

Art & DESIGN Curriculum



**Achieve
+ Learn
Trust.**
Better, together.

School Vision: Positively Changing Lives

Trust Vision: Personal Growth and Academic Excellence

School Values: Respect, Aspiration, Determination, Independence

***‘All children are born artists;
the problem is to remain an
artist as we grow up’*** Picasso

Intent

The art curriculum is designed around 3 core areas: - Practical knowledge, theoretical knowledge and disciplinary knowledge. Practical knowledge develops technical proficiency, theoretical knowledge is the cultural and contextual content and disciplinary knowledge is what pupils learn about how art is viewed, discussed and judged. The spiral curriculum allows for pupils to have the ability to appreciate and interpret what they observe, communicate what they think and feel, or make what they imagine and invent.

Vision:

'Creativity now is as important in education as literacy and we should treat it with the same status' Ken Robinson

At Reddish Vale we believe that the visual arts offer the opportunity for pupils to complete an experience created on the elements of perception, thought and feeling. This explorative experience is basic to the education process enriching both other areas of the curriculum and students' social skills.

- A spiral curriculum allows key concepts to be repeated throughout the 5-year plan, but with deepening layers of complexity, or in different applications.
- Each SOW builds on prior knowledge and skills and introduces new knowledge and skills.
- We ensure pupils are getting their entitlement, we follow the KS3 National curriculum (drawing, painting, sculpture, architecture, artist appreciation).
- For KS4 we follow the AQA specification.
- Pupils use a wide range of skills and look at a wide range of artists, preparing them to be more independent in Y10 and Y11 and if they decide to continue on to KS5

'If you are not prepared to be wrong you will never come up with anything original' Ken Robinson

Ethos:

- **To create a totally inclusive curriculum where every child can build confidence and self-esteem.**
- **Give children an opportunity to create a visual language which says something about the way they see and understand a world which is not always as it appears.**
- **Use art as a facilitator to communicate their own thoughts, feelings, ideas and passions.**

The relationship between Art and Faith/Spirituality:

Art reflects, responds to, is shaped by - and even shapes – belief.

An expressive art is the process of art-making rather than the art product itself. In this way, art-making becomes accessible to anyone, because the creative process is central to the journey of discovery, rather than what the final product will look like. The spiritual life, like the expressive arts, is largely about process rather than product.

Spirituality can be the journey, which suggests a sense of constant movement and progression therefore never fully arriving but are always discovering, slowly bringing the whole of ourselves and our experiences to our crafting of meaning. We believe Reddish Vale offers the experience for pupils to try to understand the world in which they live and where they belong in this world.

5 Adaptive Teaching Strategies

you can implement now to provide equal access and opportunity for all students.

The 4 S's Scaffold - Scale - Structure – Style

1. Create visual aids to help students with friendly reminders.

Classroom expectations, and step-by-step instructions can be turned into visuals—select key procedures to display as visual aids, so your classroom stays uncluttered yet visually stimulating. Keep sentences short and sweet and use one image per sentence that portrays the action.

2. Provide flexibility with materials and tools.

Many of our students with special needs struggle with sensory processing as well as fine motor skills. We can adapt materials and tools, like the examples below:

Offer templates, outlines, tracing paper or support sheets to scaffold for students who struggle with grasping skills.

Allow various materials for students to choose from, it could be oil pastel rather than paint.

Increase or decrease the scale when producing a piece of art work

3. Increase focus with positivity and behavioural incentives.

There is a lot of external stimuli in the Art room, from touch to visual to auditory. Some students spend hours creating, while others struggle to stay on-task for five minutes. A great way to increase engagement and reduce distractions is with positivity and incentives.

Work with your support staff to identify appropriate and positive incentives for each specific student's needs and interests. Incentives can range from a postcard home, phonecall to Radi point. Break down the incentives into manageable goals to prevent students from shutting down.

4. Prevent overwhelming students by giving limited choice options.

Too many options can create sensations of overwhelm and leave the student feeling stuck. Instead of such an open-ended option, provide two concrete paths.

5. Partner students with a positive peer role model to demonstrate steps.

Students will need varying levels of instructional support. Some students will be able to follow a visual task sheet that outlines each step, whereas other students will need to be given one step at a time. This does not mean that the student cannot follow complex steps or create meaningful artworks. Try partnering the student with a positive peer role model who can complete the step for themselves and then help their partner. This is a great way to provide instructional support, plus it reinforces the concepts and skills to the positive peer role model.

Every student, no matter the disability, is capable of making complex and meaningful artwork.

When accommodating and modifying your lessons for students with disabilities, make sure you are not drastically changing the content you teach. While students may have a varying level of development, maturity, or cognitive awareness, this does not mean they all have to create different work

Keep the concepts you teach the same no matter who the student in your class might be. For example, if you are teaching composition, every student should learn those same compositional techniques. The depth and level at which the student demonstrates those compositional techniques may look different, but they will still apply them to their artwork.

Annotation Guide

What does 'Annotation' mean?

In this case, it simply means **brief notes written next to a piece of art to explain more about it**. For example, the techniques you have used and why or why not the work is successful.

Why do we annotate our work?

It is important to annotate your work so that you can constantly evaluate your progress, **encouraging you to develop and improve your work**, as well as **reminding you how and why you did something**. You can also gain extra marks at GCSE by annotating your work using appropriate **technical/artistic vocabulary**.

