

YEAR 7

<u>CONCEPTS AND KNOWLEDGE</u>	<u>LEARNING – CORE</u> <u>WHAT STUDENTS WILL KNOW:</u>	<u>LEARNING–THREE DIMENSIONAL STUDIES</u> <u>WHAT STUDENTS WILL DO:</u>	<u>LEARNING – TWO DIMENSIONAL STUDIES</u> <u>WHAT STUDENTS WILL DO:</u>
	<ul style="list-style-type: none"> • The importance of visual language; LINE, SHAPE, COLOUR, TEXTURE and TONE. • The compositional principles of symmetry (mirror, translation and rotational) as a means of creating patterns and designs within a frame or form. • Qualities of shape, such as regular, irregular and how to use basic shapes to plot their observed drawings, as well as select shapes which work well together in a design. • The role and purpose of a sketchbook as means of researching, recording, preparing, planning and evaluating. • Concept of positive and negative shape – role in observation and design. • Basic colour theory and how to use the colour wheel when selecting, mixing and applying colour. • The terms primary, secondary, tertiary, contrasting, harmonious and complementary colour and how to use this to make decisions in their work. • How to make varied and sensitive use of line and visual and tactile texture, when drawing, painting and working with clay. How to use such mark-making to begin to render surface and form (tone). • How pattern, and other forms of symmetrical design have been used by a range of decorative artists and craftspeople from both Western and Non-Western culture. • How to interpret information given and carry out basic artist research. How to explain connections between their own art and others. 	<p>Students will undertake two main projects, each with either a two-dimensional or a three-dimensional focus. The theme will be forms, textures, colours etc. in nature. Examples include ‘Fur, Feather, and Fin’. ‘Autumn’</p>	
		<p>DEVELOP designs for a symmetrical pot and/or tile OR designs based on natural symmetrical forms, in reference to the work of Ernst Haeckel, Kate Malone, William Kidd and Peter Randall-Page.</p>	<p>DEVELOP designs for symmetrical patterns based on Islamic Art and/or other Non- Western pattern design principles, creating flat, decorative, rather than spatial designs.</p>
		<p>RECORD Natural symmetrical forms.</p>	<p>RECORD Natural forms, noting symmetry in nature.</p>
<u>SKILLS</u>	<p><u>SKILLS: PROCESSES/TECHNIQUES</u> Sketchbook use (sketchbook can be interpreted as loose presentation sheets). How to keep a sketchbook.</p>	<p>EXPLORE Pinch –pot in clay Various means of creating texture in clay surface for</p>	<p>EXPLORE Painting: How to mix and apply paint in a consistent manner for even coverage. How to load and</p>

	How to layout work	decorative and expressive effect. Correct working consistency of clay. How not to trap air How to join clay using slip	control the brush to paint a shape without loss of edge. Collage: Tracing, cutting, and assembling. Print – relief printmaking. Powerpoint OR Photoshop: Learn how to select, copy, scale, layer, flip, mirror and rotate imagery to create a symmetrical design.
<u>CONNECTIONS</u>	CROSS CURRICULAR/LITERACY/NUMERACY/SMSC Literacy – Key words, simple writing frames. Annotation – analytical and evaluative comments. Imaginative writing. Maths – Geometry, simple measurement, symmetry, shape Appreciation of others’ cultures – Islamic Art Science – Colour and Light SMSC – Religious significance of artistic language (Islamic art).		
<u>ASSESSMENT</u>	Students are assessed against the four Assessment Objectives of DEVELOP, EXPLORE, RECORD, PRESENT. They receive a balance of themed assessments and the projects are assessed holistically at the end. Grades are based on GCSE, but identify skills/concepts by tracking backwards from Year 11 in order to address and inform progression. They will have a minimum of four assessments per project – eight per year. Some will be based on a single task, they will receive a holistic assessment at the end of each project. The assessment is tracked against the AOs and updated in digital markbook only if their achievement against AOs changes up or down as a result of evidence presented.		

