

KS5 Curriculum

YR 12		
Personal Investigation & Related Artist Study		
	Workshops	Media
Term 1 & 2	2D	Drawing, Painting & Print making
Term 3 & 4	3D & Photography	Mixed Media, clay, mixed sculptural media. Photographic techniques
Term 5 & 6	Development of Personal Investigation theme and Related Artist Study	
YR 13		
Terms 1, 2 & 3 until February	Development of Personal Investigation theme & Related Artist Study	
February until May	Externally Set Assignment	

https://drive.google.com/drive/folders/1qCSbXBSLuGw59BMqnvv9Mxy0XAKLxRI?usp=share_link

Component 1: Personal investigation

This is a practical investigation supported by written material.

Students are required to conduct a practical investigation, into an idea, issue, concept or theme, supported by written material.

The focus of the investigation must be identified independently by the student and must lead to a finished outcome or a series of related finished outcomes. The investigation should be a coherent, in-depth study that demonstrates the student's ability to construct and develop a sustained line of reasoning from an initial starting point to a final realisation. The investigation must show clear development from initial intentions to the final outcome or outcomes. It must include evidence of the student's ability to research and develop ideas and relate their work in meaningful ways to relevant critical/contextual materials. The investigation must be informed by an aspect of contemporary or past practice of artists, photographers, designers or craftspeople.

The written material must confirm understanding of creative decisions, providing evidence of all four assessment objectives by:

- clarifying the focus of the investigation
- demonstrating critical understanding of contextual and other sources
- substantiating decisions leading to the development and refinement of ideas
- recording ideas, observations and insights relevant to intentions by reflecting critically on practical work
- making meaningful connections between, visual, written and other elements.

The written material must:

- be a coherent and logically structured extended response of between 1000 and 3000 words of continuous prose.
- include specialist vocabulary appropriate to the subject matter
- include a bibliography that, identifies contextual references from sources such as: books, journals, websites, through studies of others' work made during a residency, or on a site, museum or gallery visit
- be legible with accurate use of spelling, punctuation and grammar so that meaning is clear.

Students can present the written material as a single passage of continuous prose or as a series of shorter discrete, but linked, passages of continuous prose incorporated within the practical work. There is no restriction on the scale of practical work produced. Students should carefully select, organise and present their work for their Personal investigation to ensure it is well structured and provides evidence that meets

the requirements of all four assessment objectives. The personal investigation will be assessed as a whole. Evidence of meeting the requirements of all four assessment objectives must be provided in both the practical and written material. Students must identify and acknowledge sources which are not their own.

Component 2: Externally set assignment

Separate question papers will be provided for each title. Each question paper will consist of a choice of eight questions to be used as starting points. Students are required to select one. Students will be provided with exam papers on 1 February, or as soon as possible after that date.

Preparatory period – from 1 February

Following receipt of the paper students should consider the starting points and select one. Preparatory work should be presented in any suitable format, such as mounted sheets, design sheets, sketchbooks, workbooks, journals, models and maquettes.

Supervised time – 15 hours

Following the preparatory period, students must complete 15 hours of unaided, supervised time. The first three hours of the supervised time must be consecutive.

In the 15 hours students must produce a finished outcome or a series of related finished outcomes, informed by their preparatory work. Students must stop work on their preparatory work as soon as the first period of supervised time

starts. Students may refer to their preparatory work in the supervised time, but it must not be added to or amended.

Preparatory work and the work produced during the supervised time must be kept secure in between sessions of supervised time.

The work produced during the supervised time must be clearly identified as such. Students must identify and acknowledge sources which are not their own. Annotation and/or notes should use appropriate specialist vocabulary and be legible with accurate use of language so that meaning is clear.

At the end of the 15 hours of supervised time all the work submitted for this component must be kept secure. Preparatory work and the work produced during the 15 hours of supervised time will be assessed together, as a whole, against all four assessment objectives. Students will be assessed on their ability to work independently, working within the specified time constraints, and developing a personal and meaningful response.

There is no restriction on the scale of work produced. Students should carefully select, organise and present work to ensure that they provide evidence which meets the requirements of all four assessment objectives.

3.4 Fine art

Students should be introduced to a variety of experiences that explore a range of fine art media, processes and techniques. They should be made aware of both traditional and new media. Students should explore the use of drawing for different purposes, using a variety of methods and media on a variety of scales. Students may use sketchbooks /workbooks / journals to underpin their work where appropriate. Students should explore relevant images, artefacts and resources relating to a range of art, craft and design, from the past and from recent times, including European and non-European examples. This should be integral to the investigating and making processes. Students' responses to these examples must be

shown through practical and critical activities that demonstrate their understanding of different styles, genres and traditions.

