



CURRICULUM PLANS

ART YEAR 7



| AUTUMN 1 | AUTUMN 2 | SPRING 1 | SPRING 2 | SUMMER 1 | SUMMER 2 | AREs |
|---|---|--|--|--|--|---|
| <p>THE FORMAL ELEMENTS AND FOUNDATION DRAWING</p> <p>Big question(s) of the unit: What are the formal elements of Art and how do I manipulate them to create accuracy?</p> <p>Overview of knowledge, understanding and skills (key concepts): Theory from Drawing on the Right-Hand Side of the Brain - Betty Edwards.</p> <p>Understanding and application of line, colour, tone, texture, pattern, shape.</p> <p>Critical exploration of the work of historical and contemporary artists in relation to the formal elements.</p> <p>Exploration of media - pencil, pen, ink, collage, pastel, charcoal, watercolour, acrylic in the style of relevant artists - focus on refining application of the formal elements.</p> | <p>THE FORMAL ELEMENTS AND FOUNDATION DRAWING</p> <p>Big question(s) of the unit: What are the formal elements of Art and how do I manipulate them to create accuracy?</p> <p>Overview of knowledge, understanding and skills (key concepts): Theory from Drawing on the Right-Hand Side of the Brain - Betty Edwards.</p> <p>Understanding and application of line, colour, tone, texture, pattern, shape.</p> <p>Critical exploration of the work of historical and contemporary artists in relation to the formal elements.</p> <p>Exploration of media - pencil, pen, ink, collage, pastel, charcoal, watercolour, acrylic in the style of relevant artists - focus on refining application of the formal elements.</p> | <p>INSECTS</p> <p>Big question(s) of the unit: How do I turn 2D drawings into 3D designs, and represent the formal elements?</p> <p>Overview of knowledge, understanding and skills (key concepts): Exploration of turning 2D work into 3D designs.</p> <p>Understanding and application of cardboard relief techniques, to represent the formal elements.</p> <p>Critical understanding and exploration of relevant traditional and contemporary artists - e.g. Ergin Inan, Lucy Arnold, Chris Marley.</p> <p>Understanding of how art can link to ecological concerns.</p> | <p>INSECTS</p> <p>Big question(s) of the unit: How do I turn 2D drawings into 3D designs, and represent the formal elements?</p> <p>Overview of knowledge, understanding and skills (key concepts): Exploration of turning 2D work into 3D designs.</p> <p>Understanding and application of cardboard relief techniques, to represent the formal elements.</p> <p>Critical understanding and exploration of relevant traditional and contemporary artists - e.g. Ergin Inan, Lucy Arnold, Chris Marley.</p> <p>Understanding of how art can link to ecological concerns.</p> | <p>GRAFFITI</p> <p>Big question(s) of the unit: How can text and image Art help me express myself/my community?</p> <p>Overview of knowledge, understanding and skills (key concepts): Application of the formal elements using a range of media - pencil, pen, ink, collage, pastel, charcoal, watercolour, acrylic.</p> <p>A critical understanding of the visual language and history of graffiti, with links to relevant artists. Including, Banksy, Jean-Michel Basquiat, Keith Haring and Roy Lichtenstein.</p> <p>Exploration of using visual language to express oneself/ one's community.</p> | <p>GRAFFITI</p> <p>Big question(s) of the unit: How can text and image Art help me express myself/my community?</p> <p>Overview of knowledge, understanding and skills (key concepts): Application of the formal elements using a range of media - pencil, pen, ink, collage, pastel, charcoal, watercolour, acrylic.</p> <p>A critical understanding of the visual language and history of graffiti, with links to relevant artists. Including, Banksy, Jean-Michel Basquiat, Keith Haring and Roy Lichtenstein.</p> <p>Exploration of using visual language to express oneself/ one's community.</p> | <ul style="list-style-type: none"> • Pupils can explain how an artist uses the formal elements within their work and show an understanding of how it was produced. • Pupils can alter the scale of an image with the aid of work resources. • Pupils can use and experiment with a variety of media to show an understanding of the formal elements - line, tone, colour, shape, texture and pattern. • Pupils can show an understanding of how to combine different techniques/ processes/ideas to produce a personal response. • Pupils can show an understanding of primary, secondary and tertiary colours. • Pupils can use artistic vocabulary to annotate a piece of art from either a historical, contemporary or major art movement. • Pupils can retrieve/recall/apply information and skills which have been taught previously, to develop quality of work. Students can reflect on the application of the Formal Elements (www/EBI). |



