

J Johnson

# The Creative Arts Handbook



2010/11



The British International School Istanbul

Head of Faculty – Michael Fenwick

## Philosophy

We believe that the studying and understanding of the Arts is of fundamental importance to enable students to understand, analyse and affect their world and that this opportunity, open to all at KS3 and those taking an option at KS4 and KS5 of great educational benefit.

Cross-curricular themes of literacy, numeracy, citizenship, moral and spiritual development, economic and industrial understandings are all to some extent within the bounds of Arts education. The Arts often comment upon society in the widest contexts and the individuals' role within it, they reflect on moral considerations and spiritual connections and question many aspects of our treatment of each other. Economics and the world work is highlighted and guidance is often given, particular at the end of KS3, KS4 and KS5 when many students start thinking of their future career opportunities.

We believe that the area is successful when all who work under its banner do so with a common goal in sight, that is the furtherance of the individuals understanding of the vehicles of human expression, their contribution to that body of work and appreciation of others contribution.

We wish to develop through disciplined educative structures positive self-images, sensitivity towards others and a firm belief in the individuals' ability to succeed in their creative endeavours.

## Overview for KS3 Art and Design

### Aims and Objectives KS3

The Art and Design curriculum is planned to contribute towards the aims of the school and the whole schools curriculum policy by offering the widest range of creative knowledge, skills and processes available to all students. Also by offering differentiated learning materials that all students need to negotiate their own progress within the schemes of work set and extend their abilities. We aim to fulfil the requirements of NC KS3 adhere to programmes of study and assess students with regard to NC levels.



Pablo Picasso - Weeping Woman 1937  
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### Curriculum Structure KS3

Our practice has been formalised into developing:

1. Schemes of work in response.
2. Themes

	Theme	Project	Techniques and materials
<b>Year 7</b>	Portrait and Figure	Line and Tone Cubist Heads Colour Kandinsky music German Expressionist polyprints	Drawing Drawing and collage Painting Drawing and painting Printmaking and drawing
<b>Year 8</b>	Fantasy, Myth and Legend	Lettering Cave Art Mexican Day of the Dead Landscapes	Drawing Drawing and painting Drawing, printmaking and 3D Drawing and painting
<b>Year 9</b>	A Sign of the Times	Still life Zeitgeist Project Comedia dell arte masks Graphic novel project	Drawing and painting Photomontage Design and 3D Drawing

We are constantly develop and revise schemes of work at KS3 particularly focusing on the main elements of progression.

A variety of primary and secondary resource material is available that supports the curriculum, and is currently being developed further.

All students use sketchbooks developmentally and we are encouraging further extension activities via out of lesson study.

Each scheme of work will include:

- A brief of what is expected to be produced, understood and the process by which this is to be achieved, bearing in mind that the individual student may find new targets that would be beneficial to follow.
- Reference to the world of art that places the individual work within its context.
- A list of resources with particular reference to the contextual.
- A reference to which national curriculum programmes of study are being taught.

### Assessment and Recording KS3

Students' work is given an NC level in three areas;

Explore and Create – Creativity,  
Explore and Create – Competence,  
Understand and Analyse,

At the end of each half term session and these are then reported to the student All students' half termly grades are imputed to the Art Grade Tracker database for monitoring of achievement. Achievement is then colour coded to enable students to see how they are doing. Students also have their own personal grade tracker to enable them to monitor their own progress. All sketchbooks and two dimensional work is kept within the department to aid assessment, progression within KS3.

- Formative assessment of all pupils is ongoing and in relation to learning targets. This takes a variety of forms including whole class, small group and individual questioning. Formal, summative assessment takes place every half term, end of term and when a unit of work or piece of work is complete, including homework's.
- Students use a Grade Tracker, to monitor their own progress. The grade tracker also shows how the NC levels fit into school grading system.
- Assessment is in accordance to the National Curriculum Programme of study May 2008 and QCA criteria. All attainment targets plus level descriptions are displayed in the art rooms.
- Pupil assessment is reported with the final grade to parents 3 times a year in the student's Whole School Progress Report.

See Grade tracker in appendix

## **Overview for KS4 for Art and Design**

### IGCSE : Art and Design (0400)

The IGCSE Art and Design syllabus aims to encourage a personal response by stimulating imagination, sensitivity, conceptual thinking, powers of observation and analytical ability. Students gain confidence and enthusiasm as they develop technical skills in two and three dimensional form and composition, and are able to identify and solve problems in visual and tactile forms. Students also learn how to develop ideas from initial attempts to final solutions. An ideal foundation for further study, IGCSE Art and Design also develops a greater awareness of the role played by the visual arts in society and in history, broadening cultural horizons and individual experience.

### Aims and Objectives KS4

We aim to develop individual students understanding of Art and Design in the line with the demands of the Cambridge IGCSE syllabus and assessment objectives. We believe in negotiating individually as far as possible, a student's progress within schemes of work, positively encouraging separate lines of enquiring that connect with individual interests and abilities.

Year 10	Autumn term – Natural Forms Project and Mock exam Spring Term – Culture Summer term – Interiors and Exteriors
Year 11	Autumn term – Portraits and Mock Exam Spring to February – CW completion From February – Preparatory Studies for Exam

Assessment and Recording KS4 (IGCSE)

Individual verbal feedback is given to all students to encourage best fulfilment of their potential. Records of grade levels are regularly fed back via verbal means, grade trackers or the progress reporting systems. The head of department keeps a formal record of grades and staff meets regularly to review progress of classes with the Head of subject. All GCSE folders are marked and internally standardised at the completion of the course.

- At IGCSE students are marked according to the Cambridge IGCSE Assessment.
- Assessment of all pupils is ongoing and in relation to learning targets. Formal assessment takes place every half term; end of term and on completion of a unit of work.
- Pupils are also graded on their work journals (Investigation which is work done in class and homework which constitutes researching and resourcing a specific theme).
- Students are a grade Tracker to monitor their own progress.

