



Key Stage 1 and 2

Aims of Study

https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/425601/PRIMARY_national_curriculum.pdf

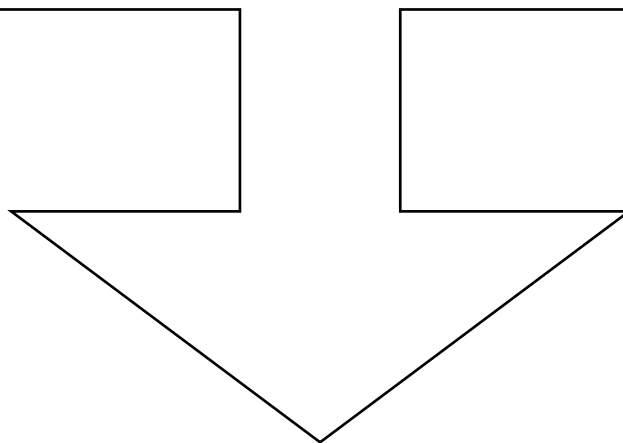
Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation.

Key Substantive Knowledge Carried Forward (subject knowledge)

Pupils should be able to use a range of materials creatively to design and make products; to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination; know about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work. Pupils should be taught about great artists, architects and designers in history.

Key Disciplinary Knowledge Carried Forward (methods/framework to establish knowledge)

Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design. Pupils create sketch books to record their observations and use them to review and revisit ideas. Pupils refine work to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials (*for example, pencil, charcoal, paint, clay*). Pupils should be taught to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space.



Year 7

Unit Title	Drawing – Formal Elements	Drawing – Still Life Compositions	Colour Theory	The British Library – Yinka Shonibare	Illustration – Tim Burton	Ceramics – Antony Gormley
Composite Knowledge/End Point (big idea that should be answered at the end of a unit)	How to show control of the formal elements when using pencil for drawing.	How to use observational drawing skills to present a successful still life study.	How to mix and apply primary, secondary and tertiary colours in paint.	How to use watercolour paints to recreate traditional West African patterns to create a collaborative work of art.	How to use pen/wash techniques to create an original character in the style of Tim Burton's ' <i>Stainboy</i> '.	How to use clay to translate 2D designs into 3D forms in the style of Antony Gormley.
Examples of Key Substantive Knowledge (specific subject knowledge relied upon for later study or to grasp the composite idea for that unit)	How and why tone is used in a drawing? How to create a range of tones with consistency/control. How to use line to imply texture. How to hold pencil for maximum control.	How to use plotting points to draw objects with effective composition on the page, including the scale of the object. How to use mark marking techniques to imply texture. How to measure angles and proportions by eye. How to use negative space effectively to improve the overall composition of a still life drawing.	How to hold and control a paintbrush. How to mix paint with the correct consistency. Harmonious colours are similar and close together on colour wheel. Complementary colours contrast and are opposite on the colour wheel. Adding black makes a colour darker. Adding white makes a colour lighter.	Yinka Shonibare's work explores his British Nigerian heritage. Wax-Printed fabrics are traditional in West Africa. <i>The British Library</i> is an artwork celebrating positive contributions made by immigrants. Adinkra symbols are Ghanaian, and their patterns can be found in many West African fabrics.	What are the key features of Tim Burton's Characters? How to use delicate broken lines in fineline pen to echo the 'weak' look of Tim Burton's anti-heroes. How to control the application of water washes to add tone to a drawing.	How to create thumb pots and coils in clay. What are the key features of the work <i>Field for the British Isles</i> ? Drawing techniques for representing 3D forms. What are the most important considerations when working in clay – drying time, strong joins to hold shape and creating texture through mark making.
Examples of Key Disciplinary Knowledge (methods/framework to establish knowledge)	How to blend tone to create the effect of Shape/Form/depth in a drawing.	What to look for when doing an observational drawing to simplify the shapes. How to check the accuracy of your drawing and refine the accuracy.	Mixing water and tempura thoroughly for a thick consistency of paint to get vibrant colours.	How to analyse an artwork by looking for recognisable clues/cues. How to vary patterns to create more effective designs. The design process – gathering inspiration, trialling ideas and refining skills.	Writing a short poem to summarise an idea for own 'rubbish superhero'. Practice of pen/wash techniques to develop skills. Drafting of character drawings before refining towards resolved outcomes.	Creating a thumb pot base to build a solid figurative sculpture. Demonstration of coiling techniques to control building of figurate sculpture. Variety of tools to experiment with applying textures to surface to add depth to sculptures.

