape to present day in brief. Artist knowledge on David Hockney Artist knowledge on Vincent Van Gogh Information on atmospheric perspective. Mono print History of collograph Definition of collage	Mono printing Collograph Atmospheric landscape painting Mixed media Study David Hockney Study Vincent Van Gogh. Coloured fine liners Collage	Texture, mark -making, line, shape, concertina, landscape, atmosphere, labour, process, indicate, recession, primary, secondary, tertiary colour theory, perspective, aerial, environment, accuracy, rules, method, illusion, depth, space, establish, vanishing point, orthogonal, horizon line, vertical, horizontal, principles, approach, mono print, additive, subtractive, collage, block, brayer, draw, create, transfer, print, ink, bank, plate, roller, collage, collograph	Continuation on Atmospheric perspective.	Make a concertina History of landscape to present day in brief. Artist knowledge on David Hockney Artist knowledge on Vincent Van Gogh Information on atmospheric perspective. Mono print History of collograph	Mono printing Collograph Atmospheric landscape painting Mixed media Study David Hockney Study Vincent Van Gogh. Coloured fine liners Collage	Texture, mark -making, line, shape, concertina, landscape, atmosphere, labour, process, indicate, recession, primary, secondary, tertiary colour theory, perspective, aerial, environment, accuracy, rules, method, illusion, depth, space, establish, vanishing point, orthogonal, horizon line, vertical, horizontal, principles, approach, mono print, additive, subtractive, collage, block, brayer, draw, create, transfer, print, ink, bank, plate, roller, collage, collograph
10 Fine Art	Self Portrait	Rules of proportion Formal elements in drawing /painting Lucian Freud facts Claude Cauquil facts Tim Okamura facts Ben tour facts Colour Theory	Observational drawings of the face. Experimentation with pencil/pen/water colours/ mixed media/ pen and wash Painting techniques Designing Developing understanding of analysis of the work of other artists.	Proportion, line, shape, tone, detail, expression, realistic, contemporary, content, form, process, mood, context, design, composition, research, evaluation, historical, angles, assessment, criteria, size, texture, light, dark, crosshatching, surface, contour, biography, analysis, complementary, just, adequately, clear, convincing, improvements, urban, figurative, urban, accurate, mind mapping, outcome, intentions, illustration, rule of thirds, cropping, ideas, manipulation, combinations, annotations, style, development, specific, structure.	A sense of Place/ architecture	Origins of perspective. Formal elements in drawing. Mono printing Rules/origins Etching printing Rules/origins Artists' facts Colour theory	1 and 2 point perspective. Observational drawings of buildings experimentation with pencil/pen/water colours/ mixed media/ pen and wash mono print/Etching techniques and processes designing blending/ painting	Proportions, perspective, accuracy, line, shape, tone, rules, method, illusion, depth, space, establish, vanishing point, orthogonal, horizon line, vertical, horizontal, principles, approach, formula, create, relation, angles, composition, colour, bold, technique, dynamic, triadic, pattern, combinations, imagery, collage, lettering, print, experiment, mono print, etching,, bank, draw, create, transfer, print, ink, bank, plate, roller, primary, secondary, tertiary colour theory, block, brayer, reduction register, section, dry point, scribe, press, subject matter, photoshoots, thumbnails, design,experiment.	Hockney Joiner	Origins of Abstraction- History of Cubism Synthetic/ Analytical Cubism. Colour Theory Formal elements in drawing. David Hockney facts	Photography Observational drawings. Experimentation with pencil/pen/watercolours/ mixed media/ pen and wash Painting techniques Collage designs.	Photography, technique, overlapping, joiner, patchwork, thumbnails, subject matter, content, form, process, mood, context, cubism, synthetic, analytical, photomontage, multiple viewpoints, perspective, mixed media, experimentation, outcome, fragments.