YEAR 8

<u>CONCEPTS AND KNOWLEDGE</u>	<u>LEARNING – CORE</u> <u>WHAT STUDENTS WILL KNOW:</u>	<u>LEARNING–THREE DIMENSIONAL STUDIES</u> <u>WHAT STUDENTS WILL DO:</u>	<u>LEARNING – TWO DIMENSIONAL STUDIES</u> <u>WHAT STUDENTS WILL DO:</u>
	<ul style="list-style-type: none"> ● Compositional principles of asymmetry – Golden Section. ● Principles of proportion are extended into measurement when drawing. ● Rhythm in composition, the role of the diagonal/curves. Concepts of flow and spiralling motions to lead the eye around, or over a composition and give artwork a suggestion of movement and tension. ● The role and purpose of a sketchbook as means of researching, recording, preparing, planning and evaluating. ● Basic spatial depiction in 2D through overlap, scale. ● Colour theory extended to explore optical blending. ● Understanding of tone extended to include tonal regression/aerial perspective. ● Understanding of mark-making extended through discussion of gesture and exploration of ways of creating texture and pattern through various tools/implements and repetition of gesture. ● How asymmetrical design has been used by a range of artists and craftspeople from both Western and Non-Western culture. ● How to carry out extended written and visual artist research through learning about key art and craft websites. Evaluative writing. Descriptive writing. Imaginative writing. How to explain connections between their own art and others’. 	<p>Students will undertake two main projects, each with either a two-dimensional or a three-dimensional focus. The theme will be environment and human form. Examples include ‘Man versus Nature’. ‘Jungle’ ‘Expressive Heads’ ‘Art of War’</p> <p>DEVELOP designs for a pot and/or sculpted/craft product design form based on natural rhythmic, spiral forms, in reference to the work of craftspeople and artists such as Paul Cummins, Hitomi Hosono, Linda Lighton and Bernard Palissy OR DEVELOP designs for sculpted head/pot/mask in reference to various Non-Western traditions artistic traditions – such as Mangbetu effigy pots, Native American Totem poles.</p> <p>RECORD Natural asymmetrical forms. Human head.</p>	<p>DEVELOP compositions for a landscape based on themes of war/devastation in relation to British war artists such as Paul Nash, Dame Laura Knight. And/or, explore Western fascination with the imaged landscape by exploring the work of Paul Gauguin and other post-impressionists. OR – Maps/Mapping the landscape – Paula Scher, Aboriginal Artworks etc.</p> <p>RECORD proportion in the environment, natural forms and/or human form.</p>

<p><u>SKILLS</u></p>	<p><u>SKILLS: PROCESSES/TECHNIQUES</u> Sketchbook use (sketchbook can be interpreted as loose presentation sheets). How to keep a sketchbook. How to layout work</p>	<p>EXPLORE Coiling in clay. Assemblage using recycled materials.</p>	<p>EXPLORE Painting: Gestural use of brush and other painting implements. Use of resist to create textures. Use of masks/layering of materials/marks for spatial effect.</p>
<p><u>CONNECTIONS</u></p>	<p><u>CROSS CURRICULAR/LITERACY/NUMERACY/SMSC</u> Literacy – Key words. Evaluative writing. Descriptive writing. Imaginative writing. Maths – Golden ratio – extension could include exploring creative potential of the Fibonacci sequence. Appreciation of own and others’ cultures – British war artists, the impact of other cultures on 19th century Western Art, sculpture of Non-Western cultures. History/politics – The role of artists as documenters/ social activists. SMSC – Religious significance of artworks. Benefits and effects of cultural appropriation.</p>		
<p><u>ASSESSMENT</u></p>	<p>Students are assessed against the four Assessment Objectives of DEVELOP, EXPLORE, RECORD, PRESENT. They receive a balance of themed assessments and the projects are assessed holistically at the end. Grades are based on GCSE, but identify skills/concepts by tracking backwards from Year 11 in order to address and inform progression. . They will have a minimum of four assessments per project – eight per year. Some will be based on a single task, they will receive a holistic assessment at the end of each project. The assessment is tracked against the AOs and updated in digital markbook only if their achievement against AOs changes up or down as a result of evidence presented.</p>		

