



Woodlane High School

achieving success in a nurturing environment

Subject Policy: Art and Design

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Rationale – What is the evidence base for selected strategies and curriculum choices?

This section is kept succinct to ensure this policy remains accessible to a variety of audiences. Please review our Teaching and Learning Policy for further information on our whole school approach and evidence informed practice. We have selected 3 subject specific areas of focus to highlight our evidence informed practice, as follows:

Increasing the use of IT and digital media

This area has been developed to aid pupils who are unable to access curriculum/course content that is usually completed using more physical tasks.

This concept has been promoted through the ‘Inspired Classroom’, an organisation dedicated to enhancing the learning experiences and opportunities by integrating the Arts with social emotional learning. They state that *“Digital tools reinvent the approach to art education by enhancing students’ creativity and collaboration. Digital art resources expand students’ imagination by encouraging them to make multimedia content from paintings to graphics. As these cloud-based resources can also be accessed remotely, students can conceptualize, create, and collaborate on art projects with their peers anytime and anywhere”*.

Digital Media in Art builds upon and develops computer skills and knowledge, allowing all pupils the opportunity to express themselves through their artwork.

Increased access. This focus on ensuring pupils are able to independently create digital media has set a more even playing field for cohorts and allowed pupils with physical disabilities the opportunity to produce work of the same standard as their peers. In addition, the recent period of home learning highlighted that some pupils do not have access to basic Art materials outside of school and are unable to complete homework tasks (or continue to build on their artistic development). By introducing digital tasks, we are creating a more accessible area of work that ensures no pupil will be disadvantaged.

Increased productivity. Digital media allows pupils to correct mistakes in a more time effective manner, this still provides the same learning opportunities as making mistakes with physical Art but has the added benefit of aiding pupils to complete tasks in less time.

Convenience. Creating digital medium requires pupils to use less Art materials and can be done anywhere using a laptop, tablet or smartphone. Pupils in housing that does not facilitate larger, messier activities are still able to complete tasks.

Increased Career options. Skills in digital Art can open opportunities within a variety of industries, the increased need for digital Arts in various careers provides additional pathways for leavers with advanced IT skills when beginning their KS5 studies.

Use of adapted media and tools

This area has been developed to aid pupils, primarily those requiring support with fine motor control, to access all tasks and ultimately qualifications that would be otherwise inaccessible to them. This research focused strongly on the **“Adaptive Art”** movement, developed to provide all young people with a positive experience that can translate into enhanced classroom performance and increased ability in Art. Joseph Campbell’s book, ‘Adaptive Art; Deconstructing disability in the classroom’ states, *“For many students living with disabilities, communication is often difficult.”* Observing this difficulty fuelled my desire to develop adaptations in my art lessons that would facilitate communication with my students while also engaging them in the visual arts. Trying new methods, materials, and tools has allowed me to remove many of the barriers I observed, enabling my students to express themselves and their ideas through art.

A range of new and adapted tools have been introduced with a trial an error approach that caters for each individual’s specific needs.

Increased access. Through research and investigation, physical Art tools have been developed and created to allow all pupils to access tasks in some way. Often this will result in pupils requiring slightly different work to their peers, however the intended outcome is to ensure all pupils are given the opportunity to try activities covered in Art lessons.

Personal development. Adaptive Art’s methods and ideas for teaching and adapting art activities, media, tools, and techniques aim to engage pupils in meaningful and creative self-expression. As these tools often require adult supervision or guidance their use provides the added benefits of building staff/pupil relationships, bridging communication gaps and giving students a productive and creative outlet.

Inclusion. The use of the Adaptive Art often allows pupils to complete the same work as their peers, albeit in a slightly different way. This promotes a feeling of equality amongst students and is an effective tool in increasing pupil confidence in Art.

