



	Weeks 1 – 7	Weeks 8 – 15	Weeks 16 – 21	Weeks 22 – 26	Weeks 27 – 33	Weeks 34 – 40
	Autumn 1	Autumn 2	Spring 3	Spring 4	Summer 5	Summer 6
YE AR 7	<p><b>Content:</b> ARTIST 1 Jon Burgerman character designs.</p> <p><b>Key Vocabulary</b> <b>Line:</b> continuous, stroke, outline. <b>Colour:</b> primary, secondary contrasting, gradient, shading. <b>Pattern:</b> repeat, random, texture, shape. <b>Composition:</b> space, scale, layers.</p> <p><b>Key Knowledge</b></p> <ul style="list-style-type: none"> <li>How to analyse the work of Jon Burgerman.</li> <li>How to demonstrate observational skills through drawing.</li> <li>How to develop ideas for a response, taking inspiration from an artist.</li> <li>How to make visual connections and discuss this verbally.</li> </ul> <p><b>Curriculum links (backwards as well as forwards)</b></p> <ul style="list-style-type: none"> <li>Basic listening skills</li> <li>Drawing skills</li> <li>Fine motor skills</li> <li>Planning process</li> <li>Problem solving</li> <li>Visual awareness.</li> <li>Building on prior knowledge which may have been learnt at Primary school.</li> <li>Baseline drawing assessments at the start of the academic year will help to determine prior knowledge of the subject and student's existing skills.</li> </ul> <p><b>Cultural Capital</b></p> <ul style="list-style-type: none"> <li>Creating designs from looking at a variety of cultures.</li> </ul>	<p><b>Content:</b> ARTIST 1 Jon Burgerman inspired shoe design.</p> <p><b>Key Vocabulary</b> <b>Three dimensional:</b> net, template, construct. <b>Two dimensional:</b> design, ideas, composition. <b>Evaluate:</b> reflect, review.</p> <p><b>Key Knowledge</b> How to apply your own work to a range of formats both 2D and 3D. How to review, refine and adapt work. How to evaluate your own work.</p> <p><b>Curriculum links (backwards as well as forwards)</b></p> <ul style="list-style-type: none"> <li>Revising basic listening skills.</li> <li>Extending basic colour theory.</li> <li>Compositional choice.</li> <li>Making further connections to the work of other artists.</li> <li>Building on prior knowledge learnt about Burgerman in term 1, students will be able to make connections to his work and start to implement this into their own practical investigations.</li> <li>Practical work learnt in this project will be extended and developed further by looking at other artists in Terms 2 and 3 who work in other ways so that students can broaden their knowledge of how artists and designer's work.</li> </ul> <p><b>Cultural Capital</b></p> <ul style="list-style-type: none"> <li>Examples of shoes from around the world, both historical and contemporary.</li> </ul>	<p><b>Content:</b> ARTIST 2 (Artists studied may include: Wassily Kandinsky, Andy Warhol and Day of the Dead).</p> <p><b>Key Vocabulary</b> <b>Composition:</b> space (positive and negative), scale, layers. <b>Line:</b> Movement lines, outline, Expression, thickness <b>Shape:</b> Pattern, <b>Warhol:</b> Pop Art and culture Expressionism <b>Kandinsky:</b> Synesthesia</p> <p><b>Key Knowledge</b> <b>Colour:</b> Application of colour theory Learning to make connections between different artforms such as art, music and popular culture.</p> <ul style="list-style-type: none"> <li>How to analyse the work of Artist 2.</li> <li>How to demonstrate observational skills through drawing.</li> <li>How to develop ideas for a response, taking inspiration from an artist.</li> <li>How to make visual connections and discuss this verbally.</li> </ul> <p><b>Curriculum links (backwards as well as forwards)</b></p> <ul style="list-style-type: none"> <li>Revising basic listening skills.</li> <li>Extending colour theory.</li> <li>Compositional choice.</li> <li>Understanding symbolism.</li> <li>Making further connections to the work of other artists.</li> <li>Links to Autumn Term 1 and 2 (Burgerman) through the development of different visual and formal elements such as pattern and line.</li> </ul>	<p><b>Content:</b> ARTIST 2 (Artists studied may include: Wassily Kandinsky, Andy Warhol and Day of the Dead).</p> <p><b>Key Vocabulary</b> <b>Visual Interpretation of sound.</b> <b>Evaluate:</b> reflect, review. Natural forms Memento mori.</p> <p><b>Key Knowledge</b> Recording and reflecting on experimental of ideas and materials. Review and refine. How to evaluate your own work. Day of the Dead (nets, 3 Dimensional)</p> <p><b>Curriculum links (backwards as well as forwards)</b></p> <ul style="list-style-type: none"> <li>Literacy cultural awareness.</li> <li>PSHE</li> <li>Independently applying colour theory and making your own compositional choices.</li> <li>Links to Autumn Term 1 and 2 (Burgerman) through the development of different visual and formal elements such as pattern and line.</li> <li>Practical work this term will be developed from Spring 1 and the Autumn terms through further practical elements, evaluation and building on prior knowledge learnt.