COURSEWORK 50% of the marks & Exam 50% of the marks and the weight for each Assessment objective is the same in both

Art and Design IGCSE 0400 Mark Scheme

AO1 GATHERING, RECORDING, RESEARCH AND INVESTIGATION (a) Investigate and research a variety of appropriate sources <b>worth 10%</b> (b) Record and analyse information from direct observation and personal experience <b>worth 10%</b>
AO2 EXPLORATION AND DEVELOPMENT OF IDEAS (a) Explore a range of visual ideas by manipulating images <b>worth 10%</b> (b) Show a development of ideas through appropriate processes <b>worth 10%</b>
AO3 ORGANISATION AND RELATIONSHIPS OF VISUAL ELEMENTS (a) Organise and recognise the relationships of visual elements to contribute to the quality of the idea <b>worth 10%</b> (b) Express ideas visually and make informed aesthetic judgements <b>worth 10%</b>
AO4 SELECTION AND CONTROL OF MATERIALS, MEDIA AND PROCESSES (a) Show exploration and experimentation with appropriate materials <b>worth 10%</b> (b) Select and control appropriate media and processes showing clarity of intention <b>worth 10%</b>
AO5 PERSONAL VISION AND PRESENTATION (a) Show personal vision and commitment through an interpretative and creative response <b>worth 10%</b> (b) Present an informed response through personal evaluation, reflection and critical thinking <b>worth 10%</b>

- The GCSE Course lasts for 5 terms.
- Year 10 submit all units of work, in accordance to the (Cambridge IGCSE Syllabus) painting and related media.
- Year 11 work with past examination papers and as independent practitioners building on their Yr10 work.
- The framework is flexible and dependent of pupils at different levels of achievement and ability.
- Students sit the interpretive study for their exam
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## Overview for KS5 for Art and Design

### Course Description

The IB Art/Design class is a two year program that involves students in in-depth studies of the element and principles of design, the social, historical and cultural influences of art and artists, and the technical skills required to become proficient in a variety of visual media for self expression. As students learn to express themselves with more skill and confidence, they will have ample class time to explore, refine, and interpret their chosen theme and media as they develop a personal research workbook and a portfolio for their end of program interview and exhibit.

### Course Objectives:

- To define, recognize, and use the elements of art.
- To define, recognize, and use the principles of design.
- To develop an inquiring attitude towards a variety of visual phenomena, expressed in persistent research and regular studio work.
- To communicate creative thinking, feelings and ideas through creative visual expression.
- To comprehend the aesthetic and technical problems encountered in studio practice.
- To acquire technical skills in producing quality visual art.
- To document clearly how personal research has led to an understanding of the theme work under consideration.
- To analyze critically the formal, technical, and aesthetic qualities of the art forms studied and created
- To relate by documented evidence in the visual journal, cultural, historical, and/or social context. That influenced the creation of the art works.
- To demonstrate the interrelationship between personal research and studio work.

### Course Concepts:

- Elements of art: line, shape, value, texture, colour, form, and space.
- Principles of design: unity, emphasis, balance, variation, rhythm, pattern, movement, and proportion.
- Appreciation of art history and the contributions of various artists and cultures.
- Cultural, historical, and societal influences on art and artists.
- Interpretation and expression of the individual artist.
- Art as a process-from idea to finished piece.

### Main Skills Taught:

- Organizing ideas and basic art concepts
- Observing the natural and human-made environments as a source of ideas for art
- Learning the language of art
- Learning techniques specific to a variety of art media
- Evaluating and responding to art based on specific criteria
- Relating art to personal experiences, feelings, and culture

### Main Instructional Methods Used:

- Lecture
- Demonstrations and studio experiences
- Student visual journals and portfolio
- Individual student research and research workbook
- Field trips - studios, galleries, museums

We aim to develop individual students understanding of Art and Design in the line with the demands of the Art IB syllabus and assessment objectives.

We believe in negotiating individually as far as possible, a student’s progress within schemes of work, positively encouraging separate lines of enquiring that connect with individual interests and abilities.

Year 12	Autumn term – Water printing, Still life, Spring Term – Painting people Summer term – Human head, The Street and the Studio, Synaesthesia, Collagraph figure based on life drawing
Year 13	Autumn term to February – Personal Project From February – Preparation for Final Exhibition

Assessment and Recording KS5 (IB)

Individual verbal feedback is given to all students to encourage best fulfilment of their potential. Records of grade levels are regularly fed back via verbal means and progress reporting systems. The head of department keeps a formal record of grades and staff meet regularly to review progress of classes with the Head of Dept. Sketch book is marked internal and worth 40%, the studio work is mark externally by a visiting examiner and worth 60%. Both are moderated externally in Cardiff, IB Head quarters.

The art grade will be a combination of written and portfolio assignments found in the visual journal and the accumulation of self expression in a visual form leading up to a formal exhibit. Other criteria for the grade are self motivation, evidence of research work around 15 to 20 pages per month, completion of 1 piece of art per month that show relationship in a holistic way to self. This holistic approach should include cultural connections, historical connections and influences that are evident in the visual journal and finished product.

