End Points

Year 7	
Term 1 & 2	**Taking Flight**
	• Produce an observational pencil drawing of a bird that shows accurate proportion and a range of tone from dark to light • Use line to create texture and replicate real detail in at least two drawings (peacock feather, bird feet) • Generate a range of labelled mark-making experiments (mono print, ink, oil pastel/watercolour) inspired by Mark Hearld's use of layering and texture • Construct a 3D hanging bird sculpture from folded paper, incorporating collaged mono-printed elements and haiku text • Explain how Mark Hearld's nature inspiration shapes his artistic style • Discuss, with reasons, whether commercial success and critical acclaim are linked, using Hearld's exhibitions as a case study
Term 3 & 4	**Under the Microscope**
	• Produce an accurate, colour-matched observational drawing of a cell, using a grid to support proportion • Create a highlight drawing on black paper using white pencil, correctly reversing the usual light-to-dark process • Explain how Ernst Haeckel's scientific accuracy influenced Art Nouveau and shaped his approach to depicting cells • Construct a structurally sound clay sculpture of a cell using the slip and score method, decorated with Anderson-inspired pattern and colour • Discuss how context (e.g. Anderson's family history, Haeckel's scientific training) can change how critics and audiences interpret and value an artwork • Compare how scientists and artists might judge the same piece of work differently, using Haeckel's drawings as an example
Term 5 & 6	**Alebrijes**
	• Produce a structural drawing that breaks an animal down into component shapes, using accurate proportion between body parts • Design an original Alebrije combining features of three different animals, supported by planning and inspiration imagery • Explain the origins of Alebrijes (Pedro Linares) and identify the key features that define the folk art style

	• Compare traditional Alebrijes with Alexis Diaz's contemporary street-art hybrids, identifying similarities and differences • Discuss what has to change for critics, collectors and the public to move an art form from 'unpopular' to 'culturally celebrated', using Alebrijes as an example

Year 8	
Term 1 & 2	**The Colour of Life**
	• Produce a grid-supported tonal drawing of a still life object, using a full tonal range in pencil to create a 3D effect • Explain how Cezanne's and Monet's approaches to painting differ and place Impressionism within a wider art historical timeline • Discuss why Impressionist paintings were considered controversial by critics and audiences at the time and what this reveals about how artistic quality is judged • Create an oil pastel study of a pumpkin using layering, neutralising and highlighting techniques to achieve accurate colour • Apply tonal perspective (tints, shades, colour intensity) to suggest depth and distance in a landscape composition • Compare how art historians discuss and evaluate the work of Cezanne and Monet, identifying different qualities each might be valued for
Term 3 & 4	**A is for Adventure**
	• Produce a grid-supported drawing of a botanical painting, accurately replicating shape, tone and texture • Explain how Marianne North's context as a Victorian female traveller shaped both her subject matter and her techniques • Judge whether a range of North's paintings are balanced or unbalanced in composition, justifying the decision with reference to the formal elements • Create a watercolour study using tint, blend and wet-on-wet techniques with accurate colour-matching • Design and produce a final illuminated manuscript combining a decorated letter, Celtic knotwork and botanical detail, finished with gold paint and tapered fineliner line
Term 5 & 6	**The Colour and the Shape**
	• Explain how Milhazes combines Brazilian cultural motifs with European modernism and define what makes art 'abstract' • Design a digitally layered composition using repeated shapes and a considered colour palette to create balanced composition, inspired by Beatriz Milhazes

	• Discuss why one critic described Milhazes' work as 'frivolous, kitschy and grounded in its use of colour alone' and evaluate whether this judgement is fair • Translate a digital design into a painted piece, accurately colour-matching with acrylic paint and adding intricate motifs by hand • Explain how colour and shape can be used to symbolise sound and emotion in abstract art

Year 9	
Term 1 & 2	**They had a dream (Dada and Surrealism)**
	• Produce a drawing of a melting object that accurately conveys structure, proportion and surface detail using line, tone and shading • Explain how Surrealism developed from Dada and identify how at least two Surrealist artists explore the subconscious or challenge perceptions of society • Fully analyse a chosen artwork in four stages (describe, analyse formal elements, interpret, opinion), using this to justify which of several artworks is 'most deserving' • Create an original photomontage that combines appropriated imagery with precise cutting to communicate a clear message or social commentary • Develop a personal photomontage response in a chosen contemporary style (e.g. Hattie Stewart), building on an initial Surrealist-inspired piece • Discuss how art can be used as a form of social commentary, rebellion or influence, drawing on examples studied
Term 3 & 4	**Make it Pop!**
	• Produce a portrait study with accurately planned proportions, using tapered line to create a cartoon-style, Fairey-inspired effect • Compare the similarities and differences between Roy Lichtenstein's and Shepherd Fairey's approaches to Pop Art • Explore whether an artist's political intent changes how seriously critics take their work, comparing Fairey with earlier Pop artists • Apply the transfer technique and faceted shadow-blocking method to create a tonal Fairey-style portrait, finished with blue watercolour and fineliner detail • Construct a 3D sculpture of a sweet food item using cardboard and tissue paper, applying colour and decorative detail to communicate flavour • Discuss whether Pop Art's focus on everyday and commercial subject matter is as artistically valid as more traditional fine art subjects, using Wayne Thiebaud as an example

	What a Year!
Term 5 & 6	• Produce a monoprint portrait of a person currently in the news, using oil pastel to capture tone and texture on the face • Explain how Rauschenberg's combination of Pop Art and Abstract Expressionism, and his use of appropriated imagery, connects to and develops from earlier artists studied this year • Discuss whether Rauschenberg's use of appropriated imagery from newspapers and magazines is a valid artistic technique or raises questions about originality • Apply sewing techniques (backstitch, running stitch) to a printed portrait to add imagery and texture • Combine monoprinting, sewing and collage techniques into a final balanced A3 composition that responds to a chosen current event • Explore how Rauschenberg's 'combines' challenged critics' definitions of art and discuss what this reveals about how the art world comes to accept new forms