1 0 P h ot o gr a p h y	**Portrait**	Functions of the DSLR. Aperture and Shutter speed. Rankin facts Andy Warhol facts Catherine McIntyre facts	Understanding of the functions, tools of photoshop. Lighting techniques. Mixed media use of paint and photography. Developing understanding of analysis of the work of other artists.	Creativity, Montage, Characterisation, Collage, Composition, Portrait, Analysis, Composition, Viewpoint ,Contrast, Framing, Manipulation, Contrast, Annotation, experimentation, presentation, Comparison, Evidence, shutter speed, Contrast, Low Key, High Key, Depth of Field, Emotion, Expression, Independence, presentation, Deconstruct, Destroy, Assessment, Success, Challenging Pop Art, Screen printing, Culture, Mixed Media, Texture, Layering, Muted, Tertiary ,Opacity, Creativity, Genre, Original, Unusual, evaluation	Abstract	Rule of thirds Michael Jenner facts Man Ray facts Edward Weston facts Mondrian Facts Mimmo Rotella facts Abstract Expressionism, connections with other artists. Tessellation	Darkroom – photograms. Creating a pinhole camera. Brusho inks, collage. Extending understanding of photoshop.	Abstraction, composition, research Cropped, Analyse, Burn, process, Composition, Complementary, Specific, Formula, Structure, Hue and Saturation, Tessellation, Symmetry, principle, process, Golden Section, composition, Proportion, Photogram, silhouette, Negative space, composition, Photogram, Brusho Inks, Harmonious, Mis-registered, Collage, Montage, Negative space, Positive Space, Solarigrafia, solarigraphy, solargraphy, Juxtaposition Texture Complementary Colour Independent, Creative, Original, Unusual Assessment , criteria, just, adequately, clear, convincing, improvements, Evaluation, Techniques, Media.	Surrealism	Magritte Facts Uelsmann Facts. History of Surrealism. Distortion of imagery. Montage and collage. Students independently researching and sourcing artists from a wide range of surrealist photographers.	Complex use of photoshop, Atmospheric lighting Cloning and blending images. Students developing independence when taking a wide range of photoshoots on location outside of school, considering *mise en scene*.	Surrealism, Movement, Juxtaposition, Composition, Technique, Reference, Unconscious, Photomontage Positive/Negative, Merging, Morphing Photojournalism, Documentary, Vantage Point, Establishing Image, Action Image, Portrait, Close up, Analysis, Independence, Creativity, Experimentation, Assessment , criteria, just, adequately, clear, convincing, improvements Evaluation, Techniques, Media.
1 1 Fi n e Ar t	**Hockney Joiner**	Origins of Abstraction- History of Cubism Synesthetic/ Analytical Cubism. Colour Theory Formal elements in drawing. David Hockney facts	Photography Observational drawings. Experimentation with pencil/pen/water colours/ mixed media/ pen and wash Painting techniques	Photography, technique, overlapping, joiner, patchwork, thumbnails, subject matter, content, form, process, mood, context, cubism, synthetic,	Mock exam	Artists facts Art Movement facts Formal elements in drawing/ photography Colour Theory	Photography Observational drawings. Experimentation with pencil/pen/water colours/ mixed media/ pen and wash Painting techniques	Language is tailored and personalised to the theme they are studying.	Exam	Artists facts Art Movement facts Formal elements in drawing/ photography Colour Theory	Photography Observational drawings. Experimentatio n with pencil/pen/wat ercolours/ mixed media/ pen and wash Painting techniques	Language is tailored and personalised to the theme they are studying.

			Collage designs.	analytical, photomontage, multiple viewpoints, perspective, mixed media, experimentation, outcome, fragments.			Printing techniques Designing				Printing techniques Designing	
11 Photography	Completion of Surrealism	Magritte Facts Uelsmann Facts. History of Surrealism. Distortion of imagery. Montage and collage. Students independently researching and sourcing artists from a wide range of surrealist photographers.	Complex use of photoshop, Atmospheric lighting Cloning and blending images. Students developing independence when taking a wide range of photoshoots on location outside of school, considering *mise en scene*.	Surrealism, Movement, Juxtaposition, Composition, Technique, Reference, Unconscious, Photomontage Positive/Negative, Merging, Morphing Photojournalism, Documentary, Vantage Point, Establishing Image, Action Image, Portrait, Close up, Analysis, Independence, Creativity, Experimentation, Assessment, criteria, just, adequately, clear, convincing, improvements Evaluation, Techniques, Media.	Mock exam	Artists facts Art Movement facts Formal elements in imagery. Composition and lighting. Experimentation with shutter speed and aperture	Photography Drawings for purpose (Planning, composition etc) Experimentation with photoshop, darkroom and mixed media. Planning final outcomes. Executing outcome within a timed supervised setting.	Language is tailored and personalised to the theme they are studying.	Exam	Artists facts Art Movement facts Formal elements in imagery. Composition and lighting. Experimentation with shutter speed and aperture	Photography Drawings for purpose (Planning, composition etc) Experimentation with photoshop, darkroom and mixed media. Planning final outcomes. Executing outcome within a timed supervised setting.	Language is tailored and personalised to the theme they are studying.
12 Fine Art	Design Brief on Natural Forms	Formal elements in drawing. Colour Theory	Experimental drawing processes Process led project Mono, lino, etching, heat-press, screen - printmaking Photoshop	Language is tailored and personalised to the theme they are studying.	Transformation (1 to 1 Tutorial led)	Artists facts Art Movement facts Formal elements in drawing/ photography Colour Theory	Photography Observational drawings. Experimentation with pencil/pen/water colours/ mixed media/ pen and wash Painting techniques Printing techniques Designing	Language is tailored and personalised to the theme they are studying.	Mock exam (1 to 1 Tutorial led)	Artists facts Art Movement facts Formal elements in drawing/ photography Colour Theory	Photography Observational drawings. Experimentation with pencil/pen/watercolours/ mixed media/ pen and wash Painting techniques Printing techniques Designing	Language is tailored and personalised to the theme they are studying.

