

Time	Autumn Term	Spring Term	Summer Term
	12 Lessons	12 Lessons	12 Lessons
Unit	Concept Character	Gargoyles	Pop Art Food
Focus	Fine Art: Imaginative Drawing	Fine Art: Observational Drawing, 3D Sculpture: Clay	Observational Drawing, Painting, Collage, Mixed Media
Theme	Japanese Manga & Anime Concept Character	Children's Book Illustration & Graphic Design	Food Still Life, Pop Art & Consumerism
Art & Design Skills	- Understand the Understand key concepts in Japanese art and culture, including the difference between anime and manga, the works of Studio Ghibli and Hayao Miyazaki, and Japanese aesthetics such as Sumi-e (ink drawing and painting). - Develop proficiency with artistic tools and techniques, including selecting appropriate tools, handling them skillfully, and creatively pushing their boundaries for intended purposes. - Demonstrate the ability to experiment with and refine techniques, such as changing tonal values in ink and wash, layering to build an image, and sketching preliminary ideas confidently. - Cultivate the ability to analyse and reflect on artistic processes, identifying personal preferences, and considering feedback to determine what worked well and next steps. - Create original artworks by drawing inspiration from various sources, working in the style of an artist, and responding effectively to project briefs and client needs.	- Observational and drawing skills – ability to accurately depict animals, textures, and proportions, then translate these into imaginative designs. - Creative and imaginative thinking – combining animal features and experimenting with form to design unique gargoyle creatures. - Understanding of art history and symbolism – knowledge of Gothic architecture, the purpose of gargoyles, and how they convey mood or function. 3D sculpting and technical skills – experience in clay modelling, joining, texturing, and finishing techniques to create a durable sculpture. - Reflective and evaluative skills – ability to assess their own work, articulate creative decisions, and respond to peer feedback. - Problem-solving and planning skills – developing designs from 2D sketches to stable 3D forms, considering structure and balance. - Use of media and materials – understanding how different tools, textures, and finishes affect the appearance and expression of artwork.	- Understand and analyze the distinctive styles, artistic approaches, and use of color, shapes, and forms in the food-related artworks of Sarah Graham, Claus Oldenburg, Andy Warhol, and Yayoi Kusama. - Learn and apply practical techniques such as drawing food from direct observation, blending colors for realism, and distinguishing between 2D shapes, 3D forms, and different sculpting methods (additive vs. subtractive). - Explore the process of creating a papier-mâché sculpture, including material selection, armature construction, layering techniques, and incorporating elements from studied artists while infusing personal creativity. - Develop and plan the sculpture design through mind mapping, sketching, and considering composition, proportions, and overall aesthetics, while understanding how to choose appropriate materials and apply color theory. - Gain skills in constructing and finishing the papier-mâché sculpture, paying attention to intricate details, presentation, and display, and reflect on the artistic choices and success of the final piece.
Key vocabulary	Tier 2: Mark making, Tools, Materials, Dilute, Experiment, Ink, Landscape, Background, Foreground, Layers, Tone, Wash, Landscape, Background, Foreground, Inspiration, Brush, Design, Project brief, Client, Fine Liner. Tier 3: Anime, Manga, Studio Ghibli, Japanese Aesthetics, Wet on wet, gradient, Japanese ink drawing, Sumi-e, Hayao Miyazaki, Ink and wash.	Tier 2: Collage, Illustration, Narrative, Artistic style, Graphic designer, Primary colours, Secondary colours, Tertiary colours, Complementary colours, Shades, Colour scheme, Vibrant colours, Mark making, Textures, Animals, Simplified shapes, Pens, Pencils, Fine liners, Markers, Oil pastels, Colouring pencils, Paint, Templates, Composition, Background/environment, Artistic decisions, Sketchbook, Creative process Self-assessment, Evaluation, Outcome. Tier 3: Eric Carle, Clare Youngs, Age-appropriate, Collaged papers, Wax resist techniques, Templates, Collage.	Tier 2: Shape, Form, Colour, Realism, Proportion, Scale, Style, Technique, Subject matter, Contemporary, Inspire, Material, 3D, Sculpture, Glue, Newspaper, Tissue, Layering, Finishing, Presentation, Construction, Design, Planning, Details, Reflect, Critique, Balance, Contrast, Simple, Complex. Tier 3: Sarah Graham, Claes Oldenburg, Andy Warhol, Yayoi Kusama, Papier mache, Pulp, Modroc, Modelling, Additive/Subtractive Sculpture Process, Armature structure, Aesthetics, Composition, Intricate details, Visual impact.
