

ART

YEAR 7

	Topic: Order of topics may change or extend based on student needs and resources	Knowledge What will students know by the end of this unit?	Skills What skills will students have developed by the end of this unit?	Big Idea What are the essential ideas which students could not leave school without?	Cross Curricular What links to other subjects / enrichment might be made?
Half Term 1&2	Gardens Impressionism Klimt Monet Van Gogh Emil Nolde Henri Rousseau Henn Haworth Tone Colour theory Mark Making Composition – balance, harmony, landscape, foreground, midground, background. Careers: Fine Artists	Baseline knowledge and skills will be assessed at the beginning of this unit to help close gaps in learning How to observe natural objects using a variety of materials. Identify tonal qualities in objects and artworks How to read a colour wheel primary, secondary and tertiary colours. Learn colour theory on complementary, analogous and temperature of colours. Value of working fast and in a sustained way. Importance of using a sketchbook in a logical manner. Learn compositional conventions such as horizon line, foreground mid ground and background. Also explores space and layering as part of compositions. Use colour theory to highlight foreground or background. How to use paint skilfully and safely. Explore artists who have explored Gardens throughout history and discuss how designers have recorded gardens over time.	Compare different drawing skills to build observational skills. Apply a wide range of tone to natural images including checking for contrast between bright and dark tones. Apply different type of lines to drawings and develop language to describe types of line. Apply colour theory by mixing their own colour definitions and applying these to colour theory tasks. Explore painting skills by learning different ways to use their brush and how to adjust tonal qualities with water. Explore a range of experiment with media that are appropriate to gardens and landscapes including colour mixing, layering materials and drawing “Plein Air”. Explore the design process to create a garden piece. Apply paint using colour theory and limited palettes. Explore compositional techniques in their own work including drawing objects in the distance smaller and objects in the foreground bigger. Learn to discuss artists work in terms of purpose, meaning and techniques using key words. Research artists that explore gardens independently creating a visual response.	Understanding the role of a fine artists in creative careers Understand the importance of observation to building technical skills. Understand the importance of looking at artists from different times and places that explore gardens – considering what these images tell us about that time. Understand the conventions of “Landscape art” and Develop an understanding of how nature and landscapes have developed over time. Develop an understanding of the formal elements and how they are used in art. Understand colour theory and its link to science. <i>Outcomes might include landscapes, natural compositions or group created outcomes.</i>	Biology, plants and flowers Citizenship – valuing our environment Poetry: English History of gardens in art Science – Colour theory Religious Studies – stewardship
Half Term 3 & 4	‘Under the sea’ Yellena James – commercial illustration Ernst Haekel Lauren Krusso Tamara Phillips Line Shape – organic shapes and forms Pattern Structures – reflection, rotation, half drop repeat. Tone Observational skills Stylize Careers: Illustration and product design (Yellena James)	Draw using continuous lines and mark making using fast marks to capture movement of sea life in the water. Know the difference between shape and form and organic and geometric shapes and forms. Know how to adjust formal elements using a range of materials Know how to self-evaluate work to refine. Understand how tone can impact colour and contrast. Know different pattern structures including repetition, reflections, rotation and half drop repeat. Understand the difference between realism and stylized work. Continue to build on compositional knowledge of exploring space, layering and scale.	Reinforce application of lines and use of language to describe different types of line. Refine fast drawings with wet and dry materials to improve their aesthetic appeal Apply a range of painting techniques to create textures and patterns reflected in sea life Explore a range of techniques both wet and dry that reflect sea life creatures and objects. Explore print making (poly block) to demonstrate understanding of pattern Explore scrapper boards to demonstrate an understanding of pattern, line variety and mark making. Explore the idea of risk taking when experimenting with materials. Identify how to improve using the same or alternate material. Use art terminology to analyse the work of sea life artists in both verbal and written forms. The focus of skills is experimentation and refinement	Understanding the illustration as a career demonstrated by Yellena James. Understand how illustrators stylize and simplify imagery to make them easier to “read”. Understand how artists have recorded sea life through botanical illustrations. Understand the importance of risk taking in experimenting with techniques, process and materials. Understanding the importance of recording nature through artworks. Understanding the role aesthetics play in art. <i>Outcomes might include collaborative artworks, portfolio-based assessment or contextualised work on products.</i>	Geography, coral reefs and the natural world. Citizenship – importance of looking after our environments. History of botanical illustrations. D&T – Product design collaborations with illustrators.
Half Term 5 & 6	Folk Art Folk Art across time and culture Museum of international folk art Mexico – ofrendas: earth wind, fire, water British folk Art – story telling and everyday India – textiles design and printing Poland – Paper cuts Scandinavia – patterns and painting Delft	Identify symbols and shapes in craft work and consider their meaning and significance Know how to apply flat colours using a variety of materials. Using researched images to create stylized forms that represent stories Research stories of significance to illustrate through folk art Identify storyboard conventions and how these are used across artforms Continue building on knowledge of pattern and decoration using line varieties and mark making Exploring text in the form of typography	Understanding the purpose of symbols to create stories or cultural significance Understanding folk art from different times and cultures Exploring meaning in an artwork Applying story board conventions to experiments and ideas Exploring techniques of craft workers from around the world and understanding how craft has impacted art. Applying pattern using different materials and techniques representing cultures around the world Exploring simple shapes, flat colour and shapes in ideas to make reading an artwork easier. Working collaboratively to create imagery representing a independently researched story.	Understanding how story boards have been used across artforms including film, TV and animation Understanding and valuing the importance of craft on culture Working collaboratively using negotiation skills to work towards a shared goal Understanding the conventions of storytelling in artworks Exploring meaning in artwork Understanding iconography and symbols in storytelling. Students express justified opinion on personal opinions using key terms.	Geography – understanding a country’s traditions and how these are expressed through art. Literature: fables and stories Citizenship – valuing culture

