

The Art Department KS3 curriculum guide

Personal Investigation
& Personal study

Foundation Start- Art
& Photography



Reflection- Photography
Genre/experimentation/
Location/distortion

Landscape – Art
Mixed media

EXTERNALLY
ASSIGNED



Apart and/or Together
-Photography
Genre
Experimentation/ location

Metamorphosis- Art
Clay Sculpture

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Urban Abstract
- Photography
Photoshop/Editing/
Landscape/Architecture



YSP- Art
Printmaking/modelling/
composition

Light and Movement
-Photography
shutter speed/
technical settings

Put yourself in the
picture- Art
Portraiture/ painting

Portrait/Fragments
- Photography
Manipulation/
Portrait/distortion

Black and White
Structures-
Photography
Macro/
technical settings/
composition



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Landscape
Printmaking

War & conflict
Clay

Icons
Street Art/
Portraiture

Still life
Composition/
Distortion

9



8

Still life, line &
pattern
Printmaking

Other cultures
Portraiture
Clay work

Landscape
Painting

Graphics
Composition



Landscape
Mixed media

Sculpture
Clay work

Colour Theory
Portraiture

Still life
Composition/
Printmaking

The story of Art
mark making

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The Art Department

Art, craft and design embody some of the highest forms of human creativity, without Art we would know little of our past and have little or no vision of our future. The Art Department at King James's aims to create an environment in which students gain a sense of achievement and are encouraged to become involved in the cultural life of both the school and community. We strongly believe that being skilled in art is not an inherited talent but gained through formative progression. The Department has a tradition of underpinning all practical work with a critical understanding of both European and World Art. At GCSE & A level we regularly visit galleries and museums ensure that cultural capital is instilled upon our students, whatever their background. We believe that all students should know how art and design both reflects and shapes our history, and its contribution to the culture, creativity and wealth of our nation.

The aims of our programmes of study are to allow for more concise projection of skills in KS3 and allowing all the students to experience the breadth of the Art, Design and Photography curriculum. It is our desire is to not only teach the disciplinary knowledge required for later artistic endeavours to our students, but also to provide them with the substantive knowledge about art. We start this journey over 75000 years ago, through the exploration of the story art and further knowledge of the artists and movements that children really need to know to participate fully in society.

Through the sequencing and delivery of our curriculum we aim for each year group to cover the same traditional genres of art which are still life, portraiture and landscape in their own bespoke way to fulfil the Hierarchical knowledge & Cumulative knowledge. In conjunction with this genre repetition, is the sequencing of distributed training for all our students. This delivered through a repetition of skill acquisition using the formal elements within painting, drawing, sculpture and printmaking. This allows the students to see their skills developing more clearly building their confidence throughout the key stage and gain that sense of achievement alongside strengthening the skills, processes, techniques, habits needed to participate successfully at KS4. The student voice exercises we continually undertake also inform the potential flight path of our curriculum.

We strive to engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design. Through the very nature of making an art work the students are often challenged to further this we often ask students across the key stages to work outside of their comfort zone, whilst providing the scaffolding through guidance and support. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design.

As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. The foundations we set out to achieve through the use of retrieval practice and distributed learning in KS3 provide our students with the essential skill acquisition needed to progress in the next stages of their education. In addition to GCSE and A Levels in Art and Design, the Department offers a GCSE and A Level in Digital Photography. Examination results at GCSE and A Level are well above the national average. Many A Level students' progress either to a Foundation Course in Art or to university courses in the creative subjects. To celebrate their journey and share in a sense of achievement we host a large annual exhibition showcasing the work of GCSE and A Level Art and Photography every summer.