Text	- Hayao Miyazaki - Sumi-e - Spirited Away - My Neighbour Totoro - Howl's Moving Castle	- Notre Dame Cathedral - Yong Ho Ji	- Andy Warhol - Wayne Thiebaud - Sarah Graham - Claes Oldenburg
Driving Questions	Where do artists find inspiration for what they make?	How can we transform real animals into imaginative gargoyle sculptures?	Why has food been a popular theme for artists for centuries and how can we contemporise it?
Assessment	Progress will be evident through sketchbook pages, creation of final outcome and through completion of home learning assignments. In class peer feedback - WWW, EBI using success criteria and WAGOLL KS3 End Points - Research, Contextual, Project, Evaluation	Progress will be evident through sketchbook pages, creation of final outcome and through completion of home learning assignments. In class peer feedback - WWW, EBI using success criteria and WAGOLL KS3 End Points - Research, Contextual, Project, Evaluation	Progress will be evident through sketchbook pages, creation of final outcome and through completion of home learning assignments. In class peer feedback - WWW, EBI using success criteria and WAGOLL KS3 End Points - Research, Contextual, Project, Evaluation

Time	Autumn Term	Spring Term	Summer Term
	12 Lessons	12 Lessons	12 Lessons
Unit	Stop-Motion Animation	Abstract Landscapes	Ocean Legends
Focus	Digital Art: Stop-motion/storyboarding/camera skills	Fine Art: Painting	Pattern and Typography
Theme	Aardman & Animators	Abstract Expressionism	Architecture, technical drawing & perspective
Art & Design Skills	- Understand the origins and techniques of animation, including different styles like hand-drawn, computer-generated, and stop-motion, and how stop-motion creates the illusion of movement through a series of manipulated images. - Gain knowledge of the various roles and responsibilities within the animation industry. - Develop essential skills for storytelling, including creating narratives, storyboarding ideas, evoking emotions through visual storytelling, and making narratives easy for the audience to follow. - Learn to plan and execute different camera shots and angles, understanding how these choices impact storytelling and how variety in shots can enhance the visual richness and engagement of the animation. - Acquire technical skills for stop-motion animation, such as setting up the camera, keeping it still for smooth animation and ensuring shots are in focus.	- Understand key art movements (Impressionism, Pointillism, Expressionism) and fundamental concepts of landscape art, including foreground, midground, and background. - Develop the ability to describe landscapes using subject-specific vocabulary, analyze artists' techniques, and articulate personal responses to artworks. - Experiment with various artistic techniques such as mark-making, brush sizes, and strokes to create texture, movement, and depth in landscapes, while blending colors and understanding tints, shades, and tones. - Conduct artist research, present experiments in sketchbooks, and effectively annotate and reflect on the development of skills needed to execute a meaningful final artwork. - Apply learned techniques and principles to create a personal and imaginative landscape artwork, working on a larger scale and presenting a polished final outcome.	- Explore the theme of myths, legends and stories connected to the sea. - Investigate the artwork of Katsushika Hokusai, focusing on his use of line, pattern, composition and depictions of the ocean. - Study Iris Milward, examining how she combines imagery, nature-inspired themes and stylised typography in her work. - Develop observational drawing skills through studies of ships, waves and ocean-inspired forms. - Experiment with pattern-making techniques inspired by Japanese art and maritime motifs. - Learn how artists use typography as a visual element to communicate ideas and create atmosphere. - Create design ideas that combine imagery, pattern and text into a single composition. - Produce a detailed fineliner drawing of a ship as the central focus of the final piece. - Incorporate decorative patterns and hand-drawn typography inspired by ocean legends and sea stories. - Apply colour using watercolour or coloured pencil techniques. - Work with a limited palette of blues to create unity, mood and a strong visual connection to the ocean. - Refine and develop artwork through teacher feedback and self-evaluation. - Complete a final mixed-media outcome that combines drawing, pattern, typography and colour to communicate a personal interpretation of the theme Ocean Legends.