Promoting/supporting Art in other subjects

This area has been developed due to an increase in the use of Art in other areas of the school and in line with the **Artsmark** philosophy of implementing the arts across the whole school. This idea is the bedrock of the Artsmark criteria, they believe a whole school approach *“positively impacts the desire, uptake, and passion”* for the Arts within schools. At Woodlane we aim to promote this by ensuring that Art is embedded into all subjects, and that Art activities are delivered effectively with guidance from an Art specialist, pupils will make greater progress in their artistic development and are able to use the skills learnt in Art lessons to access cross curricular activities. Knowledge and guidance are regularly shared with staff who may feel less confident delivering Art based activities, demonstrations and the sharing of resources has proved to be highly beneficial to the success of these tasks.

Increased access. Many subjects outside of Art now incorporate artistic activities into their teaching to create variety and encourage engagement. Pupils who may find literacy-based activities challenging are able to express themselves in an alternative way, allowing them the opportunity to match the success of their peers.

Quality of work. Demonstrations given to non-Art teachers incorporate trouble shooting methods and highlight potential challenges that may have been otherwise unforeseen. This allows staff to approach their Art based activities with increased confidence and a better understanding of success criteria.

Personal development. Art activities conducted in other subjects will often require the use of skills learnt in Art lessons. This allows pupils to approach tasks with increased confidence and allows them the opportunity to encounter certain skills more regularly, aiding their artistic development.

Intent – What is Woodlane aiming to achieve through its Art curriculum?

- To develop a love of Art.
- To develop the habit of making Art for enjoyment.
- To know some of the main periods in Art history.
- To acquire a wider Art vocabulary.
- To engage pupils through multi-sensory lessons.
- To be able to recognise the role of artists, craft makers and designers in society.
- To be able to create a personal response to an artist and their Art style.

Implementation – How is the Woodlane Art curriculum delivered?

Curriculum Delivery

- Pupils have full access to the Art National Curriculum which is differentiated to meet pupils' learning needs and styles.
- The Art curriculum is designed to be challenging, appropriate to each pupil's stage of development.
- The Art Curriculum offers opportunities for cross-curricula learning, to ensure pupils make significant personal development, including:
 - ✓ Theme days;
 - ✓ In-house Art events;
 - ✓ Educational visits;
 - ✓ SaLT strategies/PGSS integrated in to teaching;
 - ✓ Communicate in Print allows all students to access tasks;

- ✓ Use of a wide range of Media to explore popular culture, bias etc. and create own work etc.
- The KS3 and KS4 Art curriculum is taught through 2.5 hours contact time per week (12% curriculum time).
- The Art curriculum is designed to build and expand on previous skills and subject knowledge, over a 5-year period. It also plans for opportunities for repetition to embed knowledge, increasing the chance of information recall and to integrate new knowledge into larger ideas (view our Art curriculum map in Appendix).
- An Art theme day runs once a year to encourage and celebrate all elements of the Arts.
- We provide additional extra-curricular activities at lunch time, including:
 - ✓ GCSE Art support
 - ✓ Opportunities for homework support

Teaching and Learning

- Our pupils are taught by transition teachers in Year 7 and subject specialists from Year 8 to Year 11.
- The Art curriculum is differentiated broadly into 3 levels of challenge, 'all', 'most' and 'some'. Further differentiation and personalisation are implemented when required.
- Art homework is provided on a standardised format and is differentiated to provide the appropriate level of challenge, using all, 'most' and 'some'.
- In Art we have a 3-tiered approach to supporting a pupil's learning, including:

Universal – this is the teaching your child will receive from the Art subject teachers and will include adaptations to match learning needs. All classes:

- ✓ GCSE Art support;
- ✓ opportunities for homework support;
- ✓ are supported by a teaching assistant (TA);
- ✓ have a maximum of 12 pupils per class to ensure there is a high level of support available from the teacher and TA;
- ✓ are multi-sensory;
- ✓ are dyslexia friendly;
- ✓ have opportunities to use tools and technology to support and enhance their progress and enjoyment, including, clay, monoprint, screen printing and Photoshop;
- ✓ have integrated speech, language and communication support; and
- ✓ are supported either directly or indirectly by speech and language therapists.