				Research skills – good search terms to use to generate high quality results for ideas/inspiration.	Measuring out guidelines for typography to consistently space work. Practice of Gothic Typefaces.	Analysis of artwork – imagining standing in front of installation.
Examples of Reading Opportunity	Formal Elements – Definitions	Still Life page from <i>A World of Art</i> to give context to the traditions of Still Life.	Keyword definitions for painting/colour terminology.	Yinka Shonibare biography. Students to read facts and context to work The British Library to inform discussion on the purpose of the work.	Poetry from <i>The Melancholy Death of Oyster Boy</i> . Discussion on the idea of anti-heroes, celebrating the overlooked characters in society. Discussion on balance between childish humour/gothic horror.	<i>Field by Antony Gormley</i> – excerpts from the exhibition catalogue at the Hayward Gallery available to discuss the making and design process for the project.
Examples of Visual Reading opportunities		Analysis of past students' drawings – what makes a successful still life drawing. Pupils to develop own success criteria by looking at a range of work – so they can work out for themselves what successful still life drawings feature in them.	Various works by Van Gogh to be used to show his use of complementary colours – what areas stand out in his paintings and how has his use of complementary colours played a part in this?	The British Library work to be analysed by students – What could the materials represent, what could the names represent and what viewpoint might the artist be trying to convey to the viewer?	Tim Burton's characters – specifically Stainboy. How would you describe his look? What does it remind you of? How has the artist's technique in pen/wash helped to exaggerate the characteristics of the figure.	<i>Field for the British Isles</i> . Discussion around how do you think it would feel to be stood in front of 30,000 figures.
Examples of Key Tier 2 Vocabulary	Imply	Accuracy 3D	Consistency	Immigration Analysis Research West Africa	Gothic Anti-Hero Superhero Typography Font	Join Structure Scale
Examples of Key Tier 3 Vocabulary	Tone Mark-Making Line Blending	Composition Scale Plotting Points Negative Space Still Life	Primary Secondary Tertiary Harmonious Complementary	Contemporary Wax-Printed Fabric Installation	Wash Broken Lines Fineliner	Ceramics Figurative Installation Sculpture Slip

	Shape/Form Depth		Tint Shade			Coil Thumb-Pot Kiln
Examples of Numeracy	2D shapes to 3D forms inc vocab – eg. Circle to Sphere.	Plotting points for spacial awareness – how to fill page effectively.	Diagrams – drawing out of the colour star diagram to get equal spacing and accurate shapes. Measuring and drawing out of tonal boxes.	Estimates – using small cross sections of an installation to estimate the size of the whole installation. Tessellation – arranging covers to books and then arranging books on shelf to create the installation.	Measuring – marking out accurate spacing for lettering to ensure consistency. Division – working out the number of spaces needed to draw out title fonts based on individual word lengths.	Scale – helping students imagine the size of the sculptures individually and the effect of 30,000 collectively.

Year 8

Unit Title	Drawing - Portraiture	Landscape
Composite Knowledge/End Point (big idea that should be answered at the end of a unit)	Show control and understanding of proportions and tone to successfully create a recognisable tonal portrait	How to use watercolour paints to recreate a landscape in the style of David Hockney.
Examples of Key Substantive Knowledge (specific subject knowledge relied upon for later study or to grasp the composite idea for that unit)	<p>The proportions and placement of key facial features – eyes, nose, mouth and ears.</p> <p>How to use mark-making to replicate textures for features such as hair and iris.</p> <p>Where shadows fall on facial features.</p> <p>How to choose which (and how many) features to exaggerate to create a recognisable portrait.</p>	<p>What are the rules of composition – rule of thirds, leading lines, focal points.</p> <p>David Hockney is famous for his use of colour (including use of complementary colours) and exaggerates the colours in the landscape. Painting can be worked up in layers to create depth/texture.</p>
Examples of Key Disciplinary Knowledge (methods/framework to establish knowledge)	<p>Use of observational drawing to draw facial features.</p> <p>Practice of mark-making and tonal drawing techniques to create 3D form.</p> <p>Adapting general rules for accurate facial proportions into recognisable portraits through observation.</p> <p>Applying mark-making techniques to imply textures for hair.</p>	<p>Varying consistency of paint to create a range of hues.</p> <p>Utilising pressure when applying paint to vary thickness of line.</p> <p>Using pattern to replicate and imply textures in the landscape.</p> <p>Combining complementary colour combinations to make chosen areas stand out in a composition.</p>
Examples of Reading Opportunity	Written guidance and tips on proportions of the face given alongside teaching to encourage independent problem-solving skills.	David Hockney Biographies and quotes from the artist. Selected passages from 'A Bigger Picture' book produced by RA that reference his Yorkshire landscapes.
Examples of Visual Reading Opportunities	<i>The Simpsons/caricature</i> – analysing what has been done in cartoons to make a simplified yet instantly recognisable portrait of someone.	<p>Documentary – <i>This Green and Pleasant Land</i> – a history of British Landscape painting.</p> <p>David Hockney – <i>Felled Trees on Woldgate</i>. Looking for clues in painting – When and where do you think it was painted, and why?</p>
Examples of Key Tier 2 Vocabulary	<p>Simplification</p> <p>Exaggeration</p> <p>Recognisable</p> <p>Texture</p> <p>Blending</p>	<p>Landscape</p> <p>Environment</p> <p>Depth</p> <p>Nostalgia</p> <p>Photography</p>