Key vocabulary	Tier 2: Animated films, Hand-drawn, Computer-generated, Stop-motion, Origins, Historical development, Movie-making technique, Collaborative, Roles, Team, Industry, Narrative, Storyboard, Drawing skills, Visual storytelling, Camera techniques, Illusion, Motion, Manipulating, Sequence, Footage, Viewpoints, Camera setup, Scene.. Tier 3: Angles, Pan, Zoom, Wide, Medium, Close-up, Long-shot, Establishing shot, Medium Shot, Extreme Close-up, Worms Eye, Birds Eye, Over the shoulder, Point-of-view shot, Soft focus, Canted, Eye-level, Low, High, Tracking, surveying pan, slow-motion, frame, series.	Tier 2: Art movements: Abstraction, Abstract Expressionism, Contemporary Landscape Painting Landscape, Foreground, Midground, Background, Techniques, Mark making, Colour schemes, Brush sizes, Brush strokes, Composition, Emotions, Presentation, Experimentation, Imagination, Gestural, surface, Tier 3: Abstraction, Hatches, Monochromatic, Tint, Shade, Tone, Rule of thirds, grid, impasto, thick, wash, acrylic paint, gouache, blending depth.	Tier 2: Depth, Radiating, Structure, Recede, Foreground, Midground, Background, Journeys, Landmarks, Local Environment, Research, Observation, Colour, Composition, Tactile. Tier 3: Perspective, One-point perspective, Two-point perspective, parallel lines, vanishing point, horizon line, 3D Paper Construction, Fold, Scrunch, Slot, Weave, Hinge, Stack, Spring.
Text	- PES - Eadweard Muybridge - Aardman Animations - Nick Parks, Wes Anderson - Kara Walker	- Ann Blockley - Joan Eardley - Kurt Jackson - Hannah Woodman	- Vanishing point in traditional paintings throughout art history. - Sarah Bridgland and Sarah Morris - Renfe - Pop-up Trains - Sue Blackwell, Peter Callesen, Jen Stark
Driving Questions	How can we collaboratively create a compelling stop-motion animation that effectively tells a story and engages the audience using diverse visual techniques and industry-standard roles?	How can I use texture, color, and abstraction to create a personal interpretation of a landscape?	Why are landmarks a key part of our identity and how can we create a paper pop-up to celebrate our local area?
Assessment	Progress will be evident through sketchbook pages, creation of final outcome and through completion of home learning assignments. In class peer feedback - WWW, EBI using success criteria and WAGOLL KS3 End Points - Research, Contextual, Project, Evaluation	Progress will be evident through sketchbook pages, creation of final outcome and through completion of home learning assignments. In class peer feedback - WWW, EBI using success criteria and WAGOLL KS3 End Points - Research, Contextual, Project, Evaluation	Progress will be evident through sketchbook pages, creation of final outcome and through completion of home learning assignments. In class peer feedback - WWW, EBI using success criteria and WAGOLL KS3 End Points - Research, Contextual, Project, Evaluation

Time	Autumn Term	Spring Term	Summer Term
	12 Lessons	12 Lessons	12 Lessons
Unit	Skills Workshops	Portraiture	Identity
Focus	Full range of Media	Fine Art: Drawing, painting, printmaking	Drawing, Watercolour, Digital Media
Theme	Local myths & legends	Neo Pop Art and Iconography	Personal Identity through Mandalas
Art & Design Skills	- Practical Skills: Experiment and apply a variety of traditional, digital, and tactile media (drawing, painting, printmaking, textiles, sculpture, photography) with control, confidence, and creativity. - Visual Knowledge: Understand the properties, techniques, and effects of different media, and how to combine them effectively in a cohesive composition. - Creative Problem-Solving: Develop ideas independently, make informed choices about media and materials, and adapt processes to achieve intended outcomes. - Critical Understanding: Evaluate and reflect on their own work and that of others, considering composition, technique, meaning, and personal expression. - Artistic Communication: Express personal ideas, themes, or narratives visually, demonstrating originality, experimentation, and a clear creative voice.	- Understand the concept of portraiture, including self-portraits, representations of others and historical significance. - Develop technical skills in drawing, including handling pencils to change tones, selecting the correct pencil grade and using tone to create the illusion of form. - Learn and apply drawing techniques to enhance speed, observation, and coordination. - Gain knowledge of printmaking techniques, including mono-printing and block-printing, and safely handle printing equipment to create successful prints and manipulate images. - Utilise color theory, blend watercolors effectively, and use a grid to ensure accurate portrait drawing while applying skills to develop and present personal artwork.	- Develop precise drawing skills through geometric construction, radial symmetry, observational drawing and intricate pattern creation. - Explore how artists use symbolism, colour and composition to communicate identity, beliefs and personal meaning. - Build confidence using a range of traditional media, including fineliner, coloured pencil and watercolour, to create refined artwork. - Learn digital art techniques such as working with layers, shape tools, duplication, rotation and colour editing to produce original digital mandalas. - Evaluate, refine and present artwork by responding to feedback, reflecting on creative decisions and explaining the ideas behind finished outcomes.