CURRICULUM PLANS

ART YEAR 8 (7-WEEK ROTATION)



| AUTUMN 1 | AUTUMN 2 | SPRING 1 | SPRING 2 | SUMMER 1 | SUMMER 2 | AREs |
|---|---|--|---|--|---|--|
| <p>PERSPECTIVE AND ARCHITECTURE Delivered HBR - Autumn 1 to Summer 2</p> <p>Big question(s) of the unit: How do I create a sense of depth and distance and a 3D effect in my artwork?</p> <p>Overview of knowledge, understanding and skills (key concepts): 1 point, 2 point and 3-point perspective techniques to create depth and distance.</p> <p>An understanding of technical drawing and how this underpins architecture.</p> <p>Critical exploration of the work of historical and contemporary artists in relation to the formal elements, and perspective/ architecture.</p> <p>Exploration of media - pencil, pen, ink, collage, pastel, charcoal, watercolour, acrylic in the style of relevant artists - focus on refining application of the formal elements, and application of perspective/ architecture techniques.</p> <p>Exploration of building surfaces in the style of artists such as Ian Murphy and Lucy Jones.</p> | <p>PERSPECTIVE AND ARCHITECTURE Delivered HBR - Autumn 1 to Summer 2</p> <p>Big question(s) of the unit: How do I create a sense of depth and distance and a 3D effect in my artwork?</p> <p>Overview of knowledge, understanding and skills (key concepts): 1 point, 2 point and 3-point perspective techniques to create depth and distance.</p> <p>An understanding of technical drawing and how this underpins architecture.</p> <p>Critical exploration of the work of historical and contemporary artists in relation to the formal elements, and perspective/ architecture.</p> <p>Exploration of media - pencil, pen, ink, collage, pastel, charcoal, watercolour, acrylic in the style of relevant artists - focus on refining application of the formal elements, and application of perspective/ architecture techniques.</p> <p>Exploration of building surfaces in the style of artists such as Ian Murphy and Lucy Jones.</p> | <p>ABSTRACT PORTRAITURE Delivered MM- Autumn 1 to Summer 2</p> <p>Big question(s) of the unit: How do I develop expressive experimental ways to communicate my ideas?</p> <p>Overview of knowledge, understanding and skills (key concepts): Exploration of abstract portraiture, developing expressive experimental ways to communicate ideas.</p> <p>Critical understanding and exploration of relevant traditional and contemporary artists - e.g. Pablo Picasso, David Hockney, Loui Jover, Kris Trappenier and Ralf Westerhof.</p> <p>Exploration of media and original ideas in the style of artists: Pablo Picasso, David Hockney, Loui Jover, Kris Trappenier, Ralf Westerhof.</p> <p>Understanding and application of collage, photomontage, wire sculpture, experimental drawing techniques to represent the formal elements.</p> <p>Exploration of 2D and 3D designs.</p> | <p>ABSTRACT PORTRAITURE Delivered MM- Autumn 1 to Summer 2</p> <p>Big question(s) of the unit: How do I develop expressive experimental ways to communicate my ideas?</p> <p>Overview of knowledge, understanding and skills (key concepts): Exploration of abstract portraiture, developing expressive experimental ways to communicate ideas.</p> <p>Critical understanding and exploration of relevant traditional and contemporary artists - e.g. Pablo Picasso, David Hockney, Kris Trappenier, Ralf Westerhof.</p> <p>Exploration of media and original ideas in the style of artists: Pablo Picasso, David Hockney, Kris Trappenier, Ralf Westerhof.</p> <p>Understanding and application of collage, photomontage, wire sculpture, experimental drawing techniques to represent the formal elements.</p> <p>Exploration of 2D and 3D designs.</p> | <p>SURREALISM Delivered Summer Term</p> <p>Big question(s) of the unit: Why did the Surrealist artists choose dreams and the subconscious as inspiration for their work?</p> <p>Overview of knowledge, understanding and skills (key concepts): A critical understanding of the societal, historical and scientific context of the Surrealism art movement.</p> <p>Exploration of media and original ideas in the style of Surrealist artists: Kush, Dali, Carrington, Oppenheim, etc.</p> <p>Refinement of ideas and application of the formal elements, when using a variety of media.</p> | <p>SURREALISM Big question(s) of the unit: Why did the Surrealist artists choose dreams and the subconscious as inspiration for their work?</p> <p>Overview of knowledge, understanding and skills (key concepts): A critical understanding of the societal, historical and scientific context of the Surrealism art movement.</p> <p>Exploration of media and original ideas in the style of Surrealist artists: Kush, Dali, Carrington, Oppenheim, etc.</p> <p>Refinement of ideas and application of the formal elements, when using a variety of media.</p> | <ul style="list-style-type: none"> • Pupils can explain how an artist uses the formal elements within their work and show an understanding of how it was produced. • Pupils can alter the scale of an image with the aid of work resources. • Pupils can use a variety of media. • Pupils can apply knowledge of primary, secondary and tertiary colours, using a range of media. • Pupils can metacognitively reflect on the application of the formal elements (WWW/ EBI) through a written/verbal application. • Pupils are able to produce observational studies inspired by a range of different themes and visual styles and combine a range of artistic techniques. • Pupils can produce a written analysis about the work of an artist/movement. Pupils can also understand cultural, historical, social links. • Pupils can create a sense of depth and distance in artwork, applying perspective techniques. • Pupils can retrieve/recall/apply information and skills which have been taught previously, to develop quality of work. |



