

# Curriculum Overview – Creative Arts

## Introduction

This document outlines **the curriculum and key considerations** including:

- Aims and purpose
- Alignment with the whole school provision and curriculum intent
- A summary programme of study which includes sequencing of taught content

**We use the National Curriculum as our statutory foundation** and broadly share its principles and aims including:

- ‘To provide pupils with an introduction to the essential knowledge that they need to be educated citizens. To introduce pupils to the best that has been thought and said; and help engender an appreciation of human creativity and achievement’.
- To prepare students to be confident in themselves, to have a fulfilled and successful life beyond our school – one where they contribute positively to society.
- Our statutory curriculum is just one element in the education of every child. There is time and space in the school day and in each week, term and year to range beyond statutory specifications.
- Provision of a framework of core knowledge around which teachers can develop exciting and stimulating lessons to promote the development of pupils’ knowledge, understanding and skills as part of the wider school curriculum.
- The wider school curriculum includes an extensive range of opportunities and activities that are routinely available to students, are inclusive and reflect our diverse community.

## Numeracy and literacy

Teachers should take opportunities to develop pupils’ mathematical fluency, spoken language, reading, writing and vocabulary within their specific discipline and in line with the expectations laid out in our school curriculum statement.

## 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.’ Adapted from National Curriculum, DfE, 2014.

## Curriculum Intent

Art has been present since the dawn of civilisation as a form of visual language to communicate and make meaning of the world and in schools it has a significant role to play in students' holistic education.

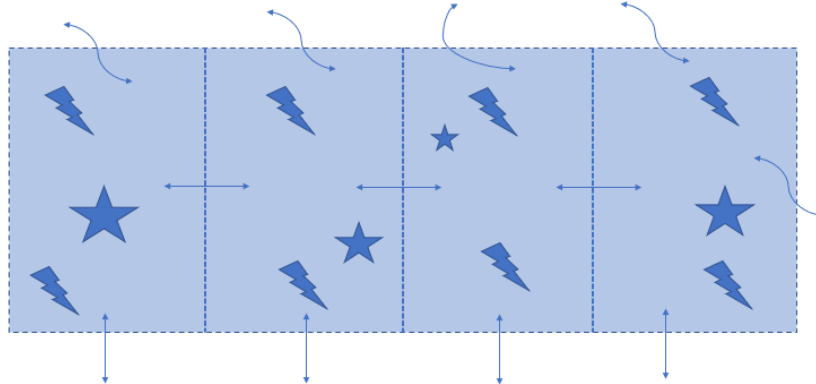
Art is the oxygen that allows other subjects to breathe

Our intention is to engage and excite students into developing a lifelong curiosity for creative learning. We will equip them with rich progressive knowledge, mastery skills and deep understanding. Students will express themselves through 2D and 3D recording, both traditionally and technologically. They will form and create imaginative, personal response ideas and develop these carefully to realise their intentions. Students will thoughtfully evaluate process and critically reflect and analyse their own work and the work of others.

## Curriculum Aims

The Wolfreton curriculum for Creative Art aims to ensure that we:

- Create a culture that allows teaching staff to share openly and take managed risks to allow for exciting learning opportunities
- Allow the art created within the teaching spaces to be celebrated beyond the walls of the art classrooms, the school and the local community



- Position art within the curriculum as a diverse, inclusive and fun subject which is a safe place for the brave, weird and wonderful amongst us
- Positive outcomes exist for students both academically and emotionally in line with appropriate expectations
- Create learning experiences that are seen as a positive experience for the majority of students
- Demonstrate that art is something that is encouraged out of lesson, at home or after school

- Show that art as a curriculum offering is knowledge and skills rich
- Show that art is leading the way with pedagogical practices
- Communicate that studying art is central to developing key employability skills such as 'creativity'
- Show students, staff and parents alike that art is something that is taught by passionate, talented professionals

The Wolfreton School curriculum for Art aims to ensure that all pupils develop:

- A new or resurgent interest in art, craft and design and an enthusiastic approach to learning, which develops their curiosity within art and design ideally continuing beyond their time at Wolfreton School.
- A wide range of knowledge about art, craft and design procedural skills and declarative knowledge about artists from all over the world from key period in art history through to contemporary practitioners.
- Critical thinking conditional skills to develop their own personal art outcomes using a range of reflective questions and appropriate practical experimentation.
- An ability to evaluate, reflect and refine their work and the work of others, by having a sound understanding of the intended art outcome.
- A respect for aspects of art and design and the range of social, cultural, religious and ethnic diversity, in Britain and the wider world, and how this has changed or influenced present day.

## Curriculum Implementation

The knowledge, skills and understanding that students progressively develop through each unit of examination are designed, sequenced and mapped from the key aims and objectives of the KS3 National Curriculum while harnessing the expectations of GCSE next steps study.

The department operates a deep learning, mastery approach to the curriculum with two major units of examination planned for each year at KS3 and two major briefs issued at KS4 as a vehicle for students to navigate the GCSE assessment criteria successfully and with great personalisation. At KS5 students step up via a bridging exploratory project prior to co-constructing their personal investigation unit of examination which runs the length of the A Level course.

At KS3 units of examination have been selected to allow students to experience art from other cultures and times, art that challenges conventions, art that explores literature and architecture and art that explores emotions and beliefs.

Knowledge is the cornerstone for all progression as students develop competencies in the procedural, practical aspects of art, the declarative knowledge of focus artists, designers and craftspeople throughout history and the higher order conditional knowledge of appropriate choice and application from what has been learnt thus far.

Our pedagogical approach has a strong emphasis on live feedback and modelling ensuring we satisfy the requirements of the KS3 national curriculum with KS4 assessment aims and objectives in mind in terms of skills, knowledge and understanding.

## Building on prior learning

Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.

Pupils should be taught:

- recording their observations and how to use them to review and revisit ideas in sketchbooks
- to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials
- about great artists, designers and craft practitioners in history and from contemporary life
- How ideas are generated and developed to successful personal conclusions

## Baseline expectations

Students will undertake a baseline activity in the first two lessons of year 7. This has been designed to capture students understanding in the areas of working from direct observation, generation of initial ideas and ideas development and visual literacy as they look to 'read an image' and reflect and analyse context and context.

## What can students do by the end of KS2?

Most students leaving KS2 have basic drawing skills, have experimented with tone, texture and proportion within their drawings and have the ability to identify detail within images. Some students understand basic colour theory and colour mixing, have experimented with collage and basic sculptural techniques using basic materials such as cardboard clay. All students are generally familiar with use of tools such as scissors, rulers, glue etc. and can work with paper and glue to create simple images. Some students have knowledge of a variety of artistic movements and artists.

## What are the knowledge and skills gaps?

Students arrive to KS3 having had a very varied exposure to art as a subject. Some students arrive highly advanced with well-developed skills, particularly from our feeder junior school, however, some arrive with less well-developed practical skills. Experiences are varied, and do not often cover specialisms such as print, digital, sculpture, collage, or photography. Most can manipulate some art equipment and materials with some control.

## Curriculum Structure

<b>Skills</b>  Skills and techniques are sequenced, interwoven and built upon throughout the units of exploration	<ul style="list-style-type: none"><li>• Control - Organising materials, holding tools and careful actions.</li><li>• Accuracy - Correct visual attributes, precision, and attention to detail.</li><li>• Emulate - Learning skills by copying and emulating key artists.</li></ul>	<b><u>Key Disciplinary Concepts</u></b> <b><u>(AQA GCSE Assessment Objectives)</u></b>  Develop and Investigate Ideas
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<p>to allow students to work towards a broad understanding of the art, design and craft environment. Students develop competences through emulating key artists work and generating ideas which develop to personal outcomes.</p>	<ul style="list-style-type: none"> <li>• Interpret - Study key artists to master skills and create own outcomes.</li> <li>• Invent - Use imagination to generate own ideas and outcomes.</li> <li>• Express - Use emotion and express to convey thoughts and feelings.</li> <li>• Analyse - Ability to identify, describe and express meanings.</li> </ul>	<ul style="list-style-type: none"> <li>• Develop ideas that show critical understanding of Art, context and appropriate sources.</li> </ul>
<p><b>Techniques</b></p>	<ul style="list-style-type: none"> <li>• Drawing – pencil, oil pastel, pencil crayons, pen,</li> <li>• Painting – Watercolour, acrylic, oil, spray paint</li> <li>• Printing – Relief, poly, monoprint, etching, lino, screen.</li> <li>• Collage - Joiners, montage, papercutting, photomontage, stencil, decollage</li> <li>• Photography - Still life, close-up, portrait, landscape</li> <li>• Sculpture – Building, modelling, casting.</li> <li>• Digital – Image manipulation, Photoshop editing.</li> <li>• Mixed media – Image transfer, textiles</li> </ul>	<p>Refine ideas and Experiment</p> <ul style="list-style-type: none"> <li>• Refine work through exploration, selection and experimentation of appropriate media, materials, techniques and processes.</li> </ul> <p>Record Ideas</p> <ul style="list-style-type: none"> <li>• Use appropriate visual and written means appropriate to your intentions</li> </ul>
<p><b>Themes</b></p> <p>As a department we cover a wide range of themes and genres allowing for maximum engagement, skills development and knowledge acquisition. Each unit of exploration allows students to experience contemporary and historical references while understanding the world of the artist, designer and craftsperson through materials, techniques and processes in the pursuit of personalisation.</p>	<ul style="list-style-type: none"> <li>• Art from other cultures – Mexican art and the Day of the Dead festival, African art Cubism</li> <li>• Otherworldly – Surrealism, Street Art and Graffiti</li> <li>• Eat and Feel – Gothic, Food in Art, Fauvism and Expressionism</li> </ul>	<p>Present Ideas</p> <ul style="list-style-type: none"> <li>• Developing personal, original and meaningful responses that realise intentions and express individuality.</li> </ul>