Examples of Key Tier 3 Vocabulary	Proportion Caricature Tone Mark-making	Complementary Watercolour Pattern Abstract Ferrule Golden Hour Rule of Thirds Leading Lines Composition
Examples of Numeracy	Measurements and fractions – spacing out facial features using guidelines.	Rule of Thirds – using measurements to guide composition.

Year 9

Unit Title	Architecture – Drawing Skills	Our Town	Observations – Cakes/Sweets	Sculpture – Cakes/Sweets	Words and Art
Composite Knowledge/End Point (big idea that should be answered at the end of a unit)	How to use drawing techniques to successfully create perspective in both interior/exterior scenes.	Use collage techniques to present a surreal image of the local area.	Further develop observational drawing skills, using a range of techniques to create tone to successfully capture 3D form.	How to transform everyday objects in 3D works of Art, and why artists from 1950 onwards wanted to focus on the everyday.	How to control the scale and placement of lettering to maximise the visual impact of a written message.
Examples of Key Substantive Knowledge (specific subject knowledge relied upon for later study or to grasp the composite idea for that unit)	Things look smaller the further away they are. Vanishing points can be used to mark an area on the horizon where it appears objects disappear. Orthogonal lines are used to measure where to place objects in order to achieve effective perspective.	Surrealists juxtapose ordinary objects in unusual ways to create unexpected results. How to cut accurate detail when working with both digital and analogue. How to arrange and layer collage to create effective perspective. What features Sean Hillen includes in his collages to suggest Utopia/ Dystopia.	How Wayne Thiebaud uses centralised focal points and strongly contrasting shadows to make objects stand out in his work. How gridding up techniques can be used to accurately scale up drawings. How to achieve vibrant colour with pencil. How to use cross hatching techniques to create tone.	Pop Art often featured everyday objects as artists wanted to make Art that reflected popular culture. Claes Oldenburg created Public Art that transformed the meaning of objects by playing with scale and materials. Building an armature give sculpture solidity and structure.	Ascenders and Descenders can be used to create consistent letter height. Paul Peter Piech used bold typography to present his ideas as clearly as possible. Serifs can be used as a decorative feature on lettering.
Examples of Key Disciplinary Knowledge (methods/framework to establish knowledge)	Using a ruler to mark out guidelines to place objects in a composition with correct perspective. Keyword labelling of diagrams to analyse how rules of perspective have been used. Drawing out templates in stages to start drawing before adding variation to develop confidence with rules of perspective and own creative ideas.	Juxtaposing ordinary images together to create extraordinary results. Arranging elements in a composition using the idea of foreground/ background to play with the perspective in an image. Digital and analogue collage techniques.	Frottage/Block Printing techniques used to replicate patterns of biscuits. Producing work in the style of Wayne Theibaud to explore drawing techniques. Scaling up packaging designs and recreating the vibrancy of the colour work.	Designing work inspired by Oldenburg to understand the purpose of his designs and how he achieved his aims. Creating plaster cast sculptures and using gum strip to create armatures. Writing guides to recap sculpture processes.	Cardboard armatures used to strengthen 3D lettering. Experiments with mark making techniques to mirror pattern work on Mariscal's lettering. Experimenting with different fonts to find lettering that complements the message that is being written.

