

# Art: Year 7 Curriculum Map

**Unit 1: Pattern in Culture:** This project is designed to introduce students to the fundamentals of art at secondary school level, with a focus on colour theory and the formal elements of shape and line. This project will include 2D and 3D artmaking, with a focus on painting, printmaking and 3D approaches to translating pattern found in mask traditions into visual outcomes.

Secure knowledge and skills	Expert knowledge and skills	Assessed Pieces	Tier 2 Vocabulary
<p><b>Practical (Productive)</b></p> <ul style="list-style-type: none"> <li>- Experimenting with dilution and layering to create tonal variety</li> <li>- How to break down visual information into shape and construction lines for accurate proportion</li> <li>- How to use mark-making and shading to render surface and form, with a focus on tonal matching and gradient</li> <li>- How to blend and layer colour pencils to create form, with a focus on complementary/harmonious colour/optical blending for tonal value</li> <li>- Using tracing paper to create repeated pattern from motif: using irregular and regular pattern (mirror pattern, rotational pattern)</li> <li>- How to mix and apply paint in a consistent manner for even coverage and how to load and control the brush to paint a shape without the loss of edge</li> <li>- Creating tonal gradient, tints and shades in paint (watercolour and/or poster paint)</li> <li>- Slab building techniques for kiln-fired clay: how to wedge for correct working consistency, roll and cut clay Various means of creating texture in clay surface for decorative effect and how to score and join clay with slip with quality control/stress testing</li> <li>- Clay painting techniques: base coats, dry brushing and highlights</li> <li>- Introduction to printmaking, focus on block printing (Lino/foamboard): feathering ink, using carving tools</li> </ul> <p><b>Practical (Receptive)</b></p> <ul style="list-style-type: none"> <li>- Basic colour theory: using the colour wheel when selecting, mixing and applying colour; terms primary, secondary, contrasting, harmonious, complimentary colour and how to use this to make decisions in their work</li> <li>- Principles of pattern: compositional principles of symmetry (mirror, translation and rotational) regular/irregular patterns and designs within a frame (e.g., segmented and round for mandalas); the use of motif</li> <li>- The role and purpose of a sketchbook as a means of researching, recording, preparing, planning and evaluating work.</li> </ul> <p><b>Theoretical</b></p>	<ul style="list-style-type: none"> <li>- Developing understanding of tertiary colours</li> <li>- Understanding concept of positive and negative shape – role in observation and design</li> <li>- Exploring more complicated harmonious colour blending to enhance tonal values in colour pencil</li> <li>- Exploring more advanced mark making and reductive rubber use to create surface quality in tonal studies (pencil)</li> <li>- Exploring more complicated clay building processes (coiling, textural work) and 3D paint technique (dry brushing)</li> <li>- Exploring compare and contrast writing technique within research pieces</li> </ul>	<ul style="list-style-type: none"> <li>- Tonal Study (AO3)</li> <li>- Artist Research: Mask Traditions (AO1)</li> <li>- Painted Mask (AO2)</li> <li>- Artist Research: Romuald Hazoumè (AO1)</li> <li>- Clay Sculpture (AO2/4)</li> <li>- End of project marking</li> </ul>	<p>Primary, flow, palette, load, opaque, translucent, proportion, depth, pattern, symmetry, reflection, tribal</p>

<ul style="list-style-type: none"> <li>- Decorative symmetrical designs and 3D clay outcomes inspired by the mask-making traditions of Burkina Faso and Pacific Northwest Coast communities/traditions, exploring the role of pattern in culture, and what we can learn about how different people live from their art</li> <li>- Compare and contrast Non-Western traditional artmaking (above) with modern, Western artmaking (Jean-Michel Basquiat and Pablo Picasso) and contemporary practice (Romuald Hazoumé and Zak Ové)</li> <li>- How to interpret information given and carry out basic artist research. How to explain connections between their own art and others</li> <li>- The importance of visual language; LINE, SHAPE, COLOUR, TEXTURE and TONE in reading artwork</li> </ul> <p><b>Disciplinary</b></p> <ul style="list-style-type: none"> <li>- Meaning and purpose of art, how it supports other subjects and a range of careers</li> <li>- Romuald Hazoumé in particular, is used to explore how traditional non-western art can be utilised to explore contemporary social and political issues</li> <li>- Addressing “value” vs “quality” the art-making traditions of non-representational/hyper-realist contexts (tribal art)</li> <li>- Exploring the work of Basquiat and others in addressing “value” or art and art culture</li> </ul>			
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**Unit 2 Environment:** This project extends drawing and painting skills, introduces collaging and materialist approaches, whilst introducing students to key concepts of landscape composition.