## Curriculum Sequencing

### Key Stage 3: Year 7 – Long Term Planning

	Autumn term and Spring term	Summer term
<p><b>Prior Knowledge</b></p>	<p>All students will have differing creative experiences from KS2 teaching and will join with no prior data provided. This initial unit of examination in year 7 will investigate students prior learning experiences, consolidate and build upon existing skills and knowledge while acquiring new insights.</p>	<p>Students will build upon their growing knowledge of the art formal elements as part of exploring 'Art from other Cultures' in Y7 with a specific focus on African art and its influence on Western European art, artists and art movements such as Cubism and Modernism.</p>

	<p>This unit of examination will commence with initial creative base line testing incorporating the exploration of creativity, generating ideas and development of ideas, observational and recording skills and reflective, critical analysis. Each element will be assessed against the 2022 KS3 assessment strategy allowing for student progression tracking and monitoring.</p>	<p>Students have been examining Mexican Art through their exploration of the Day of the Dead festival in the autumn and spring terms and looking at how creativity in all its forms of art, craft and design plays and important part in their culture, rituals, beliefs and heritage.</p> <p>In this exploration students will undertake a similar examination while looking at the important historical context of colonialism.</p> <p>Building on fundamental skills like drawing to record students will have opportunities to revisit and develop drawing skills using methodologies such as gridding and the use of negative and positive space to support accurate observation of the formal elements such as line, space and shape.</p> <p>Students will also have opportunities to develop further artisan craft skills, skills and techniques with paint and move into new areas such as working with airdrying clay and a focus on pattern.</p>
<p><b>Knowledge</b></p>	<p>Students will be introduced to their unit of examination, Mexican Art and ‘The Day of the Dead Festival’, its history, its traditions and symbols. Students will also know about some of the basic formal art elements such as line, shape and tone.</p> <p>Students will know about the Mexican Day of the Dead multi-day holiday which focuses on gatherings of family and friends to pray for and remember friends and family members who have died and help support their spiritual journey.</p> <p>Students will know about the importance of feedback, marking and assessment and how they will work in the structure of assessment progression at KS3 and GCSE assessment criteria at KS4. Students will acquire knowledge of materials, media and processes and appropriate artists, designers and craftspeople in historical and contemporary contexts which allow them to generate ideas which develop to personal conclusions.</p> <p><b>Explicit knowledge to be taught throughout this unit of examination</b></p> <ul style="list-style-type: none"> <li>• How to use and materials and apply techniques and processes as referenced in the skills section of the unit of examination</li> </ul>	<p>Students will be introduced to this unit of examination about African art as an opportunity to develop knowledge, skills and experiences centred around the rich African nations and its people, beliefs and rituals.</p> <p>Through this study students will have the opportunity to understand how western society mistreated both the African people but also disrespected their culture and how this misappropriation continues to this day through popular culture.</p> <p>Students will know about the importance of feedback, marking and assessment and how they will work in the structure of assessment progression at KS3 and GCSE assessment criteria at KS4. Students will acquire knowledge of materials, media and processes and appropriate artists, designers and craftspeople in historical and contemporary contexts which allow them to generate ideas which develop to personal conclusions.</p> <p><b>Explicit knowledge to be taught throughout this unit of examination include but are not limited to:</b></p>

	<ul style="list-style-type: none"> <li>• Know information pertaining to Mexican art, chosen artists, designers and craftspeople and the festival itself</li> <li>• Students will also know about the basic design process</li> <li>• Understand which materials, techniques and processes to apply in certain situations. Students will also understand how to take initial ideas and develop them with personalisation</li> </ul>	<ul style="list-style-type: none"> <li>• How to record using age old techniques such as gridding and the use of negative and positive space</li> <li>• Know information pertaining to the western European colonisation and how this brought Africa, it's people and its art and artefacts to a new audience</li> <li>• Know information pertaining to the early Cubist and modernist art movement, its historical context, chosen artists, designers and craftspeople and how concepts are used today by artists/designers and in the creative and visual media</li> <li>• Know about different colour palettes and have opportunities to revisit and deploy techniques acquired in previous units of examination</li> <li>• How to approach drawing from direct observation using geometry and shape and line</li> <li>• Know about the use of airdrying clay and how to generate initial ideas which can be developed to a personal response</li> </ul>
<b>Themes</b>	Art from Other Cultures' Mexican Art and 'The Day of the Dead Festival'	'Art from Other Cultures ' African Art and Cubism (and its influence on modern European art)
<b>Skills</b>	<p>Using the KS3 national curriculum aims, and objectives combined with GCSE Art and Design (next steps) assessment requirements students will develop skills to record, explore, create and communicate their own developed ideas culminating at appropriate times in personal response pieces.</p> <p><b>Explicit skills to be taught throughout this unit of examination</b></p> <ul style="list-style-type: none"> <li>• Drawing (recording) from observation</li> <li>• Exploration of media, techniques and processes</li> <li>• Basic pencil skills and motor control</li> <li>• Pen skills</li> <li>• Watercolour painting skills</li> <li>• Artisan craft skills</li> <li>• Airdrying clay skills (3D)</li> <li>• Contextual analysis</li> <li>• Artist research and literacy communication skills</li> <li>• Ideas generation, refinement, development and personal response presentation</li> <li>• Design skills</li> </ul>	<p>Using the KS3 national curriculum aims, and objectives combined with GCSE Art and Design (next steps) assessment requirements students will develop skills to record, explore, create and communicate their own developed ideas culminating at appropriate times in personal response pieces.</p> <p><b>Explicit skills to be taught throughout this unit of examination include but are not limited to:</b></p> <ul style="list-style-type: none"> <li>• Drawing (recording) from observation using gridding and use of negative and positive space</li> <li>• Drawing from direct observation</li> <li>• Painting skills and techniques with a limited palette</li> <li>• 3D clay skills</li> <li>• Drawing from imagination</li> <li>• Exploration of media, techniques</li> <li>• Developing pencil skills and motor control</li> <li>• Pen skills</li> </ul>

		<ul style="list-style-type: none"> <li>• Artisan craft skills (paper cutting)</li> <li>• Contextual analysis</li> <li>• Artist research and literacy communication skills</li> <li>• Ideas generation, refinement, development and personal response presentation</li> <li>• Design skills</li> </ul>
<b>Vocabulary</b>	See Appendix	See Appendix
<b>Assessment</b>	<p>All units of examination in KS3 are mapped around the KS3 national curriculum aims and objectives and GCSE Art, Design and Craft expectations and assessment requirements (AO1, AO, AO3, AO3, AO4).</p> <p>Students will receive a combination of verbal, whole class and written feedback informally and formally throughout the unit which meets the expectations of the department specific marking and feedback policy.</p>	<p>All investigations in KS3 are mapped against the KS3 national curriculum aims and objectives and underpinned by the GCSE creative arts expectations and assessment requirements (AO1, AO2 AO3, AO4).</p> <p>Students will receive a combination of live verbal, whole class and written feedback informally and formally throughout the unit adhering to the department specific marking and feedback policy in line with the whole school assessment framework strategy.</p>
<b>Diversity</b>	<p>All students will look at the life and work of Mexican artist Frida Kahlo. Kahlo frequently challenged traditional gender roles and was openly bisexual, often dressing in male clothing. She also disregarded beauty norms embracing her unibrow and moustache.</p> <p>Kahlo serves as a modern icon for the LGBTQIA+ community as well as women of colour.</p>	<p>All students will touch on the colonial impact to the African continent and African people and how this has influenced the Western Art world.</p> <p>Students will look at the life and work of Dr Esther Mahlangu. Mahlangu's journey and achievements help to inspire a new generation of artists to express their cultural identities with pride and creativity. Her legacy is a vivid reminder that art is a universal language, capable of crossing boundaries and connecting hearts.</p>
<b>Cultural Capital / British Values / SMSC:</b>	The Day of the Dead Festival is a cultural celebration seen in Mexico whereby families honour their ancestors. Students through their creative learning journey will explore the religious the beliefs of the Mexican people on life and death, traditions, artwork, artisans and artists, craftspeople and iconography.	The proliferation of African art and artefacts seen in Western Europe came about through the excessive colonial land grab over the African continent started in the mid 1700's. For centuries afterwards African culture and its rituals, art, artefacts and beliefs have been subject to misappropriation rather than celebration and understanding. This unit of exploration allows students to immerse themselves in some of the diverse art from this rich continent.