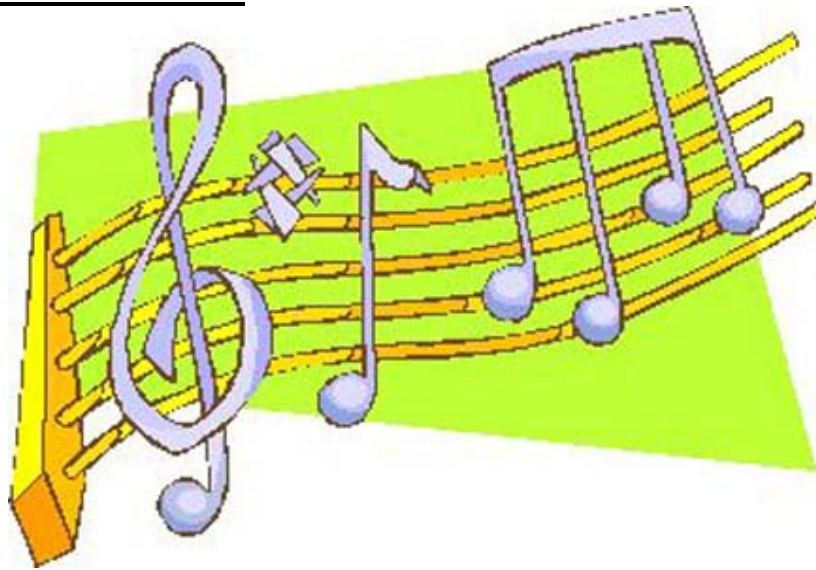
In addition to internal assessments, each I.B. candidate will prepare an exhibit of work undertaken during the course. The candidate’s exhibit will be viewed by and discussed with a visiting examiner appointed by the I.B.O. at the end of the two year course.

## HLA and SLA– INVESTIGATION WORKBOOK DESCRIPTORS

0		The investigation has not reached level 1.
1 - 4	<p><b>culture / context</b></p> <p><b>tech / process</b></p> <p><b>investigation</b></p> <p><b>depth / breadth</b></p> <p><b>vocabulary</b></p> <p><b>sources</b></p> <p><b>presentation</b></p> <p><b>integration</b></p>	<p><b>The investigation:</b></p> <ul style="list-style-type: none"> <li>• presents and describes art from different cultures and times, and <b>sometimes</b> considers it for its function and/or significance</li> <li>• develops a <b>limited number</b> of effective skills, techniques and processes when making and describing images and artifacts</li> <li>• demonstrates investigative strategies into visual qualities, ideas and their contexts that lack organization and/or focus</li> <li>• demonstrates limited depth and/or breadth through a <b>poor</b> development of ideas</li> <li>• demonstrates <b>limited and/or generally inaccurate</b> use of the specialist vocabulary of visual arts</li> <li>• uses a limited range of sources and acknowledges them inadequately</li> <li>• presents a <b>limited amount</b> of the work effectively and/or creatively and demonstrates <b>limited</b> critical observation</li> <li>• presents a <b>limited</b> relationship between investigation and studio.</li> </ul>
5 - 8	<p><b>culture / context</b></p>	<p><b>The investigation:</b></p> <ul style="list-style-type: none"> <li>• presents, describes and <b>sometimes analyses</b> art from different cultures and times, and sometimes considers it for its function and significance</li> </ul>

	<p><b>tech / process</b></p> <p><b>investigation</b></p> <p><b>depth / breadth</b></p> <p><b>vocabulary</b></p> <p><b>sources</b></p> <p><b>presentation</b></p> <p><b>integration</b></p>	<ul style="list-style-type: none"> <li>• develops <b>some effective</b> skills, techniques and processes when making and describing and/or analysing images and artefacts</li> <li>• demonstrates <b>some organized and focused</b> investigative strategies into visual qualities, ideas and their contexts</li> <li>• demonstrates, <b>at times, emerging</b> depth and/or breadth through a <b>mediocre</b> development of ideas and few explained connections between the work and that of others</li> <li>• demonstrates <b>mediocre</b> and <b>sometimes inaccurate</b> use of the specialist vocabulary of visual arts</li> <li>• uses a <b>range</b> of sources and acknowledges them <b>properly most of the time</b></li> <li>• presents <b>some of</b> the work fairly effectively and/or creatively and demonstrates some <b>emerging</b> critical observation</li> <li>• presents a developing relationship between investigation and studio.</li> </ul>
<p style="text-align: center;"><b>9 - 12</b></p>	<p><b>culture / context</b></p> <p><b>tech / process</b></p> <p><b>investigation</b></p> <p><b>depth / breadth</b></p> <p><b>vocabulary</b></p> <p><b>sources</b></p> <p><b>presentation</b></p> <p><b>integration</b></p>	<p><b>The investigation:</b></p> <ul style="list-style-type: none"> <li>• <b>considers</b>, describes, analyses <b>and compares</b> satisfactorily art from different cultures and times, and considers it for its function and significance <b>satisfactorily most of the time</b></li> <li>• develops <b>mostly</b> effective skills, techniques and processes when making and analysing images and artifacts</li> <li>• demonstrates organized and <b>mostly</b> focused investigative strategies into visual qualities, ideas and their contexts</li> <li>• demonstrates <b>satisfactory</b> depth and breadth through <b>some successful</b> development of ideas and some explained connections between the work and that of others</li> <li>• demonstrates <b>satisfactory</b> and <b>generally accurate</b> use of the specialist vocabulary of visual arts</li> <li>• uses a range of sources and acknowledges them properly</li> <li>• presents some of the work effectively and creatively and demonstrates some <b>satisfactory</b> critical observation <b>and reflection</b></li> <li>• presents a <b>reasonably focused</b> relationship between investigation and studio.</li> </ul>
<p style="text-align: center;"><b>13 - 16</b></p>	<p><b>culture / context</b></p> <p><b>tech / process</b></p> <p><b>investigation</b></p> <p><b>depth / breadth</b></p> <p><b>vocabulary</b></p> <p><b>sources</b></p> <p><b>presentation</b></p> <p><b>integration</b></p>	<p><b>The investigation:</b></p> <ul style="list-style-type: none"> <li>• <b>analyses and compares thoughtfully most of the time</b> art from different cultures and times, and usually considers it <b>carefully</b> for its function and significance</li> <li>• develops <b>effective</b> skills, techniques and processes when making and analysing images and artefacts</li> <li>• demonstrates <b>coherent and focused</b> investigative strategies into visual qualities, ideas and their contexts, <b>more than one approach towards their study, and some connections between them</b></li> <li>• demonstrates <b>good</b> depth and breadth through a mostly successful development of ideas and explained connections between the work and that of others</li> <li>• demonstrates <b>mostly careful</b> and accurate use of the specialist vocabulary of visual arts</li> <li>• uses an <b>appropriate range</b> of sources and acknowledges them properly</li> <li>• presents the work effectively and creatively and demonstrates <b>some good</b> critical observation and reflection</li> <li>• presents a <b>clear</b> relationship between investigation and studio.</li> </ul>
<p style="text-align: center;"><b>17 - 20</b></p>	<p><b>culture / context</b></p> <p><b>tech / process</b></p> <p><b>investigation</b></p> <p><b>depth / breadth</b></p> <p><b>vocabulary</b></p> <p><b>sources</b></p> <p><b>presentation</b></p> <p><b>integration</b></p>	<p><b>The investigation:</b></p> <ul style="list-style-type: none"> <li>• <b>analyses and compares thoughtfully</b> art from different cultures and times, and <b>considers it carefully</b> for its function and significance</li> <li>• <b>develops a range of effective skills</b>, techniques and processes when making and analysing images and artefacts</li> <li>• demonstrates coherent, focused <b>and individual</b> investigative strategies into visual qualities, ideas and their contexts, <b>a range of different approaches</b> towards their study, and some <b>informed</b> connections between them</li> <li>• demonstrates very good depth and breadth through a successful development <b>and synthesis</b> of ideas and <b>well-explained</b> connections between the work and that of others</li> <li>• demonstrates mostly <b>effective</b> and accurate use of the specialist vocabulary of visual arts</li> <li>• uses an appropriate range of sources and acknowledges them properly</li> <li>• presents the work effectively and creatively and demonstrates some <b>thoughtful</b> critical observation, reflection <b>and discrimination</b></li> <li>• presents a <b>purposeful</b> relationship between investigation and studio.</li> </ul>