Changes to KS3 Art curriculum-2018

- The aims of this document are to adjust our current programmes of study to allow for more concise projection of skills in KS3 and to also allow the students to experience the breadth of the Art, Design and Photography curriculum. This will also support the national curriculum and my aims in desirability of children having lots of **substantive knowledge** about art i.e., a basic story of art and knowledge of the artists and movements that children really need to allow them to participate fully in society.
- The student voice exercises undertaken year have also informed the potential flight path. The aims are for each year group to cover the same genres of still life/object based, portraiture and landscape to fulfil the **Hierarchical knowledge & Cumulative knowledge**.
- In conjunction with this genre repetition there will also be a skill repetition of painting, drawing, mark making, clay & printmaking.
- This will also allow the students to see their skills developing more clearly building their confidence throughout the key stage. Strengthening the skills/processes/techniques/habits needed to participate successfully at KS4.

Art and design programmes of study: key stage 3

Purpose of study

Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. **They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation.**

Programmes of Study:

The national curriculum for art and design aims to ensure that all pupils:

Aims

- produce creative work, exploring their ideas and recording their experiences
- become proficient in drawing, painting, sculpture and other art, craft and design techniques
- evaluate and analyse creative works using the language of art, craft and design
- know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms

Subject content

Pupils should be taught to develop their creativity and ideas, and increase proficiency in their execution. They should develop a critical understanding of artists, architects and Designers, expressing reasoned judgements that can inform their own work.

Pupils should be taught:

- **to use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas**
- **to use a range of techniques and media, including painting**
- **to increase their proficiency in the handling of different materials**
- **to analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work**
- **about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day.**

Year 7 Curriculum focus
Foundation skills within drawing, painting, printmaking & 3D.
Exploring mark making, composition , alignment, perspective and form.

The learning journey within Year 7 begins by introducing students to the beginning of art and then takes students through the concepts and processes relating to the formal elements.

The substantive knowledge is listed in the key artists and movements column and the disciplinary knowledge within the subject. The cumulative knowledge is listed in the third column

<u>Learning Journey Year 7</u> <i>Focus- Foundation skills, Drawing, painting, printmaking & 3D</i>	<u>Key Artists or movements</u>	<u>Concept, techniques & media</u>
The Story of Art <i>Mark making</i>	Prehistoric & Ancient Art 30,000 to 2500 BCE Vincent Van Gogh-1853 to 1890	Mark making: Pencil, pen & ink, charcoal & chalk, wax resist.
Still life <i>Printmaking</i>	Giorgio Morandi- 1890 to 1964	Alignment, composition, placement ,layering.
Colour theory <i>Portraiture</i>	Pablo Picasso- 1881 to 1973 Sonia Delaunay-1885 to 1979 Georges Seurat- 1859 to 1891	Proportion: /Tone Ready mixed paint, watercolour.
Landscape <i>Knaresborough</i>	John Piper- 1903 to 1992	Perspective, mixed media, painting.
Sculpture <i>Clay work</i>	Barbara Hepworth- 1903 to 1975	Shape & form, joining , forming ,making , texture.



Colour Theory

The primary colours are the three main colours. They cannot be made but when mixed together they make all other colours. The secondary colours are made by mixing two primary colours together



FORMAL ELEMENTS

LINE —TONE—SHAPE & FORM --TEXTURE -- COLOUR —PATTERN

Key Literary Vocabulary:

Media/Medium

The materials and tools used by an artist to create a piece of art.

Technique

The skill in which an artist uses tools and materials to create a piece of art.

Abstract

A piece of art which is not realistic. It uses shapes colours and textures.

Style

The technique an artist uses to expressive their individual character of there work.

Composition

The arrangement and layout of artwork/ objects.

Highlight

The bright or reflective area within a drawing/painting where direct light meets the surface of the object or person.

Shadow, shade, shading

The tonal and darker areas within a drawing/painting where there is less light on the object or person.

Texture

The feel, appearance or the tactile quality of the work of art

Mark making

Mark making is used to create texture within a piece of art by drawing lines and patterns.

Collage

A piece of art made by using a variety of materials such as paper/newspaper/ photographs which are cut out, rear-ranged and glued on a surface.