Students should be aware of the four assessment objectives to be demonstrated in the context of the content and skills presented. They should be aware of the importance of process as well as product.

Areas of study

Students are required to work in one or more area(s) of Fine art, such as those listed below. They may explore overlapping areas and combinations of areas:

- drawing and painting
- mixed-media, including collage and assemblage
- sculpture
- ceramics
- installation
- printmaking (relief, intaglio, screen processes and lithography)
- moving image and photography.

Skills and techniques

Students will be expected to demonstrate skills, as defined in Overarching knowledge, understanding and skills (page 12), in the context of their chosen area(s) of Fine art. In addition, students will be required to demonstrate skills in all of the following:

- appreciation of different approaches to recording images, such as observation, analysis, expression and imagination
- awareness of intended audience or purpose for their chosen area(s) of fine art
- understanding of the conventions of figurative/representational and abstract/non-representational imagery or genres
- appreciation of different ways of working, such as, using underpainting, glazing, wash and impasto; modelling, carving, casting, constructing, assembling and welding; etching, engraving, drypoint, mono printing, lino printing, screen printing, photo silkscreen and lithography
- understanding of pictorial space, composition, rhythm, scale and structure
- appreciation of colour, line, tone, texture, shape and form.

Knowledge and understanding

Students must show knowledge and understanding of:

- how ideas, feelings and meanings can be conveyed and interpreted in images and artefacts in the chosen area(s) of study within fine art
- historical and contemporary developments and different styles and genres
- how images and artefacts relate to social, environmental, cultural and/or ethical contexts, and to the time and place in which they were created
- continuity and change in different styles, genres and traditions relevant to fine art
- a working vocabulary and specialist terminology that is relevant to their chosen area(s) of fine art.

Textile design

Students should be introduced to a variety of experiences that explore a range of textile media, processes and techniques. They should be made aware of both traditional and new media. Students should explore the use of drawing for different purposes, using a variety of methods and media on a variety of scales. Students should explore the potential for the use of colour. Students may use sketchbooks/workbooks/journals to

underpin their work where appropriate. Students should explore relevant images, artefacts and resources relating to a range of art, craft and design, from the past and from recent times, including European and non-European examples.

This should be integral to the investigating and making processes. Students' responses to these examples must be shown through practical and critical activities that demonstrate their understanding of different styles, genres and traditions.

Students should be aware of the four assessment objectives to be demonstrated in the context of the content and skills presented. They should be aware of the importance of process as well as product.

Areas of study

Students are required to work in one or more area(s) of textile design, such as those listed below.

They may explore overlapping areas and combinations of areas:

- fashion design
- fashion textiles
- costume design
- digital textiles
- printed and/or dyed fabric and materials
- domestic textiles and wallpaper
- interior design
- constructed textiles
- art textiles
- installed textiles.

Skills and techniques

Students will be expected to demonstrate skills, as defined in Overarching knowledge, understanding and skills (page 12), in the context of their chosen area(s) of textile design. Students will be required to demonstrate skills in all of the following:

- awareness of the elements of textile design, such as shape, line, scale, colour, texture, pattern, contrast and/or repetition in relation to the chosen area(s) of textile design
- awareness of intended audience or purpose for their chosen area(s) of textile design
- ability to respond to an issue, concept or idea, working to a brief or answering a need in the chosen area(s) of textile design
- appreciation of the relationship of form and function and, where applicable, the constraints of working to a brief
- understanding of a variety of textile methods, such as: fabric printing, mono-printing, relief printing, screen printing and laser printing; tie-dye and batik; spraying and transfer; fabric construction; stitching, appliqué, patchwork, padding, quilting and embroidery.

Knowledge and understanding

Students must show knowledge and understanding of:

- relevant materials, processes, technologies and resources
- how ideas, feelings and meanings can be conveyed and interpreted in images and artefacts created in the chosen area(s) of textile design
- historical and contemporary developments and different styles and genres
- how images and artefacts relate to social, environmental, cultural and/or ethical contexts, and to the time and place in which they were created
- continuity and change in different styles, genres and traditions relevant to textile design
- a working vocabulary and specialist terminology that is relevant to their chosen area(s) of textile design.