Overview for KS3 Music



**Aims and Objectives KS3**

Each student should be able to;  
 Perform a melody from staff notation, both as a solo and in a group, being sensitive to the ensemble and to any performance directions.  
 Compose a piece of music from a given starting point, which uses interesting ideas and has a clear development in a recognisable structure.  
 Listen to music and recognise the main elements, such as instrumentation and tonality, and to place it in context.

**Curriculum Structure KS3**

<b>YEAR 7</b>	<b>YEAR 8</b>	<b>YEAR 9</b>	<b>Tradition</b>
Unit 1 Elements of music Focus: Consolidation of elements through pitched instrument Resources: Music Matters Opus	Unit 7 Variations Focus: Devices to develop musical ideas Resources: Music Matters 1/5 Voices in layers 2/3 Ground bass Opus	Unit 12 The concerto Focus: Conventions used in the genre of concerto Resources: Music Matters 2/6 Baroque Concerto Opus 3/5 What is a motif	<b>Western Classical</b>
Unit 2 Form & structure Focus: Device of structure Resources: Music Matters 1/2 Music of Java & Bali 2/3 Rondos & recurring structures Opus 1/2 Latin beat	Unit 8 Jazz improvisation Focus: Process of improvising Resources: Music Matters Opus 2/4 Jazz Improvisation 2/2 Making connections 3/1 Chords into jazz 3/3 Improvisation & organisation	Unit 13 Music and media Focus: Using music to create an intended effect Resources: Music Matters Opus 2/6 Film	<b>Western Classical</b>
Unit 3 Musical cycles Focus: Device of cyclic patterns Resources: Music Matters 1/2 The music of Java & Bali Opus	Unit 9 Music for dance Focus: Conventions & procedures used in dance music of another culture Resources: Music Matters 2/1 Chords 3/4 Samba Batucada Opus	Unit 14 World cultures Focus: Conventions & procedures used in music of another culture Resources: Music Matters 2/5 Textures & timbres in the music of Japan	<b>Other world traditions</b>

1/4 Rhythms of the Nile 3/4 Polyrhythm & minimalism	1/2 Latin beat 4/3 Polyrhythm	Opus 3/2 from Transylvania to the Balkans	
Unit 4 Musical clichés Focus: Using music to create an intended effect Resources: Music Matters 1/4 Working with chords Opus 2/3 Going solo	Unit 10 Hooks & riffs Focus: Devices of riffs, hooks, and grounds (intended effect) Resources: Music Matters 2/1 Chords 3/2 Ground bass Opus 2/1 Reggae	Unit 15 Song Focus: Song structure Resources: Music Matters Opus 3/6 Making arrangements	<b>Popular, folk &amp; jazz</b>
Unit 5 Soundscapes Focus: Impact of technology on music Resources: Music Matters 1/1 On the way Opus 1/1 What makes a good song	Unit 11 Music for an occasion Focus: Using music to create an intended effect Resources: Music Matters Opus 3/5 Special occasions		<b>Popular, folk &amp; jazz</b>
Unit 6 Shanty time Focus: Process of arranging Resources: Music Matters 1/5 Voices in layers 3/3 Vocal chants 3/6 Gospel 1/4 Working with chords 1/3 Major & minor Opus			<b>Popular, folk &amp; jazz</b>

## Overview for KS4 for Music

### **IGCSE Music**

The course is divided up into 3 main areas, performing, composing and listening. It is a 2 year course.

#### **The aims of the course are to:**

1. Enable students to acquire and consolidate a range of basic musical skills, knowledge and understanding, through the activities of listening, performing and composing;
2. Assist students to develop a perceptive, sensitive and critical response to the main historical periods and styles of Western music;
3. Help students to recognise and understand the music of various non-Western traditions, and thus to form an appreciation of cultural similarities and differences;
4. Provide a foundation for the development of an informed appreciation of music;
5. Provide a foundation for further study in music for those students who wish to pursue their studies at a higher level.

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## Assessment and Recording KS4 (IGCSE)

Candidates must offer four compulsory components:

Component 1 Unprepared Listening (24%)

Component 2 Prepared Listening (16%)

Component 3 Performing\* (30%)

Component 4 Composing\* (30%)

## Overview for KS5 for Music

### **IB Music, SL & HL**

#### Course description:

IB Music at BISI will provide students with a greater knowledge and appreciation of music, both of the Western tradition as well as international traditions, and popular music. The class work is related to musical perception and analysis, individual and group work developing performance and/or compositional skills, and the independent research for musical investigation. Subjects taught include music theory, ear-training, aural skills, music history, international music, analysis and appreciation, and researching and writing about music.