Where will I annotate?

In your sketchbook and on worksheets. Some pieces will need just a line or two, whilst other work will require a more detailed explanation. **Your writing needs to be neat and legible**.

Don't forget – just because you are writing doesn't mean you can't be creative with the look of your text! Be inventive with the layout of your sketchbook! In the past, people have written around the object they have drawn, whilst others have written on acetate and laid it over their images.

How do I annotate?

When writing annotation around your artwork, it is important to use plenty of artistic language (the vocabulary list below should help). You need to note the following when writing your annotation:

- What materials have you used and WHY? Were they appropriate for what you were trying to achieve?
- What (if it's not obvious) have you drawn and WHY?
- What was the focus of your work (line, tone, texture, etc.)?
- What has worked well in the image?
- What could you do better next time?
- Does the image remind you of artwork by any other artist?
- How might you use the image in your work in the future?
- How could you now develop the work further (re-do in another media, reduce in size, scan in etc.)
- How well have you considered composition, scale, media and use of colour?

When annotating you need to try and make your written work as creative as your drawings and present it in a way that is as visually stunning as your work.

With your answers remember to be specific and expressive. You need to be articulate. Also try to avoid repeating yourself egI like this and I like that.....I really like the way and what I like most is.....I get it, you like it.....why? And finally only comment on things you see in your work eg.... don't talk about colour if it's black and white!!!

Here are some key words and sentence starters to help you:

- In this piece of work I find the shapes and forms to be.....
- The Colour and tone of the work is.....
- The surface pattern and texture looks and feels like.....
- Other things I like about this piece are.....
- Overall I am pleased/not pleased with this piece of work because.....
- If I spent a little more time, or could do it again, I might do things differently. I would change.....
- What I find interesting about this piece is.....
- I have used pencil/pen/charcoal etc in this piece I feel it is appropriate because.....

Key words to help:

- Media – dry (pencil, charcoal, chalk etc) or wet (paint, ink etc)
- Formal elements – Pattern, shape, tone, texture, colour, line.
- Form, space, area, scale, proportion, perspective
- Blending, shading, harmonising, balance, rhythm, motion, composition.
- Mark making, cross hatching, etching, sketching, drawing

Other useful words:

Create, analyse, evaluate, explore. Experiment, investigate, develop, compare, refine, adapt, consider, interpret, convey, apply, and combine, express.

Key vocabulary:

Abstract
Acrylic Paint
Oil Pastel
Coloured Pencil
Watercolour
Ink
Bleach
Fine liner
Tone
Line
Shape
Pattern
Colour
Perspective
Charcoal
Collage
Composition
Content
Form
Media
Montage
Paint
Colour Scheme
Pastiche

Primary Colour
Complementary Colour
Relief
Scale
Sculpture
S'graffito
Still Life
Primary Sources
Secondary Sources
Texture
Viewfinder
Reduce
Enlarge
Printmaking
Monoprint
Linoprint
Repeat Pattern
Organic
Bright
Bold
Movement
Observation
Accuracy
Detail
Biro

Tier 1, 2 and 3 vocabulary

Tier 1 The Everyday Language of Art

Tier 2 High Frequency Words

Tier 3 Subject Specific Vocabulary-

2D 3D Form, Horizon, Perspective, Landscape, Orientation, Viewpoint, Primary, Secondary, Tertiary, Colour, Aerial, Perspective, Focal Point, Rule of Thirds, Foreground, Middle ground.

Tier 1 words are extremely common, almost ubiquitous-frequency words that require little or no explicit instruction. They are usually root words themselves and are not typically modified with prefixes and suffixes. They are usually phonetically very easy to read and pronounce from reading. Words like baby, clock, or run are tier 1 words.

Tier 2 words are high-frequency words used by mature content users over a variety of content domains. More simply, they are words that are frequent enough that most native speakers would know what they mean, but usually require explicit instruction (having to look them up in a dictionary, or apply context referencing, etc.) They lack redundancy in the language, but are not so specialized as to be jargon or unique to specific contexts. They are often spelled in ways that don't phonetically follow the simple rules of English grammar and may be challenging for emerging vocabulary learners who know how to say the word, but have difficulty trying to read them due to irregular or alternative phonetic grammar rules. Tier 2 words are words such as obvious, complex, reasoned, national, or informed.

Tier 3 words are extremely specialized, require explicit instruction, are relatively low-frequency, and are usually limited to a content domain, like medical or engineering terminology. They frequently are composed of foreign language roots modified with suffixes and prefixes. These are words such as misappropriated, atrioventricular tachycardia, or antidisestablishmentarianism.

Disciplinary Literacy in Art & Design

Art is a visual representation of ideas. Our understanding of the elements that make up a piece of artwork offers the learner a deeper understanding of the components of the work, as well as an idea of the message the artist may have been communicating to the viewer. Art allows people across countries, cultures, and time to engage within the expressive principles of art and design. Through artistic ideas, learners can both read, write, listen, think critically, and communicate ideas.

Literacy is one of many tools that can assist in developing art skills and knowledge. Literacy tools can assist students in:

- developing art and design vocabulary;
- deciphering the graphic representation of ideas;
- communicate those ideas through critique and analysis of artwork genres, styles, media use, and artist intent.