Targeted – it may be appropriate to consider making additional short term special educational provision to remove or reduce any obstacles to your child's learning. This takes the form of a graduated four-part approach of a) **assessing** your child's needs, b) **planning** the most effective and appropriate intervention, c) **providing** this intervention and d) **reviewing** the impact on your child's progress towards individual learning outcomes. Interventions may include:

- ✓ introductory activities to help students learn new techniques and media;
- ✓ one to one support for students with fine motor needs;
- ✓ group work within each class to allow students to work with peers of a similar ability; and
- ✓ accurate base-lining allows us to identify areas of support for each student.

Specialist – it may be necessary to seek specialist advice and regular long-term support from a specialist professional in order to plan for the best possible learning outcomes for your child.

Assessment

- Pupils collate Pupil Achievement Books, where they showcase their best work and progress over time in Art.
- Our bespoke Flight Path is used to track the progress of pupils in Art and determine expected outcomes from different starting points.
- Art teachers use a range of formative and summative assessment procedures to assess progress and attainment, including:
 - ✓ daily marking;
 - ✓ self/peer assessment;
 - ✓ sketching assessment;
 - ✓ painting assessment;
 - ✓ collage assessment;
 - ✓ B-Squared etc.

Impact – *What difference is the Art curriculum making on pupils?*

- The vast majority of pupils meet or exceed their expected progress in Art.
- The vast majority of pupils meet or exceed their expected outcomes in Art (external qualifications).
- All pupils leave Woodlane with at least one formally recognised Art and Design qualification. Most pupils meet mainstream entry requirements at post-16 where they study a range of different qualifications and subjects following high achievement in Art at Woodlane.

- Pupils are well-prepared for the next stage of their education.
- Analysis of Art outcomes and pupil progress indicates that there is little statistical significance between key groups. Where any small differences are identified strategies are implemented swiftly.
- Use of Art is embedded across the school and feeds in to all subjects. Excellent progress in Art has a significant benefit for pupils in all other subjects.
- Functional skills and life-skills are embedded in the Art curriculum and are personalised for each pupil. This supports pupils to make the leap to post-16 provision and meets their needs when entering the world of work.

Art Curriculum Map – What will the pupils learn and when?

Year 7		Autumn A & B	Spring C	Spring D	Summer E & F
Content		Key Skills – Drawing and Painting: In this module, pupils will gain an understanding of the basic concepts which help them to create effective art work. The unit will take into account the importance of line drawing, tonal shading, colour themes, colour mixing, colour blending and painting. At the end of the unit, pupils should have a clearer theoretical and practical knowledge of how to create art work and should therefore feel comfortable in translating these learnt skills to future projects and design ideas. The skills demonstrated in this module are features which should be referred to again and again throughout the 5 year Art course and act as basic building blocks for future projects.	Super Heroes and Heroines: In this project, pupils will research real life heroes and heroines as well as fictional characters, looking at the various qualities that make an outstanding or extraordinary individual. By combining ideas collected from visual research, literature, comic strips, cartoons, films and personal hobbies/interests, pupils will design and create a Super hero/heroine of their own using a A3 poster format.	Stencils - William Morris: In this project, pupils will research the work and textile design of William Morris, paying particular attention to the imagery and natural forms used to create decoration within his work. Having made several sketches and drawings of natural forms (leaves/flower/animals) themselves, pupils will then create a 'William Morris' Style stencil, using research they have collated. They will then produce several prints using different quality papers and inks.	Graphic Lettering - Jasper Johns: In this project, students will research the work of Jasper Johns and his use of colour, composition and graphic design in Art. Students will experiment with the ideas of large bold type lettering and overlapping positive/negative piece to create an exciting and dynamic final piece based on their own initials.
Skills	All	-Record observations -Record experiences -Make sketches of ideas	-Ask simple questions about task -Answer questions related to their ideas for task -Use scrapbook to collect pictures of objects about a specific topic -Create work from their imagination	-Use natural materials and fabric/printing paper creatively -Discuss patterns in the environment -Show some observational skills -Create simple repeat patterns	-Describe colours -Use created texture as background -Use a variety of materials in a simple way -Use the space on the paper
	Most	-Explore the colour tones -Identify different types of line -Investigate the qualities of a media -Define a shape using line	-Review their own work -Suggest ways they can improve their own work -Begin to apply improvements -Give simple reasons for what they like -Draw a human with the main body features	-Use repeat pattern to decorate object/artwork -Print repeat pattern -Assist in cleaning up -Identify natural forms -Identify line in nature	-Name the primary colours -Name the secondary colours -Identify a simple process they need to develop to improve their work -Give simple reasons for what they like
	Some	-Produce different types of line -Record their observations of line, shape and colour -Use different drawing mediums to produce different lines	-Talk about their work as it develops -Explore the colour tones -Look at the work of illustrators -Use more than one technique in a piece of work -Relate text in a book to the illustrations on a page	-Tessellate -Experiment with a viewfinder -Identify some techniques for using common art tools and materials -Look at the work of illustrators -Identify process that has worked -Identify process they need to change to improve their work -Works with a regard to safety	-Look at different styles of letter forms -Explore the colour tones -Investigate the qualities of the media -Combine different materials in their work -Overlap objects in their work