### Key Stage 3: Year 8 – Long Term Planning

	Autumn term and Spring term	Summer term
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<p><b>Prior Knowledge</b></p>	<p>As part of the year 7 unit of examination 'Art from other cultures' students will have explored the impact of art from Mexico and art from the African continent.</p> <p>Student prior knowledge will consist of exposure to drawing through recording with a range of media, knowledge of colour theory and application practice, control of media in 2D and 3D and craft making skills. Students will have experienced several lines of enquiry through the posing of 'Big Questions' and had opportunities to analyse their own work and the work of others while developing critical skills.</p> <p>Students have also had opportunities to create a range of ideas which develop to personal responses to stimulus.</p>	<p>This unit of examination allows students to build on the knowledge, skills and understanding gained from the Surrealism unit undertaken in the Autumn and Spring term and the two 'Art from other cultures' units undertake in year 7.</p> <p>Students will revisit and build upon experiences of the visual art elements that underpin all creative endeavours. During the exploration of graffiti and street art students will explore line, shape, colour, texture, form, colour tone and pattern.</p> <p>This project is a platform to explore and develop skills, knowledge and understanding as a requirement from the KS3 national curriculum, and it is delivered through the guiding channels of the four Art Assessment Objectives that are the GCSE requirements.</p> <p>Through this examination students will continue to develop their understanding of important art history periods such as the explosion of early graffiti writers of the 1960s and 70s as they began to tag their names across the urban landscapes of New York City, Los Angeles, and Philadelphia.</p>
<p><b>Knowledge</b></p>	<p>Students will be introduced to their unit of examination, Surrealism, its history from conception, its principles, its key focus artists and practitioners and understand how this art movement still influences 21<sup>st</sup> living and visual communications media today.</p> <p>Students will be asked to think outside of the box and question traditional conventions in order to further their creative learning journey. Students will be introduced to a new approach's to making art. Taking risks and igniting fires, through a series of 'Big Questions' and lines of enquiry students will be encouraged to follow their own ideas, bolstered and scaffolded by the Teacher leading to personal conclusions.</p> <p>Students will know about the importance of feedback, marking and assessment and how they will work in the structure of assessment progression at KS3 and GCSE assessment criteria at KS4. Students will acquire knowledge of materials, media and processes and appropriate artists, designers and craftspeople in</p>	<p>Students will be introduced to their unit of examination, graffiti and street art through its counterculture illegal roots of the 1960's, 1970's and 1980's in America.</p> <p>Through investigating several international artists both historical and contemporary students will know about the language, rules, techniques and inspiration for this work and how for some their endeavours have moved their work from the street to the gallery and have gained commercial respect and financial return.</p> <p>Students will know about different artistic approaches and techniques and when and how to apply these to their work to create personal responses which are as valid now in popular culture as was in the 1980's.</p> <p>Students will know about the importance of feedback, marking and assessment and how they will work in the structure of assessment</p>

	<p>historical and contemporary contexts which allow them to generate ideas which develop to personal conclusions.</p> <p><b>Explicit knowledge to be taught throughout this unit of examination include but are not limited to:</b></p> <ul style="list-style-type: none"> <li>● How to record in such a way that uses the formal elements realistically yet also transformative taking drawing beyond reality</li> <li>● Know information pertaining to the Surrealist art movement, its historical context, chosen artists, designers and craftspeople and how Surrealist concepts are used today by artists/designers and in the creative and visual media</li> <li>● How and why the Surrealists used several key concepts in their work such as automatism, juxtaposition, metamorphosis, transformation and dislocation</li> <li>● How to apply Surrealist concepts to their own work</li> <li>● How and why the Surrealist artists worked collaboratively</li> <li>● How craft means such as collage originated, has been used extensively throughout art history and is still be used by contemporary artists</li> </ul>	<p>progression at KS3 and GCSE assessment criteria at KS4. Students will acquire knowledge of materials, media and processes and appropriate artists, designers and craftspeople in historical and contemporary contexts which allow them to generate ideas which develop to personal conclusions.</p> <p><b>Explicit knowledge to be taught throughout this unit of examination</b></p> <ul style="list-style-type: none"> <li>● How to use materials and apply techniques and processes as referenced in the skills section of the unit of examination</li> <li>● Know information pertaining to graffiti art, street art, chosen artists, designers and craftspeople</li> <li>● Students will also know about the basic design process</li> <li>● Understand which materials, techniques and processes to apply in certain situations. Students will also understand how to take initial ideas and develop them with personalisation</li> </ul>
<b>Themes</b>	<p>‘Otherworldly’ - Surrealism Late 1910’s until late 1920’s however concepts are still used and applied in fine art and commercial media today.</p>	<p>‘Otherworldly’ Graffiti and Street Art</p>
<b>Skills</b>	<p>Using the KS3 national curriculum aims, and objectives combined with GCSE Art and Design (next steps) assessment requirements students will develop skills to record, explore, create and communicate their own developed ideas culminating at appropriate times in personal response pieces.</p> <p><b>Explicit skills to be taught throughout this unit of examination include but are not limited to:</b></p> <ul style="list-style-type: none"> <li>● Drawing (recording) from observation</li> <li>● Drawing from imagination</li> <li>● Exploration of media, techniques <ul style="list-style-type: none"> <li>- Developing pencil skills and motor control</li> <li>- Pen skills</li> <li>- Artisan craft skills (collage)</li> </ul> </li> <li>● Contextual analysis <ul style="list-style-type: none"> <li>- Artist research and literacy communication skills</li> </ul> </li> </ul>	<p>Using the KS3 national curriculum aims, and objectives combined with GCSE Art and Design (next steps) assessment requirements students will develop skills to record, explore, create and communicate their own developed ideas culminating at appropriate times in personal response pieces.</p> <p><b>Explicit skills to be taught throughout this unit of examination</b></p> <ul style="list-style-type: none"> <li>● Drawing in the form of typography and drawing for different purposes as a form of recording</li> <li>● Exploration of media, techniques and processes</li> <li>● Basic pencil skills and motor control</li> <li>● Pencil crayon skills</li> <li>● Felt tip skills</li> <li>● Mono printing skills</li> <li>● Poly printing skills</li> <li>● Pen skills</li> </ul>

	<ul style="list-style-type: none"> <li>Ideas generation, refinement, development and personal response presentation</li> <li>Design skills</li> </ul>	<ul style="list-style-type: none"> <li>Watercolour painting skills</li> <li>Artisan craft skills through further exploration of collage and decollage</li> <li>Contextual analysis</li> <li>Artist research and literacy communication skills</li> <li>Ideas generation, refinement, development and personal response presentation</li> <li>Design skills</li> </ul>
<b>Vocabulary</b>	See Appendix	See Appendix
<b>Assessment</b>	<p>All investigations in KS3 are mapped against the KS3 national curriculum aims and objectives and underpinned by the GCSE creative arts expectations and assessment requirements (AO1, AO2 AO3, AO4).</p> <p>Students will receive a combination of live verbal, whole class and written feedback informally and formally throughout the unit adhering to the department specific marking and feedback policy in line with the whole school assessment framework strategy.</p>	<p>All units of examination in KS3 are mapped around the KS3 national curriculum aims and objectives and GCSE Art, Design and Craft expectations and assessment requirements (AO1, AO, AO3, AO3, AO4).</p> <p>Students will receive a combination of verbal, whole class and written feedback informally and formally throughout the unit which meets the expectations of the department specific marking and feedback policy.</p>
<b>Diversity</b>	<p>All students will look at the life and work of Japanese artist Yayou Kusama. Kusama's early life is well-known in the art world. Traumatized by the desperate surroundings of post-war Japan, raised by an authoritarian mother and dispirited father, she has experienced mental health issues from being a child, including obsessive-compulsive behaviour and hallucinations. To this day Kusama aged 92, has been living in a private psychiatric clinic in Tokyo since 1977. Her life is organized around this situation.</p>	<p>All students will look at the life and work of Pop artist and activist Keith Haring. Haring emerged in the New York City art scene with his bold use of colour and form. His unique technique, blending animated figures with a dynamic colour palette, powerfully conveyed themes of unity and community. Each of Haring's series showcased his visual language, each paired with a significant social cause. From Apartheid to LGBTQ+ rights, Haring's work highlighted societal unity and cohesion. His fusion of Pop Art with impactful social narratives not only captivated audiences but solidified Haring's place as an art-led activist.</p>
<b>Cultural Capital / British Values / SMSC:</b>	<p>Surrealism was born out of the horror and terror of the great war and a curiosity to understand the conscious and unconscious mind. Bringing poetry, literature, the social sciences and art together Surrealism progressed from Dadaism and German Expressionism to exploring symbolism, life and death.</p>	<p>Graffiti and street art has its roots as far back as Roman and Greek society when the first 'tags' were seen scrawled onto walls. Fast forward to 1960's, 1970's and 1980's America as street art grew out of the belief that art should be outside of, the hegemonic system of laws, property, and ownership; be accessible, rather than hidden away inside galleries, museums, and private collections; and be democratic and empowering, in that all people (regardless of race, age, gender, economic status, etc.) should be able to create art and have it be seen by others.</p>