Vocabulary of Art and Design Principles

Most visual art is deployed as a form of communication—artists using a chosen media to convey specific concepts. Artists use medium-specific language; a photographer might discuss aperture or shutter speed, while a painter may use words such as tint or glaze. Artists, educators, critics, and historians have different ways of speaking about art, using terminology specific to medium. The basic elements of art and design are:

Elements of Art - line, shape, form, texture, colour, space, value

Principles of Design - balance, proportion, rhythm, emphasis, and unity

Art Vocabulary Words

Disciplinary Literacy Tools in Visual Arts

Artists are naturally involved within the activities of reading, writing, listening, speaking, thinking, and performing/exhibiting their work.

A meaningful engagement with art-making or viewing requires that the participants have an understanding of the fundamentals of art and design principles.

Artists regularly engage in critique. This may take many forms - critiquing their own work or the work of others. An example to consider in the classroom - have the student artist exhibit their work to the class in order to receive feedback and criticism. This allows the artist to describe ideas and processes about the creation of the piece.

Besides discussions in art, learners could support their skill and knowledge of art development through the use of art history texts, magazine articles, journals, art-websites, artist statements, and newspaper reviews.

Art & Design Schemes of Work KS3

“Art is not what you see, but what you make others see.”

- Edgar Degas

'Learning to look' At KS3 all students will be taught how to look and observe. By understanding this process students will then be able to apply techniques and methods. Discussions and critiques of work made and artist & Cultures is throughout the year to facilitate annotation based on personal thoughts, opinions and choices made. Methods and processes are underpinned by explorative approaches to themes and medium that are repeated and practised in preparation for KS4 study.

KS3

Intent

The Big Idea

What do we want to achieve through our curriculum?

Pupils are encouraged to explore and develop their creativity in a supportive, enriching and inspirational environment. Our aspirational and inclusive curriculum is designed to promote academic excellence and build personal growth in an explorative approach.

The formal elements introduced in year 7 are enhanced and developed throughout key stage three. Each of the projects are designed to offer an interesting, challenging and fulfilling experience encouraging pupils to think creatively and critically about their own work and the work of others. All pupils should have by the end of this key stage; self-belief, an understanding of the impact the Art world has had through the centuries and a range of key skills which they can apply at a higher-level if they so choose.

We believe that all pupils should have a full and enriching journey through Art, allowing them to develop a wide range of skills and knowledge to make a positive difference to all aspects of their life.

Implementation

How is our curriculum delivered? Core Concepts and Pedagogy

We believe that to gain conceptual understanding and gradually build on the learnt skills, the lesson sequencing and subject expertise should be at the heart of creative pedagogical approaches. At the start of their learning journey in Y7, pupils will quickly learn to dispel the myth 'you can/can't draw' and begin to practice and refine a range of skills which are sequenced in a way that develop techniques and knowledge using appropriately selected examples. Through reflective and analytical studies, pupils will learn to apply particular techniques and media in a way that reflects a theme/topic yet allows for a truly individual outcome. Techniques are refined and 'extended' and expectations of all pupils are high throughout this key stage. A range of support materials including 'real' examples by practitioners as and where appropriate and the modelling of techniques in all practical lessons scaffold all learning.

Impact

What difference is our curriculum making?

We believe assessment should be meaningful and support our pupils in their progression. Teacher, self and peer assessment is used at key points through the year to allow for reflection and refinement where necessary. Summative assessment is used at key points throughout the curriculum but we believe that formative assessment provides the most effective and powerful impact on pupil progression as this is individualised for each student due to the nature of the subject. Through the completion of a rich and varied curriculum, pupils grow and develop in their confidence and ability to reflect, refine and select. This is an essential building block for key stage 4 success.