</li> </ul> <p><b>Cultural Capital</b> Day of the Dead: Spanish links Understanding culture through exploring artists lives (biography)</p>	<p><b>Content:</b> ARTIST 3 (Artists studied may include Patrick Caulfield and Keith Haring)</p> <p><b>Key Vocabulary</b> <b>Colour:</b> minimalism (colour palettes) Symbolism: icon <b>Line:</b> Movement lines, outline Perspective, interiors, exteriors, architecture <b>Styles:</b> Mural (Street Art), pop art Narrative</p> <p><b>Key Knowledge</b> How to analyse the work of Keith Haring. Identify the use of symbolism and narrative within his 'Crack is Wack' mural (emerging understanding of how art can convey messages)</p> <p><b>Curriculum links (backwards as well as forwards)</b></p> <ul style="list-style-type: none"> <li>Visual and written analytical skills.</li> <li>1. Fine motor skills</li> <li>2. Planning process</li> <li>3. Problem solving</li> <li>4. Visual awareness.</li> <li>PHSE Drugs awareness</li> <li>Healthy eating (change for life)</li> <li>Links to Autumn Term 1 and 2 (Burgerman) and Spring Term 1 and 2 through the development of different visual and formal elements such as colour and line.</li> <li>Research from this term will be further developed in Summer 2 through further practical elements and evaluation.</li> </ul>	<p><b>Content:</b> ARTIST 3 (Artists studied may include Patrick Caulfield and Keith Haring.) Creating a Federation Games Poster, Google Doodle or alphabet design inspired by the style of Keith Haring.</p> <p><b>Key Vocabulary</b> <b>Symbolism:</b> icon <b>Composition:</b> Portrait, landscape, illustration <b>Font:</b> typography, text</p> <p><b>Key Knowledge</b> To be able to apply your artwork to a design brief and intended audience. Recording and reflecting on experimental of ideas and materials. Review and refine. How to evaluate your own work.</p> <p><b>Curriculum links (backwards as well as forwards)</b></p> <ul style="list-style-type: none"> <li>Citizenship</li> <li>Displaying artwork in a context (poster design)</li> <li>Links to Autumn Term 1 and 2 (Burgerman) and Spring Term 1 and 2 through the development of different visual and formal elements such as colour and line.</li> <li>Practical work this term will be developed from the Spring and the Autumn terms through further practical elements, evaluation and building on prior knowledge learnt.</li> </ul> <p><b>Cultural Capital</b> Pop Art and cultures: US Art comparison (to UK art)</p>



## CURRICULUM OVERVIEW: ART (MC)

		<ul style="list-style-type: none"><li>• Research from this term will be further developed in Spring 2 through further practical elements and evaluation.</li></ul> <p><b>Cultural Capital</b> Day of the Dead: Spanish links</p>		<p><b>Cultural Capital</b> Pop Art and cultures: US Art comparison (to UK art)</p>	
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<p><b>Content: <u>HAIDA ART</u></b></p> <ul style="list-style-type: none"> <li>- Can I investigate and respond to the Art, Craft and Design of Haida Culture?</li> <li>- Can I create a series of animal and insect designs inspired by Haida art and its use of form line shape and colour?</li> </ul> <p><b>Key Vocabulary</b></p> <p>Haida, symbolism, shape (Form line, ovoid, s-shape, u-shape), colour (contrasting, minimal, earth tone), pattern (repeat, order), composition (space, scale, symmetry).</p> <p><b>Key Knowledge</b></p> <ul style="list-style-type: none"> <li>- What is Haida Art?</li> <li>- Can I identify the use of form line shapes with Haida art?</li> <li>- Can I understand the use of symbolism in Haida art and what messages or stories these symbols were used to tell? - Can I develop and present a series of Haida inspired animal/insect designs?</li> </ul> <p><b>Curriculum links (backwards as well as forwards)</b></p> <ul style="list-style-type: none"> <li>- Baseline drawing assessments at the start of the academic year will help to build upon prior knowledge of the subject and student's existing skills from Year 7. Students will continue to develop their observational skills.</li> <li>- Further expanding of understanding of shape - Students will learn about the use of form line shapes (such as ovoid) within the Haida culture and convey this understanding through their own designs.</li> </ul> <p><b>Cultural Capital</b></p> <ul style="list-style-type: none"> <li>- Developing an understanding of the origins of art and value of codes and conventions.</li> <li>- Respect for the environment, equipment and individuals.</li> <li>- Use of subject specific vocabulary.</li> </ul>	<p><b>Content: <u>HAIDA ART / Sanna Annukka</u></b></p> <ul style="list-style-type: none"> <li>- Haida Art/ Sanna Annukka (inspired 3D totem pole design).</li> <li>- Can I refine and develop my strongest design in the style of Sanna Annukka?</li> <li>- Can I present my final design in 3D, as a totem pole design?</li> </ul> <p><b>Key Vocabulary</b></p> <p>Colour (contrasting, geometric, flat), pattern (repeat, order), composition (space, scale, symmetry), Folkloric.</p> <p>Three dimensional (net, template, construct), two dimensional (design, ideas, composition), evaluate (reflect, review).</p> <p><b>Key Knowledge</b></p> <ul style="list-style-type: none"> <li>- Can I show and compare the style of the Haida art and Sanna Annukka and recognise connections between the two?</li> <li>- Can I apply your own work to a range of formats both 2D and 3D?</li> <li>- Can I review, refine and adapt my work?</li> <li>- Can I evaluate my own work and make a link to the Haida culture visually and verbally?