Key vocabulary	Tier 2: composition, contrast, texture, layering, perspective, balance, emphasis, proportion, depth, rhythm Tier 3: mixed media, tonal range, mark-making, monoprint, fixative, chiaroscuro, abstraction, visual narrative, hatching, cross-hatching, collage, acrylic, gouache, foreground, background, palette	Tier 2: Portrait, self-portrait, mood, emotion, proportion, accuracy, tone, texture, surface, harmony, natural, neutral, mark-making, process, shape, form, illusion. Tier 3: Mono-printing, block-printing, transfer, ink, roller, acetate, masking tape, blot, roll, shade, blend, watercolour, oil pastel,	Tier 2: Analyse, annotate, balance,, compare, composition, contrast, critique, develop, detail, evaluate, experiment, express, harmony, identity, influence, interpret, motif, observe, original, pattern, symbol Tier 3: Mandala, Tibetan Buddhism, Buddhist, sacred, meditation, sand mandala, radial symmetry, symmetry, geometry, geometric, circular composition, axis, segment, compass, grid, scale, positive space, negative space, rotation, reflection, tone, digital illustration, layer, vector graphic and contemporary art.
Text	Leonardo da Vinci, Kathe Kollwitz, Hokusai, Edgar Degas, Jean-Michel Basquiat, J.M.W. Turner, David Hockney, Hannah Höch, Albrecht Dürer, Cindy Sherman, Henry Moore, Banksy, Hayao Miyazaki	Van Gogh, Picasso, Frida Kahlo, Caravaggio, Andy Warhol, Chuck Close, Kehinde Wiley, Egon Schiele, Amy Sherald, Betye Saar, Deborah Roberts, Kadir Nelson, Kehinde Wiley	Tibetan Sand Mandalas, Shepard Fairey, Carl Jung
Driving Questions	How can I effectively use media to create a personal, expressive artwork that communicates my ideas and skills?	Does the face reveal all?	How does art represent and communicate culture and beliefs?
Assessment	Progress will be evident through sketchbook pages, creation of final outcome and through completion of home learning assignments. In class peer feedback - WWW, EBI using success criteria and WAGOLL KS3 End Points - Research, Contextual, Project, Evaluation	Progress will be evident through sketchbook pages, creation of final outcome and through completion of home learning assignments. In class peer feedback - WWW, EBI using success criteria and WAGOLL KS3 End Points - Research, Contextual, Project, Evaluation	Students will be assessed on their research, analysis and development of ideas inspired by Tibetan sand mandalas and Shepard Fairey. Assessment will focus on practical skills, including geometric construction, drawing, composition, colour, craftsmanship and digital media. Students will also be assessed on their ability to refine and evaluate their work, producing a final outcome that communicates their identity and beliefs.

Time	Autumn Term		Spring Term		Summer Term	
	HT1	HT2	HT3	HT4	HT5	HT6
Unit	AQA GCSE Art & Design Component 1 (60%) Sustained Project and 'other' portfolio work. • AO1: Develop ideas through investigations, demonstrating critical understanding of sources. • AO2: Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes. • AO3: Record ideas, observations and insights relevant to intentions as work progresses. • AO4: Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.					