12 Photography	**Chiaroscuro**	History of Chiaroscuro, Rembrandt Facts Andre Kertesz facts Irving Penn facts Harry Gruyaert facts Peter Marlow facts	Use of dramatic directional light Light and shadow, within composition. Mixed media experimentation. Developing own imagery demonstrating a clear understanding of the work of others and the theme of Chiaroscuro.	Language is tailored and personalised to the theme they are studying.	Transformation (1 to 1 Tutorial led)	Artists facts Art Movement facts Formal elements in imagery. Composition and lighting. Experimentation with shutter speed and aperture	Photography Drawings for purpose (Planning, composition etc) Experimentation with photoshop, darkroom and mixed media. Planning final outcomes.	Language is tailored and personalised to the theme they are studying.	Mock exam (1 to 1 Tutorial led)	Artists facts Art Movement facts Formal elements in imagery. Composition and lighting. Experimentation with shutter speed and aperture Exploring a wide range of construction techniques for final outcome.	Photography Drawings for purpose (Planning, composition etc) Experimentation with photoshop, darkroom and mixed media. Planning final outcomes. Executing outcome within a timed supervised setting.	Language is tailored and personalised to the theme they are studying.
13 Fine Art	**Self led brief** (1 to 1 Tutorial led)	Artists facts Art Movement facts Formal elements in drawing/ photography Colour Theory	Photography Observational drawings. Experimentation with pencil/pen/watercolours/ mixed media/ pen and wash Painting techniques Printing techniques Designing	Language is tailored and personalised to the theme they are studying.	Exam (1 to 1 Tutorial led)	Artists facts Art Movement facts Formal elements in drawing/ photography Colour Theory	Photography Observational drawings. Experimentation with pencil/pen/water colours/ mixed media/ pen and wash Painting techniques Printing techniques Designing Executing outcome within a timed supervised setting.	Language is tailored and personalised to the theme they are studying.	N/A			
13 Photography	**Self led brief (1 to 1 tutorial).**	Artists facts Art Movement facts Formal elements in imagery. Composition and lighting. Experimentation with shutter speed and aperture	Photography Drawings for purpose (Planning, composition etc) Experimentation with photoshop, darkroom and mixed media. Planning final outcomes.	Language is tailored and personalised to the theme they are studying.	Exam (1 to 1 Tutorial led)	Artists facts Art Movement facts Formal elements in imagery. Composition and lighting. Experimentation with shutter speed and aperture	Photography Drawings for purpose (Planning, composition etc) Experimentation with photoshop, darkroom and mixed media. Planning final outcomes. Executing outcome within a timed supervised setting.	Language is tailored and personalised to the theme they are studying.	N/A			

Overview discussion

We discovered that the KS2 in primary schools, art projects have grown out of History and Geography units rather than being planned as part of a considered and coherent school-wide curriculum seen as being of value in its own right.

At Allerton Grange, we are in the process of developing our curriculum in art. We began with first principles: by asking what we hope for our pupils by the time they leave us. We want them to have a knowledge of art history, to be able to recognise key artists and styles and to have a language in which to discuss and evaluate paintings, sculptures artworks, unfamiliar to them. At the same time, we want them to be confident and creative young adults, to have developed skills across a range of media together with the independence and enthusiasm to make artwork of their own. It would be easy to see the two objectives as being in conflict but our aim is to create a programme and method of teaching in which they support and complement each other.

