



Why study Art?

Art enhances and provides students with essential knowledge they need to be educated citizens. It introduces students to engender an appreciation of human creativity and achievement. Art refines motor skills, hand-eye coordination, problem solving skills, lateral thinking, complex analysis and critical thinking skills. No matter what career you choose, those who can arrange, present and display material in a way that is aesthetically pleasing have an advantage. Learning through and about the arts enriches the experience of studying while at school as well as preparing students for life after school.

Arts subjects encourage self-expression and creativity and can build confidence as well as a sense of individual identity.

Creativity can also help with wellbeing and improving health and happiness – many students say that art lessons acted as an outlet for releasing the pressures of studying as well as those of everyday life.

Studying arts subjects also help to develop critical thinking and the ability to interpret the world around us.

Aims

The aim of our art curriculum is to engage students with great artists and designers; through creativity, exploration, critical analysis and discussion. Students will learn to draw, paint, produce sculptures and use modern IT technologies appropriately. Students therefore will have the opportunity to explore their own creativity.

Leading people in any field are those who can think creatively and innovatively. These are skills that employers value alongside qualifications. Making and participating in the arts aids the development of these skills

Art and design aims to teach students to work both independently and collaboratively. Studying the arts teaches determination and resilience – qualities useful to any career. It teaches us that it is okay not to get things right the first time and to have the courage to start again.

Rationale for how the curriculum has been sequenced in Art, Craft and Design

The Art & Design curriculum provides a foundation for students to develop their creativity and ideas. They develop a critical understanding of artists, architects and designers, expressing reasoned judgements that inform their own work and appreciation of art. This curriculum provides a foundation, development and mastery of the formal elements of art as well as composition skills; through a variety of styles and art movements including ICT.

Students have the opportunities to:

- Use a wide range of techniques and record their observations in sketchbook and other media.
- Use a range of techniques and media including painting, collage and drawing.
- Increase their proficiency in the handling of different materials

- Analyse and evaluate their own work and that of others, in order to strengthen the visual impact or applications of their work.
- Learn about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times to present day.

Year 7 begins by looking at the elements of art whilst developing their research and mark making skills. Students will be able to practice using different mediums, learning that the process of making art is as important as the final outcome. Students will think about their attitudes to their own artwork and other contemporary artists. Throughout each term students will study relevant artists and create art that combines artist research alongside techniques learnt. The rationale is that year 7 will cover all aspects of the elements of art and therefore make the transition into year 8 art more focused on the use of mastering more challenging mediums and contemporary artists. Year 7 will make links throughout this cycle to establish drawing skills, visual measuring and laying out an image whilst creating awareness of both figurative and nonfigurative, this will improve their motor skills and hand eye coordination.

Year 8 builds on further refining skills through practice. New mixed media and assemblage techniques will also be introduced to give a greater depth of knowledge and choice in student's artwork. An understanding and appreciation of a range of art from different cultures will begin to emerge; such as Mexican folk art and the Steam punk movement. The artists that have been selected are again accessible for all students. They may be able to experience the original art work by visiting museums such as the William De Morgan collection in the BM&AG and the kinetic sculptures in the MAD Museum Stratford Upon Avon.

Investigating artists such as Frida Khalo and Barbara Walker enables students to explore themes such as race and identity. Walker and Emmett are also introduced as local artists informing students that art is accessible and relevant, in terms of their local environment.

Year 9 will give students the chance to explore artists further and in much more depth. Focus will be on applying their skills and knowledge developed in Years 7 and 8 to create more stylized and personal responses. Use of clay, wire and mono-printing will be incorporated into their studies and evidenced in their sketchbooks in a creative and reflective way. Thought provoking current issues and historical content will be introduced to students making the subject inspiring and contextual. Students will be able to apply their knowledge of the formal elements and present their work in a professional and marketable way following a design brief. The curriculum will make in depth links to key artists to establish students own drawing, painting and collage skills, whilst improving use of composition and presentation skills. Students will be able to understand and discuss artists work and the use of the themes whilst combining contrasting art styles and genres and techniques, thus developing an appreciation of art in its different forms.

ASSESSMENT

Formative Assessment

All students will be involved in group art critiques and act on the constructive advice given by peers and teacher.

All students will assess and document their progress against a level table. The table will be discussed and used during lessons. Students will have the assessment sheet attached and accessible in their sketchbooks. They will be able to refer to it during lessons and interim assessments. This will be a working document with annotation and levels clearly defined and acted upon.