Year group	Term 1	Term 2	Term 3
	BASELINE ASSESSMENT- 1st data drop		
7 Colour & Pattern (Sketchbook) Revisited Knowledge: Drawing & Painting revisited at the beginning of every project. Explicit links made to the work of others to draw connections between projects.	Colour Painting Artist research page (David Hockney). Links and connections made to other artists focussing on colour.	Still Life Collage Artist research pages (Patrick Caulfield, Michael Craig Martin). Connections made to other artists linked to Still Life	African Art Collograph Print Cultural research page on African art, Andinkra and the contemporary Artist Yinka Shonibare.
	Landscape drawing focusing on Hockneys use of line, shape and pattern to allow colour and shape to stand out. Homework tasks Colour mixing (colour wheel, colour theory) Experimental mark making	Still Life observational drawings. Pupils to use a range of drawing techniques to document objects Homework tasks Still life development linked to Michael Craig Martin	Designing and making- African pattern drawings. Pattern development for collograph plate. Homework tasks African Mask Kimmy Cantrell
	David Hockney inspired composition using watercolour. Ext- oil pastel transfer	Michael Craig Martin inspired Still Life image using collage. Ext-Still life drawing	Collograph print. Ext- Memphis Design group
	New knowledge/skills gained: Artist appreciation / opinions Colour theory and mixing Mark making Development of prior knowledge & skills: Baseline assessment used to gain and support prior knowledge.	New knowledge/skills gained: Composition, layout, Observational drawing Collage/ Transfer Development of prior knowledge & skills: Artist appreciation/ opinions. Observational drawing Colour Theory	New knowledge/skills gained: Collograph printing Cultural understanding Development of prior knowledge & skills: Artist appreciation/ opinions Observational drawing/ composition/ Colour Theory Collage application
8 Flora & Fauna (Sketchbook) Revisited Knowledge: Drawing & Painting revisited at the beginning of every project. Explicit links made to the work of others to draw connections between projects.	Natural Form Mixedmedia- Mono print Artist research pages (Natalie Ratcliffe/Andy Goldsworthy)	Indian Textiles Sgraffito Cultural research page Focussing on shape pattern and symmetry.	Organic 3D Vessel Artist research page based on Kate Malone.
	Observational drawings of Natural forms. Activity page. Composition developments Homework tasks	Colour experiments Focussing on hot and cool colour schemes. Pattern design made using flip design and symmetry. Homework tasks.	Vessel designs based on imagery and drawings from Kate Malone. Homework tasks. Developing vessel designs. Experimenting with embellishment, paper/card construction.
	Artist inspired relief print arrangement combining techniques used previously.	Sgraffito outcome highlighting knowledge of warm and cool colour schemes.	Final Outcome: 3D organic vessel
	New knowledge/skills gained: Image transfer- mono using a range of techniques and materials Development of prior knowledge & skills: Artist appreciation/opinions Observational drawing Composition Understanding of printing method	New knowledge/skills gained: Indian Textile designs Sgraffito technique Design- flip and symmetry Development of prior knowledge & skills: Artist appreciation/opinions Observational drawing Colour theory. Flora and fauna imagery remodelled.	New knowledge/skills gained: 3D application Embellishment Development of prior knowledge & skills: Artist appreciation Observational drawing/natural form imagery awareness. Development of a theme through different mediums.
9 Human touch (A3 Sheets) Revisited Knowledge: Drawing & Painting revisited at the beginning of every	Food Painting Artist research pages Wayne Thiebold, Joel Penkman and Andy Warhol)	Architecture 3D Card Construction Research page based on different architects Gehry, Liebskind and Foster.	Graffiti, Murals Oil pastel transfer Artist research page based on a selection of Graffiti and Street artists- Banksy, Kelzo, Fairey, Blu Blu, Wallala
	Observational drawings of relevant sweet treats.- Birds eye view Homework tasks Experimenting with scale, repetition and view finder to create interesting layouts/ compositions to be developed further for final outcome.	Explore paper manipulation by folding, ripping, cutting and sticking focussing on surface and shape. Look at the artist Eric Cremers. Research/draw local architecture- terrace houses- Concertina book of buildings. Homework tasks	Developing and exploring a range of imagery and lettering styles. Drawings based on ideas relating to Artists- traditional graffiti to abstract murals. Homework tasks

<p>project. Explicit links made to the work of others to draw connections between projects.</p>	<p>To create a painting overlaying pencil crayon to create depth and detail. EXT: - To make a poly print inspired by the work of And Warhol</p>	<p>To create a variety of cardboard low level relief buildings to come together as a group piece. and make a 3D structure using paper and card formations that have been designed and trialled in the developing stage.</p>	<p>To create a 'piece' using a number of methods and techniques practised in the development stage to be created using he oil pastel transfer technique.</p>
	<p>New knowledge/skills gained: Composition/viewfinder/scale Poly printing Development of prior knowledge & skills: Artist appreciation Observational drawing</p>	<p>New knowledge/skills gained: 3D application- paper and cardboard. Development of prior knowledge & skills: Artist appreciation Observational drawing</p>	<p>New knowledge/skills gained: Oil pastel transfer Contextual awareness Development of prior knowledge & skills: Artist appreciation/opinions Observational drawing Collage application</p>

Art & Design

Schemes of Work

KS4

“Art is not what you see, but what you make others see.”

- Edgar Degas

GCSE projects are planned so that teachers take full ownership of the individual discipline. This allows the projects to cover diverse themes, developing and planning always changing and progressing. Schemes of work can be planned with rigour and prescriptive directions for pupils or loose and organic stimulus's providing pupils with a certain amount of control for where and how their work may evolve.

Drawing for INTENTION/PURPOSE underpins every project.

An element of RISK TAKING is encouraged in personal responses.

EXPLORATION is the key to success.

Art, craft and design promotes learning across a variety of experiences and through various processes, tools, techniques, materials and resources to generate different kinds of evidence of working and outcomes. Pupils explore, through a range of two-dimensional and/or three-dimensional processes and media, practical application of skills and relevant critical and contextual sources such as the work of contemporary artists, craftspeople and designers and the different purposes, intentions and functions of art. The course is 60% coursework and 40% externally set exam which will happen in the final year.

GCSE AQA Art & Design (8202,8204,8206)

Component 1: Portfolio

A portfolio that in total shows explicit coverage of the four assessment objectives. It must include a sustained project evidencing the journey from initial engagement to the realisation of intentions and a selection of further work undertaken during the student's course of study. 60% of GCSE.

Component 2: Externally set assignment

Students respond to their chosen starting point from an externally set assignment paper relating to their subject title, evidencing coverage of all four assessment objectives.

Preparatory period followed by 10 hours of supervised time. 40% of GCSE

Non-exam assessment (NEA) set by AQA; marked by the school/college and moderated by AQA during a visit. Moderation will normally take place in June.