		<p>Students will have the opportunity to see how for some graffiti the perceived 'low culture' art has come full circle and moved from tag, run and hide to artists being invited and financially rewarded for putting art on buildings or in gallery spaces and how some artists have found commercial success on a global stage with brand associations and affiliations.</p> <p>Students will also explore the power of art activism and how art has been used as a voice for some communities who feel they do not have one.</p>
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### Key Stage 3: Year 9 – Long Term Planning

	Autumn term	Spring term	Summer term
<p><b>Prior knowledge</b></p>	<p>Students have opted to continue their creative art journey of examination for a further year as part of the KS3 options process. For some this may be a steppingstone to the GCSE Art and Design course whilst other may see the end of year 9 as the end of their creative endeavours at this point.</p> <p>Students will continue to explore, develop and examine the world of art as well as their own skills, knowledge and creativity, building upon their experiences in year 7 and 8. Students have been exposed to art from other cultures both historically and more contemporary references as well as looked at how the world around artists, designers and craftspeople influences the work they produce. Through several lines of enquiry through the posing of 'Big Questions'</p>	<p>Students will have just completed their examination of the Gothic genre exploring and responding in a variety media, techniques and processes.</p> <p>Students will continue to build on formal element skills and the use of core art materials in this project initially revisiting and adding to pen skills, introducing oil pastels and the importance of blending and colour matching to student before continuing to develop watercolour skills, knowledge and techniques and palettes.</p>	<p>Students will have just completed their examination of how food has featured significantly across art history and will now commence the examination of Post Impressionism, Fauvism and Expressionism and how artists used colour, brush strokes, application of media and feelings and emotions to influence their work looking internally and externally.</p> <p>Students will be reintroduced to Henri Matisse who was instrumental in introducing Picasso to African art and its subsequent influence of Modernism.</p> <p>Students will be developing techniques introduced to them in previous units of examination while learning new skills and acquiring new knowledge of art, artists and artworks.</p>

	students have had opportunities to analyse their own work, the work of others through critical investigative skills and create a range of ideas which develop to personal responses to stimulus.		
<b>Knowledge</b>	<p>Students will be introduced to the Gothic movement in the context of art, architecture and literature.</p> <p>Students will know when the Gothic art movement started and where, what its identifiable features include, why is it important, famous examples in the context of art, literature and architecture and how it sparked creativity at the time and beyond.</p> <p><b>Explicit knowledge to be taught throughout this unit of examination include but are not limited to:</b></p> <ul style="list-style-type: none"> <li>• How the Gothic movement became significant across art, literature and architecture</li> <li>• How Bram Stokers 'Dracula' became an iconic literary character</li> <li>• How Gothic architecture has significant identifying features</li> <li>• How the Raven by Edgar Allen Poe links to the Gothic genre and why</li> <li>• How artist Ian Murphy creates his mixed media artwork</li> </ul>	<p>Students will be introduced to their unit of examination, Food in art, its historical context and how this significant aspect of our cultural and social life is so interwoven into society and how its depiction goes beyond the simple observation and recording but also connects with larger themes such as politics, gender, religion, or class. Food was even a central element of Alice in Wonderland the iconic piece of literature penned by Lewis Carrol and referenced in the year 8 Surrealism examination and Salvador Dali designed the original Chupa Chups logo and Street Artist Jon Burgerman focuses on food.</p> <p>Students will know this through examination of several key focus artists and practitioners. Students will be asked to think outside of the box and question traditional conventions to further their creative learning journey. Taking risks and igniting fires, through a series of 'Big Questions' and lines of enquiry such as 'Can a humble bag of chips or slice of pizza become a masterpiece? From questions such as these students will be encouraged to</p>	<p>Students will be introduced to this unit of examination about the Post Impressionist, Fauvist and Expressionist art movements. Examining these significant art movements will allow students to express themselves and know that the formal elements such as colour, line, form, texture and tone can be powerful tools to convey emotion, feelings and beliefs to an audience. Students will understand how artists portray different realities and how fear, depression and anxiety are portrayed through the modern world.</p> <p>Through this study students will understand how many of the art movements are intertwined and how recurring themes, artists and influences are evident throughout history.</p> <p>Students will know about the importance of feedback, marking and assessment and how they will work in the structure of assessment progression at KS3 and GCSE assessment criteria at KS4. Students will acquire knowledge of materials, media and processes and appropriate artists, designers and craftspeople in historical and contemporary contexts which allow them to generate ideas which develop to personal conclusions.</p> <p><b>Explicit knowledge to be taught throughout this unit of examination include but are not limited to:</b></p> <ul style="list-style-type: none"> <li>• Know about how the Post Impressionists, Fauvists and Expressionists.</li> <li>• Know how the artists associated with this art movements used the formal elements in representational and non-representational ways to express feeling, beliefs and emotions about things, places and people</li> </ul>

		<p>follow their own ideas, bolstered and scaffolded by the Teacher leading to personal conclusions.</p> <p>Students will know about the importance of feedback, marking and assessment and how they will work in the structure of assessment progression at KS3 and GCSE assessment criteria at KS4. Students will acquire knowledge of materials, media and processes and appropriate artists, designers and craftspeople in historical and contemporary contexts which allow them to generate ideas which develop to personal conclusions.</p> <p><b>Explicit knowledge to be taught throughout this unit of examination include but are not limited to:</b></p> <ul style="list-style-type: none"> <li>• How food has been recorded throughout history in the creative arts</li> <li>• How food can be depicted representatively and non-representatively depending on the artists intentions</li> <li>• How food in art continues to be a source of historical, cultural and social reference showing lifestyles, tastes, beliefs, celebrations and fashions</li> <li>• How food is a source of inspiration for both fine artists and commercial artists</li> </ul>	<ul style="list-style-type: none"> <li>• Know about Neo Expressionism and how the key elements of German Expressionism became popular again in the 1970's and 1980's</li> <li>• Know about the significance the skull has played in art history</li> <li>• Know about how the first and second world wars impacted the art that was produced during and after</li> <li>• Know about how music can be linked to the production of art and how it can be linked to emotions and feelings</li> <li>• Know about the production of 'loose', expressive, personal response art and the debate of 'good' art</li> </ul>
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<b>Themes</b>	'Eat and Feel' – Gothic	'Eat and Feel' – Food in Art	'Eat and Feel' - Express Yourself – Post Impressionism, Fauvism and Expressionism
<b>Skills</b>	<p>Using the KS3 national curriculum aims, and objectives combined with GCSE Art and Design (next steps) assessment requirements students will develop skills to record, explore, create and communicate their own developed ideas culminating at appropriate times in personal response pieces.</p> <p><b>Explicit skills to be taught throughout this unit of examination include but are not limited to:</b></p> <ul style="list-style-type: none"> <li>Mixed media pen skills</li> <li>Drawing (recording) from observation</li> <li>Developing pencil skills and motor control</li> <li>Craft skills</li> <li>Mixed media painting skills</li> <li>Watercolour skills mixed with collage</li> <li>Mono printing involving collage</li> <li>Ideas generation, refinement, development and personal response presentation</li> <li>Contextual analysis</li> </ul>	<p>Using the KS3 national curriculum aims, and objectives combined with GCSE Art and Design (next steps) assessment requirements students will develop skills to record, explore, create and communicate their own developed ideas culminating at appropriate times in personal response pieces.</p> <p>This project is based around students responding to the genre of Still Life and the theme of 'Food in Art'. Using food as stimulus is also a great way to test out skills (painting, textiles, print making, mixed media, sculptural, digital, photographic) and importantly drawing!</p> <p><b>Explicit skills to be taught throughout this unit of examination include but are not limited to:</b></p> <ul style="list-style-type: none"> <li>Drawing (recording) from observation</li> <li>3D craft skills</li> <li>Exploration of media, techniques</li> <li>- Watercolour skills in limited palette and artist specific techniques and approaches</li> </ul>	<p>Using the KS3 national curriculum aims, and objectives combined with GCSE Art and Design (next steps) assessment requirements students will develop skills to record, explore, create and communicate their own developed ideas culminating at appropriate times in personal response pieces.</p> <p><b>Explicit skills to be taught throughout this unit of examination include but are not limited to:</b></p> <ul style="list-style-type: none"> <li>Gestural mark making in a range of media</li> <li>Use of dip pens and ink</li> <li>Use of oil pastels</li> <li>Use of colour using a range of palettes</li> <li>Use of mono printing in multiple colours</li> <li>Watercolour skills using a fauvist palettes and pointillist approach to paint application</li> <li>Use of multiple colour biro pens</li> <li>Drawing from imagination</li> <li>Exploration of media, techniques</li> <li>Developing pencil skills and motor control</li> <li>Contextual analysis</li> <li>Artist research and literacy communication skills</li> <li>Ideas generation, refinement, development and personal response presentation</li> <li>Design skills</li> </ul>