	Shape Flat colour Stylized forms Storytelling and narrative in art Pattern and line as decoration Pattern and print Symbolism Story boarding. Careers: storyboarding for TV and Film	Working with limited palettes that represent ideas, cultures or stories. Building on understanding of composition and how it is used in storytelling. Exploring the principles of design including harmony and balance. Discussing the importance of “craft” across time and cultures.	Students choose materials that are most suited to their ideas and use combinations of materials that enable refinement of ideas.	Outcomes might include collaborative storyboards that focus on imagery rather than text, individual artworks based on stories or portfolio work.	
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ART

YEAR 8

	Topic: Order of topics may change or extend based on student needs and resources	Knowledge What will students know by the end of this unit?	Skills What skills will students have developed by the end of this unit?	Big Idea What are the essential ideas which students could not leave school without?	Cross Curricular What links to other subjects / enrichment might be made?
Half Term 1 & 2	Birds or Insects. Resources available for both themes, staff can select or explore both. Sara Fanelli Thriff Design Mark Herald Michelle Morrin Rosalyn Monks John Ruskin Tracie Huskamp Claire Brewster Abby Diamond Si Scot Colour Shape Tone Mark Making and texture Collage Using materials for different purposes. Observational skills using a variety of techniques 3D skills Careers link: ornithology or wildlife photographer	Baseline knowledge and skills will be assessed at the beginning of this unit to identify gaps in learning and potential interventions Learn how to layer colours to match natural colours from observation Learn about symmetry (insects) and how to use a ruler to draw natural forms. Explore shapes to break birds and animals into simple shapes before adding detail. Use tonal qualities on different surfaces. Layer mark making over tonal qualities and explore mark making tha reflect natural textures such as feathers Understand how to layer paper to create collaged work and problem solving related to collage Understand how to create 3D forms from paper or card using techniques such as paper folding or nets Know the formal elements and how to identify these in observational work Explore artists who work with birds and insects and understand how birds and insects have been represented in art throughout history.	Students should explore both 2D and 3D materials in this unit Explore observation skills in both wet and dry materials on different surfaces. Explore composition of work and how to present work in a sketchbook based on their ideas and themes. Respond to artists from different times and cultures who have used birds and insects in their work. Explore collage using layering, overlapping and other construction methods. Explore 3D techniques such as origami, paper folding, relief, collagraph and combine these with other art techniques. Experimentation should be at the forefront of this unit of work Explore the formal elements in each material and understand how to refine their work using each technique. Explore both realistic and stylised methods of investigation	Accessing and discussing work of wildlife photographers and some of the challenges with this type of career. Understand the symbolic significance of birds and insects in the history of art. Understand how to problem solve when working with different materials Understanding how to refine work using success criteria and experimentation. Develop spatial awareness using different material and techniques Building on observational skills from Year 7. Outcomes might include experiments, observations or portfolio-based work.	Biology and Geography – biodiversity and the importance of insects and birds Religious studies – link to stewardship Design Technology – construction techniques
Half Term 3 & 4	Architecture and Interiors Resources available for both and Staff can choose which area to focus on. Ian Murphy Minty Sainsbury Stephen Wiltshire May Wronska Lucy Jones Ekaterina Popova	Understanding one-point perspective and how it has developed over the history of art. Revisiting colour theory and exploring the psychology of colour and how colour impacts mood. Understanding the concept of form and function in art and why both need to be considered when designing a building or space. Developing an understanding of the principles of design including space, balance, harmony and rhythm. Being able to identify the horizon line in artwork.	