<p><b>Practical (Productive)</b></p> <ul style="list-style-type: none"> <li>- How to create accurate shape and proportion using pencil measuring techniques</li> <li>- How to create form/sense of 3D using shading techniques and tonal matching</li> <li>- How to use sgraffito and oil pastel to represent organic texture through gestural marks</li> <li>- Introduction to blending and mixing with oil pastels, with focus on the tonal value of colour</li> <li>- Experimental use of media to create atmosphere and texture: gestural brush marks, ink washes, wax resist, dragging, adding matter to paint</li> <li>- Use of masks/layering of material/mark-making to create spatial effect (depth and perspective)</li> <li>- Use of aerial/atmospheric perspective through colour value to create depth</li> <li>- Utilising ink with a variety of tools to create visual texture through mark-making</li> </ul>	<ul style="list-style-type: none"> <li>- Role of asymmetry, focal point and leading lines in creating dynamic landscapes, leading the eye over a composition</li> <li>- Using aerial perspective/atmospheric perspective for landscape depth</li> <li>- Exploring rule of thirds to create dynamic compositions</li> </ul>	<ul style="list-style-type: none"> <li>- Tonal Study (AO3)</li> <li>- Artist Research (AO1): Anselm Kiefer</li> <li>- Ink Painting (AO2)</li> <li>- Kiefer Plan (AO3)</li> <li>- Keifer Kiefer Painting (AO2/4)</li> <li>- End of project marking</li> </ul>	<p>Texture, foreground, midground, background, ripping, horizon, composition, diluting, technique, spatial, scale, scraping, muted, colour palette, mono</p>
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- Experimenting with dilution and layering to create tonal variety
- Collage to create layered background, midground and foreground compositions/assemblage using recycled materials/cardboard and paper
- Frottage to create and represent visual texture found in landscapes

**Practical (Receptive)**

- Role of asymmetry, focal point and leading lines in creating dynamic landscapes, leading the eye over a composition
- Basic spatial depiction in 2D through overlap and scale: background, mid-ground, foreground
- Understanding of aerial perspective and mark making for depth in landscapes
- Understanding of linear perspective
- Understanding rule of thirds, the golden ratio
- Exploring the meaning of texture in art: actual vs visual

**Theoretical**

- Investigating the impact of post-impressionism on neo-expressionist landscape artwork within art traditions
- Exploring the work of Etel Adnen, Max Ernst and Vincent van Gogh
- Exploring the work of Anselm Kiefer as a genre theme
- Building knowledge on how to analyse artworks and deliver informed critical opinions in classroom dialogue and written work

**Disciplinary**

- Exploring historic and social events through artists such as Anselm Kiefer, and the visual links between his work and WWII imagery/events
- Exploring the emotional impact of materials, process and style and its importance within the subject
- Investigating the value and quality of art in relation to post-impressionist and neo-expressionist artworks

**How are you assessed in Art?**

- Students are assessed on one homework and one piece of classwork per half term

**What we expect students to do:**

- To self-assess 25% of work in books
- To complete any practical work to a high quality and degree of precision.
- To peer assess 25% of work
- To respond to all teacher feedback

**What we expect teachers to do:**

- To provide summative marking with actionable feedback to 25% of classwork and homework (2 pieces per half term)
- To provide formative, "skim" marking to remaining 25% of work



# Art: Year 8 Curriculum Map

**Unit 1 Man-Made Object:** This project is designed to introduce students to unexplored ideas, techniques, and processes, whilst extending those covered previously in year 7 with increased complexity and challenge. This project will include 2D and/or 3D artmaking, with a focus on drawing, painting and clay work.