	<ul style="list-style-type: none"> <li>o Artist research and literacy communication skills</li> </ul>	<ul style="list-style-type: none"> <li>- Developing pencil skills and motor control</li> <li>- Mono printing skills</li> <li>- Pen skills</li> <li>• Contextual analysis</li> <li>- Artist research and literacy communication skills</li> <li>• Ideas generation, refinement, development and personal response presentation</li> <li>• Design skills</li> </ul>	
<b>Vocabulary</b>	See Appendix	See Appendix	See Appendix
<b>Assessment</b>	<p>All investigations in KS3 are mapped against the KS3 national curriculum aims and objectives and underpinned by the GCSE creative arts expectations and assessment requirements (AO1, AO2 AO3, AO4).</p> <p>Students will receive a combination of live verbal, whole class and written feedback informally and formally throughout the unit adhering to the department specific marking and feedback policy in line with the whole school assessment framework strategy</p>		<p>All investigations in KS3 are mapped against the KS3 national curriculum aims and objectives and underpinned by the GCSE creative arts expectations and assessment requirements (AO1, AO2 AO3, AO4).</p> <p>Students will receive a combination of live verbal, whole class and written feedback informally and formally throughout the unit adhering to the department specific marking and feedback policy in line with the whole school assessment framework strategy.</p>
<b>Diversity</b>	<p>Diversity in Gothic Art can be explored on multiple levels—cultural, stylistic, religious, and social. While Gothic art (roughly 12th–16th centuries) originated in France and spread throughout Europe, it adapted to local contexts, absorbed different influences, and represented a surprisingly wide spectrum of human experience for a medieval art form.</p>	<p>Exploring diversity through the lens of food depictions in art history offers a fascinating way to understand how different cultures, social classes, and belief systems have interacted, evolved, and expressed identity over time. Food in art is never just about sustenance—it reflects power, wealth, trade, religion, tradition, and cultural exchange.</p>	<p>All students will look at the Expressionist art movement which developed in the early 20th century, a period in which new and influential explorations of psychology and human behaviour were taking place. Artists began to look at the world much more subjectively, often distorting its depictions to achieve an emotional effect.</p> <p>All students will look at the work of the Expressionist artists such as Vincent Van Gogh, Otto Dix, Edvard Munch, Henri Matisse and Kathe Kollwitz many of whom experienced prolonged periods of severe mental health struggles.</p>

	<p>All students will explore the Gothic genre and took on literary references such as Dracula. The concept of "diversity" in Dracula can be interpreted in several ways, including ethnic and cultural diversity within Transylvania and England, and the representation of different social classes and professions.</p>		
<p><b>Cultural Capital / British Values / SMSC:</b></p>	<p>When examining British values in Gothic art, especially as seen in English Gothic architecture, sculpture, and visual culture from the 12th to 16th centuries, it's essential to understand that Gothic art in Britain was not just a stylistic movement—it was a reflection of the societal, religious, and political values of medieval English life.</p> <p><b>Spiritual Development:</b> Students explore the religious beliefs and spiritual themes prevalent in Gothic art, such as the cult of relics and the representation of divine figures.</p> <p><b>Moral Development:</b> Students analyze the moral messages conveyed in Gothic art, including depictions of good and evil, sin and redemption, and the consequences of human actions.</p>	<p>Exploring British values in the depiction of food in art history reveals much about the country's evolving identity, class structure, religious beliefs, and relationship with the land and empire.</p> <p>While food depictions were not as dominant in British art as in some continental traditions (like Dutch still life), they still served as rich symbols of national character and social commentary—particularly from the medieval period to the 20th century.</p> <p>Food continues to be a subject of fascination for artists, designers and craftspeople. As far back in history as the Egyptian reign food has featured in everything from burial chambers to mosaics, paintings and in works of literature.</p> <p>A powerful cornerstone to our very existence, examining food in art allows</p>	<p>Post Impressionism, Fauvism, Expressionism and even Neo Expressionism are connected art movements that have many synergies however also have many differences.</p> <p>These significant art movements took influences from a range of stimulus both internally and externally including the recurring influence throughout art history of the primitive art and artefacts seen in Western Europe due to the Colonial land grab as artwork appeared during the 1870's.</p> <p>The French Post Impressionists abandoned the Impressionists obsessions with naturalism, reality and light and colour but rather wanted to capture the emotion and personal expression within the work.</p> <p>The Fauvists took influence from 19<sup>th</sup> century scientific exploration of colour theory and was initiated in France whereas the Expressionists showed work influenced by the inner workings of the human psyche and centred in Germany. Fauvism can be seen as a subset of expressionism. They use the same techniques and are classified by the same characteristics, and the only real difference is the specific nature of fauvism in contrast to the overarching nature of expressionism. Both movements were also influenced by the horrors of World War one and two.</p>

	<p><b>Social Development:</b> Students examine the social structures and hierarchies reflected in Gothic art, such as the role of the Church, the aristocracy, and the emerging merchant class.</p> <p><b>Cultural Development:</b> Students investigate the cultural values and artistic conventions of the Gothic period, comparing and contrasting them with other cultures and time periods.</p> <p>Examples of SMSC in Gothic Art:</p> <p><b>Architecture:</b> Studying the grandeur of Gothic cathedrals such as Notre Dame can spark discussions about the power of religious institutions and the social aspirations of the time.</p>	<p>students to understand how tastes, routines, beliefs, production methods and ethics have been historically and how they are now.</p>	<p>To put things succinctly, think of Fauvism as impressionism that is taken to the absolute extreme with bolder colours and thicker brushstrokes and Expressionism as the artist expressing their feelings with bolder colours and thicker brushstrokes.</p> <p>Fast forward to the 1970's and a return to expressive art was seen in the form of Neo-Expressionism. The art movement is defined by a rejection of the abstract minimalism of the 1970s and a return to the fundamental principles of Expressionism. However, unlike early Expressionism, Neo-Expressionism was more interested in portraying a cold and impersonal world, as opposed to a subjective worldview.</p>
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Key Stage 4 Year 10 – Long Term Planning AQA GCSE Art & Design -Art, Craft and Design