Examples of Reading Opportunity	Biography of Stephen Wiltshire and FAQ with artist from his website.	Definitions of Surrealism, and quotes from artists about the intentions when producing work inspired by surrealism. <i>(for example, when David Shrigley talks about throwing away his work if it doesn't surprise him)</i>	Biography of Wayne Theibaud from MoMA website.	Sculpture technique step-by-step guides. Definitions of Pop Art from Tate website.	Blackout poetry of Tom Phillips and slogans of Paul Peter Piech.
Examples of Visual Reading Opportunities	Stephen Wiltshire's drawings from memory. Labelling over existing drawings to establish how artist's use 1PP and 2PP.	Sean Hillen's <i>Irelantis</i> series of collages – looking at the presenting the idea of Utopia/Dystopia, as well as the idea of escapism. Surreal collages from Eugenia Loli – looking at how surrealists aim to create unexpected images from ordinary starting points.	Wayne Theibauds work – analysing his compositions in particular – how does he make the objects in his paintings and drawings stand out as the focal point?	Claes Oldenburg's sculptures and design drawings – consider how it would feel to be stood next to a 40ft tall sculpture of an everyday object? Considering the purpose of Public Art such as Claes Oldenburg's sculptures.	Mariscal's 3D alphabet – what are the key features of his style? Tom Phillips' <i>A Humument</i> – how can visual imagery support written words to enhance the strength of a narrative. What are the key features of Paul Peter Piech's typography and what are his intentions?
Examples of Key Tier 2 Vocabulary	Diagonal Illusion Horizon Vertical Horizontal	Escapism Utopia Dystopia Reality Digital Layering Scale	Scale Up Printing Symmetry	Vacuum Form Transformation	Blackout Poetry Narrative Slogan
Examples of Key Tier 3 Vocabulary	Perspective Orthogonal Vanishing Point One Point Perspective Two Point Perspective	Surrealism Photoshop Composition Juxtaposition	Gridding up Frottage Block Print	Armature Plaster Cast Sculpture Pop Art Public Art	Typography Serif Ascender Descender Letter Stem Mixed Media
Examples of Numeracy	Measurements – spacing out drawings and frequent use of rulers.	Perspective – consideration of scale of objects and ratio between objects.	Gridding Up – using measurements and ratios to enlarge imagery.	Scale – playing with size of sculptures to transform the meaning of certain objects.	Measuring out spacing using ascenders and descenders to create consistent letter heights.

	Keywords around use of line in drawing.				
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Year 10

Unit Title	Still Life - Observations	Still Life - Student Led Research	Still Life – Producing a personal response	Identity – Recording and Collecting Ideas	Identity – Contextual Studies	Identity – Experimentation and Refinement
Composite Knowledge/End Point (big idea that should be answered at the end of a unit)	Pupils gain knowledge of a variety of observational drawing techniques to produce work for AQA Assessment Objective 3.	Pupils will understand the requirements of AQA Assessment Objective 1 and produce work that responds to the artist Kira Kim.	Pupils will understand the requirements of Assessment Objectives 2 and 4, and refine their ideas to produce a personal outcome.	Pupils gain knowledge of and develop skills in a range of techniques to successfully convey their own ideas in response to a theme.	Pupils will develop painting, drawing and printing techniques that show understanding of a variety of artists' intentions and increasing mastery of their techniques.	Pupils will further develop their understanding of Assessment Objective 2 – how to experiment purposefully
Examples of Key Substantive Knowledge (specific subject knowledge relied upon for later study or to grasp the composite idea for that unit)	A range of effective compositional techniques. How to use strong highlights and shadows for high level tonal studies. How to use grounds and washes to develop depth in drawing studies. How to break down complex shapes to produce accurate tonal studies.	Assessment Objective 1 requires pupils show understanding of artists' techniques, processes and intentions. Kira Kim produces contemporary still life paintings that use traditional Dutch still life compositional techniques combined with current subject matter. How to use 'Paynes Grey' as an alternative to black. How to use foreground, background and overlapping objects to create depth in a still life composition.	Assessment Objective 2 requires pupils to experiment with ideas, techniques and processes. To get higher marks for AO2 experiments should be purposeful, and students should be able to recognise which experiments help to refine the quality of their work. Assessment Objective 4 requires pupils to produce personal and meaningful responses to the theme. To get high marks for AO4 pupils work should develop from previous pieces, should use materials they show confidence in and should show an element of originality.	Photography skills looking at lighting techniques such as Rembrandt lighting. Photographic compositional skills by responding to the work of Andy Warhol and the traditions of Vanitas. Research skills – good websites to use and how to search for images to provide useful inspiration appropriate to GCSE level work and high-quality images to work from.	German Expressionism was born out of romantic notions of 'suffering artists'. Woodcuts suited the German Expressionists as the style was bold and the technique traditional. Scumbling, dry-brush and blending techniques with acrylic paint can help add texture to a work. To secure a high-level subtle blending of harmonious colours in a background can create depth in a portrait and demonstrate confident skills. How to posterize a picture digitally on Photoshop.	How to select materials and processes in order to represent individual projects and own original ideas. How to reflect on the success of use of materials/processes, and how to select elements of their projects that are worth refining further.