</li> </ul> <p><b>Curriculum links (backwards as well as forwards)</b></p> <ul style="list-style-type: none"> <li>- Students will continue to develop the skills needed to successfully analyse and evaluate the work of other artists, designers and craftspeople from several projects across KS3. Styles to be compared as extension tasks.</li> <li>- Following on from the Burgerman shoe unit (3D shoe construction), students will work to develop and modify 2D designs into 3D totem poles.</li> </ul> <p><b>Cultural Capital</b></p> <ul style="list-style-type: none"> <li>- Understanding the wide range of cultural influences that shape the culture of others.</li> <li>- Creating artwork from looking at a variety of cultures.</li> <li>- Interaction with peers.</li> </ul>	<p><b>Content: <u>ADAM NEATE</u></b></p> <ul style="list-style-type: none"> <li>- Can I investigate and respond to the work of Adam Neate?</li> <li>- Can I experiment with techniques and materials in developing a range of portraits inspired by Neate?</li> </ul> <p><b>Key Vocabulary</b></p> <p>Mural, street art, 2D and 3D, layering, figurative, portrait, shape, pattern, cubism, Picasso, graffiti, composition, mixed-media, tone, collage, line (blind drawing, continuous line), experiment, explore.</p> <p><b>Key Knowledge</b></p> <ul style="list-style-type: none"> <li>- What is cubism?</li> <li>- How was Neate inspired by Picasso?</li> </ul> <p>What is a mural?</p> <ul style="list-style-type: none"> <li>- Can I use a range of media with competence and confidence?</li> <li>- What is Line?</li> <li>- Can I explore different drawing techniques such as continuous lines?</li> </ul> <p><b>Curriculum links (backwards as well as forwards)</b></p> <ul style="list-style-type: none"> <li>- Further development and understanding of line (building up from the previous Burgerman unit).</li> </ul> <p><b>Cultural Capital</b></p> <ul style="list-style-type: none"> <li>- Looking at Artist backgrounds and cultures and how this may affect their work.</li> <li>- Respect for the environment, equipment and individuals.</li> </ul>	<p><b>Content: <u>ADAM NEATE</u></b></p> <ul style="list-style-type: none"> <li>- Can I design and make a festival poster in response to the work of Adam Neate's piece 'Moving Units'?</li> </ul> <p><i>(Outcome can also be used as a group piece where students come together to design a musical face mural).</i></p> <p><b>Key Vocabulary</b></p> <p>Mural, street art, 2D and 3D, layering, figurative, portrait, shape, pattern, space, cubism, distortion, composition, mixed-media, collage, response.</p> <p><b>Key Knowledge</b></p> <p>GROUP PIECE: - Can I enlarge, develop and refine my favourite design?</p> <ul style="list-style-type: none"> <li>- Can I explore a range of shapes and patterns within my Cubist portrait?</li> <li>- Can I work as a part of a team?</li> <li>- Can I make appropriate choices with regards to colour and media?</li> </ul> <p><b>Curriculum links (backwards as well as forwards)</b></p> <ul style="list-style-type: none"> <li>- Links to colour theory, shape, pattern and composition.</li> <li>- Students will continue to develop the skills needed to successfully develop ideas and respond to an artist/designer style.</li> </ul> <p><b>Cultural Capital</b></p> <ul style="list-style-type: none"> <li>- Understanding the wide range of cultural influences that shape the culture of others.</li> <li>- Interaction with peers.</li> <li>- Links to local culture- Isle of Wight Festival, past and present.</li> </ul>	<p><b>Content: <u>PATRICK CAULFIELD</u></b></p> <ul style="list-style-type: none"> <li>- Can I investigate and respond to the work of Patrick Caulfield?</li> <li>- Can I develop skills and demonstrate an understanding of perspective drawing?</li> </ul> <p><b>Key Vocabulary</b></p> <p>Vanishing point, horizon line, one point (and two point) perspective, observation, line, scale, proportions, shape, detail, space, tone.</p> <p><b>Key Knowledge</b></p> <ul style="list-style-type: none"> <li>- Who was Patrick Caulfield? (What do I think about his work?)</li> <li>- Can I record accurately from observation?</li> <li>- How can we improve accuracy in our drawing skills?</li> <li>- What is Perspective drawing?</li> <li>- How can I develop areas of tone using mark making and pencil?</li> <li>- How can I apply tone to a drawing to make an object appear 3D?</li> </ul> <p><b>Curriculum links (backwards as well as forwards)</b></p> <ul style="list-style-type: none"> <li>- Students will continue to develop their understanding of how to draw from three dimensional objects (direct observation).</li> <li>- Students will expand on knowledge of tone and identifying a light source (looking at use of shadow).</li> </ul> <p><b>Cultural Capital</b></p> <ul style="list-style-type: none"> <li>- Verbal/visual communications used during perspective drawing demonstrations, use of materials and process.</li> <li>- Respect for the environment, equipment and individuals.</li> <li>- Use of subject specific vocabulary.</li> </ul>	<p><b>Content: <u>PATRICK CAULFIELD</u></b></p> <ul style="list-style-type: none"> <li>- Can I produce a detailed interior design from perspective?</li> <li>- Can I develop my drawing taking inspiration from Patrick Caulfield?