Recall of previous learning and understanding will be used in starters.

EBI, WWW will be used in every lesson as a plenary or if necessary, verbally during a difficult task.

Students work will be peer assessed both verbally and documented.

Teacher will assess through marking regularly using the assessment criteria and feedback.

Summative Assessment

Interim assessment to test knowledge and skills which will take the form of quiz's/tests.

Annual Assessment completed in exam conditions; this will be a written paper with questions, tasks and commutating in a critical analysis of an artist previously covered in a project.

KS3 ART CURRICULUM MAP

| YEAR 7 | AUTUMN TERM | SPRING TERM | SUMMER TERM |
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| UNIT TITLE | The Elements of Art Still life Line, Tone and Form | The Elements of Abstract Art Colour and shape | The Elements of Decorative Art Pattern, Textures |
| Year 7 THE BIG QUESTION | What is Tone and Line and how can we use it effectively in our art work? Observational drawing and mark making in the style of two still life artists. | What is colour? How can I use it in an abstract painting? Painting, Collage, Abstract landscape. | Can we create an experimental composition which focuses on drawing and pattern? How can exploring natural forms help with this? Painting, Drawing, Printing linked to The Arts & Craft Movement |
| KEY KNOWLEDGE | Students will be taught how to develop ideas through investigation. Exploring Giorgio Morandi and how he used tone, and where tone sits amongst the formal elements of art. They will be taught how to select and experiment with appropriate media, materials and processes drawing objects in a still life. Making the subject matter realistic and three | Students will become familiar with and develop their understanding of the colour wheel. Students will continue developing ideas though investigating the artist Jasper Johns. They will look at how he uses colour to add depth and contrast to an abstract painting.i.e. primary, secondary, tertiary, analogous and complimentary. | Students will further develop their understanding of how William Morris and other patrons of the Arts and Crafts movement used the remaining formal elements of art; (pattern, line, and shape). Students will adopt similar techniques and processes to design patterns inspired by nature.Resulting in a repeat print which requires |

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| | dimensional. | Establishing and refining drawing skills through landscape painting. | more skill and control when applying media. |
| ARTIST | <p>Giorgio Morandi 1890 Italian painter and printmaker specializing in still life his paintings where noted for their tonal quality and his use of simple objects such as vases, bottles, bowls, flowers.</p> <p>Roy Lichtenstein 1923 American pop Artist whose work was influenced by popular advertising and the comic book style.</p> | <p>Jasper Johns 1930 American painter sculptor his work is associated with abstract expressionism. and pop art. His work is created using ordinary objects such as numbers, flags, targets.</p> <p>Paul Hipkiss 1950 Printmaker Paul Hipkiss was best known for his work inspired by the industrial environment around his home in the Black Country.</p> | <p>William Morris 1834 British textile designer, poet and social activist associated with the British Arts and craft movement. He was a major contributor to textile art and the production of home furnishings.</p> <p>William de Morgan 1839 Tile designer and novelist. A lifelong friend of William Morris, he designed tiles, stained glass and furniture for Morris & Co. from 1863 to 1872.</p> |
| ART GENRES | <p>Realism Art Sometimes called naturalism it attempts to represent subject matter in a truthful simple format.</p> <p>Pop Art Is a style of art based on simple, bold images of everyday items, such as soup cans, painted in bright colours. Pop artists created pictures of consumer product labels and packaging, celebrities and comic strips.</p> | <p>Abstract Expressionism To express art in a creative and spontaneous way. It is often characterised by gestural brush-strokes or mark-making, and the impression of spontaneity.</p> | <p>British Arts & Crafts Movement Mid-19th century Philosophy was the Industrial revolution had made man less creative and his skill have been removed from the manufacturing process.</p> |
| SKILLS | <p>To use shading and mark making skills to produce different values of tone. To apply gradual tones using soft blending. To apply a range of tones to create 3D forms. To apply shading in the</p> | <p>To expand understanding and skills of using colour theory and its application. To use drawing and colour theory to create paintings inspired by abstract artists. To understand how to create secondary and</p> | <p>To Produce creative work, exploring ideas and recording experiences through use of composition, pattern and techniques. To explore pattern ideas in a sketchbook.</p> |

