

KS3 Curriculum Objectives	
1. <b>Generate ideas:</b> to investigate, analyse, experiment and work expressively to explore and record their observations, imagination, feelings and personal responses in creative processes and outcomes.	
2. <b>Making:</b> become proficient in drawing, painting, sculpture and other art, craft and design techniques - to develop skills, selecting and controlling suitable tools and systems with increasing proficiency to achieve intended outcomes	
3. <b>Evaluate and analyse</b> creative works using the language of art and design	
4. <b>Knowledge</b> - know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.	
5. <b>Drawing</b> Able to draw for different purposes, including from observation with sustained focus	
6. <b>Visual Literacy:</b> become visually perceptive and iterate through looking, thinking, recognising, interpreting and understanding art as a medium of communication which uses visual symbols and icons	

Y7: we are all artists	Year 7 – 2D Focus Project:		Year 7 – 3D Focus Project:		Year 7 – TEXTILES		Super-curricular
KEY QUESTION	Investigating the Everyday - Transforming Objects		Investigating the Everyday - Under the microscope		Investigating the Everyday - Inside / Outside		optional activities / extra research and opportunities to support stretch and encourage
Core Skills	Procedural Knowledge - Technical /Core skills (Students Know How To...)	Declarative Knowledge - Theory /Historical/contextual (Students will know...)	Procedural Knowledge - Technical /Core skills (Students Know How To...)	Declarative Knowledge - Theory /Historical/contextual (Students will know...)	Procedural Knowledge - Technical /Core skills (Students will know...)	Declarative Knowledge - Theory /Historical/contextual (Students will know...)	Reading List
2 lessons/week - MCA 6-7 weeks MVP 9 weeks	- Draw with a range of pencil grades to generate mark making and apply shading TONE and TEXTURE	that there are different grades of pencils (9 Hard to 9 black) and that they can achieve a range of tones by changing pencil - or changing pressure and position. The difference between hatching/cross hatching and the meaning of MARK MAKING	Investigate surfaces: Experimental drawing activities from the microscopes and surfaces. Drawing with a range of pencil grades to generate mark making and apply shading.	About the work of modern, contemporary and historical artists. Ernst Haackel, Mary O'Malley, Klari Reis	- How to create a mind map of ideas - How to sew basic stitches - hand sewing - intro to stitch- threading needles, running, back, cross, chain and satin stitch - create an embroidery sampler - messages of hope / ideas about Heroin.	About the work of modern, contemporary and historical artists and designers. Sandra Chevier / Banksy /Tilleke Schwarz /M X Sitch - about street art and textiles - about gender stereotypes and crafts such as textiles/fashion design - about the history of embroidery - Bayeux Tapestry, Hampton Court Palace	Clay - Contemporary Ceramic Artisans - T&H by Amber Creswell Bell Breaking the Mould new approaches to ceramics Black Dog Pub
	- Monoprint: linear objects to exemplify concept of difference between LINE and FORM	about the work of modern, contemporary and historical artists. Sarah Graham / Craig Martin / Morand Jim Dine	take close up photos using the DSLR macro lens and USB camera -	About the work of photographer Levon Biss and make links between art science and technology	- Use the sewing machine safely to sew basic stitches.	that artists / designers uses images and symbols to communicate ideas ( Tilleke Schwarz)	Podcast List
	- Make natural pigments using beetroot /koolbeet/spices	About the origins of paint as a pigment - first colours used earth tones and reds - unusual or rare colours more expensive than solid gold - used for religious icons or royalty. Modern areas Carre Griffiths	draw and paint from close observation of macro image - observational studies of artist's work	- the language to appropriately articulate their thoughts and feelings on their work and the work of others	- Applique methods: bondweb and stitch; solid areas of colour vs coloured lines to create hero masks /gloves	- about customizing/upcycling clothes - about the circular economy and impact of sustainable fashion - about "smart" textiles / specialist fabric design and testing - eg sportswear / space /fire service	HENI 4 min videos WHAT IS ...CERAMIC ART <a href="https://youtu.be/5hXnNcXwAA">https://youtu.be/5hXnNcXwAA</a>