</li> </ul> <p><b>Key Vocabulary</b></p> <p>Vanishing point, horizon line, one point (and two point) perspective, observation, interior, line, scale, proportions, shape, detail, space, tone, pattern, layers, colour.</p> <p><b>Key Knowledge</b></p> <ul style="list-style-type: none"> <li>- Can I produce accurate observational studies of an interior?</li> <li>- Can I recognise and take inspiration from the use of pattern within Caulfield's work?</li> </ul> <p><b>Curriculum links (backwards as well as forwards)</b></p> <ul style="list-style-type: none"> <li>- Students will continue to develop their observational drawing skills by looking carefully and accurately when drawing from perspective.</li> <li>- Students will build on their knowledge of Colour theory by further developing their understanding of mixing colours and creating tints and shades.</li> <li>- Continued links to use of patterns within these units. How can patterns enhance our composition?</li> </ul> <p><b>Cultural Capital</b></p> <ul style="list-style-type: none"> <li>- Verbal/ visual communications used during Ai demonstrations and throughout the process (use of tools and applying areas of colour and pattern).</li> <li>- Respect for the environment, equipment and individuals.</li> <li>- Use of subject specific vocabulary.</li> </ul>
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<p><b>Content: LYONEL FEININGER</b></p> <ul style="list-style-type: none"> <li>- Can I investigate and respond to the work of Lyonel Feininger?</li> <li>- Can I create a series of designs inspired by buildings and landmarks situated on the Isle of Wight?</li> </ul> <p><b>Key Vocabulary</b></p> <p>Cubism, Expressionism, analyse, tone, line, shape, pattern, space, landscape, environment, Perspective, foreground, middle ground, background.</p> <p><b>Key Knowledge</b></p> <ul style="list-style-type: none"> <li>- Who was Lyonel Feininger? (What do I think about his work?)</li> <li>- Can I record accurately from observation?</li> <li>- Can I use a range of media with competence and confidence?</li> <li>- Can I use oil pastels skilfully, demonstrating an understanding of tone and tint? (<i>Gaberdorf II study</i>).</li> <li>- Can I develop areas of tone and depth using line and shape? (Developing a response to <i>The Gate (Das Tor)</i>).</li> </ul> <p><b>Curriculum links (backwards as well as forwards)</b></p> <ul style="list-style-type: none"> <li>- Links to visual elements such as line, tone, shape, pattern and composition. Students will continue to develop the skills needed to successfully analyse and evaluate the work of other artists, designers and craftspeople from several projects across KS3.</li> <li>- Students will begin to learn more about the way a GCSE project is created – links made to AOs throughout.</li> </ul> <p><b>Cultural Capital</b></p> <ul style="list-style-type: none"> <li>- Use of subject specific vocabulary.</li> <li>- Understanding culture through exploring artists' lives (biography).</li> </ul>	<p><b>Content: LYONEL FEININGER</b></p> <ul style="list-style-type: none"> <li>- Can I refine and develop my strongest design through the process of lino printing?</li> </ul> <p><b>Key Vocabulary</b></p> <p>Printmaking, Lino-print, record, Health and Safety, line, detail, layers.</p> <p><b>Key Knowledge</b></p> <ul style="list-style-type: none"> <li>- Can I make a lino print?</li> <li>- Can I work safely using the lino tools?</li> <li>- Can I register a successful print?</li> <li>- Can I use lino-printing to record from observation?</li> <li>- Can I work into my lino and develop layers of colour through print?</li> <li>- Can I show a link between my work and that of Feininger's?</li> </ul> <p><b>Curriculum links (backwards as well as forwards)</b></p> <ul style="list-style-type: none"> <li>- Students will expand knowledge of print (some may have created a foam tile or looked at mono printing in Year 7/8; in Year 9, they will learn about lino printing (and how to develop a 2/3/colour design safely).</li> </ul> <p><b>Cultural Capital</b></p> <ul style="list-style-type: none"> <li>- Verbal/ visual communications used during lino-printing demonstrations, (and health and safety talk) and throughout the process (cutting, developing and printing layers).</li> <li>- Developing an understanding of the origins of art and value of codes and conventions.</li> </ul>	<p><b>Content: ROY LICHTENSTEIN</b></p> <ul style="list-style-type: none"> <li>- Can I investigate and respond to the work of Roy Lichtenstein?</li> <li>- Can I create a self-portrait inspired by Roy Lichtenstein?</li> </ul> <p><b>Key Vocabulary</b></p> <p>Pop Art, culture, Expressionism, Ben-Day dots, portrait, line, colour (primary), texture, pattern.</p> <p><b>Key Knowledge</b></p> <ul style="list-style-type: none"> <li>- Who was Roy Lichtenstein? (What do I think about his work?)</li> <li>- What is Pop Art and what were the key inspirations behind this movement?</li> <li>- What are Ben-Day dots and why did Lichtenstein use them in his work?</li> <li>- Can I design a series of Expressionist-style self-portraits inspired by Roy Lichtenstein?</li> <li>- Can I experiment with different colour and pattern combinations?