Secure knowledge and skills	Expert knowledge and skills	Assessed Pieces	Tier 2 Vocabulary
<p><b>Practical (Productive)</b></p> <ul style="list-style-type: none"> <li>- Mark-making and shading techniques to render surface and form in pencil; extended to include observational drawing techniques and an extended consideration of perspective drawing (e.g., ellipses)</li> <li>- Colour pencil techniques of layering, blending and burnishing, exploring the role of colour in creating atmosphere, light, and tonal value</li> <li>- Carbon paper transfer technique</li> <li>- Oil pastel drawing exploring blending, layering, using harmonious colours to enhance chroma and luminosity</li> <li>- Design work to inform 3D outcomes</li> <li>- Extended paint and brush control for more complex forms</li> <li>- Complementary/harmonious colours to create light and dark tonal gradation/change value when painting</li> <li>- Watercolour technique: washes, pooling, blotting, layering</li> <li>- Clay building techniques extended to include moulds, coiling and surface texturing with variety of tools</li> <li>- Clay painting technique extended to include the use of under-glazes and oxides</li> <li>- Abstracted approaches to 3D design using mixed-media and fine liner</li> <li>- Extended self-evaluations/critical analyses of work created with visual literacy</li> </ul> <p><b>Practical (Receptive)</b></p> <ul style="list-style-type: none"> <li>- How colour can translate to mood and light with a focus on harmonious/complementary colour</li> <li>- Principles of composition in creating dynamic arrangements with movement, energy and/or depth</li> <li>- Principles of perspective and proportion when creating the illusion of depth and form</li> <li>- How the firing process and glazes work</li> <li>- Stylistic differences in art and how these are achieved with technique and media, in particular “realist”, “abstract” and “expressive”</li> </ul>	<ul style="list-style-type: none"> <li>- Drawing from still life</li> <li>- Harmonious colour blending and optical blending</li> <li>- Reproducing complex imagery</li> <li>- Exploring chroma and complementary colours to create luminosity in oil pastel</li> <li>- Using additive and more sculptural techniques in clay</li> <li>- Exploring more complex model painting: highlights, gestural marks for texture</li> </ul>	<ul style="list-style-type: none"> <li>- Pencil Tonal Study (AO3)</li> <li>- Artist Research: Sarah Graham (AO1)</li> <li>- Colour Pencil Study (AO2)</li> <li>- Snack Drawing/Painting (AO2)</li> <li>- Cupcake Sculpture (AO2/4)</li> <li>- End of project marking</li> </ul>	<p>Palette, texture, fine liner, annotation, sketch, depth, design, luminous, proportion, ellipses, proportion, pigment, overlapping, opaque</p>

<ul style="list-style-type: none"> <li>- How to identify and respond to the stylistic qualities of “pop art”: considering composition, colour and subject matter</li> </ul> <p><b>Theoretical</b></p> <ul style="list-style-type: none"> <li>- The role and stylistic qualities of the pop art movement, from its early conception to contemporary</li> <li>- The work of Wayne Thiebaud, Michael Craig Martin, Sarah Graham, Anna Barlow, Peter Anton</li> <li>- How the above artists fit into other art genres of artmaking such as graphic, expressive and hyper-realist</li> <li>- The links between 2D and 3D pop art, their own work and the work of others, and modern and contemporary examples of pop art—exploring visual and theoretical links</li> <li>- Extending critical analysis to include compare/contrast approaches</li> </ul> <p><b>Disciplinary</b></p> <ul style="list-style-type: none"> <li>- The cultural, social and political issues illuminated/challenged by pop art and its meaning.</li> <li>- Value of pop art vs the aesthetic qualities of the work: what is more important? Can they be separated?</li> <li>- The meaning and value of pop art and how they might incorporate these values into their own work through design, style and/or semiotics</li> <li>- Stylistic differences in art and how these are achieved: “realist”, “abstract” and “expressive” and how these translate into our understanding of value vs quality of art</li> </ul>			
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**Unit 2 Natural Forms:** This project extended their drawing and painting skills, whilst introducing them to key concepts of rhythmic form and composition, as well as introducing new skills such as impasto painting technique

<p><b>Practical (Productive)</b></p> <ul style="list-style-type: none"> <li>- Extended to tonal and textural qualities of rendering forms using pen: contouring, scumbling, layering and mark making</li> <li>- Introducing the grid method as a means of creating proportional accuracy</li> <li>- Oil pastel extended to more complex colour matching and blending to create detail and form</li> <li>- Rhythmic forms and movement used as a compositional tool for final piece design</li> <li>- Watercolour extended to include complementary/harmonious colour mixing for highlights and shadows, and creating texture with paint through gestural brush strokes and mark making</li> <li>- Poster paint extended to the use of shades, tones, tints and textural marks</li> </ul>	<ul style="list-style-type: none"> <li>- Drawing from challenging reference images</li> <li>- Exploring more complex compositions</li> <li>- Using gestural marks with paint to create texture and shape</li> </ul>	<ul style="list-style-type: none"> <li>- Pen Tonal Study (AO3)</li> <li>- Artist Research: Sarah Graham (AO1)</li> <li>- Watercolour (AO3)</li> <li>- Katy Scott Grid Drawing (AO2/3)</li> <li>- Sustained Painting (AO2/4)</li> <li>- End of project marking</li> </ul>	<p>Proportion, rhythmic, composition, dynamic, oil pastel, proportion, expressive, overlapping, agitated</p>
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- Extending colour mixing to greater understanding of primary colours and their impact on secondary mixes (e.g., cadmium yellow vs lemon yellow for creating greens)