	- Mix colours and apply Acrylic paint accurately	- about colour theory in paint and optical mixing - mixing colours, creating tints tones and shades	- create surface - Marbling / Paint and shaving foam experiments.	That artists can create work through experimentation and process, the outcome is not always predetermined. (Jan Cooper, Klari Reis)	- Safe use of the Heat press	Understand that there are "Seasons" of fashion design - RAW SS and cruise collections and designers create a "Look" - learn about sewing with a machine- mending, making clothes, construction of industrial fabrics, decorative e.g. machine embroidery	Film List
	- Refine - Make improvements to their work. Be able to engage in the concept of critique and understand how to give and receive feedback.	- the language to appropriately articulate their thoughts and feelings on their work and the work of others	use basic Clay skills: make pinch pots/humb pots, slab building, surface decoration.	About the ceramic process (theory/historical, the names and uses of ceramic tools and processes (theory)	refining designs to include applique: hand stitching	- the language and protocols (turn-taking /respect/ empathy/kindness) to appropriately articulate their thoughts and feelings on their work and the work of others	
	- Generate ideas and use a sketchbook to record -Page Layout and Surface decoration (pigment staining/charcoal / watercolour grounds)	that artists use sketchbooks and journals in different ways - examples of artist sketchbooks and journals - Leonardo / Kahlo / Jose Naranjo / Chandler O'Leary / Vic Lees Corona Diaries / The Humment	Glazing / surface decoration - or coloured slip ?	The difference between glaze and paint (theory) and the changes in its use overtime (historical)	- tack a pattern piece using hand stitch	- to understand the difference between TECHNICAL and AESTHETIC advice from a teacher.	Competition - internal / external
Curriculum Objectives covered	1 2 5	3 4 6	1 2 5	3 4 6	1 2 5	3 4 6	
Link to GCSE Assessment objectives	A02 /A03	A01 /A03	A02 /A03 /A04	A01 / A03	A02 /A03 /A04	A01 / A03	
Threshold Knowledge – wider world context	The meanings of marks are not fixed and are open to interpretation by individual viewers. Artists are part of a genre or movement. Drawing skills develop on a timeline		Artists, photographers and scientists all look at the world in ways that are the same and also different. We can experiment and not know how something is going to turn out - there are different ways to judge what is right or successful. We can experiment like scientists and like artists.		Content and definition of Hero in Classical sense, understanding of limitations of standard definitions - gender limiting: investigation into qualities of heroinism and wvs that we can acknowledge and celebrate it.		Masterclasses
Links	<a href="http://sr.peters.bournemouth.sch.uk/01plus/wp-content/uploads/2014/02/drawingdev.pdf">http://sr.peters.bournemouth.sch.uk/01plus/wp-content/uploads/2014/02/drawingdev.pdf</a>		<a href="http://www.youtube.com/watch?v=5hXnNcXwAA">Paper treatments - shaving foam marbling.</a> <a href="https://www.youtube.com/watch?v=5hXnNcXwAA">https://www.youtube.com/watch?v=5hXnNcXwAA</a> HENI 4 min videos WHAT IS ...CERAMIC ART <a href="https://youtu.be/5hXnNcXwAA">https://youtu.be/5hXnNcXwAA</a> Levon Biss - Microsculpture.net		Banky - Hospital Hero Article		
Key Vocabulary	Acrylic paint, Monoprint, Colour, Hue, Primary, Secondary, Tertiary, Tint, Tone, Shade Modulation, Photorealism, Naturalistic, Still Life, Sculpture		Ceramic, Kiln, Firing, Clay, Glaze Slip, Biscuit/Bisque, Coiling, Dipping, Greenware, Kidney, Leather hard, Pottery, Sprafco, Slab, Slip.		Embroidery, machine stitch, hand stitch, applique, collage, heatpress, portrait, self-portrait, thread, needle, pin, tacking, pattern, narrative		