</li> </ul> <p><b>Curriculum links (backwards as well as forwards)</b></p> <ul style="list-style-type: none"> <li>- Links to colour theory, shape, pattern and composition. Students will continue to develop the skills needed to successfully analyse and evaluate the work of other artists, designers and craftspeople from several projects across KS3 and work to refine a final response for each artist/designer studied.</li> </ul> <p><b>Cultural Capital</b></p> <ul style="list-style-type: none"> <li>- Developing an understanding of the origins of art and value of codes and conventions.</li> <li>- Use of subject specific vocabulary.</li> <li>- Understanding culture through exploring artists' lives (biography).</li> </ul>	<p><b>Content: ROY LICHTENSTEIN</b></p> <ul style="list-style-type: none"> <li>- Can I develop a final response to Roy Lichtenstein using a range of different materials or processes? (<i>Depending on availability, portraits could be developed using Ai (illustrator) or through collage (applying relief)</i>).</li> </ul> <p><b>Key Vocabulary</b></p> <p>Response, texture, pattern, shape, mixed-media, colour, relief, process, line, layers.</p> <p><b>Key Knowledge</b></p> <ul style="list-style-type: none"> <li>- Can I experiment and use a range of media with competence and confidence?</li> <li>- Can I show a link between my work and that of Lichtenstein's?</li> </ul> <p><b>Curriculum links (backwards as well as forwards)</b></p> <ul style="list-style-type: none"> <li>- Can I explore a range of shapes and patterns within my Expressionist portrait?</li> <li>- Students will begin to learn about other processes such as Illustrator; this programme is usually taught as part of the GCSE Graphics Design course.</li> </ul> <p><b>Cultural Capital</b></p> <ul style="list-style-type: none"> <li>- Verbal / visual communications used during Ai demonstrations and throughout the process (use of tools and applying areas of colour and pattern). –</li> <li>Respect for the environment, equipment and individuals.</li> </ul>	<p><b>Content: DRAWING FROM OBSERVATION (Michael Craig-Martin)</b></p> <ul style="list-style-type: none"> <li>- Can I produce a series of paintings/designs inspired by the work of Michael Craig- Martin?</li> <li>- Can I record accurately from direct observation?</li> </ul> <p><b>Key Vocabulary</b></p> <p>Observe, record, composition, form, scale, negative space, positive space, line, tone, colour, layers, shape, detail.</p> <p><b>Key Knowledge</b></p> <ul style="list-style-type: none"> <li>- Can I use a range of media with competence and confidence?</li> <li>- What is Line?</li> <li>- Can you explore continuous line techniques?</li> <li>- What is blind drawing?</li> <li>- Can I mix colours accurately?</li> <li>- Can I paint with care and control?</li> <li>- Can I make tints and shades of a colour?</li> </ul> <p><b>Curriculum links (backwards as well as forwards)</b></p> <ul style="list-style-type: none"> <li>- Students will continue to develop drawing skills while working from observation (scale and proportion).</li> <li>- Students will build on their knowledge of Colour theory by further developing their understanding of mixing colours and creating tints and shades.</li> </ul> <p><b>Cultural Capital</b></p> <ul style="list-style-type: none"> <li>- Developing an understanding of the origins of art and value of codes and conventions.</li> <li>- Use of subject specific vocabulary.</li> </ul>	<p><b>Content: DRAWING FROM OBSERVATION (STILL-LIFE)</b></p> <ul style="list-style-type: none"> <li>- What is a Still Life?</li> <li>- Can I construct and record an interesting still-life in a range of different ways?</li> </ul> <p><b>Key Vocabulary</b></p> <p>Still Life, Vanitas, observe, record, composition, symbolism, form, scale, space, line, tone, colour, pattern, shape, texture, detail, contrast.</p> <p><b>Key Knowledge</b></p> <ul style="list-style-type: none"> <li>- How can we improve accuracy in our drawing skills?</li> <li>- What is Tone?</li> <li>- How can we use tone to help make drawings look 3D?</li> <li>- Which artists are associated with still-life art?</li> <li>- How can symbols be used in still-life art and messages are portrayed?</li> </ul> <p><b>Curriculum links (backwards as well as forwards)</b></p> <ul style="list-style-type: none"> <li>- Students will continue to develop drawing skills while working from observation (composition, tone and control/use of materials).</li> </ul> <p><b>Cultural Capital</b></p> <ul style="list-style-type: none"> <li>- Developing an understanding of the origins of art and value of codes and conventions.</li> <li>- Respect for the environment, equipment and individuals.</li> </ul>
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## CURRICULUM OVERVIEW: ART (MC)