When developing our Knowledge rich curriculum we started by selecting the best art from the worthiest artists and teach children not only about the piece itself, but also about the wider context at the time the artwork was created. The artists' techniques are carefully identified and practiced by the students- building up to automaticity, both the muscle memory and disciplinary knowledge that pupils need, over time. The pupils practise these techniques and produce a piece of work that will closely replicate the original- they achieve success, as the steps are laid out clearly and practised rigorously. They then develop their creativity by taking the artists' work and using this as a stepping stone allowing them to confidently develop their own ideas.

Our first steps were to select a number of movements for each key stage. Our hope is that, if we make meaningful links to other artists and movements and, at the same time equip the children with a knowledge of stylistic elements that the technical vocabulary in which to frame their thoughts and observations, they will be able to use this in their appreciation of other art they see. Our aim is to inspire our students by exploring key points in art history in a way that be remembered, allowing them to recall their knowledge in years to come.

Year 7 – **Introductory project** provides all students with a secure base in formal elements. They learn about the history of typography and how lettering styles have changes through different periods in time. In art there are wonderful stories to be told through Aboriginal Art. Story-telling has a place where symbols and imagination come to life. Through this project we explain the origins of Aboriginal art and discuss the geographical location also considering how the Aborigines live and create their artworks. Students are shown cave artworks and discuss how pigments are made from ready available sources and how these cave drawing have played a massive part in understanding the history of mankind. **Picasso Faces project**, then builds upon this understanding as well as introducing students to abstraction, explaining this pivotal movement in art history. It is also important that the students understand that all artists take inspiration from one thing or another and for Picasso he took inspiration from African culture; as at this point African artworks were being brought back to Paris museums in consequence of the expansion of the French empire. **Kandinsky** then further develops this understanding of abstraction, exploring artists who are further afield than Europe, but demonstrate the connections at this time in the 20th Century. The disciplinary knowledge within this project, reinforces understanding from the introductory project.

Year 8 – In **Day of the Dead** students continue this theme of influences from other artists, however this time they are exploring the way in which different cultures can form the basis for our art work, again looking outside of Europe to Mexico. Within this project they are able to work with a wide range of media, reinforcing understanding of paint techniques and exploring new materials such as clay. The **Urban Environment and Climate Change Project** with this project Pop Art is our key influence focusing on Andy Warhol and Roy Lichenstein we use these artists to inspire a poster for Climate Change. The students make an issue based piece of artwork on Climate change as we understand how these issues need to be address and how we can educate and help improve not only our local environment but the world. Students are firstly exposed to the origins of perspective from the Renaissance period learning and understanding the key fundamental principles to 1 and 2 point perspective. Discussions then take place around the need for climate action in Leeds and throughout the world. We decided to focus on educating our pupils on 'reducing our carbon footprint' as little changes can make dramatic difference. We then discuss in depth the Pop art movement and the implications of printing more generally, touching on Gutenberg, and the growth of mass production. Students learn the differences between painting and printing, making their own printing blocks from poly block reinforcing their understanding of this process, firstly explored in year 7. This project is set out to a design brief like in graphic design, allowing students to understand working with limitations.

Year 9. **Sea portraits** this begins by exploring the human body for the first time in KS3. They begin with life drawing (clothed) and discussing the proportions of the human body, before moving onto exploring the face. Sea portraits continues the theme of considering the relevance of art within the creative industries. Students are introduced to the work of key illustrators and character designers, who created the visual references for Pirates of the Caribbean. They also explore the CGI techniques that are used in the film. Importantly this project is intended to reinforce the drawing skills of students as they will have spent the previous weeks working on their 3D sculptures. Consequently they spend time working with a range of media, drawing from sea life creatures and natural forms as well as revisiting the theme of portrait (last explored in year 7), looking closely at detail and proportion of the face. Students will then be shown the work of a wide range of artists, working around this theme before creating their own compositional design considering guidelines that they were taught in their Kandinsky project in year 7. The students study Surrealism focusing on the work of Salvador Dali and the concept of metaphohosis and dream like imagery, and then touching on how surrealism developed out of the Dada activities during World War I . Giuseppe Arcimboldo is best known for creating imaginative portrait heads made entirely of objects such as fruits, vegetables, flowers, fish, and books, this inspires the pupils to produce a portrait looking at sea life objects and creatures which transform through their face where they build their skills using mixed media (water colour paint and pencil crayon). The second project in year 9 explores the theme of **Atmospheric Environment** where students have the opportunity to look at the work of Van Gogh and David Hockney and begin to understand the connections between the ways in which these artists worked. They are taught the new skill of mono printing and how to make a collograph print - expanding this knowledge from year 7 and 8.