CURRICULUM PLANS

ART YEAR 9



| AUTUMN 1 | AUTUMN 2 | SPRING 1 | SPRING 2 | SUMMER 1 | SUMMER 2 | PQEs |
|---|---|--|--|--|--|---|
| <p>CELEBRATING DIVERSITY Big question(s) of the unit: How is culture and heritage communicated through visual language?</p> <p>Overview of knowledge, understanding and skills (key concepts): Understanding of how culture and heritage can be communicated through visual language.</p> <p>Exploration of the richness and creativity of African Art.</p> <p>Critical exploration of the work of historical and contemporary artists in relation to the formal elements.</p> <p>Exploration of media - pencil, pen, collage, pastel, watercolour, acrylic in the style of relevant artists - focus on refining application of the formal elements.</p> <p>Transferring skills learnt from artists studied.</p> <p>Exploration of media and original ideas in the style of artists: Chris Ofili, Kehinde Wiley, Alma Thomas.</p> | <p>CELEBRATING DIVERSITY Big question(s) of the unit: How is culture and heritage communicated through visual language?</p> <p>Overview of knowledge, understanding and skills (key concepts): Understanding of how culture and heritage can be communicated through visual language.</p> <p>Exploration of the richness and creativity of African Art.</p> <p>A critical exploration of the work of historical and contemporary artists in relation to the formal elements.</p> <p>Exploration of media - pencil, pen, collage, pastel, watercolour, acrylic in the style of relevant artists - focus on refining application of the formal elements.</p> <p>Transferring skills learnt from artists studied.</p> <p>Exploration of media and original ideas in the style of artists: Chris Ofili, Kehinde Wiley, Alma Thomas.</p> | <p>2ND STUDY SCHOOL TOPIC Big question(s) of the unit: How is culture and heritage communicated through visual language?</p> <p>Overview of knowledge, understanding and skills (key concepts): Understanding of how culture and heritage can be communicated through visual language.</p> <p>Exploration of the richness and creativity of African Art.</p> <p>Critical exploration of the work of historical and contemporary artists in relation to the formal elements.</p> <p>Exploration of media - pencil, pen, collage, pastel, watercolour, acrylic in the style of relevant artists - focus on refining application of the formal elements.</p> <p>Transferring skills learnt from artists studied.</p> <p>Exploration of media and original ideas in the style of artists: Chris Ofili, Kehinde Wiley, Alma Thomas.</p> | <p>2ND STUDY SCHOOL TOPIC Big question(s) of the unit: How is culture and heritage communicated through visual language?</p> <p>Overview of knowledge, understanding and skills (key concepts): Understanding of how culture and heritage can be communicated through visual language.</p> <p>Exploration of the richness and creativity of African Art.</p> <p>Critical exploration of the work of historical and contemporary artists in relation to the formal elements.</p> <p>Exploration of media - pencil, pen, collage, pastel, watercolour, acrylic in the style of relevant artists - focus on refining application of the formal elements.</p> <p>Transferring skills learnt from artists studied.</p> <p>Exploration of media and original ideas in the style of artists: Chris Ofili, Kehinde Wiley, Alma Thomas.</p> | <p>GCSE SKILLS FOUNDATION Big question(s) of the unit: How do I effectively explore and apply media to apply the formal elements in the style of relevant artists?</p> <p>Overview of knowledge, understanding and skills (key concepts): Develop confidence in artistic processes and media application in preparation for GCSE level work.</p> <p>Practise application of the formal elements in the style of a range of different artists.</p> <p>Practise transferring artist styles to primary image observations.</p> <p>Develop critical understanding, both written and verbal.</p> <p>Develop recording skills, to document creative process, through visual and annotation form.</p> | <p>GCSE SKILLS FOUNDATION Big question(s) of the unit: How do I effectively explore and apply media to apply the formal elements in the style of relevant artists?</p> <p>Overview of knowledge, understanding and skills (key concepts): Develop confidence in artistic processes and media application in preparation for GCSE level work.</p> <p>Practise application of the formal elements in the style of a range of different artists.</p> <p>Practise transferring artist styles to primary image observations.</p> <p>Develop critical understanding, both written and verbal.</p> <p>Develop recording skills, to document creative process, through visual and annotation form.</p> | <ul style="list-style-type: none"> • Pupils can use art vocabulary and analyse work • Pupils can experiment with media. • Pupils can record ideas. |