What's being revisited?	<b>KS2</b> sketch books to record observations use them to review and revisit ideas. Improve mastery of techniques, including drawing, painting and sculpture with a range of materials (e.g. pencil, charcoal, paint, clay) great artists, architects and designers in history...		<b>KS2</b> sketch books to record observations use them to review and revisit ideas. Improve mastery of techniques, including drawing, painting and sculpture with a range of materials (e.g. pencil, charcoal, paint, clay) great artists, architects and designers in history...		<b>KS2</b> sketch books to record observations use them to review and revisit ideas. Improve mastery of techniques, including drawing, painting and sculpture with a range of materials (e.g. pencil, charcoal, paint, clay) great artists, architects and designers in history		Themed lunch club or Trip /visitor
Assessment –	Self-assessment / Peer assessment of class drawing tasks Homework 1 – creating a sculptural colour wheel Homework 2 – Artist analysis and personal response		Self-assessment / Peer assessment of experimental tasks HW 1 - Observational drawing/surface experimentation with annotation. HW 2 - development/ refinement of clay outcome.		Self-assessment / Peer assessment of experimental tasks HW 1 HW 2		
Careers /Oracy	see SOW		see SOW		see SOW		

KS3 ART, CRAFT & DESIGN Procedural Skills	Drawing for different purposes, including perception, communication, invention and action - using an increasing range of fine and broad media to carefully and/or expressively control line, shape, tone, colour, pattern, texture, form and space, using a range of media - fine and broad types of charcoal, pencils of different grades (hard to soft), graphite sticks, wax pastels, conté pencils/sticks, colored pencils, fine liners, oil pastels, water soluble pencils, erasers and digital media conté, crayons, wax markers, fine-liners, ball point pens, inventive mark making tools, ink	<b>Painting</b> for different purposes and in different ways, physical mixing of colours and optical colour mixing, to create descriptive, expressive, emotional effects to convey ideas and intentions. Increasingly controlling colour, tint, tone, shade, hue and temperature by mixing and controlling how they apply different types of paint - exploring diverse techniques and processes such as wash, strokes, layers, blending, scumbling, spatter, drip, glaze, wet, dry, spray - using a range of media e.g. watercolour, tempera, oil, Acrylic paint, gouache, ink, enamel, PVA and additives such as salt, sweetener, sand and collage materials, and including any natural products e.g. beetroot juice and natural dyes - using a variety of tools e.g. different types of brush, sponge, fingers, hands, sticks, rollers, palette knives, spatulas and invented mark making tools made from found materials and selected resources	Sculpture processes such as construction: using card, paper, wood, wire, structural armatures and surfaces using plaster of paris, Mod Roc, paper lamination/papier maché, found materials, assembling and constructing, making, forming and modeling using clay or air-drying clay, paper, card and found materials to explore three dimensions and learn about the tactile properties of textures and surfaces - using 3D media to make their ideas and design physical and real - using e.g. card and found materials, masking tape, gum strip tape, string and glue to build, stack and assemble Reduction and subtraction: with carving materials including soap, cast plaster, wood, stone. Modeling using materials such as modelling clay, air drying clay, salt dough, polymer clays, Plastiline, wax, Chavant, newplast. Casting: using plaster of paris or silicone rubber. New 3D technologies: using 3D printing and laser cutting and laser etching	<b>Ceramics</b> to develop functional, craft, sculptural or decorative outcomes - using clay, cranked clay or slip casting - using clay techniques of coil, slab, pinch, press mould and slip-casting, wheel thrown Ceramics, or hand-built products before firing and dip or painted glazing	<b>Textiles</b> to explore the properties of fabrics, textile materials and found materials to create visual and expressive outcomes in textile materials, to include designer fashion and garments, construct functional or expressive/creative outcomes in fabric and malleable structural materials
	<b>NUMERACY</b> apply the use of number to manage concepts of scale, quantity, proportion and when visually perceiving or physically measuring length, distance, height, width, depth, angle and comparative size when applied to colour mixing, visual measuring of length and angle when drawing from observation, changing scale to enlarge or reduce, manage and understand two point perspective and when designing or planning before making.				