Year 8 Curriculum focus

Pattern, Pop, other cultures & design.

The learning journey within Year 8 begins by introducing students to the use of line and pattern and revisits the concepts and processes relating to the formal elements with different substantive knowledge and an introduction to the principles of design and broader themes.

The substantive knowledge is listed in the key artists and movements column and the disciplinary knowledge within the subject. The cumulative knowledge is listed in the third column .

<i>Learning Journey Year 8</i> <i>Focus- Pattern, Pop, other cultures & design.</i>	<i>Key Artists or movements</i>	<i>Concept, techniques & media</i>
Still life Line & pattern	Fernand Leger -1881 to 1955 Michael Craig-Martin - 1941 to ... Patrick Caulfield - 1936 to 2005	Composition & pattern : Design skills, & printmaking.
Other cultures Mixed media/ 3D	African, ,New Zealand, Chinese, Mexican, Native American. or Indian Art	Portraiture & Modelling: Mixed media - Chalk, charcoal, print, paint, clay
Landscape Painting	David Hockney - 1937 to ... Friedensreich Hundertwasser-1928 to 2000	Colour theory: brushwork, paint handling .
Graphics Narrative	Robert Indiana - 1928 to 2008 Roy Lichtenstein - 1923 to 1997 Peter Blake - 1932 to ...	Design principles-layout: composition, Typography.

Key Literary Vocabulary

Colour Relationships

Colour Combinations.

Monochromatic Relationship Colours that are shade or tint variations of the same hue. **Complementary Relationship** Those colours across from each other on a colour wheel.

Printmaking

The activity or occupation of making pictures or designs by printing them from specially prepared plates or blocks

Pattern

a repeated decorative design

Composition

The arrangement and layout of artwork/ objects.

Shadow, shade, shading

The tonal and darker areas within a drawing/painting where there is less light on the object or person.

Texture

The feel, appearance or the tactile quality of the work of art

Mark making

Mark making is used to create texture within a piece of art by drawing lines and patterns.

Perspective

The art of representing three-dimensional objects on a two-dimensional surface so as to give the right impression of their height, width, depth, and position in relation to each other



Year 9 Curriculum focus

Media exploration ,distortion, Icons & the power of Art.

The learning journey within Year 9 begins by introducing students to the introduction to distortion and abstract concepts. Then revisits the concepts and processes relating to the formal elements with different substantive knowledge and looking at historical themes and the power of art.

The substantive knowledge is listed in the key artists and movements column and the disciplinary knowledge within the subject. The cumulative knowledge is listed in the third column .

<u>Learning Journey Year 9</u> <i>Focus- Narrative, social awareness, history.</i>	<u>Key Artists or movements</u>	<u>Concept, techniques & media</u>
Still life & distortion <i>Drawing & mixed media</i>	<i>Cubism</i> <i>Georges Braque- 1882 to 1963</i> <i>Pablo Picasso- 1881 to 1973</i> <i>Juan Gris -1887- 1927</i>	<i>Composition/abstraction:</i> <i>Distortion, drawing, mixed media, paint handling.</i>
Icons—Portraiture <i>Painting</i>	<i>Iconography</i> <i>Andy Warhol- 1928 to 1987</i> <i>Shepard Fairey-1970 -</i>	<i>Iconography: Social awareness, public art, design, mixed media applications.</i>
War & Conflict <i>Sculpture</i>	<i>Pablo Picasso- 1881 to 1973</i> <i>Paul Nash- 1889 to 1946</i> <i>Otto Dix -1891 to 1969</i>	<i>The power of Art : history, symbolism, tonal reductions , wet media.</i>
Landscape <i>Printmaking</i>	<i>Futurism/ Vorticism</i> <i>Wyndham Lewis- 1882 to 1957</i> <i>CRW Nevinson-1889 to 1946</i>	<i>Graphic Narrative: Layout, Composition.</i>



FORMAL ELEMENTS

LINE —TONE—SHAPE & FORM --TEXTURE -- COLOUR —PATTERN

Key Literary Vocabulary:

Media/Medium

The materials and tools used by an artist to create a piece of art.