<p><b>Content:</b> <u>NATURAL FORMS</u></p> <p><b>Key Vocabulary</b> Composition Line Tone Shape Texture Pattern Form Colour</p> <p><b>Key Knowledge</b></p> <ul style="list-style-type: none"> <li>• How to research the work of existing artists.</li> <li>• How to analyse the work of others.</li> </ul> <p><b>Curriculum links (backwards as well as forwards)</b></p> <ul style="list-style-type: none"> <li>• Basic listening skills</li> <li>• Drawing skills</li> <li>• Fine motor skills</li> <li>• Planning process</li> <li>• Problem solving</li> <li>• Visual awareness.</li> <li>• Building on prior knowledge from Key Stage Three.</li> <li>• Baseline drawing assessments at the start of the academic year will help to determine prior knowledge of the subject and student's existing skills.</li> <li>• Building on research and analysis skills learnt at Key Stage Three and refining these.</li> </ul> <p><b>Cultural Capital</b> Creating artwork from looking at a variety of cultures. Looking at Artist backgrounds and cultures and how this may affect their work.</p>	<p><b>Content:</b> <u>NATURAL FORMS</u></p> <p><b>Key Vocabulary</b> Composition Line Tone Shape Texture Pattern Form Colour</p> <p><b>Curriculum links (backwards as well as forwards)</b></p> <ul style="list-style-type: none"> <li>• Revising basic listening skills.</li> <li>• Extending drawing skills.</li> <li>• Revisiting analysis writing.</li> <li>• Compositional choice.</li> <li>• Making further connections to the work of other artists.</li> </ul> <p><b>Cultural Capital</b> Creating artwork from looking at a variety of cultures. Looking at Artist backgrounds and cultures and how this may affect their work.</p>	<p><b>Content:</b> Spring 1- Summer 2 <u>INDEPENDENT PROJECT</u></p> <p>All students will follow their own thematic material.</p> <p><b>Key Vocabulary</b> Composition Line Tone Shape Texture Pattern Form Colour</p> <p><b>Cultural Capital</b> Creating artwork from looking at a variety of cultures. Looking at Artist backgrounds and cultures and how this may affect their work</p>
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PH OT O YE AR 10	Content: <b>NATURAL FORMS</b> Looking at STILL LIFE compositions of Edward Weston and F/64 group  Key Vocabulary Form: three-dimensionality of object / subject Tone: Shading and modulation created by lighting Composition: space, scale. Exposure: 'correct' level of light / dark.  Key Knowledge <ul style="list-style-type: none"> <li>How to analyse the work of Edward Weston (and other F/64 group members).</li> <li>How to demonstrate technical skills: focus, exposure, framing and composition.</li> <li>How to develop ideas for a response, taking inspiration from an artist.</li> <li>How to make visual connections and discuss this verbally.</li> </ul> Curriculum links (backwards as well as forwards)  Students should be familiar with analysing and evaluating the work of other artists, designers and craftspeople from several projects across KS3. This will be applied to their photographer investigations. <ul style="list-style-type: none"> <li>Basic listening skills</li> <li>Compositional skills</li> <li>Camera handling skills</li> <li>Photoshop skills</li> <li>Planning process: hot to set up and execute a photoshoot.</li> <li>Problem solving and self-organisation.</li> <li>Visual awareness.</li> </ul> Cultural Capital <ul style="list-style-type: none"> <li>How a 'sense of place' is expressed through Photography.</li> </ul>	Content: <b>PORTRAIT</b> Introduction to layering using Photoshop and applying filters / textures. How to use selection tool and manipulations (look at work by Gordon Magnin).  Composition and montage using Photoshop, looking at the work of Martha Rosler and Hannah Hoch.  Key Vocabulary Composition Layering Photomontage  Key Knowledge <ul style="list-style-type: none"> <li>How to plan, set up and execute a photoshoot, using it to execute an intended outcome.</li> <li>How to realise intentions and how to communicate a message.</li> <li>How to review, refine and adapt work.</li> <li>How to evaluate your own work.</li> </ul> Curriculum links (backwards as well as forwards) <ul style="list-style-type: none"> <li>Revising basic listening skills.</li> <li>Extending basic technical photoshoot skills.</li> <li>Compositional choices.</li> <li>Encoding messages and using symbology within artworks (use skills gained in KS3 as the groundwork for this).</li> <li>Making further connections to the work of other artists /photographers.</li> </ul> Cultural Capital <ul style="list-style-type: none"> <li>Examples of how photographic portraits are used to highlight World events and peoples' experiences (such as 'Afghan Girl'): link to photojournalism.</li> </ul>	Content: <b>LANDSCAPE</b> Photoshop techniques of creating a panorama and adjusting colour and contrast. Use layering and selection tool to create a joiner image (look at work by David Hockney).  Composition and montage using Photoshop, looking at the work of Nicholas Lampert. Create an image with an environmental landscape message. Look at how to add text, using Photoshop.  Key Vocabulary Composition Joiner Image Photomontage  Key Knowledge <ul style="list-style-type: none"> <li>How to plan, set up and execute a landscape photoshoot, taking account of natural lighting and weather conditions.</li> <li>How to realise intentions and how to communicate a message.</li> <li>How to review, refine and adapt work.</li> <li>How to evaluate your own work.</li> </ul> Curriculum links (backwards as well as forwards) <ul style="list-style-type: none"> <li>Revising basic listening skills.</li> <li>Extending basic technical Photoshop skills.</li> <li>Compositional choices.</li> <li>Symbology and meaning.</li> <li>Making further connections to the work of other artists /photographers.</li> </ul> Cultural Capital <ul style="list-style-type: none"> <li>Environmental concerns</li> <li>Wider geographical knowledge: how people relate to the landscape/ environment around them and to the weather.