KS4

Intent

The Big Idea

What do we want to achieve through our curriculum?

Pupils are encouraged to explore and develop their creativity in a supportive, enriching and inspirational environment. Our aspirational and inclusive curriculum is designed to promote academic excellence and build personal growth in an explorative approach.

The skills they will build on and refine at Key stage 4 will allow them to be confident in their ability to express themselves through a visual language over time. The projects covered at key stage 4 allow students to develop a varied portfolio of work, which demonstrates a high level of skill in two or more specialisms. The development of a successful portfolio follows a personal journey, which, while it must meet the formal assessment criteria is a visual display of experimentation and expression. The increased volume of carefully selected artists and topics, encourage pupils to further explore the work of both contemporary and historical artists and apply knowledge where appropriate to them as an individual. Pupils should feel a strong sense of pride in their work and take complete ownership as their work develops.

We believe that all pupils should have a full and enriching journey through Art, allowing them to develop a wide range of skills and knowledge to make a positive difference to all aspects of their life.

Implementation

How is our curriculum delivered? Core Concepts and Pedagogy

While projects are still highly structured and in depth at the start of Key stage 4, over time and through the careful selection of topics covered, pupils will learn through these briefs how to produce a range of experimentations that reflect the themes, artists and medias intended with confidence and maturity. Pupils will apply the techniques practiced at key stage three and where necessary continue to refine their work. As students continue their learning journey, they will take more ownership over decisions and selections made for the final stage of their portfolio development. Through continued discussion and personalised feedback, students will have the confidence required to put their own signature style on their portfolio and self-direct how to produce the desired outcome.

Impact

What difference is our curriculum making?

We believe assessment should be meaningful and support our pupils in their progression. Teacher, self and peer assessment is used at key points through the year to allow for reflection and refinement. Feedback is continuous and will inform pupils individually about suggested improvements or ideas for further development. Pupils are encouraged to personalise their work and in doing so, this often 'drives' the pupils on. Their ideas and opinions are often a catalyst for the most successful work and during the 1-1 tutorial-based lessons in the later part of the course; pupils are supported with exemplar work, teacher knowledge and many other available resources. Pupils become experts in their own right and are enthused by the impressive outcomes displayed around the School. The improved outcomes year on year are testament to the challenging and rewarding Art learning journey and is evidenced through the impressive portfolios our pupils continue to produce.

FINE ART (AQA GCSE 8202)

Year group	Term 1	Term 2	Term 3	
<p align="center">10</p> <p>HOMEWORK: Continuation of project work</p> <p>CULTURAL CAPITAL:</p> <p>Trips and visits to enhance cultural awareness and relationships between the Arts and the local/ wider community. Careers, Gallery Trips and Artist workshop experience.</p> <p>CONTEXTUAL STUDIES YORKSHIRE SCULPTURE PARK (July)</p>	<p>Foundation Project- MARK MAKING- Sept- Oct</p> <p>Bacteria/Cellular Structure AO1: Critical Studies Artist research pages of an artist linked to 'BACTERIA' – Pupils will research the work of Mark Francis and Klari Reis or any other relevant artists and make reference to the nature in which they work. They will write down their thoughts about what they think about the work and why.</p>		<p>Urban Iconography AO1: Critical studies Artist research page on Jon Wessel and David Hepher. Architecture. Pupil independent research.</p>	
	<p>AO2: Developments and Experimentation Trials and experiments in a variety of materials to investigate mark making and understand the term manipulation. Pupils will see how they can approach a more personal investigation. Studies and samples to show exploration will be made.</p>		<p>AO2: Experiments Pupils to explore image transfer, composition, layering, collage and mixed media techniques to show links to the artist.</p>	
	<p>AO3: Documentation In this stage of the project pupils will be directed by your teacher and the main focus will be the visual characteristics of Bacteria. The starting point will be a photographs of Bacteria and cell related diagrams.</p>		<p>AO3: Documentation Drawings and photography of road and street signs as well as graffiti.</p>	
	<p>AO4: Personal response Image making, exploring materials, techniques and approaches for the development of a series of images.</p>		<p>AO4: Personal response Pupils will investigate further ideas around layering and composition.</p>	
	<p>New knowledge/ skills gained: Advanced material manipulation techniques Extended journey showing a deeper understanding Development of prior knowledge & skills: Artist appreciation / opinions Observational drawing/ composition Independent research, working independently</p>		<p>New knowledge/ skills gained: Photography Collage appropriate to intention Development of prior knowledge & skills: Artist appreciation / opinions Observational drawing/ documentation/ composition Independent research, working independently</p>	
<p align="center">11</p> <p>Visiting Artist workshops</p> <p>Mock exam (Dec) focusing on a sustained period of time working independently.</p>	<p>Continue with Urban Iconography project or start new Landscape project AO1: Critical Studies Pupils will be introduced to the artists Tress, Lanyon, Virtue and other contemporary Artist.</p>	<p>EXTERNALLY SET ASSIGNMENT BEGINS- 2nd Jan Exam preparation with final 10hr controlled time in April /May. AO1: Critical Sources</p>		
	<p>AO2: Experiments Through Varied approaches pupils will experiment with a range of materials and create different textured compositions and images.</p>	<p>AO2: Experiments</p>		
	<p>AO3: Documentation Pupils will look at different types of landscapes and investigate mark making.</p>	<p>AO3: Documentation</p>		
	<p>AO4: Personal response Pupils will be encouraged to use the materials and techniques they have come familiar with.</p>	<p>AO4: Personal response</p>		
	<p>New skills/ Knowledge gained: Abstract approaches to landscape. Material layering using new combinations of equipment. Development of prior knowledge & skills: Artist appreciation / opinions Drawing for intention/ composition Independent research, working independently</p>	<p>Development of prior Knowledge & skills: Artist appreciation / opinions Observational drawing and composition Independent research, working independently</p>		