	Autumn term and Spring term	Summer term
<b>Knowledge</b>	<p><b>Unit 1 Portfolio – Popular culture</b></p> <ul style="list-style-type: none"> <li>• Introduction to the Popular culture brief</li> <li>• Student driven popular culture visual page focussed on student likes, interests, hobbies, interests</li> <li>• Focus artist – Michael Craig Martin. Explore line, shape, colour and composition</li> <li>• Focus artist – Jim Dine. Explore line, tone, texture, form, shape</li> <li>• Focus artist – Robert Indiana. Explore typography, line, shape, colour, pattern</li> <li>• Focus artist – Peter Blake. Explore symbols, icons, typography, colour, pattern, shape</li> <li>• Focus artist – Robert Rauschenberg – Explore mixed media, screen print, collage, icons, symbols</li> </ul>	<p><b>Unit 1 Portfolio - Extended Project – illustration</b></p> <ul style="list-style-type: none"> <li>• Introduction to the Illustration brief</li> <li>• Illustrated mind map - explore initial ideas in visual and written form.</li> <li>• Visual mood board to develop knowledge and understanding</li> <li>• Focus artist – E.H. Shepard. Explore line and ink through his Winnie the Poo and Wind in the Willows work</li> <li>• Focus artist – Quentin Blake. Explore line, ink and watercolour through his work produced for Roald Dahl</li> <li>• Focus artist – Eric Carle – Explore mixed media and colour through his children’s book illustrations</li> <li>• Personal response – Students are issued a randomly generated work which they will explore and develop to a final piece</li> <li>• Illustrated mind map - explore initial ideas in visual and written form.</li> <li>• Visual mood board to develop knowledge and understanding</li> <li>• Focus artist – Holly Chastain – Explore collage and craft skills using found images via students focus word</li> <li>• Additional student selected artists</li> <li>• Additional student selected artists</li> <li>• Design Ideas - Thumbnail sketches to start with – loose, experimental, quick to see progress and evaluate what is working/not working.</li> <li>• Clear links to artists whilst still being original and imaginative.</li> <li>• Development of ideas - Development of design ideas.</li> <li>• Final outcome(s) to realise intentions.</li> </ul>
<b>Themes</b>	Popular culture	Illustration
<b>Skills</b>	<p>Develop ideas – image research, mood board, artist research, context, art movements.</p> <p>Record ideas - observational drawing, photography, printmaking, annotation.</p> <p>Refine ideas – photoshop editing, design ideas, development of ideas as work progresses.</p>	<p>Develop ideas – image research, mood board, artist research, context, art movements.</p> <p>Record ideas - observational drawing, photography, printmaking, annotation.</p> <p>Refine ideas – photoshop editing, design ideas, development of ideas as work progresses.</p>

	Present ideas – outcomes, prints, annotation, realising intentions, critical understanding. Analyse - Critical study - written analysis using the LOOK / THINK / LINK format.	Present ideas – outcomes, prints, annotation, realising intentions, critical understanding. Analyse - Critical study - written analysis using the LOOK / THINK / LINK format.
<b>Vocabulary</b>	<a href="#">AQA Subject Specific Vocabulary</a>	<a href="#">AQA Subject Specific Vocabulary</a>
<b>Assessment</b>	Ongoing – Unit 1 AOs are marked holistically. Unit 1 = 60%	Ongoing – Unit 1 AOs are marked holistically. Unit 1 = 60%

#### Key Stage 4: Year 11 – Long Term Planning AQA GCSE Art & Design -Art, Craft and Design

	Autumn term	Spring term
<b>Knowledge</b>	<u>Unit 1 Portfolio – Extended Project</u> Illustration continued from Y10	<u>Unit 2 Externally Set Task</u> Choice of 7 starting points. Approx. 12 weeks preparation time. <ul style="list-style-type: none"> <li>• Receive exam paper. Class discussion, collaborative mind maps.</li> <li>• Select one starting point, detailed mind map, research appropriate imagery for inspiration, research artist.</li> <li>• Start exploring ideas through various drawings techniques.</li> <li>• Continue to record initial ideas through various drawings techniques and written annotation.</li> <li>• Experiment with appropriate media.</li> <li>• Print and present your own photographs including contact sheets</li> <li>• Artist research- create artist research pages - include in-depth critical study analysis, artist biography, key characteristics, practical samples and image analysis.</li> <li>• Design ideas—select appropriate media to experiment/test out on a section of your most successful design.</li> <li>• Critical evaluation of successes/difficulties—keep every experiment to show the development and journey.</li> <li>• Annotate and include reference images to show where ideas came from. Show how you have been inspired by artists and other sources.</li> <li>• Design developments for further media experimentation.</li> <li>• Add in further artist links if appropriate.</li> <li>• Final outcome(s) planning, experimentation, practise —REFINE / SELECT/ REALISE INTENTIONS.</li> </ul>

		<ul style="list-style-type: none"> <li>Write an exam plan, practise media techniques, ensure all sketchbook pages are complete and have enough drawing and written annotation throughout.</li> </ul>
<b>Themes</b>	illustration	Varied and change every year – set by AQA.
<b>Skills</b>	<p>Develop ideas – image research, mood board, artist research, context, art movements.</p> <p>Record ideas - observational drawing, photography, printmaking, annotation.</p> <p>Refine ideas – photoshop editing, design ideas, development of ideas as work progresses.</p> <p>Present ideas – outcomes, prints, annotation, realising intentions, critical understanding.</p> <p>Analyse - Critical study - written analysis using the LOOK / THINK / LINK format.</p>	<p>Develop ideas – image research, mood board, artist research, context, art movements.</p> <p>Record ideas - observational drawing, photography, printmaking, annotation.</p> <p>Refine ideas – photoshop editing, design ideas, development of ideas as work progresses.</p> <p>Present ideas – outcomes, prints, annotation, realising intentions, critical understanding.</p> <p>Analyse - Critical study - written analysis using the LOOK / THINK / LINK format.</p>
<b>Vocabulary</b>	<a href="#">AQA Subject Specific Vocabulary</a>	<a href="#">AQA Subject Specific Vocabulary</a>
<b>Assessment</b>	Ongoing – Unit 1 AOs are marked holistically. Unit 1 = 60%	Unit 2 - 10hr practical exam over 2 school days - 40% of final grade.

#### Key Stage 4: Year 10 – Long Term Planning AQA GCSE Art & Design - Photography

	Autumn and spring terms	Summer term
<b>Knowledge</b>	<p><b>Unit 1 Portfolio – Devil in the Detail</b></p> <ul style="list-style-type: none"> <li>Introduction to the Devil in the Detail brief</li> <li>Mind map detail – explore initial ideas in written form</li> <li>Visual mood boards for natural detail and manmade detail</li> <li>Research into the formal elements of art and how they relate to photography</li> <li>Focus photographer – Nick Albertson. Explore abstract composition. Use of formal elements. Introduction to photoshop</li> <li>Focus photographer – David Gilliver. Explore depth of field, macro photography, narrative, humour. Develop basic photoshop</li> </ul>	<p><b>Unit 1 Portfolio - Extended Project – Dreams and Nightmares</b></p> <ul style="list-style-type: none"> <li>Introduction to the Dreams and Nightmares brief</li> <li>Mind map – explore initial ideas in written form</li> <li>Visual mood boards for dreams and nightmares</li> <li>Focus photographer – Man Ray. Explore motion blur, studio lighting viewpoint, surrealism, portraiture</li> <li>Contextual art movements – Surrealism and Dadaism. Research wider context and how these movements relate to the focus artists</li> <li>Focus photographer – Jerry Uelsmann. Explore creating surreal composite images. Further photoshop techniques for creating seamless composite images</li> </ul>

	<p>techniques: brightness &amp; contrast, curves, unsharp mask, cropping, clone stamp</p> <ul style="list-style-type: none"> <li>• Focus photographer – John Coplans. Explore black and white photography, texture, lighting. Continue to develop basic photoshop techniques: B&amp;W, high contrast, quick mask</li> <li>• Focus photographer – Mark Mawson – Explore fast shutter speed ink shoot, commercial/product photography, creating composite images. Advanced photoshop techniques using selection tools and layers</li> <li>• Focus photographer – Karl Blossfeldt. Explore botanical photography, studio lighting, texture. Photoshop layer blends for texture</li> <li>• Focus photographer – Dafna Talmor. Explore composite landscapes, synthesize work from other shoots to produce final outcome(s)</li> </ul>	<ul style="list-style-type: none"> <li>• Focus artist– Hannah Höch. Explore photomontage techniques to create surreal collages</li> <li>• Focus photographer – Arthur Tress. Explore surreal photography, focus on props and staging, detailed shoot plan</li> <li>• Focus photographer – John Rankin. Explore high-key fashion photography, self-portraits, photoshop retouching techniques, manual manipulation techniques to ‘destroy’ a photograph</li> <li>• Focus artist – Jesse Draxler. Explore further manual manipulation techniques</li> <li>• Personal response – Students develop personal response to explore their own dreams or nightmares</li> <li>• Mind map – explore initial ideas in written form</li> <li>• Visual mood board to develop knowledge and understanding</li> <li>• Additional student selected artist research</li> <li>• Clear links to artists whilst still being original and imaginative</li> <li>• Development and refinement of ideas</li> <li>• Final outcome(s) to realise intentions</li> </ul>
<b>Themes</b>	Detail	Surrealism
<b>Skills</b>	<ul style="list-style-type: none"> <li>• Develop ideas – image research, mood board, artist research, contextual understanding of art movements and wider culture</li> <li>• Record ideas – shoot plans, photoshoots presented with contact sheets and annotated selections.</li> <li>• Refine ideas – photoshop editing, manual manipulation, re-shoots, development of ideas as work progresses</li> <li>• Present ideas – outcome(s), best edits realising intentions, annotation</li> <li>• Analyse - Critical study – Artist research, image analysis using the SEMI analysis format, critical reflection on own work to show understanding</li> </ul>	<ul style="list-style-type: none"> <li>• Develop ideas – image research, mood board, artist research, contextual understanding of art movements and wider culture</li> <li>• Record ideas – shoot plans, photoshoots presented with contact sheets and annotated selections.</li> <li>• Refine ideas – photoshop editing, manual manipulation, re-shoots, development of ideas as work progresses</li> <li>• Present ideas – outcome(s), best edits realising intentions, annotation</li> <li>• Analyse - Critical study – Artist research, image analysis using the SEMI analysis format, critical reflection on own work to show understanding</li> </ul>
<b>Vocabulary</b>	<a href="#">AQA Subject Specific Vocabulary</a>	<a href="#">AQA Subject Specific Vocabulary</a>
<b>Assessment</b>	Ongoing – Unit 1 AOs are marked holistically. Unit 1 = 60%	Ongoing – Unit 1 AOs are marked holistically. Unit 1 = 60%