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| | <p>correct locations, to create depth, shadows and recognition of light source. To create shapes that look realistic and three dimensional in a still life arrangement.</p> <p>To document information in a sketchbook in a concise way.</p> <p>To experiment with marking making using different materials and mediums.</p> <p>To explore different ways of creating varying tones in a still life such as dotting in the style of other artists.</p> | <p>tertiary colours using only primary colours.</p> <p>To be able to use a brush correctly for painting and mixing inspired by Artists' use of colour.</p> <p>To develop a final resolved outcome.</p> <p>Demonstrate knowledge and understanding of links to artist and ideas discussed.</p> | <p>To become proficient in drawing, painting and simple printing processes.</p> <p>To evaluate and analyse creative works using the language of art, craft and design through research.</p> <p>To comment on art from the Arts and Crafts movement</p> |
| YEAR 8 | AUTUMN TERM | SPRING TERM | SUMMER TERM |
| TITLE | Day of the dead | Steam Punk Pets | Self portrait |
| THE BIG QUESTION | <p>How can we understand folk art and traditions by exploring the Day of the Dead festival? Can we use our understanding to create our own decorated skulls?</p> <p>Drawing, Embossing, Designing, Assembling</p> | <p>How does a subculture re-imagine the history of the industrial revolution to create futuristic works of art? Can students develop knowledge of Steam Punk art and its origins to design and create their own domestic pet in this style?</p> <p>Card Construction, Mixed Media.</p> | <p>How does a contemporary portrait artist use the formal elements to convey identity and expression?</p> <p>Drawing , Collaborative large scale Portraits.</p> |
| KEY KNOWLEDGE | <p>Students will study and gain key knowledge of the folk art and traditions of The Mexican Day of the Dead Festival. They will master the techniques needed to create a decorative embossed skull in a raised frame; learning the traditional Mexican craft processes.</p> <p>They will learn about the rituals and folk art that are integral to the festivities and will apply this</p> | <p>Students will design and make a Steam Punk inspired creature of their choosing. This project will introduce the students to key Mixed Media and assemblage skills such as: collage, transferring, and card construction. It will also build on the prior knowledge of embossing and layering as developed in 8.1.</p> | <p>Students will draw a self-portrait and will know how to draw a face in proportion, establishing more accuracy when drawing shapes, forms and applying tone. Students will learn how to make artist links and will analyse the large scale portraits produced by Birmingham artist Barbara walker. They will know how to work collaboratively to produce a large scale</p> |

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| | knowledge to design and assemble a shrine in groups. | | portrait in charcoal of an influential teen. |
| ARTISTS | <p>Frida Kahlo 1907 Mexican painter known for her portraits inspired by nature and artefacts.</p> <p>Pristine Turkus 1970 : Mexican Folk Artist specialising in nature and skulls</p> | <p>Salvador Dali 1904 Spanish Surrealist artist paintings and sculptures based on surreal juxtapositions.</p> <p>Rowland Emett 1906 English cartoonist and constructor of whimsical kinetic sculpture.</p> | <p>Barbara Walker 1964 British artist who lives and works in Birmingham. She is a figurative artist who works in a range of media and formats, from small embossed works on paper to paintings on canvas and large-scale charcoal wall drawings.</p> |
| ART GENRE | <p>Social Realism Realistic depiction in art of contemporary life, as a means of social commentary.</p> <p>Folk Art Mexican handcrafts and folk art is a complex collection of items made with various materials and intended for utilitarian, decorative or other purposes.</p> | <p>Steam Punk Art, fashion and culture movement inspired by the industrial revolution. A form of nostalgic futurism imagines a future where technology never expanded past steam engines and tesla coils.</p> | <p>Figurative social documentary, Intended to address misunderstandings and stereotypes about the African-Caribbean community in Britain.</p> |
| SKILLS | <p>To make comparisons with other festivals and cultures.</p> <p>To create decorative designs using the zentangle approach.</p> <p>To know how to explore artefacts by making observational studies of Skulls.</p> <p>To develop original designs incorporating symbolic motifs.</p> <p>To transfer designs onto different surfaces such as soft metal.</p> <p>To develop observational studies into a card relief frame.</p> | <p>To record from observation, improving drawing skills.</p> <p>To compare and contrast different artists and genres.</p> <p>To create a mood board to convey knowledge of a subculture.</p> <p>To select the most appropriate materials and colours to link to theme.</p> <p>To design and re-imagine animals in a Steam Punk Style.</p> <p>To develop 2D designs into cardboard relief model.</p> <p>To recognise links between their own work and that of</p> | <p>To become proficient in drawing faces by developing observational drawing skills, aiming to represent realism.</p> <p>To use a range of techniques to record portraits from observation in sketchbooks and on a larger scale independently and collaboratively.</p> <p>To develop knowledge of using art as a form of social documentary.</p> |