#### **Scheme of Work for IB Music**

The course is divided into 7 projects, each being approximately 8 weeks. The first project of each term is teacher led with lots of input, and the second is a coursework project for the students to work more independently. In the teacher led projects, all the work comes from one initial song or stimulus. The idea is to link other styles to this one, finding comparisons and differences with as many genres as possible.

A brief outline:

##### **Project 1**

'Zanzibar'. This is a Brazilian song so very suitable for our students here in Rio.

##### **Project 2**

Coursework I aiming for 6 minutes of solo performance and one completed composition.

##### **Project 3**

Japan. This project linked with art and drama to create a Bunraku puppet show.

An alternative project is based on the song 'Where is my Mind', then follows the same format as project 1.

##### **Project 4**

Coursework II aiming for 15 minutes of solo performance, 1 completed composition and a draft musical investigation.

##### **Project 5**

Set Work

##### **Project 6**

Coursework III aiming for 20 minutes of solo performance, one completed composition and a final musical investigation.

##### **Project 7**

Final Term where students finalise their portfolios and revise for the listening and analysis paper.

**Both HL and SL will include the following:**

- Class work related to Musical Perception & Analysis
- Individual or group work developing Performance or Composition
- Independent research for the Musical Investigation

**KEY STAGE 5: IB Music Assessment**

<b><u>Music Standard Level</u></b>	<b><u>Music Higher Level</u></b>
<p><b>Assessment Sent to IB 50%</b></p> <p>Listening Paper 30%</p> <p><b>Five</b> musical extracts and five compulsory questions based on the Musical Perception and Analysis part of the syllabus.</p> <ul style="list-style-type: none"> <li>- <b>One</b> question on the prescribed work. 10%</li> <li>- <b>Four</b> questions on other works. 20%</li> </ul> <p>Musical Investigation 20%</p> <p>A written media script of 1200-<b>1500</b> words investigating the relationships between <b>two</b> musical genres.</p>	<p><b>Assessment Sent to IB 50%</b></p> <p>Listening Paper 30%</p> <p><b>Five</b> musical extracts and five compulsory questions based on the Musical Perception and Analysis part of the syllabus.</p> <ul style="list-style-type: none"> <li>- <b>One</b> question on the prescribed work. 10%</li> <li>- <b>Four</b> questions on other works. 20%</li> </ul> <p>Musical Investigation 20%</p> <p>A written media script of 1200-<b>1500</b> words investigating the relationships between <b>two</b> musical genres.</p>
<p><b>Assessment Evaluated at school 50%</b></p> <p><b>One</b> of the following options. These components to be internally assessed by the teacher and externally moderated by the IBO at the end of the course.</p> <p>Solo Performance (SLS ) 50% Presentation of <b>one</b> or <b>more</b> solo recitals (approximately 15 minutes minimum).</p> <p>Group Performance (SLG )50% Presentation of <b>two</b> public performances (15-30 minutes minimum).</p> <p>Composition (SLC ) 50% <b>Two</b> contrasting compositions (5.5 minutes minimum total when performed), with recordings and a written statement.</p>	<p><b>Assessment Evaluated at school 50%</b></p> <p><b>One</b> of the following options. These components to be internally assessed by the teacher and externally moderated by the IBO at the end of the course.</p> <p>Solo Performance 50% Presentation of <b>one</b> or <b>more</b> solo recitals (approximately 15 minutes minimum).</p> <p>Group Performance 50% Presentation of <b>two</b> public performances (15-30 minutes minimum).</p> <p>Composition (SLC ) 50% <b>Two</b> contrasting compositions (5-15 minutes minimum total when performed), with recordings and a written statement.</p>

## Overview for KS3 Drama

### Aims and Objectives KS3

Each student should be able to;  
Work on improvisation in small groups, pairs and individually.  
Develop an understanding of drama texts from different periods  
Give a performance of a drama or section of a drama  
Demonstrate understanding of skills in drama performance and skills in implementing them.  
Work in three key areas; creating, performing and evaluating.



### Curriculum Structure KS3

	Project
<b>Year 7</b>	Wolves The Tempest Spies Darkwood Manor Children during WW2
<b>Year 8</b>	Improvisation Identification Burke and Hare The Mobile Loosing Paradise
<b>Year 9</b>	Metamorphosis Tell Me Why The Stones Bright Lights Mother Figure

### Assessment and Recording KS3

Students' work is given an NC level at the end of each half term session and these are then reported to the student. All students' half termly grades are imputed to the Grade Tracker database for monitoring of achievement. Achievement is then colour coded to enable students to see how they are doing. From Sept 2008 all students also have their own personal grade tracker to enable them to monitor their own progress. PLEASE NOTE: This will change in September 2009.

- Formative assessment of all pupils is ongoing and in relation to learning targets. This takes a variety of forms including whole class, small group and individual questioning. Formal, summative assessment takes place every half term, end of term and when a unit of work or piece of work is complete, including homework.
- From Sept 2008 students will use a Grade Tracker, to monitor their own progress.
- Pupil assessment is reported with the final grades to parents in their Whole School Progress Reports

## Overview for KS4 for Drama

### Aims and Objectives

- To develop students' understanding of Drama through practical and theoretical study.
- To enable students to realise the performance possibilities of text and other stimuli.
- To encourage the use of dramatic forms and structures to communicate feelings and ideas to an audience.
- To foster the acquisition and development of skills in Drama, both individually and in groups.
- To develop understanding of the processes leading to performance and the elements involved in creating a performance and to develop evaluative ability across the various stages of performance work.
- To stimulate an enjoyment of drama.