Technique

The skill in which an artist uses tools and materials to create a piece of art.

Style

The technique an artist uses to expressive their individual character of there work.

Composition

The arrangement and layout of artwork/ objects.

Cubism

Cubism was a revolutionary new approach to representing reality invented in around 1907–08 by artists Pablo Picasso and Georges Braque. They brought different views of subjects together in the same picture, resulting in paintings that appear fragmented and abstracted

Abstract art is art that does not attempt to represent an accurate depiction of a visual reality but instead use shapes, colours, forms and gestural marks to achieve its effect

Iconography

The iconography of an artwork is the imagery within it

Futurism was an Italian art movement of the early twentieth century that aimed to capture in art the dynamism and energy of the modern world





VORTICISM

The vorticists were a British avant-garde group formed in London in 1914 with the aim of creating art that expressed the dynamism of the modern world

Homework

The homework set within KS3 mirrors the tasks set at KS4 and KS5. These tasks are the fundamental in achieving the assessment objectives and relate to standard practice of artists and designers alike.

They include contextual work, artists research and direct observational skills in the development of designs and drawings

<div>  <div> KING JAMES'S SCHOOL KNARESBOROUGH </div> </div> <div> <div>DEPARTMENT HOMEWORK POLICY</div> <div>ART</div> <div>LEARNING CYCLE 1</div> </div>			
YEAR	 BRONZE 15 MINS	 SILVER 30 MINS	 GOLD 1 HOUR OVER 2 WEEKS
Year 7	Tonal exercise sheet- The formal elements & key skills.	Mark making sheet- The language of line & key drawing skills.	The Story of Art – Artist research – Development & recording skills.
Year 8	Pattern collection- Recording exercise.	Still life drawing from a photo- Key observational drawing skills.	Still Life Artist research- Michael Craig Martin/ Fernand Leger- Development & recording skills.
Year 9	Cubism Photography- Still life objects- Recording skills.	Distorted Drawing - from three viewpoints. – Key observational skills	Cubist Artists research- Synthetic/analytic Cubism research& contextual. - Development & recording skills.

Assessment -Art



**ASSESSMENT SHOULD BE VIEWED
AS A POTENTIALLY 'POWERFUL
LEARNING EVENT'**







**ASSESSMENT BEFORE
LEARNING CAN BE USED AS A
PROMPT FOR LEARNING AND AS A
WAY TO IDENTIFY CURRENT
KNOWLEDGE OR SKILL, AS WELL AS
GAPS IN LEARNING.**



**ASSESSMENT FOR DIAGNOSTIC
PURPOSES SHOULD BE A PRIORITY
FOR ALL CLASSROOM TEACHERS.**

- Pre- test testing /Blind test
- The art department uses this process as a powerful learning event and allows students to see how with guided practice and feedback what they can achieve.

Name of Strategy: Blind Test/ Pre test testing		
Delivered by: Martin Sloan		
Strategy:		
<p>Set a test before teaching the content or skill. Assess the test and then the time after to teach the element, technique or skill covered test. Once the student has learned the content/skill, they should be retested at least one more time. Keeping the initial pre-test result versus the progress over time test result shows the student how they 'can do it'.</p> <p>E.g.</p> <p>Year 7 homework – draw a portrait of someone at home (No help given) - let them fail!</p> <p>Year 7 lesson – Create a progress line draw the features of a face</p> <p>Stage 1) No help</p> <p>Stage 2) Guidance given but no examples on tables</p> <p>Stage 3) Apply guidance use examples to help</p> <p>Stage 4) Apply knowledge re do exercise/test</p>		
		
		
		