TEXTILES (AQA GCSE 8204)

Year group	Term 1	Term 2	Term 3	
<p align="center">10</p> <p>HOMEWORK: Continuation of project work</p> <p>CULTURAL CAPITAL:</p> <p>Trips and visits to enhance cultural awareness and relationships between the Arts and the local/ wider community. Careers, Gallery Trips and Artist workshop experience.</p> <p>TEXTILE ARTIST: JESSICA GRADY (December)</p> <p>CONTEXTUAL STUDIES YORKSHIRE SCULPTURE PARK (July)</p>	<p>Under the Microscope AO1: Critical Sources Artist research pages of textile artists linked to the theme: Emma Whitelaw, Leisa Rich, Jessica Grady. Investigate, explore & develop ideas through imagery & annotation.</p> <p><i>Independent Research Homework tasks</i></p>	<p>The Coast AO1: Critical Sources Artist research pages of textile artists linked to the theme: Diane Rodgers, Marian Jazmik and paper garment designers followed by student led personal investigations from a curated range. Contextual links to the environment, sustainability and recycling. Investigate, explore & develop ideas through imagery & annotation.</p> <p><i>Independent Research Homework tasks</i></p>		
	<p>AO2: Experimentation Developed through the introduction of textile techniques: machine embroidery, shibori, printmaking, unusual materials and assemblage. <i>Design Development Homework tasks</i></p>	<p>AO2: Experimentation Development through textile techniques, quilting, fabric manipulation, surface pattern, experimental textiles, draping and assemblage. All linked to theme and relevant textile artists and contextual studies in AO1. <i>Design Development Homework tasks</i></p>		
	<p>AO3: Documentation Observational drawings of cells & bacteria from photographs, image manipulation, sketchbook presentation techniques and process mapping. <i>Recording Ideas Homework tasks</i></p>	<p>AO3: Documentation Observational drawings of shells, erosion, coral, ropes, plastic waste and other coastal themed objects and landscapes from photographs and physical artifacts. Recreating a rockpool and image manipulation, sketchbook presentation techniques and process mapping. <i>Recording Ideas Homework tasks</i></p>		
	<p>AO4: Personal Response Developed from techniques, experimentation and observations from AO1,2 & 3. Embroidery Hoop piece</p>	<p>AO4: Personal Response Developed from techniques, experimentation and observations from AO1,2 & 3. Experimental textile art piece</p>		
	<p>New Skills/ Knowledge gained: Machine Embroidery, Shibori, Fabric Printing, Surface Decoration, Assemblage, Creative journey recording & presentation Development of prior knowledge & skills: Artist appreciation / opinions Observational drawing and composition Independent research, working independently. Creating design ideas Textile techniques- hand stitching, working with fabric</p>	<p>New Skills/ Knowledge gained: Quilting, Fabric Manipulation, Surface Pattern Design, Experimental Textile Techniques, Draping. Environmental concerns relating to textiles & fashion including recycling & sustainability. Development of prior knowledge & skills: Artist appreciation / opinions Observational drawing and composition Independent research, working independently. Creating design ideas Textile techniques from Term 1 Creative journey recording & presentation from Term 1</p>		
<p align="center">11</p> <p>Visiting Artist workshops</p> <p>Mock exam (Dec) focusing on a sustained period of time working independently.</p>	<p>The Coast (for 2023/4 only) AO1: Critical Sources See Yr 10 Term 2&3</p>	<p>EXTERNALLY SET ASSIGNMENT- 2nd Jan Exam preparation with final 10hr controlled time in April/May. AO1: Critical Sources</p>		
	<p>AO2: Experimentation See Yr 10 Term 2&3</p>	<p>AO2: Experimentation</p>		
	<p>AO3: Documentation See Yr 10 Term 2&3</p>	<p>AO3: Documentation</p>		
	<p>AO4: Personal response See Yr 10 Term 2&3</p>	<p>AO4: Personal response</p>		
	<p>New skills/ Knowledge gained: See Yr 10 Term 2&3 Development of prior knowledge & skills: Artist appreciation / opinions Observational drawing and composition Independent research, working independently Working to a brief Creating design ideas</p>	<p>New skills/ Knowledge gained: As relevant to the area of chosen study and proposed personal response. Development of prior knowledge & skills: Panning an independent project to cover all AO's including critical and contextual sources, experimentation, development, design planning and realisation, documented and presented as a creative journey.</p>		

PHOTOGRAPHY (AQA GCSE 8206)