Applying a horizon line to compositions to organise space and composition and using a ruler as part of drawing. Applying one point perspective to a series of investigations using different materials Exploring both monochromatic and limited palette to investigations to explore tone, colour, mood and atmosphere. Using colour to consider colour schemes in designs Applying principles of art to investigations using a range of materials and reflecting on impact and effect Combining organic and geometric forms in a space	Understanding processes used by architects and interior designers. Understanding the importance of design in interiors and exteriors. Selecting colours for design and understanding colour combinations in design. Understanding and applying the principles of art. Present Art as a pathways option.	Mathematics – using measurements and proportion, History – iconic architectural features D&T – technical drawing and drawing texture (rendering)

	Evan Hecox Lynette Jackson Urban sketchers Karen Wicks Ariana Papademetropoulos One point perspective Principles of design Colour theory – mood in design Function over form Space Horizon line Geometric shapes and forms Decorative patterns in architecture Lighting and the impact of tone Mark making that represents materials Careers link: architect, interior design	Exploring geometric and organic forms and how these change using perspective Understanding the role of decoration and pattern in architecture and interiors. How light impacts the tone on forms Use of mark making such as cross hatching and stippling that impact how materials look. This unit will focus on concrete understanding of the principles of design and how these impact the elements of design: contrast, repetition and pattern, balance, space, emphasis and focal point, proportion and scale, movement and rhythm, variety, unity and harmony. Explore how architecture and interior design has been represented across time	Exploring decoration in architecture by looking at architectural features Applying a wider range of tone using monochromes and limited palettes Applying mark making using observational skills Exploring a range of materials and techniques appropriate to intentions and tasks. Exploring tone on 3-dimensional surfaces and understanding how light impacts forms differently to shapes. Exploring decoration and mark making in interiors and exteriors. Exploring fast and sustained drawing techniques. Reviewing and modifying work as it progresses.	<i>Outcomes could include a design of an interior, exploration using architecture or a combination of interior and exterior.</i>	
Half Term 5 & 6	'What are you like?' an identity project where the students are asked to describe themselves through a series of drawings, images and text. Janice Wu Andrea Joseph Holly Exley Lisa Milroy Jim Dine Shape Space Typography Variety of Line and pattern Mark Making Layering Negative space Careers link: illustration	Documenting ideas linked to self and IDENTITY. Understanding how to draw accurate shapes of still life objects Identifying how illustrators explore space using imagery and text. Understanding the importance of typography in illustration. Describing line weight and patterns in student work and the work of others. Understanding how to combine mark making and tone by putting marks closer together to make marks appear darker and further apart to make the marks appear lighter. Identifying different compositional devices in the work of others. Understanding both positive and negative space in artworks. Independent research of artists linked to own identity and interests. Explore how objects have been used to represent identity across time and culture	Applying formal elements of art to objects that link to identity including accurate shapes. Exploring space effectively across portfolio and in outcomes. Using layering and overlapping to create more complex compositions. Exploring a range of typography that suits the words and meaning being expressed. Applying a range of line weights and styles across drawings and using patterns for decorative purposes. Testing different compositional devices when creating pieces. Using found paper, text and patten to explore space in artworks. Exploring both positive space and negative space in drawings and using copy paper to stencil negative space. Exploring different materials on different surfaces for observational work.	Understanding how self-taught illustrators develop their techniques and ideas (Andrea Joseph). Celebrating individuality and respecting difference Self-expression through artwork. Exploring meaning through objects and text Valuing artworks that explore identity over time. Working methodically through projects and outcomes. <i>Outcomes could include mixed media outcomes that represent self using both text and imagery.</i>	Literacy – communication through text Citizenship – celebrating strengths and understanding self Religious studies – beliefs and different cultures