### IGCSE Assessment

#### **A UNDERSTANDING**

Candidates should be able to demonstrate understanding of the performance possibilities of text and other stimuli and the differing roles of actor, director, stage manager and technician in their realisation.

#### **B DEVISING**

Candidates should be able to demonstrate the ability to devise dramatic material and reflect on its effectiveness.

#### **C PERFORMING SKILLS**

Candidates should be able to demonstrate performing skills in Drama.

### **Syllabus Components**

There are two forms of assessment:

1 Written examination paper. There will be three sections. The paper will require responses to a pre-released text and three stimuli, and provide opportunity for reflection on, and evaluation of, the practical work.

*and*

2 Coursework. This consists of three pieces of practical work, based on the guidance provided by CIE and continuously assessed during the course. This will provide flexibility to suit different approaches to Drama.

All candidates take Paper 1 (Written Examination) and Paper 2 (Coursework).  
IGCSE Grades A\* to G are available.

Paper 1 Written Examination 2 hours 30 mins 40%

Paper 2 Coursework 60%

### Curriculum Structure KS4

<b>Year 10</b>	<b>Year 11</b>
A Talk in The Park- Monologues (Coursework) Blue Remembered Hills- Play (Coursework) Craig and Bentley- Devised Cults- Devised Abuse- Devised (Coursework) Understanding Theory Work (Written Exam)	Devised 1 (Coursework) Scripted 1 (Coursework) Monologues (Coursework) Understanding Theory Work (Written Exam)

## Overview for KS5 for Proposed IB Drama starting 2009

### 1. Course Description:

The I.B. Theatre program aims to help students understand the nature of the theatre; to understand it by making it as well as studying it; to understand it not only with their minds but with their senses, their bodies and their emotions; to understand the form it takes in cultures other than their own; and through this understanding better to understand themselves, their society and their world.

The course involves the development of performance skills through working on devised and scripted scenes, some of which will be presented to an audience. Students will also study drama from the point of view of the director and will investigate methods of turning a play script into a performance. A major theatre production, where students collaboratively bring to life a broad spectrum of talents and skills in the principles and practices of theatre, is the high point of each year. Students will also complete a research investigation on a particular style of theatre, a proposal for the production of a performance, an oral presentation on a performance and production, participate in performances and complete a portfolio detailing their development in the two year course.

### 2. Course Learning Expectations:

By the end of the first year of the IB Theatre program the student should be able to:

- demonstrate a theoretical and practical knowledge of theatrical traditions from more than one culture
- demonstrate an understanding of production elements and theatre practices
- evaluate critically a range of diverse performances
- engage practically in creating and presenting performances, which will include a basic level of technical proficiency
- reflect on their own development in theatre through continual self-evaluation and recording
- acquire appropriate research skills and apply them
- demonstrate an ability to interpret play texts and other types of performance texts analytically and imaginatively
- demonstrate initiative and perseverance in both individual and group projects

In addition, students at HL will be expected to:

- evaluate the relevance of selected research sources to personal practice
- demonstrate an understanding of the complex processes of performance, from its initial conception to the impact the final result leaves on spectators.

### 3. Scope and Sequence

#### Part 1 World Theatre Studies: Commedia dell'Arte

<ul style="list-style-type: none"><li>• ensemble work</li><li>• theatre games and trust exercises</li><li>• mime</li><li>• movement/dance</li><li>• vocal techniques</li><li>• role play</li><li>• genre</li><li>• acting techniques and characterization</li></ul>	Performance skills will be developed through working on a wide range of prewritten scenarios and exploring a wide variety of stimuli for improvised work.
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## **Part 2 World Theatre Studies: The Greeks**

- conventions of Greek theatre
- Production elements
- Theatre design - light, sound, set, costume, make up etc.
- The audience

Studies from an international perspective of selected texts and the Greek tradition.

## **Part 3 Practitioners of Theatre**

- The role of the director
- Rehearsal techniques
- Production elements
- Theatre design - light, sound, set, costume, make up etc.
- The audience

Exploration of the conventions of a variety of practitioners of theatre, as a case study in differing ways to actualize a performance. Texts will range from Greek tragedy to contemporary theatre

### **4. Evidence of Information Technology Integration:**

Students use audio recordings, video, images, sound and lighting effects to support their performances.

## **KEY STAGE 5: IB Drama Assessment**

Assessments include performance and preparation, as well as reflective work through journaling. Students are evaluated daily using the Daily Participation Rubric and performances are evaluated using specific rubrics tailored for each performance task. Evaluation is done by self, peers and teacher. Video is used to help students to hear and see themselves in order to improve performance, placing emphasis on process as well as product.

Quarter grades will therefore be based on portfolio, projects and practical class work in the following manner:

- 50% Portfolio work
- 50% Class participation and performance work

Generally, assessment based on participation focuses in these areas:

- challenging and extending oneself
- subjective focus (on activities)
- objective focus (on class)
- discipline, direction and responsibility
- creativity

Generally, assessment based on performance focuses in these areas:

- voice
- movement
- characterization
- concentration and focus
- professionalism
- reflection

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Journal Entries - anecdotal responses to activities document the student's process of learning. At the end of the program, these responses are used to support the Individual Project Portfolio and the Theatre Performance and Production Presentation.

**IB Assessment:**

**External assessment: 50%**

Research investigation (year one): 25%

Students are required to produce a research investigation of 1,500-1,750 words (2,000-2,500 words at HL) with supporting visual materials.

Practical performance proposal (years one and two): 25%

Students are required to produce a proposal of 250 words with supporting visual materials (and a report of 1,000-1,250 words at HL).

**Internal assessment: 50%**

Theatre performance and production presentation (year two): 25%

Students are required to do an oral presentation lasting 20 minutes with 5-7 images (30 minutes with 7-10 images at HL).

Independent project portfolio (year two): 25%

Students are required to produce a portfolio of 2,000 words (3,000 words at HL) on their independent project and its connection to their experiences in the core syllabus.