Year group	Term 1	Term 2	Term 3
<p align="center">10</p> <p>HOMEWORK: Continuation of project work</p> <p>CULTURAL CAPITAL:</p> <p>Trips and visits to enhance cultural awareness and relationships between the Arts and the local/ wider community. Careers, Gallery Trips and Photography workshop experience.</p> <p>CONTEXTUAL STUDIES YORKSHIRE SCULPTURE PARK (July)</p>	<p>Natural Forms – Still Life Studio AO1: Critical Sources Photographer research pages of photographers linked to the theme: Karl Blossfeldt, Imogen Cunningham, Andy Small. Investigate, explore & develop ideas through imagery & annotation.</p> <p>Independent Research Homework tasks</p>	<p>Urban Architecture - Location AO1: Critical Sources Photographer research pages of photographers linked to the theme: Paul Grogan, Jon Measures, Stefan Pfommer. Investigate, explore & develop ideas through imagery & annotation.</p> <p>Independent Research Homework tasks</p>	<p>Portraiture - Studio AO1: Critical Sources Photographer research pages of photographers linked to the theme. Student led from a curated selection of photographers. Investigate, explore & develop ideas through imagery & annotation.</p> <p>Independent Research Homework tasks</p>
	<p>AO2: Experimentation Developed through the introduction of photography techniques and digital editing software: Rules of composition, digital manipulation and enhancement, contrasting styles,</p> <p>Photo Editing Homework tasks</p>	<p>AO2: Experimentation Developed through the further photography techniques and digital editing skills: Rules of composition, digital manipulation and enhancement, collage & mixed media.</p> <p>Photo Editing Homework tasks</p>	<p>AO2: Experimentation Developed through the further photography techniques and digital editing skills, relating to photographers chosen for AO1</p> <p>Photo Editing Homework tasks</p>
	<p>AO3: Documentation Recording of processes through a digital portfolio including presentation of work, descriptive text, contact sheets, annotation and development process of ideas including still life photoshoot planning & staging.</p> <p>Recording Ideas Homework tasks</p>	<p>AO3: Documentation Recording of processes through a digital portfolio including presentation of work, descriptive text, contact sheets, annotation and development process of ideas including photoshoot planning & staging.</p> <p>Recording Ideas Homework tasks</p>	<p>AO3: Documentation Recording of processes through a digital portfolio including presentation of work, descriptive text, contact sheets, annotation and development process of ideas including portraiture photoshoot planning & staging.</p> <p>Recording Ideas Homework tasks</p>
	<p>AO4: Personal Response Developed from techniques, experimentation and observations from AO1,2 & 3. Series of final still life images.</p>	<p>AO4: Personal Response Developed from techniques, experimentation and observations from AO1,2 & 3. Series of final urban architecture images.</p>	<p>AO4: Personal Response Developed from techniques, experimentation and observations from AO1,2 & 3. Series of final portraiture images.</p>
	<p>New Skills/ Knowledge gained: History of Photography, Rules of Composition, Planning & Staging a Photoshoot, Lighting, Using Mirrorless & DSLR Cameras. Digital Editing Software (Photoshop) Digital Portfolio recording & presentation including contact sheets. Development of prior knowledge & skills: Artist appreciation/opinions Independent research, working independently. Using phone cameras, photo editing apps.</p>	<p>New Skills/ Knowledge gained: Shooting on location, rules of composition, Further photoshop techniques. Mixed media with photography Development of prior knowledge & skills: Using Mirrorless & DSLR Cameras. Digital Editing Software (Photoshop) Digital Portfolio recording & presentation including contact sheets.</p>	<p>New Skills/ Knowledge gained: Styles of portrait photography, planning and staging a portraiture photoshoot. Directing student models. Modelling for other students. Further photoshop techniques. Development of prior knowledge & skills: Using Mirrorless & DSLR Cameras. Digital Editing Software (Photoshop) Digital Portfolio recording & presentation including contact sheets.</p>
	<p align="center">11</p> <p>Visiting Artist workshops</p> <p>Mock exam (Dec) focusing on a sustained period of time working independently.</p>	<p>EXTERNALLY SET ASSIGNMENT- 2nd Jan Exam preparation with final 10hr controlled time in April/May. AO1: Critical Sources</p> <p>AO2: Experimentation</p> <p>AO3: Documentation</p> <p>AO4: Personal response</p>	

		<p>New skills/ Knowledge gained: As relevant to the area of chosen study and proposed personal response.</p> <p>Development of prior knowledge & skills: Planning an independent project to cover all AO's including critical and contextual sources, experimentation, development, design planning and realisation, documented and presented as a creative journey.</p>
--	--	--

Functional Skills:	
Literacy	Numeracy
<ul style="list-style-type: none"> • Class discussions using key words (on board and around the classroom). • Sharing ideas as their work develops • Questioning is challenging for every pupil and to encourage higher thinking skills. • Researching information about the ideas and work of artists, craftspeople and designers • Annotating artwork. • Pupils encouraged to include their own opinions. • Writing frames used where necessary. • Planned reflection time and written and verbal peer and self- assessment activities (planned support where needed) 	<ul style="list-style-type: none"> • Working out the layout / composition • Drawing to scale, using a ruler • Drawing 3D shapes and forms • Constructing 3D models / sculpture • Repeat patterns • Working from a 2D plan