Year 10/11 Fine Art – The course starts with a very structured prescriptive painting project on **Portraiture**. This is so that the students understand the assessment objectives to make them into independent leaners. It starts with teaching initial proportions of the face, then experimenting with different media. The artists' we study are Lucien Freud, Claude Cauquil, Tim Okamura and Ben Tour. We felt that it is important to have historical and contemporary reference to inspire their work. All these artist bring different styles of painting from expressive to realistic. We explicitly teach them these artist so that they are able to develop and be influenced by, and appreciative of, these artists. The students are encouraged to take photographs to support their work which helps them to make design ideas to take through to a personal outcome. **Architecture- 'A sense of place'** – this is teaching the disciplinary knowledge of print- making. This project starts by retrieving knowledge on one and two point perspective taught in year 8 and developing their knowledge through to more expressive drawing styles on different scales. Students are taught mono- printing and dry point etching and shown numerous artists which they then choose 3 to inspire their personal work. They develop their design ideas looking at the rules of composition in connection with their chosen artists' and explore different media experimentation. Some students choose to build their confidence using photo-shop initially using simple techniques and tools and then gradually expanding their understanding. Each project in turn allows more and more time for students to develop their own independent and individual work. **David Hockney joiner**- this is a mini summer holiday project, thereby the students research David Hockney expanding on their knowledge however looking at his joiner series and use of photography this time. We re-visit the ideas and concepts of Cubism and look deeper into synthetic and analytic cubism analysing and comparing and contrasting the historical with the contemporary pieces. Students make different series of photomontages from their photoshoots understanding the process Hockney uses to create a whole image using multiple viewpoints. The **mock exam project** builds upon this idea, as students are only given a starting point, before being guided through a number of stages allowing them to develop their own outcome. The mock exam project builds upon this idea, as students are only given a starting point, before being guided through a number of stages allowing them to develop their own outcome. This is important preparation for the final externally set examination.

Year 10/11 Photography – during the first year of their GCSE students explore 3 broad projects, which develop their understanding of digital photography and the cameras themselves. They gradually build their confidence using photo-shop in the **Portrait** project, beginning with simple techniques initially, and gradually expanding their understanding. **Abstraction** builds upon this understanding showing students the breadth of the subject via a wide range of artists' work both fine art and photography. It also allows them access to the darkroom as well as giving them the opportunity to create pinhole cameras. **Surrealism** gives students a chance to clearly see links between contemporary photography and historical art movements. It also allows students to return back to digital manipulation as a focus and really start to develop the fine quality of their own imagery. Each project in turn allows more and more time for students to develop their own independent and individual work .The mock exam project builds upon this idea, as students are only given a starting point, before being guided through a number of stages allowing them to develop their own outcome. This is important preparation for the final externally set examination.

Year 12/13 photography – The course begins with a clear focus on the importance of lighting, as well as compositional techniques. The focus of **Chiaroscuro** once again builds upon the idea that clear parallels can be drawn across genres of art as well as the centuries. Students are taken through a number of different approaches from still life to landscape, each time

focussing on an individual artist as well as independently sourcing imagery which interests them. As they are reach the conclusion of the project, they are each encouraged in their own direction, using 1 to 1 tutorials to support their independence. The remaining part of the course is intended to follow the exam board's requirement of an 'independently led personal project'. Students are only given broad starting points, intended to serve as a spring board for their own ideas. They are once again supported with one to one sessions throughout their lessons.

Year 12/13 Fine Art – The initial project is a design brief on **natural forms**. Students will be asked to experiment using different media to find the sweet spots within their knowledge of using different media. They will follow a structure of some experimental drawings, print- making, Mono printing- screen printing- etching and heat press, surface textures, dry and wet media etc. Presentation will be in the form of a book or a1 sheets. After this project students are taken through a number of different approaches from still life to landscape which is a self- led by them, each time focussing on an individual artist as well as independently sourcing imagery which interests them. As they are reach the conclusion of the project, they are each encouraged in their own direction, using 1 to 1 tutorials to support their independence. The remaining part of the course is intended to follow the exam board's requirement of an 'independently led personal project'. Students are only given broad starting points, intended to serve as a spring board for their own ideas. They are once again supported with one to one sessions throughout their lessons.