</li> </ul>	Content <b>Narrative (+ Independent project: to be introduced and started 1-2 weeks before end of term)</b> Look at the work of Henri Cartier-Bresson, Jacob Riis and Martin Parr.  Create a sequence of images that tell a story with a beginning, middle and end.  Carefully plan and compose single images that imply a story.  Key Vocabulary Composition Narrative Storyboard  Key Knowledge <ul style="list-style-type: none"> <li>How to plan, set up and execute a narrative photoshoot, taking account of intended narrative structure.</li> <li>How to realise intentions and how to communicate a narrative.</li> <li>How to review, refine and adapt work.</li> <li>How to evaluate your own work.</li> </ul> Curriculum links (backwards as well as forwards) <ul style="list-style-type: none"> <li>Literacy KS3 skills: meaning of narrative and creating storyboards.</li> <li>Revising basic listening skills.</li> <li>Compositional choices.</li> <li>Inference and meaning.</li> <li>Making further connections to the work of other artists /photographers.</li> <li>Reviewing and refining outcomes (important for Year 11).</li> </ul> Cultural Capital <ul style="list-style-type: none"> <li>Social issues, such as race, health concerns and people's lives.</li> </ul> Content 2: <b>Independent project</b>  Please see column to right (Summer Term) for details.	Content <b>Independent project</b>  Investigate a chosen theme (suggested list from prior exam papers, although own may be chosen). Select, research and record information / analyses on several established photographers (or styles) associated with this theme.  Plan and produce appropriate outcomes in response to these investigations, according to the 4 AOs on the GCSE Art and Design assessment criteria. Execute plans: take a photoshoot, edit; present; evaluate outcomes.  Key Vocabulary Independent working Exploration Analysis Intentions Refinement.  Key Knowledge <ul style="list-style-type: none"> <li>How to investigate and record appropriate information on selected photographers</li> <li>How to plan and realise intentions.</li> <li>How to review, refine and adapt work.</li> <li>How to evaluate your own work.</li> </ul> Curriculum links (backwards as well as forwards) <ul style="list-style-type: none"> <li>Self-organisation skills.</li> <li>Experimentation with media.</li> <li>Compositional choices.</li> <li>Inference and meaning.</li> <li>Making further connections to the work of other artists /photographers.</li> </ul> Cultural Capital Completely dependent on theme / photographers chosen; will differ from pupil to pupil.	Content <b>Independent project</b>  Investigate a chosen theme (suggested list from prior exam papers, although own may be chosen). Select, research and record information / analyses on several established photographers (or styles) associated with this theme.  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<p style="text-align: center;">ART YE AR 11</p>	<p><b>Content:</b> <b>Autumn 1 &amp; 2</b> <b><u>INDEPENDENT PROJECT</u></b> All students will follow their own thematic material. <b>Key Vocabulary</b> Composition Line Tone Shape Texture Pattern Form Colour</p> <p><b>Cultural Capital</b> Creating artwork from looking at a variety of cultures. Looking at Artist backgrounds and cultures and how this may affect their work</p>		<p><b>Controlled assessment ('Exam')</b> Investigate a chosen theme from a paper issued in January. Select, research and record information / analyses on several established photographers (or styles) associated with this theme. Experiment and begin to plan a response to these investigations, according to the 4 AOs on the GCSE Art and Design assessment criteria. They will use the Spring term to produce the necessary sheet work in preparation for the 10 hour exam.</p> <p><b>Key Vocabulary</b> Independent, Observational, Assessment, Objectives, Media, Experiment, Detail, Layer, Refinement, Intentions, Media, Investigate, Analyse, Respond.</p> <p><b>Key Knowledge</b></p> <ul style="list-style-type: none"> <li>• Can I investigate and record appropriate information on selected artists, designers and craft makers?</li> <li>• Can I select an appropriate theme for my final assessment?</li> <li>• Can I successfully plan and realise intentions?</li> </ul>	<p><b>Controlled assessment ('Exam')</b> Finish Investigations on chosen theme from paper issued in January. Plan and produce appropriate outcomes in response to these investigations, according to the 4 AOs on the GCSE Art, Craft and Design assessment criteria. Execute plan: complete photoshoot, edit; present; evaluate outcomes. They will use the Spring term to produce the necessary sheet work in preparation for the 10 hour exam.</p> <p><b>Key Vocabulary</b> Independent, Observational, Assessment, Objectives, Media, Experiment, Detail, Layer, Refinement, Intentions, Media, Investigate, Analyse, Respond.</p> <p><b>Key Knowledge</b></p> <ul style="list-style-type: none"> <li>• Can I investigate and record appropriate information on selected artists, designers and craft makers?</li> <li>• Can I successfully plan and realise intentions?</li> <li>• Can I review, refine and adapt my work?</li> <li>• Can I evaluate my own work?</li> </ul>		
