

AHS Art Curriculum: Yr7 Programme of study.

KS3: By the end of KS3 it is intended that students are confident explorers who are prepared to take risks and embrace mistakes as part of the exploring and learning process. The art department cultivates a growth mind set where students are nurtured to become confident in their voice and able to evaluate where they are at and what steps they can take next for personal improvement. Students will understand what the creatives industries bring to this country and the wide variety of careers available. They will recognise transferable skills that studying art provides. We encourage students to work collaboratively and independently, how to understand a brief and find creative solutions. Students learn to generate ideas through research and play. By the end of KS3 students should be well informed and in a position to study any of our GCSE courses in fine art, graphic communications and textiles. We are passionate about art and wish to inspire that in our students.

HEALTH & SAFETY

Yr 7: Projects.	Intent	Key Skills	Key Concepts / Knowledge & Understanding.	Assessment
<p>Autumn (Intro)</p> <p>Identity 1 'This is Me'</p>	<p>Student's begin with the question.. What is Art?</p> <p>An overview of the creative industries and the variety of arts based careers. Introduction to the transferable skills that studying art develops and how these can be applied across all their subjects. Introduction to art history as a timeline and social documentary.</p> <p>This is Me: A short project designed to give an opportunity for students to share something about themselves via visual representation of hobbies, likes and dislikes. Students learn about the history of zines and self-publishing. They create their own zine 'This is Me'. This project provides an opportunity for students to navigate their art classroom, what equipment and resources are available and where they are kept. They learn classroom expectations for clearing away and respect for each other and their environment. Multiple copies are made of their zines and shared with their peers. Students are introduced to peer assessment where they give written feedback.</p> <p>To further develop understanding and use of the formal elements introduced in Yr6 induction lessons.</p>	<p>New skills:</p> <p>Paper folding to create a zine Developing confidence to explore and experiment with a variety of resources. Developing a growth mind-set: Peer assessment (positive critique) of each other's work.</p> <p>Homework</p> <p>Research and write an overview of one of the art careers mentioned in lesson.</p>	<p>New Knowledge:</p> <p>The creative industries Art history as a social documentary of the times that artists lived and live in. The history of zines and self-publishing. Consideration of their audience. Negotiation of the art room and expectations.</p> <p>Revisiting knowledge:</p> <p>The formal elements</p>	<p>Low stake quizzes: formal elements of art.</p> <p>Guided peer assessment on zine creation. Have they successfully designed for their audience?</p> <p>Teacher assessment: on the quality of the feedback provided.</p> <p>H&S: Advised on classroom practice, respect for equipment and each other: scissors, glue.</p>
<p>Autumn/ Spring</p> <p>Organic & Geometric Forms</p> <p><small>(possible gallery visit 2022-23)</small></p>	<p>Students will create artwork/designs that will be used to decorate school lockers.</p> <p>Key intentions: To develop colour theory, paint mixing and application of paint. To consider 'What is drawing?' To develop confidence in observations using a variety of fun drawing techniques and experimenting with different media. To learn the difference between geometric and organic forms by drawing symmetrical shapes using a compass and observational drawings of organic forms (leaves, flowers, seed heads etc.)</p> <p>To develop analysis and evaluation other artist's work using specialist subject vocabulary and to identify the formal elements within an artwork. To understand the difference between figurative and formal elements. To learn about the context of a working artist: Why do they do what they do? What are they inspired by? To apply understanding of an artist/artwork to create their own personal and original response. To develop knowledge of composition by exploring and arranging the formal elements to suggest key concepts (e.g. joy, explosive, chaotic, peaceful in their final designs. To consider multiple purposes of a realised artwork and different art disciplines this work could link to (careers). To develop pleasing presentation skills in their sketchbooks.</p>	<p>New skills:</p> <p>Mixing block paint colours (opaquely rather than transparent). Brush control Experimental drawing techniques to develop accuracy of observations and explore a range of media (pen and wash, pencil, eraser, biro). Sketchbook presentation Analysis of artworks Taking on board feedback.</p> <p>Revisiting skills:</p> <p>Peer assessment using defined success criteria (www: EBI) Consideration for an audience: design spec (lockers).</p> <p>Homework</p> <p>Artist research Drawing of an organic form A geometric form using a compass.</p>	<p>New Knowledge:</p> <p>Colour theory:- <i>primary, secondary, tertiary, complimentary, adjacent, warm/cool, low/mid/high contrasting colours. Hues, tints and shades.</i> Figurative vs formal elements. Organic vs geometric forms Research and analysis of artists and artworks Key artist: Beatriz Milhazes (+ Henri Matisse, Sonia Delaunay, Bridget Riley and Albrecht Durer.) Careers (fine art, textile design, stained glass) Suggestive composition: Saliency, visual hierarchy, vectors, negative space, balance.</p> <p>Revisiting knowledge:</p> <p>The formal elements Exploring their art history timeline with quiz style questions.</p>	<p>Regular low stake quizzes on colour theory, the formal elements and later in the project: composition.</p> <p>Peer assessment using defined success criteria on:-</p> <p>AO1: Artist research & analysis (Beatriz Milhazes) AO2: Synthesising ideas from sketchbook developments. AO3: Sketchbook presentation of organic forms drawings AO4: Final piece realisations</p> <p>Teacher Assessment on the quality of student assessment.</p> <p>H&S: Advice for individual students on the use of scalpels.</p>