8: artists can change the world	Year 8 – 2D Focus Project:		Year 8 – 3D Focus Project:		Year 8 – TEXTILES:		Super-curricular
KEY QUESTION	The World Around Us – Transformation		The World Around Us – Environment and Social Issues		The World Around Us – Identity and Anatomy		optional activities / extra research and opportunities to support stretch and encourage
Core Skills	Procedural Knowledge - Technical /Core skills (Students Know How To...)	Declarative Knowledge - Theory /Historical/contextual (Students will know...)	Procedural Knowledge - Technical /Core skills (Students Know How To...)	Declarative Knowledge - Theory /Historical/contextual (Students will know...)	Procedural Knowledge - Technical /Core skills (Students Know How To...)	Declarative Knowledge - Theory /Historical/contextual (Students will know...)	Reading List
2 lessons/week - MCA 6-7 weeks MVP 9 weeks	Draw for a variety of purposes: recapping and building on Year 7 skills LINE TONE FORM TEXTURE	about the work of modern, contemporary and historical artists. - Steam Punk, Gweader Surrealism - Dali and Magritte. Contemporary Valeria Trausti - Mr and Miss Fox painted photos. Dan Hiller manipulated vintage images.	Produce a model / maquette for a piece of Public Sculpture.	about the work of modern, contemporary and historical artists. Michelangelo, Calder, Craig Martin, Oldenburg, Ai Wei Wei, Rachel Whiteread / Yinka Shonibare	Drawing for purpose – direct observation of science anatomy models/ own hands	about the work of modern, contemporary and historical artists. Leonardo/Michelangelo, Dr Jennie Jewitt -Harris Mixed media collage drawing.	20,000 leagues Under the sea, Jules Verne The Golden Compass, Phillip Pullman
	- To record insects / animals or objects that open or transform. - To consider the transformative effect of music on the act of drawing... (Kandinsky and Balles Russes inspired activity - Fast/Slow/Loud/Happy/Quiet music)	about the concept of metamorphosis - genetic and in reference to the myth of Narcissus / the art work by Dali and the Arcadia stage sets created for Glassonbury by Pip Rush and Bert Cole. - concept of synesthesia <a href="http://city.washington.edu/chandler/syne.html">http://city.washington.edu/chandler/syne.html</a>	3D wire armatures / modroc inspired by social issues.	Artists who use ceramics as a form of protest - Ai Wei Wei - sunflower seeds 2010	Monoprinting – developing repeat print patterns using a motif - Lino printing and stencil screen printing	To understand the maths behind repeating patterns and links between art / maths /nature <a href="https://www.art4maths.com/math-ematical-art-lessons.html">https://www.art4maths.com/math-ematical-art-lessons.html</a>	Podcast List
	- use tone in pencil/ charcoal reduction ink wash to create shape and form	The effect of light on the 3D nature of form - Chiaroscuro technique	- the language to appropriately articulate their thoughts and feelings on their work and the work of others	Using a microscope to observe cells and developing drawing for a purpose - Blind drawing to observe	about the historical and contemporary links between Art and Science in anatomical illustration /dissection /surgery /forensics <a href="https://wellcomecollection.org/pages/wellcomecollection">https://wellcomecollection.org/pages/wellcomecollection</a>	<a href="https://www.rate.org.uk/art/artists/jeremy-deller-3034/art-protest">https://www.rate.org.uk/art/artists/jeremy-deller-3034/art-protest</a>	
	-Mixed media - working on a range of surfaces - Generate ideas and use a sketchbook to record Page Layout and Surface decoration (pigment staining/charcoal / watercolour grounds)	Dan Hiller - photo montage - Trompe L'oeil. Valeria Trausti - Mr and Miss Fox painted photos.	refine an idea through critique and reflection	Hand Felted - hand and machine stitching inspired by the artist reference and tactile nature of the material.	about the Felted and stitched anatomical drawings - Dan Beckemeyer <a href="https://www.thisiscolossal.com/2012/01/felted-anatomy/">https://www.thisiscolossal.com/2012/01/felted-anatomy/</a>	Film List	
	Photostop collage - how to cut out objects using quick select / magic wand /lasso tools. how to move objects onto a new layer - how to re-order layers, how to use eraser / opacity To assess ribbon zwitter...	the language and protocols (turn-taking /respect/ empathy/kindness) to appropriately articulate their thoughts and feelings on their work and the work of others	how to translate a design from 2D to 3D	- idea development and design skills.	Jose Romani hand / machine embroidered porcelaine.	How's Moving Castle, Hugo,	