YEAR 9

<u>CONCEPTS AND KNOWLEDGE</u>	<u>LEARNING – CORE</u> <u>WHAT STUDENTS WILL KNOW:</u>	<u>LEARNING–THREE DIMENSIONAL STUDIES</u> <u>WHAT STUDENTS WILL DO:</u>	<u>LEARNING – TWO DIMENSIONAL STUDIES</u> <u>WHAT STUDENTS WILL DO:</u>
	<ul style="list-style-type: none"> ● Compositional principles associated with complex spatial depiction, building on Year 8 study to include linear perspective and cut-off. Rule of thirds. ● Distortion of proportion and scale through surreal approaches and/or abstraction. ● Complex exploration of form and depth, focusing on one and two point perspective and tonal analysis. Foreshortening. ● .Extension of colour theory to explore the chromatic and tonal qualities of colour and how chrome, as well as tone, can be used to create an illusion of depth and form. ● The role and purpose of a sketchbook as means of researching, recording, preparing, planning and evaluating. ● Introduction to abstract concepts through introduction of Cubist, multiple view-point approaches. ● The role of the Renaissance in shaping Western art traditions. ● How to carry out complex extended written and visual artist research. How to explain connections between their own art and others. ● The use of planes in sculpture through constructivist approaches OR complex modelling of man-made objects, playing with scale and placement. ● The role of the camera in image making/recording. ● Extension of critical studies through longer essay writing, extended research and 	<p>Students will undertake two main projects, each with either a two-dimensional or a three-dimensional focus. The theme will be man-made objects/places. Examples include ‘ Games and Toys’ ‘Cities’ ‘Surrealist Spaces’</p> <p>DEVELOP abstract compositions based on own observations in 2D project and approaches of the Cubists and Constructivists OR oversized modelling of man-made objects in reference to surrealists and artists such as Claus Oldenberg and Betsy Ezenberger OR surreal combinations in reference to artists such as Meret Oppenheim.</p> <p>RECORD Man-made objects.</p>	<p>DEVELOP compositions for either toys/board games in a space OR a cityscape OR objects in a surreal landscape/setting. Artist reference all from Western tradition, might include the surrealists/photo realists and cubist/cubist related.</p> <p>RECORD man-made objects.</p>

	presentation. Build on existing skills with comparative and recount/report writing.		
<u>SKILLS</u>	<u>SKILLS: PROCESSES/TECHNIQUES</u> Sketchbook use (sketchbook can be interpreted as loose presentation sheets. How to keep a sketchbook. How to layout work	EXPLORE Constructing in card, papier mache. Use of armature.	EXPLORE Painting – existing control of paint extended to include modelling blending, contour etc. Stick based materials, skilled control of mark and pressure to render form and structure. Basic control of SLR camera on auto setting. Control of lighting. Control of viewpoint. Use of rule of thirds grid. Basic editing in Photoshop – cropping to rule of thirds grid, exposure correction.
<u>CONNECTIONS</u>	CROSS CURRICULAR/LITERACY/NUMERACY/SMSC Literacy – Key words. Comparative Writing. Recount writing. Maths – perspective, parallel, right angle, judging angle, proportion. SMSC - Appreciation of own and others’ cultures – basic understanding of the Renaissance and its role in shaping Western artistic culture – introduction to one or more major 20 th Century art movements.		
<u>ASSESSMENT</u>	Students are assessed against the four Assessment Objectives of DEVELOP, EXPLORE, RECORD, PRESENT. They receive a balance of themed assessments and the projects are assessed holistically at the end. Grades are based on GCSE, but identify skills/concepts by tracking backwards from Year 11 in order to address and inform progression. . They will have a minimum of four assessments per project – eight per year. Some will be based on a single task, they will receive a holistic assessment at the end of each project. The assessment is tracked against the AOs and updated in digital markbook only if their achievement against AOs changes up or down as a result of evidence presented.		