Examples of Key Disciplinary Knowledge (methods/framework to establish knowledge)	Utilising a range of drawing techniques and materials to produce a range of observational studies. Producing design sheets to effectively present portfolio of work to address AO3.	Produce still life studies from own pictures. Annotate and analyse work by other artists, and present meaningful responses to their work showing understanding of both process and intention.	Students refine their skills by redrafting work, reflecting on previous successes, and practicing skills that they have selected to produce their final outcomes in.	Students produce work in materials they have developed confidence in. In planning for final piece they will experiment with compositional ideas in order to refine their ideas towards the final outcome.	Analysis of individual German Expressionist pieces from MoMA collection. How to lino-cut safely and skilfully. How to etch and print an etching.	Pupils will take more ownership for the direction of their projects – selecting the styles and materials to experiment with themselves.
Examples of Reading Opportunity	Course Specification – what do the assessment objectives mean and how is the GCSE marked?	Artist statement from Kira Kim.	Assessment Objective 4 – reading requirements and language of markscheme.	Dictionary and Thesaurus used to help generate ideas and understand the meaning of ‘identity’ and potential sources of creative inspiration on the theme.	Timeline of German Expressionism presented both visually and in written form to show it’s influences and stylistic development.	Assessment Objectives from Art Specification.
Examples of Visual Reading Opportunities	Analysis of previous students work – what do projects at different grades look like?	Comparison of the work of Kira Kim and traditional Dutch Still Life painting from c17th century.	Comparison of final outcomes from previous students and from AQA exemplar material to help understand qualities required for various grades.	Rembrandt’s portraits and modern photographs using the ‘Rembrandt lighting’ technique.	Timeline of German Expressionism presented both visually and in written form to show it’s influences and stylistic development.	Exemplar work from previous students to show the creative process from starting points to final outcomes in exam projects.
Examples of Key Tier 2 Vocabulary	Observation	Parody Consumerism Ostentatious	Refinement Experimentation Purposeful Originality Intentions	Observation Contrast Identity	Romanticism Tradition Modernity	Refinement Experimentation Purposeful Originality Intentions
Examples of Key Tier 3 Vocabulary	Tone Depth Wash Ground Still Life	Contemporary Acrylic Realism Composition Paynes Grey		Rembrandt Lighting Chiaroscuro Vanitas Portraiture Composition	Photoshop German Expressionism Posterize Lino Print Woodcut Scumbling Dry-Brush Etching	

Examples of Numeracy	Percentages and grade weighting – helping students understand the weighting of each component and AO for GCSE Art.	Proportions - the dimensions of a composition and relationships between height, width and depth.	Percentages and grade weighting – helping students understand the weighting of each component and AO for GCSE Art.	Shapes and angles – how to correctly align a figure in a portrait photoshoot.	Photoshop task – understanding of percentages and ratios to balance out colours/contrast in posterized portraits.	
Example of Specific Guided Reading Task	Please see our subject's guided reading document for detail of reading tasks in Year 10 (hyperlink)					