Focus	Introduction to GCSE Art & Design: Fine Art AO2, AO3	Research, Developing Ideas, Experimentation AO1, AO2, AO3, AO4	Refining, Designing, Making AO2, AO3, AO4	Realising Intentions AO2, AO3, AO4	Research, Developing Ideas,, Experimentation AO1, AO2, AO3, AO4	Research, Developing Ideas, Experimentation AO1, AO2, AO3, AO4
Theme	Skulls	Skulls	Inside Out	Inside Out	Hands Project	Hands Project
Art & Design Skills	• Be able to develop ideas from an initial starting point. • Be able to generate original ideas from research. • Be able to use photography as a tool to research and record. • Be able to recognise why selected artists have been chosen and how they are relevant to the project brief/theme. • Be able to create responses to artist references to inform ideas. • Be able to research artists thoroughly and understand the context in which they worked. • Be able to describe, analyse, evaluate and link artists to their theme and work. • Know the difference between primary and secondary sources of information and acknowledge how they have used references in the portfolio. • Be able to draw accurately from direct observation using a range of media. • To be able to use mono-printing, block printing and dry point etching methods independently. • Be able to undertake printing techniques safely and follow H&S protocols. • Be able to experiment with materials creatively and push their boundaries. • Know how to use basic shapes to help draw with accuracy. • Be able to use the grid method to draw portraits accurately. • Be able to refine ideas using collage techniques and photoshop. • Understand the proportions of the face. • Be able to reflect thoughtfully on the project journey through written annotation. • Be able to refine ideas by trialling and testing new compositions, printing methods, colour schemes, arrangements etc. • Be able to explicitly show how research informs development of the final outcome. • To be able to present a personal and meaningful response that realises intentions. • Be able to present project journeys in a professional, logical and coherent way that demonstrates understanding of visual language. • Know how they are assessed and what evidence they need for each of the assessment objectives (AO's) • Understand the 'journey' of a project and how to manage time effectively.				• Develop and refine original ideas from research and initial starting points, using photography and direct observation as tools to record and inform work. • Research and analyse selected artists, understanding context and relevance to the project brief/theme, and create responses that link techniques and ideas to personal work. • Experiment creatively with materials, pushing their boundaries. • Reflecting on how research informs the development of final outcome. • Present project journey thoughtfully and professionally, showing a logical progression and clear understanding of visual language, while incorporating written reflections. • Understand the assessment objectives, how students are assessed, and effectively manage time to ensure all necessary evidence is presented in portfolio.	
Key vocabulary	Line, tone, primary, secondary, tertiary, gestural, fluid, delicate, composition, colour, hue, texture, contrast, balance, symmetry, asymmetry, geometric, organic, abstract, accent, aesthetic, blend, bold, bright, contour, cool, diffused, direction, dominant, ellipse, figurative, flat, focal point, glaze, glossy, ground, harmonious, complementary, intensity, light, luminous, lustre, maquette, medium, natural, neutral, nude, optical, opposite, pattern, perspective, pigment, proportion, pure, recede, rough, saturated, scale, shadow, silhouette, simplify, space, technique, theme, transparent, vanishing point, void, negative, positive, rhythm, warm, wash.					
Text	Leonardo da Vinci, Caravaggio, Trisha Thompson Adams, Georgia O'Keeffe, Tofan Balmalsi, Nunzio Paci.				Artists, designings, architects, photographers etc. will be selected by the student. They can explore the work of any practitioner ensuring the reference is relevant and supporting the development of the students journey.	
Assessment	Pupils will be provided with Assessment Grid and Learning Journeys to track progress for each termly project. 1:1 conferencing with students throughout each half term provides pupils with specific targets linked to the assessment criteria. Pupils are assessed in line with the GCSE exam criteria AO1, AO2, AO3, AO4 and awarded a raw score giving a grade from 1-9 (depending on grade boundaries) At the end of each term, summative academic grades are given to pupils on their learning journey, with teacher notes and feedback linked to the Assessment Grid. Behaviour for learning and effort grades are formally published on school reports through Arbor.					