**Examples of Teaching School Learning Expectations:**

**Analytical and Creative Thinking** - Students self-create movement pieces, write scripted monologues and scenes, workshop staging of performances, analyse professionally written scripts for performance and participate in improvisation.

**Self-directed Learning** - Students work independently on many performances, such as their individual monologue, which is also self-written, and also self-stage scenes.

**Effective Communication** - All aspects of Drama involve communication: communication of story, emotion, meaning, and theme. The essence of drama is communication between the actor and the audience. Students also hone cooperative communication skills through group work and theatre games.

**Quality Work** - All performances are assessed for quality. At least two performances are open to the community, making quality work essential.

**Collaborative Work** - Students work together constantly, through improvisation, skill-building games, scene study and class performances.

## **HOMEWORK POLICY**

All students in years 7, 8 and 9 will be given home works that relate to the specific Units of Work as outlined in the Framework. Year 10 and 11 will research and resource their schemes of work as part of the IGCSE syllabus requirements.

### **Homework policy KS3**

Homework tasks are issued that relate to the scheme of work being taught; all homework is either recorded in or collaged into sketchbooks as necessary. Homework contributes to overall grading awarded. Drama homework will include line learning tasks.

## **Homework Policy KS4 and 5**

Homework extends the thematic investigations related to an individual's progression through the scheme of work taught. Students are encouraged to extend their contributions to the overall grading recorded.

### Art and Design

ALL STUDENTS SHOULD USE A WORK JOURNAL FOR:

Homework

Experimenting with images

Collecting ideas

Experimenting with materials

Collecting photographs

Written work about their own and others' work

Work journals are used to investigate specific themes, show students' first ideas and starting points, show how ideas progress, to document Artists' work and how it relates to their own work, for evaluation.

### Music


At KS3, homework is usually to practise music that is being studied. For IGCSE and IB, the HW is more in depth, including composition work and research into particular styles or composers.

### Drama

Drama homework often informs the work that is occurring in the lesson. There are several different homework tasks that may be set including research and written evaluations. Line learning is a vital part of Drama and can be a tough challenge. Students are given skills and methods to learn lines, if the task is not completed it will affect their grades considerably. iGCSE students will regularly receive practise exam questions for homework. These will be marked in accordance with iGCSE standards. Please note, these are incredibly difficult and take some time for students to 'master' the technique. The results from these essays will count towards their term grade.

## **Assessment Policy**

At KS3 students are given a NC level, in KS4 and IGCSE grade and KS5 and IB level at the end of each half term session and these are then reported to the student and to HoD. All students' half termly grades are imputed to the Arts Grade Tracker database for monitoring of achievement the HoD monitors this and feeds back to students. Students also have their own personal grade tracker to enable them to monitor their own progress using the half termly levels/grades and the assessment criteria which they have a copy of in their books. Staff also report end of term effort and attainment grades using an A, B, C, D, E system, for details of how this fits with the NC levels see grade trackers in Appendix.

Marking Code	
MARK	MEANS
Sp word underlined	Incorrect spelling – follow spelling strategy: students find correct spelling then <b>Copy, Cover &amp; Check</b> into book.
C	Missing or misplaced capital letter
P	Punctuation
//NP	A new paragraph needed
^	A word or letter missed out
Exp	Poor expression –re-write this section
	Look again – needs improving/add more explanation
T	Verb tense needs changing
✓	Correct/ good point
✓✓	Exceptional work
? ~~~~~	Meaning unclear (either sentence or paragraph)
X	Incorrect
e.g. or Q	An example supporting information or a quote is needed.
Dev	Develop ideas or description

**It matters where the mark is:**

- next to a line – means you can find it in the line
- against a vertical line – means you can find it in this section
- at the end – means this is a problem throughout

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Remember to mark against criteria already shared with students

Example of marking in student book;

Comment: a thorough piece of research – well done.

Target: fully develop ideas & analyse sources more critically.

## **DIFFERENTIATION**

BISI provides an Art Education for pupils at **all** levels of their development. Differentiation is achieved through access to a variety of Units of Work and progressive attainment levels. Strategies for teaching mixed ability classes, of pupils at different levels of achievement and ability are outlined below:

- a) Recognising individual students' strengths, and building upon them.
  - b) Providing pupils who lack confidence in their abilities evidence that their work is valid.
  - c) Developing highly motivated pupils skills and techniques.
  - d) Marking on effort/in conjunction with ability.
  - e) Providing individual teacher support.
  - f) Setting targets according to pupil's ability.
- Successful differentiated learning in Art and Design requires teachers' knowledge, experience and understanding to provide the necessary support of individual pupil.
  - Individual learning programmes through discussion and target setting.

## **BEHAVIOUR**

- The Art Department supports and practices BISI's behaviour policy in accordance to the whole School Handbook.

### **Classroom Behaviour Policy**

Inappropriate behaviour that disrupts the progression of individuals themselves, or has a wider negative influence, and cannot be resolved in the normal manner will be sent to the Head of Department or relevant staff member who will take appropriate action.

Either:

- Interview the student to find cause of problem
- Develop revised scheme of work
- Refer on as necessary

## CLASSROOM MANAGEMENT

### RULES

- Follow the classroom discipline plan

### POSITIVES

- Verbal praise and recognition of/sharing good work in lesson and through displays
- Credits
- Positive notes/stickers in diaries (positive communication with the parents)
- Certificates

### CONSEQUENCES

Use classroom discipline plan but here are some suggestions of way to implement the plan.

- 2 verbal warnings
- Keep hold of diary in the lesson/write name on board
- Relocation/isolation/cooling off
- Ask student to stay at end of lesson (avoid confrontation in the lesson)
- Subject detention – teacher will write this in student diary
- Severe misbehaviour should be referred to Dean of students using a communication sheet.
- Where there is an ongoing problem it may be appropriate to contact those at home through an official letter or phone call (this should be documented).
- The subject teacher (in consultation with HOD) may monitor behaviour (positive and negative) through use of the Arts Report card.