**Practical (Receptive)**

- The relationship between media and style (pen vs pen; oil pastel vs paint)
- The impact of technique and media application on style/mood (e.g. blended vs agitated/vigorous shading)
- Unique properties of different primary colours and their impact on secondary mixes (including browns)
- Rhythmic forms/shapes for creating visually dynamic compositions and visually dynamic arrangements (leading lines, focal points etc.)
- Using frames (circle) and negative space as compositional tools

**Theoretical**

- Artists Michelle Parsons and Irene Meniconi and illustrator and designer Katie Scott
- Pirates of the Caribbean and the impact of concept artists within film, and film as an inspiration for artwork
- Traditional Japanese tradition of Netsuke, with a focus on rhythmic forms
- How to compare/contrast artwork from different time-periods and styles

**Disciplinary**

- Contemporary female artists as a starting point for discussing art traditions/canons and the difference in recognition between female and male artists. Prompting question: why is male art valued (socially and economically) more than female art?
- Non-western vs western art; traditional vs non-traditional; fine art vs contemporary art, illustration; 2D vs 3D; other questions around art, craft and design and their value

**How are you assessed in Art?**

- Students are assessed on one homework and one piece of classwork per half term

**What we expect students to do:**

- To self-assess 25% of work in books
- To complete any practical work to a high quality and degree of precision.
- To peer assess 25% of work
- To respond to all teacher feedback

**What we expect teachers to do:**

- To provide summative marking with actionable feedback to 25% of classwork and homework (2 pieces per half term)

- To provide formative, "skim" marking to remaining 25% of work

## Art: Year 9 Curriculum Map

**Unit 1 Derelict Cities:** In this unit, students continue to build on key drawing, painting and/or building techniques, whilst being introduced to new forms of printmaking, digital manipulation and drawing process. This project focuses on approaches to creating responses to the structures and unique aesthetic of derelict/informal buildings.

Secure knowledge and skills	Expert knowledge and skills	Assessed Pieces	Tier 2 Vocabulary
<p><b>Practical (Productive)</b></p> <ul style="list-style-type: none"> <li>- Drawing technique extended to more complex consideration of proportion and perspective, inclusion of reductive rubber and observational drawing from still life</li> <li>- Sight sizing and scaling techniques in observational drawings of buildings; exploring contour drawing techniques</li> <li>- Perspective drawing techniques (buildings) extended to include one-point perspectives (linear perspective/convergence/vanishing point) and two-point. Extending further to include multiple vanishing points.</li> <li>- 3D model painting techniques: base coats, dry brushing, shades, highlights, gestural marks and stippling for textural and surface effects</li> <li>- Paper (cardboard) manipulation techniques for maquettes: use of tabs, feet, flanges, slots, gussets, peeling, curling and scoring/bending</li> <li>- Using specialist glue and cutting tools (craft knives)</li> <li>- Print-making techniques extended to mono-print and block printing using cardboard: focusing on even coverage of ink (feathering), shading technique and carving techniques (embossing)</li> <li>- Mono-print extended to include chine-colle.</li> <li>- Digital manipulation extended to include Photoshop techniques to edit buildings: layers, cropping, masking, colour editing</li> </ul> <p><b>Practical (Receptive)</b></p> <ul style="list-style-type: none"> <li>- Compositional principles associated with complex spatial depiction: two-point perspective.</li> <li>- Foreshortening and depth in observational drawings of buildings</li> <li>- The uses and functions of graphic design/digital art as a design tool and artmaking process</li> </ul>	<ul style="list-style-type: none"> <li>- Drawing from still life</li> <li>- Using more complex reference imagery</li> <li>- Three-point perspective extension</li> <li>- Chine-colle printmaking/collage</li> <li>- Extended approaches to model making: textural additions/embellishments (texture materials: e.g. sand/saw-dust, stand creations, embellishments)</li> </ul>	<ul style="list-style-type: none"> <li>- Pencil Tonal Study (AO3)</li> <li>- Artist Research: Printmakers (AO1)</li> <li>- Two-Point Perspective Drawing (AO2/3)</li> <li>- Digital Edit of Building (AO2)</li> <li>- Favela Sculpture (AO4)</li> <li>- End of project marking</li> </ul>	<p>Contrast, observational, composition, proportion, stencil, scalpel, silhouette, cityscape, fine-motor-skills, proportion.</p>