<p>Spring/ Summer</p> <p>Architectural Forms 'Imaginary Cities'</p> <p><i>(Field trip to Aylsham and Aylsham Church)</i></p>	<p>A project that encourages collaboration to create an imaginary city that is inspired by looking at both historic and contemporary architecture. <i>(Realisations have been in 2D and 3D)</i></p> <p>Key intentions: To learn how to respond to a brief/project by creating mind maps. To develop the sourcing of quality images. To learn about some of the key structures in architecture and the development of these structures through history. To build analytical skills by comparing and contrasting between two artists and developing research on a choice of artist. To explore a wide range of media and techniques with the addition that they should consider appropriate techniques for their intentions when it comes to a final piece realisation. What media, techniques and composition would they use to suggest their chosen key concepts e.g. peaceful, busy, polluted, dynamic etc.. How can they utilise colour theory from their previous project to enhance and suggest their key concepts further?</p> <p>Creative careers: within architecture.</p>	<p>New skills: Creating mind maps to explore a theme. Perspective in drawings of architecture. Sgraffito,, Wax Resist <i>(oil pastels and block paints)</i> , Frottage, Collage. <i>(possible cardboard construction)</i>. Sourcing quality images from the internet. Artist research: Comparative analysis Collaboration Appropriation of media to suggest ideas</p> <p>Revisiting skills: Observational drawing from primary and secondary resources. Pen & wash, pencil observations. Sketchbook presentation Peer assessment (WWW : EBI)</p> <p>Homework Artist research and analysis Image sourcing (4 pictures) Drawing of a church</p>	<p>New Knowledge: Architectural key structures: Arch, dome, tower and spire. Artists: John Piper, Hundertwasser Architecture historic styles: (roman, gothic, modern). Careers relating to architecture and pathways to get there.</p> <p>Revisiting knowledge: The formal and figurative elements Colour theory Suggestive use of composition <i>(visual hierarchy, vectors, salience, balance, negative space)</i>.</p> <p>Art history timeline (quiz style questions). Where do periods of architecture sit in the general timeline?</p>	<p>Regular low stake quizzes on colour theory, the formal elements, composition and increasingly on new media & techniques.</p> <p>Peer assessment using defined success criteria. Students are encouraged to look back on assessment feedback from the previous project where objectives are the same :-</p> <p>AO1: Artist research & analysis (Choice between Hundertwasser and John Piper). AO2: Synthesising ideas from sketchbook developments to develop final piece planning. AO3: Collection of research imagery for an arch, dome, tower and spire. AO3: Drawing of a church AO4: Final piece realisations</p> <p>Teacher Assessment on the quality of student assessment. Classroom circulation and direct verbal feedback.</p> <p>H&S: recap on safe classroom practice</p>
<p>Summer</p> <p>Still Life</p> <p><i>(Time permitting)</i></p>	<p>A project that explores the genre of still life. How can still life link to identity? Are still life set-ups to be staged and arranged or found as is?</p> <p>Key intentions: To further develop the control of paint and revisit/ further develop colour mixing. To develop the application of blended tones to suggest the form of objects. To develop increased colour theory: how warm and cool colours are used to aid the illusion of depth and perspective in a 2D picture plane. To understand the perspective of objects when captured in a 2D picture plane. To learn about the history of the genre and explore key artists. To further develop comparative analysis. To develop interesting composition using the rule of thirds via photography. To develop an understanding of photography issues and quality when taking photographs.</p>	<p>New skills: Blending and tonal modelling using pencil, poster paint and/or oil pastels, chalk and charcoal. Composition: the rule of thirds Considering composition in photography, <i>(handling a camera, focus, lighting, background clutter and framing.)</i> How to upload photographs to google classroom Measuring the effects of perspective on a 2D picture plane. 'What happens to objects in perspective?' (Scale) Self-assessment against defined success criteria.</p> <p>Revisiting skills: Observational drawing <i>(pencil, biro)</i> Colour theory <i>(with a focus on warm/cool colours)</i> Composition <i>(salience, balance, vectors)</i> Sketchbook presentation Artist research and critical analysis (in-depth) Peer assessment (WWW : EBI)</p>	<p>New Concepts / Knowledge: Perspective Tonal modelling Artists: Paul Cezanne, Henri Matisse <i>(a nod to Vincent Van Gogh and Dutch Vanitas)</i></p> <p>Revisiting Concepts / knowledge: Suggestive use of composition Figurative vs formal elements. Art history timeline (quiz style questions). Where do still life artists sit in the general timeline?</p> <p>Homework Artist research Contour drawing of a small still life set-up. Photographs of a small still life set up (saved to Google classroom).</p>	<p>Regular low stake quizzes on colour theory, the formal elements, composition and media & techniques.</p> <p>Self and peer assessment using defined success criteria. Students utilise next steps from prior feedback.</p> <p>AO1: Artist research & analysis (Choice between Paul Cezanne and Henri Matisse). AO2: Developing composition ideas for a still life final piece. AO2/AO3: Tonal modelling AO3: Balanced still life composition using photography (issues of quality) AO4: Final piece realisations</p> <p>Teacher Assessment on the quality of student assessment. Classroom circulation and direct verbal feedback.</p>