Year 11

Unit Title	Identity – Student Led Research	Identity – Producing a personal response	Exam Project – Recording and Collecting	Exam Project – Contextual Studies	Exam Project – Experimentation and Refinement	Exam – Producing a personal response
Composite Knowledge/End Point (big idea that should be answered at the end of a unit)	Knowledge of a variety of potential ways to present a body of work that shows understanding of artists' intentions and skills to select ways of working that best showcase individual students' talents and abilities.	Pupils will understand the requirements of Assessment Objectives 2 and 4, and refine their ideas to produce a personal outcome.	The topics will be set by the exam board in January of Year 11 and students are to produce independent responses over a period of around 12 school weeks.	The topic will be set by the exam board in January of Year 11 and students are to produce independent responses over a period of around 12 school weeks.	The topic will be set by the exam board in January of Year 11 and students are to produce independent responses over a period of around 12 school weeks.	A 10-hour exam will be timetable shortly after Easter – students will produce an 'outcome' in a material of their choice that develops from the preparatory work started in January.
Examples of Key Substantive Knowledge (specific subject knowledge relied upon for later study or to grasp the composite idea for that unit)	Assessment Objective 1 requires pupils to show understanding of the work of other artists – both their intentions and their techniques/processes. Students will be guided in how to write about artists' intentions and guide in how to master key techniques used by their own chosen artists.	To get higher marks for AO2 experiments should be purposeful, and students should be able to recognise which experiments help to refine the quality of their work. Assessment Objective 4 requires pupils to produce personal and meaningful responses to the theme. To get high marks for AO4 pupils work should develop from previous pieces, should use materials they show confidence in and should show an element of originality.	Assessment Objective 3 requires pupils to 'record and collect' ideas – showing their thoughts on the theme in both visual and written formats.	Assessment Objective 1 requires pupils to show understanding of the work of other artists – both their intentions and their techniques/processes. Students will be guided in how to write about artists' intentions and guide in how to master key techniques used by their own chosen artists.	Assessment Objective 2 requires pupils to refine and experiment with materials in order to develop their ideas further from its starting point. To get high grades any 'experiments' should be purposeful – trying out techniques/processes that could potentially improve how clearly students intentions can be seen by the 'viewer'.	Assessment Objective 4 requires pupils to present a final outcome(s) that realises their own intentions. To get a high grade pupils work should clearly reflect a development from the ideas, techniques and process that they have been looking at since the start of the exam project.
Examples of Key Disciplinary Knowledge	How to write about the work of other artists. How to analysis artworks in order to	Students produce work in materials they have developed confidence in.	Although an independent project there will be structured taught	Although an independent project there will plenty of suggestions of artists	At this stage of the project the choice of styles, materials and	Students should have been practicing the techniques they plan

(methods/framework to establish knowledge)	learn about techniques and processes that have been used to create it. How to select materials based on intentions.	In planning for final piece they will experiment with compositional ideas in order to refine their ideas towards the final outcome.	tasks with deadlines that show ways of gathering and presenting ideas - both visual and written.	that both fit the exam board themes and present the appropriate level of challenge for our GCSE students.	imagery should be the students own. Teaching input will be advising pupils on what areas of their work to refine in order to develop their ideas and their skills.	to use in the build up to the exam. Draft versions of their final outcome should help them refine both their skills and the composition of the piece they create during timed conditions.
Examples of Reading Opportunity	Exemplar work from previous years to give help with potential writing frameworks, and to help students recognise features of written analysis at different GCSE levels.	Assessment Objectives from Art Specification.	Exam Paper - the document is long and will be guided reading. It features lots of stimulus for pupils as well as information on how it is marked.	Artist Biographies – from books and websites. Artist interviews.	Assessment Objectives from Art Specification.	Assessment Objectives from Art Specification.
Examples of Visual Reading Opportunities	Collection of suggested artists to study presented to students. For each artist discussion as to what ideas their techniques may be best for showing, which students abilities studying that artist may be beneficial to and how the artists' work could influence their own final outcomes.	Exemplar final outcomes shown to help inspire students and give them clarity on the scale and ambition of the works at each grade.	Exemplar work from previous students to show the creative process from starting points to final outcomes in exam projects. Lots of exemplar work provided by exam board as visual stimulus to spark potential ideas for students in response to the topic.	Analysis of work by own chosen artist. Questions and prompts will be give to students to help them structure how they analyse work – and they will be encouraged to look at one piece, or one series of work, in detail over summarise entire careers of artists.	Exemplar work from previous students to show the creative process from starting points to final outcomes in exam projects. Lots of exemplar work provided by exam board as visual stimulus to spark potential ideas for students in response to the topic.	Exemplar final outcomes shown to help inspire students and give them clarity on the scale and ambition of the works at each grade.
Examples of Key Tier 2 Vocabulary	Analysis Technique Intention Process	Refinement Experimentation Purposeful Originality Intentions	Observation	Analysis Process Technique Intentions	Refinement Experimentation Purposeful Originality Intentions	Refinement Experimentation Purposeful Originality Intentions

Examples of Key Tier 3 Vocabulary		Composition	Tone Depth Composition Study		Viewer	Composition
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