<ul style="list-style-type: none"> <li>- Translating architectural details (structure, colour and surface quality) into model making using a variety of materials, techniques and tools/media</li> <li>- Role of printing presses and inks in creating prints</li> </ul> <p><b>Theoretical</b></p> <ul style="list-style-type: none"> <li>- Contemporary printmakers: Gemma Gunning and Karen Wicks</li> <li>- Film art/concept art (Nigel Phelps, Batman), set-design (Weta Workshop) and contemporary anime (Q Hayashida, Dorohedoro) to explore architectural drawing</li> <li>- Sculptor Eric Creemers and game design (Fallout) to inspire sculpted outcome</li> </ul> <p><b>Disciplinary</b></p> <ul style="list-style-type: none"> <li>- A variety of careers art can prepare students for: film, concept art, architecture, game design, graphic design, animation.</li> <li>- What can be labelled as “art”: films, videogames, anime, hobbycraft. And the value/quality we place on these disciplines within art and design</li> <li>- Quality and value placed on materials (hierarchy): clay vs cardboard; computer-based vs non computer based; printmaking vs painting.</li> <li>- The use of art to depict political/social/economic/historic issues: derelict cities and the inferences made around them</li> </ul>			
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**Unit 2 Human Form:** In this unit, students continue extend key skills and concepts, with the introduction of more complex visual challenges (human proportion/anatomy) and new media/techniques (acrylic painting). The focus of this project is on the human form, with attention given to the proportions and details of the human face, body and structural anatomy.

<p><b>Practical (Productive)</b></p> <ul style="list-style-type: none"> <li>- Drawing technique extended to more complicated forms and observational drawing approaches: construction lines/geometry and pentimento in breaking down complicated visual information with accurate proportions (skull)</li> <li>- Grid drawing method extended to create accurate drawings of the face/facial features</li> <li>- Tonal work extended to include under-drawing technique and mapping for paint work</li> <li>- Oil pastels extended to include shades and tints with harmonious colours</li> <li>- Monochromatic (grisaille) painting of portraits</li> <li>- Painting technique and colour theory extended to creating a variety of skin tones</li> <li>- Gestural and expressive painting techniques to create energy and surface quality in painting</li> </ul>	<ul style="list-style-type: none"> <li>- Using still life objects for reference</li> <li>- Using more complex reference images</li> <li>- More advanced compare/contrast and contextual reference/analysis within writing pieces</li> <li>- Using gestural brush stroked and paint thickness to explore style in painting</li> <li>- Exploring more complex composition and refined outcomes</li> </ul>	<ul style="list-style-type: none"> <li>- Skull Drawing (AO3)</li> <li>- Face Grid Drawing (AO3)</li> <li>- Skull Painting (AO2)</li> <li>- Artist Research: Andrew Salgado (AO1)</li> <li>- Final Painting (AO2/4)</li> <li>- End of project marking</li> </ul>	<p>Anatomy, proportion, flesh, scale, geometry, stroke, gesture, texture, pattern, bold, bright, observation.</p>
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- Colour theory extended to create tone using warm and cool colours
- Exploring underpainting and washes
- The role of the camera in image making/recording

**Practical (Receptive)**

- Role of chiaroscuro in creating impactful, moody outcomes/images
- Accurate use of anatomical proportion of the human body and face
- Translating tonal quality to colour quality when using paint
- Understanding value (tonal and temperature) when mixing skin tones, and how to achieve these
- Painterly vs realist approaches to rendering human form and how to achieve these

**Theoretical**

- Extension of critical studies through longer essay writing, extended research and presentation
- Renaissance portrait and figure art
- Chuck Close, Lucien Freud, and Andrew Salgado
- Forensic artists and anatomical artists
- Representation/semiotics in contemporary portraiture

**Disciplinary**

- The use of anatomical artists and forensic artists to inform archaeology/anthropology and areas of science
- The influence of renaissance art on more contemporary artwork
- The development and LGBTQ+ relevance of Andrew Salgado's work

**How are you assessed in Art?**

- Students are assessed on one homework and one piece of classwork per half term

**What we expect students to do:**

- To self-assess 25% of work in books
- To complete any practical work to a high quality and degree of precision.
- To peer assess 25% of work
- To respond to all teacher feedback

**What we expect teachers to do:**

- To provide summative marking with actionable feedback to 25% of classwork and homework (2 pieces per half term)
- To provide formative, "skim" marking to remaining 25% of work