Year 8		Autumn A	Autumn B	Spring C & D	Summer E & F
Content		Pointillism – Georges Seurat: In this project, pupils will experiment with colour theory and study the artwork and style of George Seurat. They will then research the meaning and visual setup of a 'still life', before combining all of their knowledge learnt in the project to create a Pointillist still life from first hand observation.	Aboriginal Art and Culture: Pupils will learn about the origins of Aboriginal Art and its importance within aboriginal tribes. Pupils will also be able to identify colours and symbols used in Aboriginal Art and the purpose these elements of the work have.	Litter Bugs: In this project, pupils will experiment with Symmetry, Reflection and Collage. Pupils will work with recyclable materials to create a bug sculpture from images they have researched. This project also refocuses the pupils on the key skills of drawing and collage in the beginning and then looks at wider issues of litter and recycling (environment) to create a final piece insect from found materials.	Doodle Design - Jon Burgerman: In this project pupils will study Jon Burgerman doodles looking at and developing and understanding of colour combinations. They will create a 3-dimensional Doodle character, transferring 2D design to 3D. This project will also serve to expand upon graphic design, modelling and 3D sculpture making techniques. To encourage an understanding and appreciation of artwork from diverse and contemporary cultures and to support the development of a GCSE Art coursework portfolio.
Skills	All	-Recognise Aboriginal artwork and be able to offer analysis and explanation regarding symbols used -Be able to use dowel sticks to recreate the aboriginal paint technique -Attempt to create patterns, but with a lack of structure and thought -Apply paint in an inconsistent manner -Produce a final painting depicting a native aboriginal animal using symbols -To start to show a dreamtime narrative	-Simply identify the value of a colour (lighter/darker) -Be able to identify primary colours. -Be able to identify secondary colours. -Be able to make tertiary colours. -Identify differences between their own work and the work of others -Explore the colour tones -Identify visual qualities of an object -Collect a group of natural objects and create a display	-Develop cutting skills and sticking skills -Select images they wish to use independently -Created their own individual insects from the selection of images they have researched -Explore mark making, drawing, collage and symmetry and use materials to create an insect as a final piece	-Consider how closely the illustrators work, reflect the story/idea. -Experiment with different pattern and texture in designing and making artefacts and images. -Recognises the role of the artist in society -Make a model of a 3D design -Consider how closely the illustrators work reflect the story/idea -Experiment with different pattern and texture in designing and making artefacts and images
	Most	-Show understanding of Aboriginal artwork and will be able to recognise and use symbols used to depict a story -Be confident using a range of different sized dowel stick to apply paint and will recreate structured patterns built up using dots -Recognise the Aboriginal colours and use them appropriately -Be able to apply paint with care and create even neat dots -Produce a final painting depicting a native Aboriginal animal to build up their own dreamtime story	-Record images and ideas from first hand observation -Collect visual material to assist in development -Begin to use colour and tone to communicate ideas -Evaluate the composition of the picture -Use light and shadow in their work -Be able to match complimentary colours.	-Pupils will further develop their drawing and observation skills -Using a whisper line and the appropriate level of shading and mark making -Be able to create a story about their bug -Reflect on assessment to improve skills	-Make sketches of scenes found with the viewfinder -Try different techniques and develop one into a final design -Combine a range of techniques in a piece of work -Attempt multiple solutions, trial and error
	Some	-Demonstrate excellent understanding of Aboriginal artwork with an ability to describe and make links with dreamtime stories and their own work -Use paint with care and attention to detail, dots will be painted with precision to create perfectly even dots -Produces a final painting clearly depicting a personal interpretation of a dreamtime story	-Use a viewfinder to select views of interest -Use colour to create a mood -Identify what are the key elements of a piece of work -Compare some of the methods used by artists -Use colour wheel to explain and understand how colours are mixed	-Pupils will discover that a reflection is the reverse (backward) image of the original -Be able to demonstrate different methods of creating a reverse image -Explore the use of photography by taking photographs their insect in a natural surrounding and then edit the photographs on Photoshop	-Consider specific aspects of a piece of work – colour, texture -Consider the appropriateness of the method used in relation to the subject -Compare the results of different solutions commenting on strengths and weaknesses -Be aware of negative space in 2D and 3D work