	- Refine - Make improvements to their work. Be able to engage in the concept of critique and understand how to give and receive feedback.	that artists use sketchbooks and journals in different ways - examples of artist sketchbooks and journals in different ways - Leonardo / Kahlo / Jose Naranjo / Chandler O'Leary / Vic Lees Corona Diaries / The Humment	about the types and purposes of public sculpture and its role in society				Fourth Plinth Design competition
Curriculum Objectives covered	1 2 5	3 4 6	1 2 5	3 4 6	1 2 5	3 4 6	
Link to GCSE Assessment objectives	A02 /A03	A01 /A03	A02 /A03 /A04	A01 / A03	A02 /A03 /A04	A01 / A03	
Threshold Knowledge – wider world context	Artists use their work to shout/ tell their audience a version of the truth - it can be manipulated for fun / to shock or surprise people. Surrealist artists and poets - Andre Breton manifesto. Steam punk - 20,000 leagues under the sea, Manga /Anime - How's Moving Castle, Hugo, The Golden Compass, Victorian Era invention		protest art - the way that artists communicate their ideas to others. Artists use artworks to protest at the actions of a government - Ai Wei Wei / Arab Spring graffiti / Banksy		The nature of the relationship between art and science - welcome trust. The concept of a Polymath and importance of manual dexterity / hand eye coordination.		Masterclasses
Links	<a href="https://www.youtube.com/watch?v=XM-crG0-A_Arcadia">https://www.youtube.com/watch?v=XM-crG0-A_Arcadia</a> - Metamorphosis at Glassonbury <a href="https://www.britannica.com/science/metamorphosis">https://www.britannica.com/science/metamorphosis</a>		<a href="https://www.youtube.com/watch?v=73kD7dmg">https://www.youtube.com/watch?v=73kD7dmg</a> Phillip Glass Metamorphosis - 33 minutes		<a href="https://wellcomecollection.org/articles/W5B0kRiAABd8KBo">https://wellcomecollection.org/articles/W5B0kRiAABd8KBo</a> <a href="https://www.thisiscolossal.com/2012/01/felted-anatomy/">https://www.thisiscolossal.com/2012/01/felted-anatomy/</a> <a href="https://www.sagchart.com/2019/06/11/this-is-how-we-were-made/">https://www.sagchart.com/2019/06/11/this-is-how-we-were-made/</a> <a href="https://thisconversation.com/the-maths-behind-impossible-never-">https://thisconversation.com/the-maths-behind-impossible-never-</a>		
Key Vocabulary	Steam Punk, transformation, metamorphosis, Surrealism), Manga, Anime, Mixed Media, printmaking, line, etching, intaglio, collage, Trompe L'oeil, Victorian Era, Industrial Revolution, invention, Collage, Montage, juxtaposition, Narrative, Protest Art /Political Art, Photography, sculpture, relief /low-relief carving		Manipulate - Form - Dexterity - Mould - Depth - Plasticity, relief - undercut - emboss Kinetic Art - pinching - Pliers - continuous line drawing - free standing mobile - linear - Negative and Positive space Environmental Activism, symbolism, Identity, Communism/Negative space, proportion, scale, composition Superimpose, juxtaposition,	Anatomy, Felted, Monoprint, Mott, Surface pattern, Mixed Media, Surrealism, Montage, Collage, Dissection, Forensics, Anatomical illustration, Free machine embroidery, Hand embroidery, Dye Sublimation Printing, Screen Printing, Stencil			
What's being revisited?	Drawing for different purposes, including perception, communication, invention and action - using an increasing range of fine and broad media to carefully and/or expressively control line, shape, tone, colour, pattern, texture, form and space, using a range of media - fine and broad types of charcoal, pencils of different grades (hard to soft).		skulpture processes such as construction: using card, paper, wood, wire, structural armatures and surfaces using plaster of paris, Mod Roc, paper lamination/papier maché, found materials, assembling and constructing, making, forming and modeling using clay or air-drying clay, paper, card and found materials to explore three dimensions and learn about the tactile properties of textures and surfaces - using 3D media to make their ideas and design physical and real - using e.g. card and found materials, masking tape, gum strip tape, string and glue to build, stack and assemble Reduction and subtraction: with carving materials including soap, cast plaster, wood, stone. Modeling using materials such as modelling clay, air drying clay, salt dough, polymer clays, Plastiline, wax, Chavant, newplast. Casting: using plaster of paris or silicone rubber. New 3D technologies: using 3D printing and laser cutting and laser etching		skulpture processes such as construction: using card, paper, wood, wire, structural armatures and surfaces using plaster of paris, Mod Roc, paper lamination/papier maché, found materials, assembling and constructing, making, forming and modeling using clay or