Time	Autumn Term		Spring Term		Summer Term	
	HT1	HT2	HT3	HT4	HT5	HT6
Unit	AQA GCSE Art & Design Component 1 (60%) Sustained Project and 'other' portfolio work. ● AO1: Develop ideas through investigations, demonstrating critical understanding of sources. ● AO2: Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes. ● AO3: Record ideas, observations and insights relevant to intentions as work progresses. ● AO4: Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.		AQA GCSE Art & Design Component 2 (40%) Sustained Project and 'other' portfolio work. ● AO1: Develop ideas through investigations, demonstrating critical understanding of sources. ● AO2: Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes. ● AO3: Record ideas, observations and insights relevant to intentions as work progresses. ● AO4: Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.			Study Leave
Focus	Refining, Designing, Making AO2, AO3, AO4	Realising Intentions AO2, AO3, AO4	Research, Developing Ideas, Experimentation AO1, AO2, AO3, AO4	Refining, Designing, Making AO2, AO3, AO4	Realising Intentions AO2, AO3, AO4	
Theme	Independent Project		Externally Set Assignment			
Art & Design Skills	- Develop and refine original ideas from research and initial starting points, using photography and direct observation as tools to record and inform work. - Research and analyse selected artists, understanding context and relevance to the project brief/theme, and create responses that link techniques and ideas to personal work. - Experiment creatively with materials, pushing their boundaries. - Reflecting on how research informs the development of final outcome. - Present project journey thoughtfully and professionally, showing a logical progression and clear understanding of visual language, while incorporating written reflections. - Understand the assessment objectives, how students are assessed, and effectively manage time to ensure all necessary evidence is presented in portfolio.		- Be able to develop ideas from an initial starting point. - Be able to generate original ideas from research. - Be able to use photography as a tool to research and record. - Be able to choose artists' references that are relevant to the project brief/theme. - Be able to create responses to artist references to inform ideas. - Be able to research artists thoroughly and understand the context in which they worked. - Be able to describe, analyse, evaluate and link artists to their theme and work. - Know the difference between primary and secondary sources of information and acknowledge how they have used references in the portfolio. - Be able to draw accurately from direct observation using a range of media.. - Be able to experiment with materials creatively and push their boundaries. - Be able to reflect thoughtfully on the project journey through written annotation. - Be able to refine ideas by trialling and testing. - Be able to explicitly show how research informs development of the final outcome. - To be able to present a personal and meaningful response that realises intentions. - Be able to present project journeys in a professional, logical and coherent way that demonstrates understanding of visual language. - Know how they are assessed and what evidence they need for each of the assessment objectives (AO's) - Understand the 'journey' of a project and how to manage time effectively.			
Key vocabulary	Line, tone, primary, secondary, tertiary, gestural, fluid, delicate, composition, colour, hue, texture, contrast, balance, symmetry, asymmetry, geometric, organic, abstract, accent, aesthetic, blend, bold, bright, contour, cool, diffused, direction, dominant, ellipse, figurative, flat, focal point, glaze, glossy, ground, harmonious, complementary, intensity, light, luminous, lustre, maquette, medium, natural, neutral, nude, optical, opposite, pattern, perspective, pigment, proportion, pure, recede, rough, saturated, scale, shadow, silhouette, simplify, space, technique, theme, transparent, vanishing point, void, negative, positive, rhythm, warm, wash.					
Text	Artists, designings, architects, photographers etc. will be selected by the student. They can explore the work of any practitioner ensuring the reference is relevant and supporting the development of the students journey.					
Assessment	Pupils will be provided with Assessment Grid and Learning Journeys to track progress for each termly project. 1:1 conferencing with students throughout each half term provides pupils with specific targets linked to the assessment criteria. Pupils are assessed in line with the GCSE exam criteria AO1, AO2, AO3, AO4 and awarded a raw score giving a grade from 1-9 (depending on grade boundaries) At the end of each term, summative academic grades are given to pupils on their learning journey, with teacher notes and feedback linked to the Assessment Grid. Behaviour for learning and effort grades are formally published on school reports through Arbor.		1:1 conferencing with students throughout each half term providing pupils with specific targets linked to the assessment criteria. Pupils are assessed in line with the GCSE exam criteria AO1, AO2, AO3, AO4 and awarded a raw score giving a grade from 1-9 (depending on grade boundaries) Mock Exam February 2024 Date TBC - verbal feedback and post it notes. 10 Hour Exam - May 2024 Dates TBC Submission of Component 2: May 2024 Raw Scores to be given to students in accordance with JCQ and allow time for appeals.			