Year 9		Autumn A	Autumn B	Spring C	Spring D	Summer E	Summer F
Content		The Fauves and Natural Forms: In this project pupils will develop drawing skills through a wide range of media; pencil, charcoal, chalk, pen and ink to record from various natural forms from first hand and second hand observation. Pupils will also explore the Fauves movement and recreate a drawing from their sketchbook into a Fauve style image using Photoshop. The final piece will be an A4 or A3 square piece completed in colour pencil		The Green Man Part A (Portrait and Green Man Plan): In this project, students will learn and demonstrate the basic rules of creating a self-portrait, will study elements of the natural world and will finally, combine these two elements together to devise a 'Green Man' design plan that can eventually be built out of clay.	The Green Man Part B (Green Man Sculpture and painting): In this part of the project, students will learn how to translate their flat Green Man 2D design into a 3D format, modifying and improving upon their idea as they progress through each stage. Having then built the Green Man sculpture, students will produce a watercolour/wax and wash Green Man painting.	Emotions - exploring the cubist painting Guernica: Pupils will explore colour and emotions with everyday life, starting with some soap carvings using relevant typography (Font Design) to visually communicate positive and negative emotions. The project will lead into the artist Picasso and an exploration of the use of emotions in his Cubist work. Focus will be drawn to the painting Guernica and pupils will split into groups and pick a character using paper rods and papier Mache to secure the structure. The sculptures will finally be painted black/white/grey with collages of newspapers to match the style used by Picasso.	
Skills	All	-Collect visual material to help in development -Begin to use line and shape to communicate ideas and further develop drawing skills. -Compare the approaches in their own and others work and evaluate and make changes if necessary -Identify the focal point of a piece of work -Record images and ideas from 1st hand experience		-Make notes along with their sketches in the sketchbook -Begin to use colour and tone to communicate ideas -Apply experiences of processes to the development of work -Work collaboratively	-Modify work while in progress using PA and TA and SA. -Describe methods used and how they may be developed and adapted -Recognises that many cultures use art in celebrations, rituals and festivals -Begin to use colour and tone to communicate ideas	-Name and describe several emotions (positive and negative) -Remove a surface area from soap to show a word describing an emotion -Use a camera to photograph the soap and show basic editing skills in Photoshop -Demonstrate basic drawing skills from Picasso's weeping woman -Use charcoal and chalk to copy a section of Guernica -Work as a team to produce/build Guernica character	
	Most	-Recognise similarities and differences in natural and constructed forms -Use a variety of methods to record shape, tone and texture -Consider the visual interest of their work -Know strategies to control risks		-Modify work while in progress -Seeks advice -Consider views and suggestions from others about their work -Recognise that many cultures use art in celebrations, rituals and festivals -Understand the general rules for facial structure in drawings	-Look at the need and purpose of decoration -Use a variety of methods to record shape, tone and texture -Plan and make a 3D structure using a range of materials for various purposes -Elaborate a 3D structure	-Use colour within their visual descriptions of emotions (positive and negative) to further show their understanding of colour and emotions link -Consider camera angles to promote their work -Use effective Photoshop edits for the different sides of their soaps (positive and negative) -Use mark making techniques with charcoal and chalk to show texture and shades -Collaborate effectively as a team to add value to the overall final product (structure) and note who has contributed and how	
	Some	-Investigate methods of creating visual effects -Show delicacy or boldness reflecting subject or size -Make adaptations to the work while work is in progress -Distinguish between realism and abstract		-Look at the need/purpose of decoration -Use tools and materials expressively -Use colour to create mood -Identify successful elements of design -Question if the decoration is appropriate -Use natural influences to draw/create facial features	-Investigate methods of creating visual effects -Experiment with ways of representing space, shape and form -Use tools and materials experimentally -Consider specific aspects of a piece of work – colour, texture	-Annotate why certain colours were used and explain font designs linking to emotions (positive and negative) -Consider camera angles to enhance the text and words on their soaps -Further experimenting with layers and duplications on their photo edits -Taking leadership in collaborative lessons when building the sculptures	