ART

YEAR 9

	Topic: Order of topics may change or extend based on student needs and resources	Knowledge What will students know by the end of this unit?	Skills What skills will students have developed by the end of this unit?	Big Idea What are the essential ideas which students could not leave school without?	Cross Curricular What links to other subjects / enrichment might be made?
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Half Term 1 & 2	Portraiture and proportion History of portraiture: The art of the Selfie Gillian Lambert Agnes Cecile Guy Denning Stephanie Ledoux Minjae Lee Lui Ferreyra Polina Bright Dominic Beyeler Phil Vance Kelvin Okafor Proportion Shape and form Directional tone Mark making Space and scale Expression Colour mixing – skin tones Careers link: medicine (anatomy), fine art	Understanding the term “proportion” and how it is used in artworks particularly figures and portraits. Understanding mathematical relationships in proportion. Understand human facial proportion including the anatomy of a skull and how this impacts how we draw faces. Understanding how to use shape and form when observing facial features The importance of directional tone when applying tone to the face (Lui Ferreyra) Identifying different mark making to create facial features such as eyebrows, eyelashes and hair Identifying how proportion changes with different position of the face, scale and spaces. How to create expressive portraits using different materials, techniques and processes. Exploring text in a portrait composition (homework). How to draw a facial feature step by step. How artists use portraiture and self-portraiture to communicate meaning and emotion. Organising a portfolio in a GCSE style	Accurately apply human proportions to drawings of people using measurements. Applying proportional drawing to a symmetrical skull. Exploring facial features using different materials and processes. Accurately drawing the anatomical features of facial features. Exploring both fast and sustained portraiture drawing on different surfaces (Guy Denning and Stephanie Ledoux) Apply mark making and directional tone to a range of artworks. Exploring expressive mark making using a range of materials to add meaning and mood to portraits Researching and presenting an artist based on individual interest and ideas Mixing and applying skin tone to artworks Challenging students to draw faces from different angles	Understanding the link between medicine (anatomy) and fine art. Taster of what GCSE art would be like if exploring Portraiture. Understanding the importance of portraiture across art history. Understanding the importance of creative choices of materials, colours and techniques in communicating meaning in portraiture Understanding the link between mathematics and proportion when creating faces. Importance of portraiture in understanding history. <i>Outcomes include portfolio exploring a range of facial features, portraiture, poses and materials culminating in a piece that reflects individual development.</i>	Mathematics: measurements when accurately drawing facial proportions Science – anatomy Portraiture through history, colour theory Citizenship – valuing difference
Half Term 3 & 4	Sweets and Food Sensitive lines Organic shapes and forms Observational study Colour and the link to emotion and story telling Tone – using blue (Thiebaud) Mark making and decoration Compositional devices such as macro/zoom in Storytelling and emotion through objects. Cath Riley Wayne Thiebaud Danny Gregory Holly Exley Sarah Graham Emma Dibbons Natasha Clutterbuck History of Art & Food- including vanitas Career link: Food photography and food illustration	This unit is based on GCSE topics and will help students to understand the process of creating a portfolio and outcomes based on their developments. Different types of photography techniques used for food - students explore photography skills as a homework task. Observational drawing of food from primary and secondary sources using sensitive lines and organic shapes and forms. Selecting appropriate techniques, materials and processes when creating ideas and observations. Identifying how colour and tone can impact meaning e.g. Wayne Thiebaud's use of blue Discussing how food has been explored throughout the history of art and how this can impact ideas. Exploring ideas of food from different cultures Identifying mark making and decoration in food artworks and understanding it's importance Understanding compositional devices used in food imagery including macro/zoom in Identifying storytelling and emotions in objects.	Using a sketchbook to document and develop ideas, experiments and insights linked to the theme of food Researching and presenting an artist based on individual interest and ideas Applying photography techniques and editing to photos linked to ideas. Presenting photography in a GCSE style Exploring a range of techniques, materials and experiences linked to food. Exploring both primary and secondary sources through observational techniques Exploring contrast in artwork by applying darkest and lightest tones Selecting, mixing and applying colour to create mood and meaning or for aesthetic purposes. Exploring compositional devices in each piece of work including photos, drawings, experiments and outcomes. Combining wet and dry materials to refine work Recording ideas in both visual and written forms. Applying the formal elements and principles of art across a portfolio of work.	Understanding the role of food photographers and food illustrators in creating content Understanding how food has been documented and represented throughout history. Using a sketchbook as a portfolio to explore ideas, experiments and processes through development Articulating personal ideas in written, visual and verbal forms Analysing artworks independently and selecting artworks based on ideas and themes. Building photography and editing skills Decision making between aesthetics and meaning – how to explore these in independent ideas. <i>Outcomes include a portfolio of work reflecting individual food themes culminating in one or a series of outcome that reflect students' developments. Alternative outcomes could include collaborative outcomes based on individual ideas.</i>	Food Technology – photography and purpose History of food – how art helps us to understand food and culture over time. Religious Studies – students exploring food of cultural or religious experience Geography – food from different cultures.