Retrieval practice

Rehearsal/ performance /Evaluate and repeat

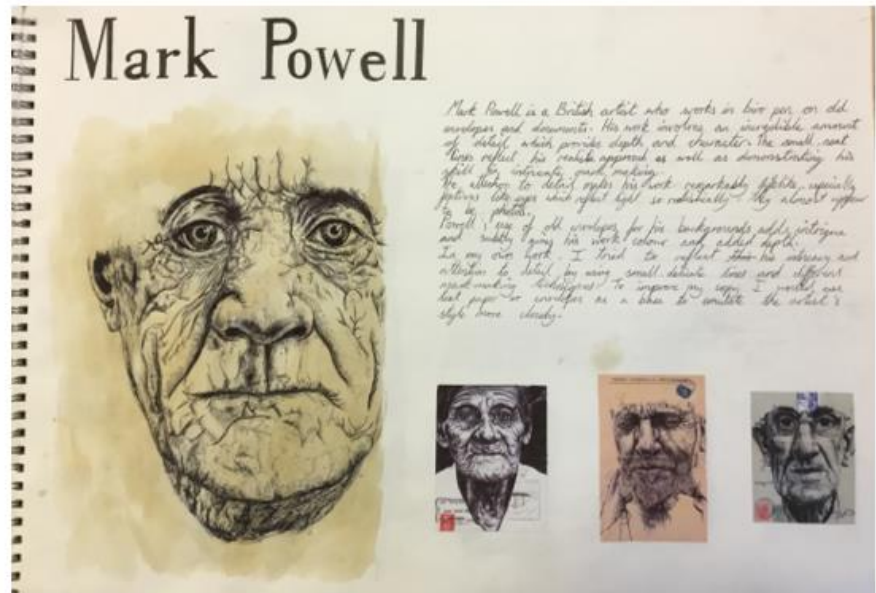
This forms a large part of our curriculum journey and assessment process.



TONE

- Look in your bag, pencil case and around the room for objects that have different tonal values.
- Arrange them on the table in order from light to dark.

Year 7					
SOL	Initiate Low Stakes <i>Rehearsal</i> Challenge	Set the standard Modelling	Generate Feedback (CFU) Check for understanding	Deliver the performance Guided Practice	Evaluate and Repeat Review
The story of art	Blind test / of making marks	Show examples	What went well? What could be improved? Peer Critique	Work on pieces	Use questioning to evaluate against the success criteria
Colour Theory	Blind test of mixing colours?	Show examples	What went well? What could be improved? Peer Critique	Work on pieces	Use questioning to evaluate against the success criteria
Portraiture	Blind test of making a portrait	Show examples	What went well? What could be improved? Peer Critique	Work on pieces	Use questioning to evaluate against the success criteria
Still life	Blind test of proportional drawings	Show examples	What went well? What could be improved? Peer Critique	Work on pieces	Use questioning to evaluate against the success criteria
Landscape	Blind test of perspective drawing	Show examples	What went well? What could be improved? Peer Critique	Work on pieces	Use questioning to evaluate against the success criteria



Page 4- A4 tonal drawing based upon your own photograph.

Comparative judgement

This forms the largest proportion of our assessment policy

Target - Task

Provides direct instruction for all KS3 and KS4 student's

The Art department has a marking code system that provides a three-tier quick response to key objectives on every page. This enables students to have direct instructional feedback on an individual task

Art Coding

Within your sketchbook you will find the following codes so you can understand how you have been assessed and the how to improve upon your work within pages.

Your Teacher will also continue to give you verbal & written feedback per project to support your learning.