Year 10		Autumn A	Autumn B	Spring C	Spring D	Summer E	Summer F
Content		Pop Art - Self Portrait: This project introduces pupils to the structure and outline of the GCSE course. Through specific tasks and activities, based on the Pop Art movement, they gain knowledge and understanding of the GCSE syllabus requirements and assessment objectives. Pupils use the initial starting point of portraiture and develop a self-portrait in a Pop Art style. They will produce an A1 painting on board, with experimentation in ICT.				3D sculpture (Organic & Geometric): This scheme is to enable pupils to explore British artists who work with a variety of media to create two distinct style of 3D based work. Pupils will explore the themes behind the work of each artist and will record from first hand observation, natural forms that can be used to develop ideas for each pupil to create their own individual pieces of clay sculpture.	
Skills	All	-Complete some of the tasks set out on a checklist -Show some understanding of Pop Art but with very limited analysis and annotation -Complete observational drawings from their photographs, but with little understanding of proportions and the shape of the face -Produce some sketchbook work with very little independent thought or investigation -Produce a final painting of themselves in a Pop Art style which links directly from the Photo Shop work, with limited development of ideas				-Complete some of the tasks set out on the checklist -Show some understanding of Sculpture and 3D form but with very limited analysis and annotation -Complete observational drawings from their photographs and have made a copy of Barbara Hepworth worth exploring the durable quality of clay, but with little understanding of proportions and the shape of the sculpture -Produce some sketchbook work with very little independent thought or investigation -Produce a final 3D piece of work exploring inspirations form both Barbara Hepworth and Ben Nicholson and the natural word which links directly from their exploratory studies, with limited development of ideas	
	Most	-Use departmental guidelines and expectations to present a complete unit of work -Thoroughly research a relevant Pop artist's work and show clear links and understanding with the work in relation to their own -Confidently be able to draw a portrait showing good understanding of proportions of the face and use a range of media and processes to do this -Complete a personal record with independent research and investigations in a sketchbook -Show evidence of some self-assessment through evaluation and reviews -Produce a successful final painting which clearly relates to the body of investigation that has been carries out				-Use departmental guidelines and expectations to present a complete unit of work -Thoroughly research a relevant Sculptor artist's work and show clear links and understanding with the work in relation to their own -Confidently be able to draft a design showing good understanding of abstraction and use a range of media and processes to do this Complete a personal record with independent research and investigations in a sketchbook -Show evidence of some self-assessment through evaluation and reviews -Produce a successful 3D piece of work using clay which clearly relates to the body of investigation that has been carries out	
	Some	-Meet all expectations and requirements with a full body of work completed to a high standard -Demonstrate knowledge and understanding of Pop Art from detailed analysis and independent research -Be able to demonstrate a personal response and opinion, with self-assessment, evaluation and reviews of work evident throughout -Use processes and a range of media to explore and experiment -Produce a thoroughly personal response to an exceptional standard				-Meet all expectations and requirements with a full body of work completed to a high standard -Demonstrate knowledge and understanding of the work of Barbara Hepworth and Ben Nicholson from detailed analysis and independent research -Be able to demonstrate a personal response and opinion, with self-assessment, evaluation and reviews of work evident throughout -Use processes and a range of media to explore and experiment -Produce a thoroughly personal response to an exceptional and individual standard	