## SPECIAL EDUCATIONAL NEEDS

- The Arts Department supports the Special Educational Needs Department and the Whole School Policy for SEN.
- The Arts Department assists all pupils with learning difficulties, with an emphasis that where the pupil is, maybe, an under achiever in the core subjects, any achievement in within the Arts should be translated as a positive learning experience. Pupils are made aware of the possibilities this has in relation to other subjects.
- Art and Design can accommodate and facilitate learning opportunities for pupils with special needs often without any deviation from lesson plans for the whole class, but facilitated through differentiation and individual learning targets.

If particular difficulties are encountered those are dealt with through consultation with SENCO and Learning Support Assistants. To achieve the most beneficial result for the students on an individual basis. All special needs students are identified in registers.

### **Arts Gifted & Talented Policy**

The Arts Dept have a G and t audit to identify students.

#### **Art**

Year 7, 8 & 9 a new pilot project is currently in discussion; the proposal being that the students will take part in the following: analysis of art work, working in the style of an artist, a trip to the Istanbul Modern and large scale painting and exhibition.

Year 10 & 11 there is an after school club and Friday Activity club for GCSE and IB students.

### **Drama**

Students who have been identified as talented in Drama were invited to audition for the school productions. They receive the opportunity to take on directorial duties when working with students of a weaker ability. Several high achieving students had the opportunity to perform in assembly. They are frequently targeted for feedback. Students can undertake additional homework tasks, such as learning longer sections of text.

## **Display Policy**

Within classrooms teaching resources are displayed, outside class rooms student work is displayed. All classrooms should have NC levels assessment for learning wall, where N C levels in kid speak are displayed with examples of student work demonstrating a level. Where appropriate there should also be assessment for learning displays for IGCSE and IB. Key words should also be displayed and if space a subject in the news display, should be in place.

## **EQUAL OPPORTUNITIES**

- The Art Department supports and practices BISI's anti-racist, anti-sexist and multi-cultural policy.
- The Art Department also endeavours to practice and implement a policy of equal opportunities based on this and that is at the heart of the School's philosophy for education.
- Offers a wide variety of intentions through range of media.
- Gives students the opportunity to celebrate their culture through individual interpretation.
- In class discussion legitimating variants and assessing relative qualities and merits so that difference is acknowledged as something positive.
- The Arts is open to both genders equally and all students are given an equal amount of attention.

## **ACCOMODATION**

The department has one equipped art room, A22 located in the Admin building and situated on the first floor. There is a further room used for teaching, it has a small sink in it and some storage space. There 2 music rooms one situated at the Admin building and one is situated next to the secondary building as part of the new studios. The Drama room is next to the music room in the new studios, the theatre is available for teaching and this can be booked using a central booking system based at reception.

### **Department staffing**

Head of Creative Arts Music Teacher	Michael Fenwick
Music Teacher <i>part time</i>	Firuze Goltepe
Drama Teacher	Ian Oxlade
Drama Teacher <i>part time</i>	Amy Sozer
Art Teacher Art Teacher <i>part time</i>	Iysha Mia Caroline Garner



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<b>2004</b>			<b>20</b>		<b>30</b>	<b>40</b>	<b>10</b>		<b>10</b>
<b>2003</b>	<b>20</b>	<b>20</b>	<b>40</b>		<b>20</b>				<b>5</b>
	<b>A*</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>X</b>	<b>Amount of students in cohort</b>
<b>% of students obtaining grade</b>									

100% of student achieved an A to C grade, in comparison with the UK national average of 66% in Art. This a 20% improvement from last year.

### Music

<b>During the years 2009, 2008, 2007, 2006 the IGCSE music course did not run due to a lack of student participation.</b>									
<b>2010</b>									
<b>2005</b>			<b>50</b>	<b>50</b>					<b>2</b>
<b>2004</b>		<b>66</b>	<b>34</b>						<b>3</b>
<b>2003</b>			<b>34</b>	<b>33</b>		<b>33</b>			<b>3</b>
	<b>A*</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>X</b>	<b>Amount of students in cohort</b>
<b>% of students obtaining grade</b>									

### Drama

<b>2010</b>									
<b>2009</b> This is a new course									<b>11</b>
	<b>A*</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>X</b>	<b>Amount of students in cohort</b>
<b>% of students obtaining grade</b>									

### IB Art

<b>2009</b>	<b>100HL</b>							<b>1</b>
<b>2008</b>				<b>66HL</b>	<b>34HL</b>			<b>3</b> <b>2 of these students had not taken art at IGCSE level</b>
<b>2007</b>			<b>34HL</b>	<b>66HL</b>				<b>3</b>
<b>2006</b>			<b>50HL</b> <b>50SL</b>					<b>2</b>
<b>2005</b>			<b>50HL</b> <b>25SL</b>		<b>25 HL</b>			<b>4</b>
<b>2004</b>			<b>34 HL</b>	<b>66HL</b>				<b>3</b>
	<b>7</b>	<b>6</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>	<b>Amount of students in cohort</b>
<b>% of students obtaining grade</b>								

### IB Music

<b>2009</b>								<b>2</b>
<b>2008</b>				<b>100HL</b>				<b>4</b>
<b>2007</b>			<b>100HL</b>					<b>1</b>
<b>2006</b>		<b>100SL</b>						<b>1</b>

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<b>2005</b>								<b>0</b>
<b>2004</b>								<b>0</b>
	<b>7</b>	<b>6</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>	<b>Amount of students in cohort</b>
<b>% of students obtaining grade</b>								

### **IB Drama**

**During the years 2009, 2008, 2007, 2006 the IGCSE music course did not run due to a lack of student participation.**

<b>2011</b>								
<b>2005</b>			<b>100HL</b>					<b>1</b>
<b>2004</b>				<b>100 SL</b>				<b>1</b>
	<b>7</b>	<b>6</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>	<b>Amount of students in cohort</b>
<b>% of students obtaining grade</b>								

### **Department development plan**

See Appendix

### **Resources and Inventory**

See Appendix