Contribution to students social, moral, spiritual, cultural, personal development & wellbeing				
Social	Moral	Spiritual	Cultural	Personal development & well being
<p>Pupils learn about a range of art movements and artists.</p> <p>Pupils express their own ideas, opinions and feelings about the artwork during class discussions. We encourage pupils to express their thoughts and opinions about a given piece of artwork.</p> <p>Pupils also express their opinions through written work. Pupils are able to justify their opinions. Pupils are encouraged to be experimental and to take risks in their work.</p> <p>Pupils regularly reflect on their own work. This includes responding to my written feedback which gives the pupils strengths and targets for improvement in their work.</p>	<p>Pupils are encouraged to discuss any moral issues linked to the artist / style / movement.</p> <p>Pupils actively contribute in class discussions about the opinion of art critics. Pupils have the opportunity to learn about the life, work and inspirations of a wide range of artists and art movements, including reference to the Great Masters</p>	<p>Pupil's work is celebrated around the school and classroom displays also celebrate the hard work of pupils.</p> <p>We study a wide range of male and female artists from all over the world. Pupils develop communication skills through actively contributing in class / group discussions. Pupils express their own opinions; Bloom's taxonomy to help pupils to use higher level thinking skills.</p> <p>Regular peer and self-assessment is completed regularly. Pupils are taught to give and receive positive criticism in order to inform ideas and decisions about their work.</p>	<p>Pupils are encouraged to experiment with a variety of traditional and non-traditional art materials and processes.</p> <p>We study a wide range of male and female artists from all over the world and from a wide range of cultures. Following their initial research, pupils will link their findings to their own work. Pupils will develop their knowledge and understanding of artist's ideas and concepts and how they have been informed by their cultural environment.</p>	<p>We regularly discuss the skills we are using and how they link to different careers. We discuss our Art careers board.</p> <p>Pupils are encouraged to express feelings and emotions through creating their artwork</p> <p>Our lunchtime art club is well attended.</p>

Careers/ Gatsby benchmark links				
Links to careers/jobs	Careers talk (possible contacts)	Career & labour market information	Workplace visit	Encounters with further/higher education
<p>Art display (outside the art rooms) shows links to careers and further education.</p> <p>KS3- When discussing criteria links are made to art skills needed for all industries.</p> <p>KS4 – Through 1:1 progress meetings time is given to discuss future pathways linking learning to their future.</p>	<p>Integrated into lessons and topics throughout all years.</p>	<p>Regular research by staff are undertaken to explore the changes in the industry.</p>	<p>Yorkshire sculpture park visit planned for July for year 10 pupils.</p> <p>Textile Artist to work with year 10 and 11 Textile students.</p> <p>Year 9 students visit IWMN as a part of Art, English and History trip- Focus on Architecture, Liebskind.</p>	<p>Tutors from University to give talk and presentation to year 10/11 students.</p> <p>Past pupils to come and present to year 10 about college life and art courses.</p> <p>Year 10 receive taster days for local colleges. Summer term.</p>

How you can support your child's learning in Art:

- Students will have a knowledge organiser for each of their schemes of learning. Students can use these to develop and recap different areas of art throughout the term.
- Question your child on what they have learnt in lesson.
- Encourage them to visit galleries or view different artists work online, through books or via documentaries. Ask them questions about different art movement or art techniques explored within their lessons.
- Students at KS3 will receive retrieval knowledge homework regularly.
- Students at KS4 will be required to stay 1 hour per week in after school sessions.

Websites you can visit:

- [The Tate gallery](https://www.tate.org.uk/art/) website provides access to information about a wide range of artists and artistic movements. The website contains key information about both past and present art. Tate Art terms provides information specifically about famous art movements, language and materials. <https://www.tate.org.uk/art/> art-terms
- BBC Bitesize has a GCSE Art page with different areas of study, from drawing to ceramics, information on different processes such as experimenting with techniques and processes, to elements of art such as line, shape, space and form. <https://www.bbc.co.uk/bitesize/subjects/z6hs34j>
- The Arty Teacher Youtube channel has a range of 'how to' art videos including how to create a carbon paper print to paper sculpture to mark marking with coffee. https://www.youtube.com/channel/UC2ACA5Ec9gcnxps9JNOzsXg?view_as=subscriber
- Colossal is a specialist art blog about all kinds of exciting art happening in the world, from denim hanging flower designs to recycled metal portraits. The website contains articles, images and archives from around the world on crafts, illustration, design, photography and other practises. <https://www.thiscolossal.com>
- Textile artist is also a brilliant website that hosts a range of fascinating textile, embroidery and sewing ideas, methods and art. <https://www.textileartist.org>
- Google arts also has a website where you can access high quality famous art works to information about a range of art processes. <https://artsandculture.google.com/explore>

Where will this Subject take me? And jobs!

Jobs where you will need good artistic or technical skills. You will usually need to go to college to develop these.

Body Artist, Ceramic Decorator, Ceramic Pottery Maker, Stage Set Designer Engraver, Florist, Glassblower. Illustrator. Jeweller, Make-Up Artist, Sign-writer, Model Maker

Jobs where a degree or professional qualification is usually needed. You will usually need to go to University or a Specialist College.

Architect, Art Therapist, Fine Artist, Arts Administrator / Manager Exhibition Designer, Graphic Designer, Interior Designer, Fashion Designer, Teacher, Lecturer, Museum Curator, Landscape Architect, Multimedia Designer