Year 11		Autumn A	Autumn B	Spring C	Spring D	Summer E	Summer F
Content		3D sculpture (Organic & Geometric): This scheme is to enable pupils to explore British artists who work with a variety of media to create two distinct style of 3D based work. Pupils will explore the themes behind the work of each artist and will record from first hand observation, natural forms that can be used to develop ideas for each pupil to create their own individual pieces of clay sculpture.		GCSE EXAM, theme: TBD This scheme is designed to produce responses to artists in a visual and written format. These explorations should lead onto an idea that will directly incorporate Artists techniques.		GCSE coursework review and refine: This scheme is specifically positioned to make the most valuable use of lessons that are attended following the exam (normally in April/May). It is built on diagnostic marking by peer, self and teacher to obtain the highest quality of work from all pupils. By this time of the GCSE course pupils should all be aware of what is necessary to complete the work set.	
Skills	All	-Complete some of the tasks set out on the checklist -Show some understanding of Sculpture and 3D form but with very limited analysis and annotation -Complete observational drawings from their photographs and have made a copy of Barbara Hepworth worth exploring the durable quality of clay, but with little understanding of proportions and the shape of the sculpture -Produce some sketchbook work with very little independent thought or investigation -Produce a final 3D piece of work exploring inspirations from both Barbara Hepworth and Ben Nicholson and the natural world which links directly from their exploratory studies, with limited development of ideas		-Pupils create ideas from key words linking the theme and the artist -Explain their decisions in a written or visual format to show their understanding of the development of their idea and work -Evidence decisions made, reasons behind those decisions and the outcomes produced		-Have all work from each project; Pop Art, Sculpture & life drawing attempted and aim towards completing any unfinished work -Be able to arrange their work in chronological order with titles clearly visible -Have work arranged into folders clearly marked with the project name -Be able to show evidence of each Assessment Objective having been attempted	
	Most	-Use departmental guidelines and expectations to present a complete unit of work -Thoroughly research a relevant Sculptor artist's work and show clear links and understanding with the work in relation to their own -Confidently be able to draft a design showing good understanding of abstraction and use a range of media and processes to do this -Complete a personal record with independent research and investigations in a sketchbook -Show evidence of some self-assessment through evaluation and reviews -Produce a successful 3D piece of work using clay which clearly relates to the body of investigation that has been carried out		-Develop ideas through investigations, demonstrating critical understanding of sources -Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes Record ideas, observations and insights relevant to intentions as work progresses		-Reflect upon completed work and add refinements if necessary. -Work back over any existing work that may need additional attention -Add further annotations to work to help explain intentions -Attempt to create pieces of work that can add value to assessment objectives, especially AO3 -Extend existing portfolio by completing observational drawings, paintings and other media based recording work -Refine existing AO4 – present (Final pieces)	
	Some	-Meet all expectations and requirements with a full body of work completed to a high standard -Demonstrate knowledge and understanding of the work of Barbara Hepworth and Ben Nicholson from detailed analysis and independent research -Be able to demonstrate a personal response and opinion, with self-assessment, evaluation and reviews of work evident throughout -Use processes and a range of media to explore and experiment -Produce a thoroughly personal response to an exceptional and individual standard		-Extend their visual and written bank of information and include more drawings from first hand observation in add value to Assessment Objective 3-AO3 -Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language. You should use the knowledge, skills and understanding you have learnt to show your progression along your creative journey		-Show a starting point with a first-hand observational image that they can extend through development, experimentation and final piece -To add further value to each assessment objective	