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| | To evaluate and self-critique. To work as a team to recall knowledge of Mexican shrines. | other artists. | |
| YEAR 9 | AUTUMN TERM | SPRING TERM | SUMMER TERM |
| TITLE | Sarah Beeton Illustrations | Wire Circus figures | Architecture: Exploration of clay |
| THE BIG QUESTION | How does a contemporary illustrator use the formal elements to create stylized portraits? Can this stylistic approach be used to design products for a gallery gift shop? Stylized portraits, Mono printing, Illustration, Product design. | How have artists used the human form in art to capture the gesture of movement? Observational figure drawing, paper cuts, Wire sculpture. | What can we learn about Antoni Gaudi's architectural style? Can we use clay to recreate his use of form? Architectural drawing, mosaic, clay construction. |
| KEY KNOWLEDGE | Students will know that artists have a distinctive style. How to Reference links to contemporary issues, icons and society in the imagery. To be able to recall how a "traditional realistic" portrait is drawn and will therefore be able to recognise differences in Beeton's approach. How Beeton produces her illustrations step by step and will know how she includes stylized features such as continuous line outlines and circular cheeks. The role of an illustrator and how to respond to a design brief. To understand how to create a mono-printed portrait. To know that 2D artwork | Students will study the basic proportions of the human figure. Will learn how to draw two standing figures in proportion using line and mark making and will learn how to draw the figure in different action poses. Know the term negative space and use this process to draw figures To develop into paper cut-outs in the style of Henri Matisse. To know how to construct a 3D wire drawing of a figure in the style of Alexander Calder. | Students will know how to identify the work of Antoni Gaudi and appreciate his style. To know how a mosaic is made – and how to create one in Gaudi's style. To know how to produce a Gaudi study sheet ensuring relevant content is included. To know how to observe and record the structure of natural forms from different viewpoints. To know how to design a Gaudi-esque ceramic ball which is clearly inspired by the artist and their drawings of natural forms. To know how to form a 3D sphere from clay using the 2 thumb pot technique. |

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| | can be developed into 3D products or merchandise. To know how to select parts of their portrait to create new designs. | | |
| ARTISTS | Sarah Beetson 1973 Contemporary illustrator. Pop culture is rendered with a retro twist through her figurative line work, vibrant colours, sparkles and paint splatters. | Henri Matisse 1869 He was a draughtsman, printmaker, and sculptor, but is known primarily as a painter, Renowned for developing the Cut-out style. Alexander Calder 1898 Known for inventing wire sculptures and the mobile, a type of kinetic art which relied on careful weighting to achieve balance and suspension. | Antoni Gaudi 1852 Architect with a highly individualized style. Main body of work located in Barcelona the church of Sagrada. Known for his interpretation of structural elements form the natural world. |
| ART GENRE | Contemporary fashion illustration. Fashion Illustration that is current and is the art of communicating fashion ideas in a visual form that originates with illustration, drawing and painting. | Fauvism Is the name applied to the work produced by a group of artists (which included Henri Matisse and André Derain) from around 1905 to 1910, which is characterised by strong unrealistic colours and fierce brushwork. | Modernism Is a general term to describe a succession of art movements that critics and historians identified? It is mainly driven by social and political agendas |
| KEY SKILLS | To draw a stylized portrait To create backgrounds that reflect their identity. To use materials with skill and care to produce a stylized portrait. Realise intentions, by experimenting with and handling materials to create a successful print and background. To adapt portrait following experimentation with printing process. To evaluate success and areas in need of further | To draw a figure in proportion. To draw from observation using lines, shape and space. To capture action through drawing and collage. To refer to knowledge of formal elements when creating a paper –cut out. To manipulate materials to suit intentions such as wire. To make clear artist links and place artwork in context. | To be able to create informative, eye catching mood boards that relate to a professional setting. To design and create a mosaic using geometric shapes and contrasting colour. Develop ability to observe and then draw accurate studies of natural forms using different mediums. To create a well formed pot and box using key clay techniques. |

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| | development. To recognise links between their own work and that of other artists. | | |
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