air-drying clay, paper, card and found materials to explore three dimensions and learn about the tactile properties of textures and surfaces - using 3D media to make their ideas and design physical and real - using e.g. card and found materials, masking tape, gum strip tape, string and glue to build, stack and assemble Reduction and subtraction: with carving materials including soap, cast plaster, wood, stone. Modeling using materials such as modelling clay, air drying clay, salt dough, polymer clays, Plastiline, wax, Chavant, newplast. Casting: using plaster of paris or silicone rubber. New 3D technologies: using 3D printing and laser cutting and laser etching		Themed lunch club or Trip /visitor
Assessment –	Self-assessment / Peer assessment of class drawing tasks Homework 1 – Drawing from observation - with creative extension Homework 2 – Artist analysis and personal response		Self-assessment / Peer assessment of experimental tasks HW 1 - Observational drawing/surface experimentation with annotation. HW 2 - development/ refinement of clay outcome.		Self-assessment / Peer assessment of experimental tasks HW 1 HW 2 - Refining design ideas		
Careers /Oracy	see SOW		see SOW		see SOW		

KS3 ART, CRAFT & DESIGN Procedural Skills	Drawing for different purposes, including perception, communication, invention and action - using an increasing range of fine and broad media to carefully and/or expressively control line, shape, tone, colour, pattern, texture, form and space, using a range of media - fine and broad types of charcoal, pencils of different grades (hard to soft), graphite sticks, wax pastels, conté pencils/sticks, colored pencils, fine liners, oil pastels, water soluble pencils, erasers and digital media conté, crayons, wax markers, fine-liners, ball point pens, inventive mark making tools, ink	<b>Painting</b> for different purposes and in different ways, physical mixing of colours and optical colour mixing, to create descriptive, expressive, emotional effects to convey ideas and intentions. Increasingly controlling colour, tint, tone, shade, hue and temperature by mixing and controlling how they apply different types of paint - exploring diverse techniques and processes such as wash, strokes, layers, blending, scumbling, spatter, drip, glaze, wet, dry, spray - using a range of media e.g. watercolour, tempera, oil, Acrylic paint, gouache, ink, enamel, PVA and additives such as salt, sweetener, sand and collage materials, and including any natural products e.g. beetroot juice and natural dyes - using a variety of tools e.g. different types of brush, sponge, fingers, hands, sticks, rollers, palette knives, spatulas and invented mark making tools made from found materials and selected resources	Sculpture processes such as construction: using card, paper, wood, wire, structural armatures and surfaces using plaster of paris, Mod Roc, paper lamination/papier maché, found materials, assembling and constructing, making, forming and modeling using clay or air-drying clay, paper, card and found materials to explore three dimensions and learn about the tactile properties of textures and surfaces - using 3D media to make their ideas and design physical and real - using e.g. card and found materials, masking tape, gum strip tape, string and glue to build, stack and assemble Reduction and subtraction: with carving materials including soap, cast plaster, wood, stone. Modeling using materials such as modelling clay, air drying clay, salt dough, polymer clays, Plastiline, wax, Chavant, newplast. Casting: using plaster of paris or silicone rubber. New 3D technologies: using 3D printing and laser cutting and laser etching	<b>Ceramics</b> to develop functional, craft, sculptural or decorative outcomes - using clay, cranked clay or slip casting - using clay techniques of coil, slab, pinch, press mould and slip-casting, wheel thrown Ceramics, or hand-built products before firing and dip or painted glazing	<b>Textiles</b> to explore the properties of fabrics, textile materials and found materials to create visual and expressive outcomes in textile materials, to include designer fashion and garments, construct functional or expressive/creative outcomes in fabric and malleable structural materials
	<b>NUMERACY</b> apply the use of number to manage concepts of scale, quantity, proportion and when visually perceiving or physically measuring length, distance, height, width, depth, angle and comparative size when applied to colour mixing, visual measuring of length and angle when drawing from observation, changing scale to enlarge or reduce, manage and understand two point perspective and when designing or planning before making.				