Key Stage 4: Year 11 – Long Term Planning AQA GCSE Art & Design - Photography

	Autumn term	Spring
Knowledge	<p><b>Unit 1 Portfolio – Extended project</b>                      Dreams and Nightmares continued from Y10</p>	<p><b>Unit 2 Externally Set Task</b>                      Choice of 7 starting points.                      Approx. 12 weeks preparation time.</p> <ul style="list-style-type: none"> <li>• Receive exam paper. Class discussion, collaborative mind maps.</li> <li>• Select one starting point, detailed mind map, research appropriate imagery for inspiration, research artist.</li> <li>• Start exploring ideas through various drawings techniques.</li> <li>• Continue to record initial ideas through various drawings techniques and written annotation.</li> <li>• Experiment with appropriate media.</li> <li>• Print and present your own photographs including contact sheets</li> <li>• Artist research- create artist research pages - include in-depth critical study analysis, artist biography, key characteristics, practical samples and image analysis.</li> <li>• Design ideas—select appropriate media to experiment/test out on a section of your most successful design.</li> <li>• Critical evaluation of successes/difficulties—keep every experiment to show the development and journey.</li> <li>• Annotate and include reference images to show where ideas came from. Show how you have been inspired by artists and other sources.</li> <li>• Design developments for further media experimentation.</li> <li>• Add in further artist links if appropriate.</li> <li>• Final outcome(s) planning, experimentation, practise —REFINE / SELECT/ REALISE INTENTIONS.</li> <li>• Write an exam plan, practise media techniques, ensure all sketchbook pages are complete and have enough drawing and written annotation throughout.</li> </ul>
Themes	Detail	Surrealism
Skills	<ul style="list-style-type: none"> <li>• Develop ideas – image research, mood board, artist research, contextual understanding of art movements and wider culture</li> </ul>	<ul style="list-style-type: none"> <li>• Develop ideas – image research, mood board, artist research, contextual understanding of art movements and wider culture</li> </ul>

	<ul style="list-style-type: none"> <li>Record ideas – shoot plans, photoshoots presented with contact sheets and annotated selections.</li> <li>Refine ideas – photoshop editing, manual manipulation, re-shoots, development of ideas as work progresses</li> <li>Present ideas – outcome(s), best edits realising intentions, annotation</li> <li>Analyse - Critical study – Artist research, image analysis using the SEMI analysis format, critical reflection on own work to show understanding</li> </ul>	<ul style="list-style-type: none"> <li>Record ideas – shoot plans, photoshoots presented with contact sheets and annotated selections.</li> <li>Refine ideas – photoshop editing, manual manipulation, re-shoots, development of ideas as work progresses</li> <li>Present ideas – outcome(s), best edits realising intentions, annotation</li> <li>Analyse - Critical study – Artist research, image analysis using the SEMI analysis format, critical reflection on own work to show understanding</li> </ul>
<b>Vocabulary</b>	<a href="#">AQA Subject Specific Vocabulary</a>	<a href="#">AQA Subject Specific Vocabulary</a>
<b>Assessment</b>	Ongoing – Unit 1 AOs are marked holistically. Unit 1 = 60%	Unit 2 - 10hr practical exam over 2 school days - 40% of final grade.

#### Key Stage 4 Year 10 – Long Term Planning AQA GCSE Art & Design Graphic Communication

	Autumn term and Spring term	Summer term
<b>Knowledge</b>	<b>Unit 1 Portfolio – Typography</b> <ul style="list-style-type: none"> <li>Introduction to the Typography brief</li> <li>Student driven Typography visual page focussed on student likes, interests, hobbies, interests</li> <li>Focus artist – Jasper Johns. Explore pattern, letters/numbers, colour, and composition</li> <li>Focus artist Graffiti – Banksy. Explore line, form, shape</li> <li>Focus artist Road Signs – Margaret Calvert. Explore typography, shape, colour</li> <li>Focus artist – Peter Blake. Explore symbols, icons, typography, colour, pattern, shape</li> <li>Focus artist – Robert Indiana – Explore letters, numbers, graphic signs</li> </ul>	<b>Unit 1 Portfolio - Extended Project – Music</b> <ul style="list-style-type: none"> <li>Introduction to the Music brief</li> <li>Packaging mind map - explore initial ideas in visual and written form.</li> <li>Visual mood board to develop knowledge and understanding</li> <li>Focus artist Music/Album covers – Peter Saville – line/shape/colour, Peter Blake - collage, Maria Rivens – collage.</li> <li>Text based Artists – Mel Bochner (BLAH, BLAH, BLAH), Barbara Kruger</li> <li>Personal response – Students are issued a randomly generated work which they will explore and develop to a final piece</li> <li>Music genre mind map - explore initial ideas in visual and written form.</li> <li>Visual mood board to develop knowledge and understanding</li> <li>Additional student selected artists</li> <li>Additional student selected artists</li> </ul>

		<ul style="list-style-type: none"> <li>• Design Ideas - Thumbnail sketches to start with – loose, experimental, quick to see progress and evaluate what is working/not working.</li> <li>• Clear links to artists whilst still being original and imaginative.</li> <li>• Development of ideas - Development of design ideas.</li> <li>• Final outcome(s) to realise intentions.</li> </ul>
<b>Themes</b>	Typography	Music
<b>Skills</b>	<p>Develop ideas – image research, mood board, artist research, context, artists/designers.</p> <p>Record ideas - observational drawing, photography, printmaking, annotation, CAD (ProCreate).</p> <p>Refine ideas – photoshop editing, design ideas, development of ideas as work progresses.</p> <p>Present ideas – outcomes, CAD, prints, annotation, realising intentions, critical understanding.</p> <p>Analyse - Critical study - written analysis using the LOOK / THINK / LINK format.</p>	<p>Develop ideas – image research, mood board, artist research, context, artist/designers.</p> <p>Record ideas - observational drawing, photography, printmaking, annotation, CAD (Procreate), collage (digital/hand)</p> <p>Refine ideas – photoshop editing, design ideas, development of ideas as work progresses.</p> <p>Present ideas – outcomes, CAD, prints, annotation, realising intentions, critical understanding.</p> <p>Analyse - Critical study - written analysis using the LOOK / THINK / LINK format.</p>
<b>Vocabulary</b>	<a href="#">AQA Subject Specific Vocabulary</a>	<a href="#">AQA Subject Specific Vocabulary</a>
<b>Assessment</b>	Ongoing – Unit 1 AOs are marked holistically. Unit 1 = 60%	Ongoing – Unit 1 AOs are marked holistically. Unit 1 = 60%

#### Key Stage 4: Year 11 – Long Term Planning AQA GCSE Art & Design – Graphic Communication

	Autumn term	Spring term
<b>Knowledge</b>	<p><u>Unit 1 Portfolio – Extended Project</u></p> <p>Music continued from Y10</p>	<p><u>Unit 2 Externally Set Task</u></p> <p>Choice of 7 starting points. Approx. 12 weeks preparation time.</p> <ul style="list-style-type: none"> <li>• Receive exam paper. Class discussion, collaborative mind maps.</li> <li>• Select one starting point, detailed mind map, research appropriate imagery for inspiration, research artist.</li> <li>• Start exploring ideas through various drawings techniques.</li> </ul>