CURRICULUM PLANS

ART YEAR 10 / FINE ART



| AUTUMN 1 | AUTUMN 2 | SPRING 1 | SPRING 2 | SUMMER 1 | SUMMER 2 | |
|---|--|--|--|---|--|---|
| <p>SKILLS BASED PROJECT Pupils will be taught effective modelling to help them transfer practical and theory-based skills.</p> <p>Big question(s) of the unit: Close ups. How can you manipulate the formal elements through the application of media and various techniques?</p> <p>Working with the following media and materials: Charcoal, pastels, pen and ink, print, crayons and pencil. Different papers and surfaces of which to work on.</p> <p>Overview of knowledge, understanding and skills (key concepts): Use of media and materials exploring the formal elements.</p> <p>To develop observational skills when collecting information and communicating ideas.</p> <p>Big question(s) of the unit: Why is colour recognition so important?</p> <p>Working with the following media and materials: Watercolour, gouache, oil and acrylic. Different papers and surfaces of which to work on (relief work).</p> <p>Overview of knowledge, understanding and skills (key concepts): Verbal and written analytical understanding, through the appropriate use of materials, processes and techniques. Understanding the colour wheel. Understanding of colour theory. Clear understanding of your colour palette and how to effectively create tints and shade. How sources relate to individual, social, historical, environmental, cultural, ethical and/or issues-based contexts.</p> | <p>MINI 'CLOSE-UPS' PROJECT (NOVEMBER - FEBRUARY) This will be teacher led, although pupils will be expected to work independently.</p> <p>Big question(s) of the unit: Why is it important to learn from the work of other artists to inspire us?</p> <p>Overview of knowledge, understanding and skills (key concepts): (AO1,2,3) Pupils will be asked to study two artists in depth. They will be encouraged to choose one artist from a different culture. E.g.: 13th Century Chinese Art (reference - lesson pen and wash. AW1)</p> <p>Artists may include: Susannah Blaxill, Monet, Cath Riley, Colleen Wilcox, Marcia Baldwin, Georgia O'Keeffe, Henry Moore, Wang Zhen, Dennis Wojtkiewicz.</p> <p>HAP pupils may enjoy working with: Michael Naples, Kuwamoto Yudai, Simon Bull</p> <p>LAP pupils may enjoy working with: Abby Diamond, Georgina Luck, Natasha Clutterbuck, Matisse, Picasso, Andy Warhol.</p> <p>Experiment with a variety of media and techniques. Take photographs and edit. Reflect critically on work as it progresses. Recording ideas and observations.</p> | <p>MINI 'CLOSE-UPS' PROJECT Big question(s) of the unit: How can we show an understanding of the artists we study through personal investigation?</p> <p>Overview of knowledge, understanding and skills (key concepts): (AO1,2,3,4) Experimentation with media and techniques. Refinement of ideas. Recording ideas relevant to plans (take photographs and edit). Annotated critical reflection. A meaningful response - work connects to the artists studied.</p> | <p>SKILLS - PORTRAITS Pupils will be taught effective modelling to help them transfer practical and theory-based skills.</p> <p>Big question(s) of the unit: Portraits. How do I draw the proportions of the face with accuracy?</p> <p>Overview of knowledge, understanding and skills (key concepts): How to draw basic shapes. An understanding of how to achieve accurate proportion. How to render tone and form. How to apply texture through tone and mark making. An understanding of the formal elements and how to manipulate them appropriately. How to create flesh tones retrieving previous colour knowledge. Attention to detail.</p> | <p>SUSTAINED PROJECT - PORTRAITS For this project - pupils will work on personal projects, transferring schema from previous learning. They will be guided but expected to make independent choices and decisions.</p> <p>Pupils will research a variety of artists who have used portraits in their work: Examples could include, Shepard Fairey, Picasso, Bacon, Pop Artists, Frida Kahlo Etc.</p> <p>Big question(s) of the unit: Why is project work important for independent learning?</p> <p>Overview of knowledge, understanding and skills (key concepts): Projects will be developed in response to a subject (Portraits) evidencing the journey from initial engagement with an idea(s) to the realisation of intentions.</p> <p>Pupils will demonstrate, through an extended creative response, their ability to draw together different areas of knowledge, skills and/or understanding from across their course of study.</p> <p>Pupils will take photographs and some will use Photoshop to edit images.</p> | <p>SUSTAINED PROJECT - PORTRAITS Big question(s) of the unit: Why is project work important for independent learning?</p> <p>Overview of knowledge, understanding and skills (key concepts): Projects will be developed in response to a subject (Portraits) evidencing the journey from initial engagement with an idea(s) to the realisation of intentions.</p> <p>Pupils will demonstrate, through an extended creative response, their ability to draw together different areas of knowledge, skills and/or understanding from across their course of study.</p> <p>Pupils will take photographs and some will use Photoshop to edit images.</p> | <p>AO1: Develop ideas through investigations, demonstrating critical understanding of sources.</p> <p>AO2: Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.</p> <p>AO3: Record ideas, observations and insights relevant to intentions as work progresses.</p> <p>AO4: Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.</p> |