	<p style="text-align: center;">PH OT O YE AR 11</p>	<p><b>Content</b> <b><u>Independent project</u></b> Investigate a chosen theme (suggested list from prior exam papers, although own may be chosen). Select, research and record information / analyses on several photographers (or styles) associated with this theme. Plan and produce appropriate outcomes in response to these investigations, according to the 4 AOs on the GCSE Art and Design assessment criteria. Execute plans: take a photoshoot, edit; present; evaluate outcomes. <b>Key Vocabulary</b> Independent working</p>	<p><b>Content</b> <b><u>Independent project</u></b> Investigate a chosen theme (suggested list from prior exam papers, although own may be chosen). Select, research and record information / analyses on several established photographers (or styles) associated with this theme. Plan and produce appropriate outcomes in response to these investigations, according to the 4 AOs on the GCSE Art and Design assessment criteria. Execute plans: take a photoshoot, edit; present; evaluate outcomes.</p>	<p><b>Content</b> <b>Controlled assessment ('Exam')</b> Investigate a chosen theme from a paper issued in January. Select, research and record information / analyses on several established photographers (or styles) associated with this theme. Experiment and begin to plan a response to these investigations, according to the 4 AOs on the GCSE Art and Design assessment criteria. <b>Key Vocabulary</b> Independent working Exploration Analysis Intentions</p>	<p><b>Content</b> <b>Controlled assessment ('Exam')</b> Finish Investigations on chosen themes from paper issued in January. Plan and produce appropriate outcomes in response to these investigations, according to the 4 AOs on the GCSE Art and Design assessment criteria. Execute plan: take a photoshoot, edit; present; evaluate outcomes. <b>Key Vocabulary</b> Independent working Exploration Analysis Intentions</p>	



## CURRICULUM OVERVIEW: ART (MC)

<p>Exploration Analysis Intentions Refinement.</p> <p><b>Key Knowledge</b></p> <ul style="list-style-type: none"> <li>• How to investigate and record appropriate information on selected photographers</li> <li>• How to plan and realise intentions.</li> <li>• How to review, refine and adapt work.</li> <li>• How to evaluate your own work.</li> </ul> <p><b>Curriculum links (backwards as well as forwards)</b></p> <ul style="list-style-type: none"> <li>• Self-organisation skills.</li> <li>• Experimentation with media.</li> <li>• Compositional choices.</li> <li>• Inference and meaning.</li> <li>• Making further connections to the work of other artists /photographers.</li> </ul> <p><b>Cultural Capital</b> Completely dependent on theme / photographers chosen; will differ from pupil to pupil.</p>	<p><b>Key Vocabulary</b> Independent working Exploration Analysis Intentions Refinement.</p> <p><b>Key Knowledge</b></p> <ul style="list-style-type: none"> <li>• How to investigate and record appropriate information on selected photographers</li> <li>• How to plan and realise intentions.</li> <li>• How to review, refine and adapt work.</li> <li>• How to evaluate your own work.</li> </ul> <p><b>Curriculum links (backwards as well as forwards)</b></p> <ul style="list-style-type: none"> <li>• Self-organisation skills.</li> <li>• Experimentation with media.</li> <li>• Compositional choices.</li> <li>• Inference and meaning.</li> <li>• Making further connections to the work of other artists /photographers.</li> </ul> <p><b>Cultural Capital</b> Completely dependent on theme / photographers chosen; will differ from pupil to pupil.</p>	<p>Refinement.</p> <p><b>Key Knowledge</b></p> <ul style="list-style-type: none"> <li>• How to investigate and record appropriate information on selected photographers</li> <li>• How to plan and realise intentions.</li> <li>• How to review, refine and adapt work.</li> <li>• How to evaluate your own work.</li> </ul> <p><b>Curriculum links (backwards as well as forwards)</b></p> <ul style="list-style-type: none"> <li>• Self-organisation skills.</li> <li>• Experimentation with media.</li> <li>• Compositional choices.</li> <li>• Inference and meaning.</li> <li>• Making further connections to the work of other artists /photographers.</li> </ul> <p><b>Cultural Capital</b> Completely dependent on themes offered on paper and also dependent on photographers chosen; will differ from pupil to pupil.</p>	<p>Refinement.</p> <p><b>Key Knowledge</b></p> <ul style="list-style-type: none"> <li>• How to investigate and record appropriate information on selected photographers</li> <li>• How to plan and realise intentions.</li> <li>• How to review, refine and adapt work.</li> <li>• How to evaluate your own work.</li> </ul> <p><b>Curriculum links (backwards as well as forwards)</b></p> <ul style="list-style-type: none"> <li>• Self-organisation skills.</li> <li>• Experimentation with media.</li> <li>• Compositional choices.</li> <li>• Inference and meaning.</li> <li>• Making further connections to the work of other artists /photographers.</li> </ul> <p><b>Cultural Capital</b> Completely dependent on themes offered on paper and also dependent on photographers chosen; will differ from pupil to pupil.</p>		
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