Assessment Objectives	Marking Codes	Explanation of Marking Codes within Sketchbooks.
AO1 Develop their ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding	+	Your development through contextual work and annotation is of a high standard.
	#	Your work could have more here in terms of the annotation, explanation of processes, links to your work or use of specialist terms. You could also develop your ideas further through greater research of Artists or Photographers.
	-	Your work is largely incomplete, missing or below standard and is therefore impacting upon your overall grade.
AO2 Refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes	+	Your development through refinement and experimentation is of a high standard.
	#	You could add more work here in terms of further experimentation with media. You could improve it through the use of a more appropriate tool or develop the work further with greater definition and tonal work.
	-	Your work is largely incomplete, missing or below standard and is therefore impacting upon your overall grade.
AO3 Record ideas, observations and insights relevant to their intentions in visual and/or other forms.	+	Your development through recording your ideas and observations is of a high standard.
	#	You could add more work here in terms of invention, directional shading, tone or mark making. This may mean greater editing, refinement or development of ideas through further research.
	-	Your work is largely incomplete, missing altogether or below standard and therefore impacting upon your overall grade.
AO4 Present a personal, informed and meaningful response demonstrating analytical and critical understanding realising intentions and, where appropriate, making connections between visual, written, oral or other elements.	+	Your responses through the connections you have made and realising your intentions is of a high standard.
	#	You could add more work here in terms of the development of your final ideas. This could be through a greater range of compositional ideas or a broader use of media.
	-	Your work is largely incomplete, missing or below standard and is therefore impacting upon your overall grade.

Going Beyond - Meaningful interdisciplinarity practice- (Cross Curricular principles in action) Howard & Hill 2020

As educators, we should seek to imbue our students with an understanding of our subjects that goes beyond their school experience in a way that pays service to both the beauty and sophistry of the subject. We should look to reach beyond their immediate context, beyond exam specifications and beyond the remit of a national curriculum framework.

Students should be exposed to knowledge across a range of academic disciplines that inducts them into a level of 'public understanding' that allows them to think beyond their own experiences to see them reflected in a new way. Where the laws of mathematics seek pattern and order, and art seeks an understanding of beauty and emotion, the powerful knowledge that brings us to these ideas makes visible the patterns and connections that can take students beyond the context of the classroom towards a new way of experiencing the world.



To strengthen students' understanding in one subject, we can look to the interplay of knowledge between related subjects. As Sealy articulates, 'each time a concept is encountered within a different context, not only is the concept more likely to be remembered, the understanding of that concept becomes more nuanced. Through a lack of cooperation between subjects, we can run the risk for example that students are asked to draw graphs or calculate equations through at least three different methods in three different subjects.



Through collaborative planning and deciding a common language for related procedures, we can reinforce students' understanding by activating prior knowledge from other subjects; reduce cognitive load as students repeat similar methods and procedures rather than expending time, energy and working memory attempting new methods for different subjects; and expose the interdisciplinary connections between subjects to reduce the fragility of students' knowledge through its application in different contexts.



Both science and geography draw on the language and procedures of mathematics, whether for drawing graphs or calculating ratios and equations; yet rarely do departments collaborate on how these procedures are taught. In some cases, this lack of commonality around method or language is a requirement of the discipline and as always, we need to pay attention and be sensitive to this. Being aware of these contradictions and conflicts allows us to draw attention to them and pre-empt misconceptions or misapplication.

Possible Interdisciplinary links

- Year 7 :
- **The story of Art-** *RS & Geography - evolution of faith, anthropology -locations of early humans.*
- **Still life:** *Maths – scale and placement*
- **Colour theory-** *Science and History (the blue period)*
- **Landscape/ Knaresborough-** *Maths/Geography & RS (through John Piper)*
- **Sculpture-** *RS /Design/ Maths – Totem sculptures*
- Year 8:
- **Pattern-** *Maths*
- **Other cultures-** *RS & History*
- **Landscape –** *Geography –the English countryside*
- **Graphics-** *Narrative/ History/Design/Music*
- Year 9:
- **Distortion/ Cubism –** *Music - Jazz*
- **Icons-** *RS/ History*
- **War & Conflict-** *History/ Geography*
- **Landscape-** *History/ Geography (First world war)*