CURRICULUM PLANS

ART YEAR 11 / FINE ART



| AUTUMN 1 | AUTUMN 2 | SPRING 1 | SPRING 2 | SUMMER 1 | SUMMER 2 | |
|--|---|--|--|--|--|---|
| <p>SUSTAINED PROJECT - PORTRAITS</p> <p>For this project - pupils will work on personal projects, transferring schema from previous learning. They will be guided but expected to make independent choices and decisions.</p> <p>Big question(s) of the unit: Why is project work important for independent learning?</p> <p>Overview of knowledge, understanding and skills (key concepts): Projects will be developed in response to a subject (Portraits) evidencing the journey from initial engagement with an idea(s) to the realisation of intentions.</p> <p>Pupils will demonstrate, through an extended creative response, their ability to draw together different areas of knowledge, skills and/or understanding from across their course of study.</p> <p>Pupils will take photographs and some will use Photoshop to edit images.</p> | <p>PORTRAITS/CLOSE-UPS - FINALISING COMPONENT 1</p> <p>Pupils will be given this term to finalise projects. All pupils will be working independently to create boards and to show a clear personal response to the brief.</p> <p>Opportunity to build further skill sets.</p> | <p>AQA EXTERNALLY SET EXAM: TOPICS TBC COMPONENT 2</p> <p>Pupils will transfer skills</p> <p>Preparatory period - from 2 January</p> <p>Following receipt of the externally set assignment paper, pupils will select one starting point from which to develop their own work.</p> <p>Pupils may discuss their starting points with the teacher.</p> <p>Preparatory work may be presented in any suitable two - or three-dimensional format such as mounted sheets, sketchbooks, journals, design proposals, models and moquette's, digital or non-digital presentations.</p> <p>Pupils must stop work on their preparatory studies as soon as the first period of supervised time starts.</p> <p>There is no restriction on the scale of work, media or material used.</p> | <p>AQA EXTERNALLY SET EXAM: TOPICS TBC COMPONENT 2</p> | <p>AQA EXTERNALLY SET EXAM: TOPICS TBC COMPONENT 2</p> | <p>AQA EXTERNALLY SET EXAM: TOPICS TBC COMPONENT 2</p> | <p>AO1: Develop ideas through investigations, demonstrating critical understanding of sources.</p> <p>AO2: Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.</p> <p>AO3: Record ideas, observations and insights relevant to intentions as work progresses.</p> <p>AO4: Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.</p> |