KIMICHI SCHOOL WORCESTER · CURRICULUM JOURNEY

Art and Creative Arts

For every pupil to Inters; an option at GCSE

How Art and Creative Arts builds, year on year, from Lower School A to Upper Seniors

Lower School A
Year 7

- Art, drama and creative expression
- Imagination, confidence and performance

MILESTONE
First work exhibited

Lower School B
Year 8

- Art, drama and expressive work
- Creativity, confidence and communication

MILESTONE
Sketchbook habit established

Inters
Year 9

- Creative projects, drama and expressive communication
- Presentation, confidence and reflective thinking

MILESTONE
GCSE options decision

Lower Seniors
Year 10

- Creative coursework, performance and visual expression
- Originality, confidence and presentation

MILESTONE
Coursework portfolio begun

Upper Seniors
Year 11

- Portfolio completion, creative presentation and expressive confidence
- Refining personal style and communication

MILESTONE
Portfolio and final exhibition

WITH MUSIC
Performance, staging, album and concert design, and the confidence to be seen.

WITH ENGLISH
Drama, script, character and the interpretation of a text.

WITH WELLBEING
A way of saying something when words are hard, and a means of regulation.

CONSTANT AT EVERY STAGE

Classes of no more than ten · Music at the heart · Personalised pathways · Every pupil performs · Making, performing and exhibiting throughout

Every stage builds knowledge, skills, confidence and character — with music enriching learning all the way through.

INTENT — WHY WE TEACH IT

Creative Arts sits alongside Music as the second route into a pupil who is not yet ready to be reached through words. For a young person with significant anxiety, or who finds speech effortful, making something is often the first act of communication they will risk. We teach it for that reason as much as for the qualification — though the qualification matters, and portfolio subjects suit our pupils unusually well because the assessment is built over time rather than in a single hour.

WHY THE SEQUENCE RUNS THIS WAY

Art and drama are taught together in the first two years, deliberately, because the overlap — audience, intention, being looked at — is where the confidence is built. The sketchbook habit is established at Lower School B and is the single strongest predictor of success later. Inters introduces presentation and reflective thinking, which is what GCSE coursework actually assesses. The final two years are portfolio building, with the exhibition as the endpoint.

WHAT IT BUILDS ON, AND WHAT IT LEADS TO

Builds on primary art with no assumption of prior skill. Feeds the confidence and presentation demands of every other subject, and the staging and design side of the school's performance programme. Leads to GCSE Art and Design, and to Art, Design, Photography or Performing Arts post-16. For pupils heading to conservatoire or drama school, it is a natural partner to Music.

HOW IT IS ASSESSED

Continuous assessment through sketchbooks and outcomes rather than by test. Termly review of the sketchbook against the assessment objectives. At Key Stage 4, GCSE Art and Design: a coursework portfolio and an externally set assignment. Work is assessed as it develops, so a pupil always knows where they stand.

ADAPTED FOR OUR PUPILS

Materials are chosen with sensory needs in mind — no pupil is required to work with a texture they cannot tolerate, and alternatives are always available. Deadlines are staged into small steps rather than a single distant date. Exhibiting is optional in form: a pupil can show work without being present. Digital and photographic routes are open to pupils for whom drawing feels exposing.

IMPACT — WHAT YOU WOULD SEE

Sketchbooks that are genuinely used rather than filled in at the end. Pupils who will show their work to someone. A visible personal style by Upper Seniors. Pupils who can talk about their intention, which is the skill the mark scheme actually rewards. Portfolios that stand up at interview for post-16 courses.

WHAT HELPS AT HOME

Keep the sketchbook going at home — it is the thing examiners look at hardest and the thing pupils most often neglect. Go to a gallery or a show, however small. Take an interest in what they are making rather than whether it is finished.