Half Term 4 & 5	Dada: The art of resistance. Hannah Hoch Surrealist games Max Ernst Raul Hausman Natalie Schorr Wangechi Mutu Jesse Treece Sara Cwynar John Stazeker History of Collage Collage Chance and Spontaneity Automatic Drawing skills Frottage and other unconventional drawing techniques Composition Layering Making for meaning Rejection of aesthetics Careers – Protest and propaganda, craftivists	Understanding drawing for different purposes. Questioning the purpose of art and aesthetics. Understanding the evolution of collage and its impact on the DADA movement. Understanding how collage impacts contemporary art and culture. Exploring concept over aesthetics Articulating ideas in visual written and visual forms Understanding the purpose of chance and spontaneity in exploring ideas. Understand the role of aesthetics in art and how it was rejected by DADA artists. Research a movement in art and understand its context in art history. Understanding the term “art for art’s sake” Understand the importance of process in art and the development of creative habits. Exploring doodling as an automatic process	Exploring drawing for different purposes including unconventional drawing techniques: blind contour, non-dominant drawing, etc. Exploring drawing “games” the encourage automation: exquisite corpse, frottage, torn paper collage and found paper collage. Creating mixed media and collage pieces based on automation, meaning, humour, irony and free thinking Experimenting with materials and the formal elements in an unexpected manner Consider making art that focuses on concept and meaning over aesthetics. Challenging assumptions of traditional art making Allowing chance and spontaneity to develop ideas in unexpected ways rather than knowing the idea first Discussing art critically for its value over its “look”	Understand how and why artists make artwork for protest and contemporary practice of craftivism. Developing persistence by tolerating uncertainty, sticking with difficulty and daring to be different. Develop skills in risk taking Understanding how collage impacts contemporary art and culture Be experimental and joyful in creating Making connections between art and the wider world Exploring drawing that can be used to process emotions and feelings Developing an understanding of modernism as a movement and how DADA fits within that movement. <i>Outcome could include a portfolio of work, a collage piece, a series of works based on investigations of individual concept. Students may negotiate outcomes with teacher.</i>	History: impact of World War 1 on the evolution of DADA How DADA fits into modernism Protest and propaganda – English
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