		<ul style="list-style-type: none"> <li>• Continue to record initial ideas through various drawings techniques and written annotation.</li> <li>• Experiment with appropriate media.</li> <li>• Print and present your own photographs</li> <li>• Artist research- create artist research pages - include in-depth critical study analysis, artist biography, key characteristics, practical samples, and image analysis.</li> <li>• Design ideas—select appropriate media to experiment/test out on a section of your most successful design.</li> <li>• Critical evaluation of successes/difficulties—keep every experiment to show the development and journey.</li> <li>• Annotate and include reference images to show where ideas came from. Show how you have been inspired by artists and other sources.</li> <li>• Design developments for further media experimentation.</li> <li>• Add in further artist links if appropriate.</li> <li>• Final outcome(s) planning, experimentation, practise —REFINE / SELECT/ REALISE INTENTIONS.</li> <li>• Write an exam plan, practise media techniques, ensure all sketchbook pages are complete and have enough drawing and written annotation throughout.</li> </ul>
<b>Themes</b>	Music	Varied and change every year – set by AQA.
<b>Skills</b>	<p>Develop ideas – image research, mood board, artist research, context, art movements.</p> <p>Record ideas - observational drawing, photography, printmaking, annotation, CAD (Procreate).</p> <p>Refine ideas – photoshop editing, design ideas, development of ideas as work progresses.</p> <p>Present ideas – outcomes, CAD, prints, annotation, realising intentions, critical understanding.</p> <p>Analyse - Critical study - written analysis using the LOOK / THINK / LINK format.</p>	<p>Develop ideas – image research, mood board, artist research, context, art movements.</p> <p>Record ideas - observational drawing, photography, printmaking, annotation.</p> <p>Refine ideas – photoshop editing, design ideas, development of ideas as work progresses.</p> <p>Present ideas – outcomes, prints, annotation, realising intentions, critical understanding.</p> <p>Analyse - Critical study - written analysis using the LOOK / THINK / LINK format.</p>
<b>Vocabulary</b>	<a href="#">AQA Subject Specific Vocabulary</a>	<a href="#">AQA Subject Specific Vocabulary</a>
<b>Assessment</b>	Ongoing – Unit 1 AOs are marked holistically. Unit 1 = 60%	Unit 2 - 10hr practical exam over 2 school days - 40% of final grade.

Key Stage 5 Year 12 – Long Term Planning OCR – Fine Art

	Autumn half term one	Autumn half term two, Spring and Summer term
<b>Knowledge</b>	<p><b>Bridging unit – Growth and Decay</b></p> <ul style="list-style-type: none"> <li>• Course structure, expectations and assessment routines</li> <li>• A range of artists working at different time periods and using different media and approaches whose work embodies elements of growth and decay</li> <li>• A range of techniques and approaches to recording, experimenting and researching and analysing</li> </ul>	<p><b>Unit 1 Personal Investigation</b></p> <ul style="list-style-type: none"> <li>• Personal investigation objectives, timings and assessment routines relating to both the practical portfolio and written related study</li> <li>• Learners should produce two elements: (i) a portfolio of practical work showing their personal response to either a starting point, brief, scenario or stimulus, devised and provided by the learner or centre (ii) a related study: an extended response of a guided minimum of 1000 words.</li> </ul> <p>Learners are required to develop practical and theoretical knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>• relevant materials, processes, technologies and resources</li> <li>• how ideas, feelings and meanings can be conveyed and interpreted in images and artefacts</li> <li>• how images and artefacts relate to the time and place in which they were made and to their social and cultural contexts</li> <li>• continuity and change in different genres, styles and traditions</li> <li>• a working vocabulary and specialist terminology</li> </ul>
<b>Themes</b>	Growth and Decay	Personal Investigation
<b>Skills</b>	<ul style="list-style-type: none"> <li>• Drawing with a range of media from primary and secondary source material</li> <li>• Exploration of techniques to develop knowledge with scale, accuracy and proportions</li> <li>• Dry point etching</li> <li>• Lino printing</li> <li>• Screen printing</li> <li>• Photography basics</li> <li>• Photoshop editing basics</li> <li>• Analysis and contextual research</li> </ul>	<p>Learners are required to develop the skills to:</p> <ul style="list-style-type: none"> <li>• record experiences and observations, in a variety of ways using drawing or other appropriate visual forms; undertake research and gather, select and organise visual and other appropriate information</li> <li>• explore relevant resources; analyse, discuss and evaluate images, objects and artefacts; and make and record independent judgements</li> <li>• use knowledge and understanding of the work of others to develop and extend thinking and inform own work</li> <li>• generate and explore potential lines of enquiry using appropriate media and techniques</li> <li>• apply knowledge and understanding in making images and artefacts; review and modify work; plan and develop ideas in the light of their own and others' evaluations</li> <li>• organise, select and communicate ideas, solutions and responses, and present them in a range of visual, tactile and/or sensory forms</li> </ul>
<b>Vocabulary</b>		
<b>Assessment</b>	Ongoing – Unit 1 AOs are marked holistically. Unit 1 = 60% (120 marks)	Ongoing – Unit 1 AOs are marked holistically. Unit 1 = 60% (120 marks)

	non exam assessment (internally assessed and externally moderated)	non exam assessment (internally assessed and externally moderated)
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### Key Stage 5 Year 13 – Long Term Planning OCR – Fine Art

	Autumn term	Spring term
<b>Knowledge</b>	<b>Unit 1 Personal Investigation</b> Personal Investigation continued from Y12	<b>Unit 2 Externally Set Task</b> Choice of 7 starting points. Approx. 12 weeks preparation time. <ul style="list-style-type: none"> <li>• Receive exam paper. Class discussion, collaborative mind maps.</li> <li>• Select one starting point, detailed mind map, research appropriate imagery for inspiration, research artist.</li> <li>• Start exploring ideas through various drawings techniques.</li> <li>• Continue to record initial ideas through various drawings techniques and written annotation.</li> <li>• Experiment with appropriate media.</li> <li>• Print and present your own photographs including contact sheets</li> <li>• Artist research- create artist research pages - include in-depth critical study analysis, artist biography, key characteristics, practical samples and image analysis.</li> <li>• Design ideas—select appropriate media to experiment/test out on a section of your most successful design.</li> <li>• Critical evaluation of successes/difficulties—keep every experiment to show the development and journey.</li> <li>• Annotate and include reference images to show where ideas came from. Show how you have been inspired by artists and other sources.</li> <li>• Design developments for further media experimentation.</li> <li>• Add in further artist links if appropriate.</li> <li>• Final outcome(s) planning, experimentation, practise —REFINE / SELECT/ REALISE INTENTIONS.</li> <li>• Write an exam plan, practise media techniques, ensure all sketchbook pages are complete and have enough drawing and written annotation throughout.</li> </ul>
<b>Themes</b>	Personal Investigation	Externally Set Task
<b>Skills</b>	Personal Investigation continued from Y12	Learners are required to develop the skills to: <ul style="list-style-type: none"> <li>• record experiences and observations, in a variety of ways using drawing or other appropriate visual forms;</li> <li>undertake research and gather, select and organise visual and other appropriate information</li> </ul>

		<ul style="list-style-type: none"> <li>• explore relevant resources; analyse, discuss and evaluate images, objects and artefacts; and make and record independent judgements</li> <li>• use knowledge and understanding of the work of others to develop and extend thinking and inform own work</li> <li>• generate and explore potential lines of enquiry using appropriate media and techniques</li> <li>• apply knowledge and understanding in making images and artefacts; review and modify work; plan and develop ideas in the light of their own and others' evaluations</li> <li>• organise, select and communicate ideas, solutions and responses, and present them in a range of visual, tactile and/or sensory forms</li> </ul>
<b>Vocabulary</b>		
<b>Assessment</b>	Ongoing – Unit 1 AOs are marked holistically. Unit 1 = 60% (120 marks) non exam assessment (internally assessed and externally moderated)	Unit 2 - 15hr practical exam over 3 school days - 40% of final grade (80 marks)

## Appendix - Vocabulary and key terms definitions

### Year 7 Keywords

- Mark making – This describes the different lines, dots, marks, patterns, and textures we create in an artwork. It can be loose and gestural or controlled and neat
- Formal elements – These are the parts used to make a piece of artwork. The art formal elements are line, shape, form, tone, texture, pattern and colour. They are often used together, and how they are organised in a piece of art determines what the finished piece will look like
- Tonal range – This describes the range from an image's darkest shadow through to the brightest highlight details, including all the transitions in between
- Texture (visual and tangible) - An element in the visual arts, texture is the perceived surface quality of a work of art or object. It may be perceived physically, through the sense of touch, or visually, or both
- Shape - An element in art that is a two-dimensional area
- Line – An element in art that is a so-called point that moves from one direction to another. It can be any size, length, or pattern

- Colour – An element in art that may be described in terms of hue, lightness, and saturation
- Pattern – An element in art that repeats and can be found anywhere. They can be made by repeating shape, line, or colour
- Form - An element in art that is three-dimensional and encloses volume; includes height, width AND depth (as in a cube, a sphere, a pyramid, or a cylinder)
- Complementary colours - One of a pair of colours that are opposite each other on the traditional colour wheel (red-green, orange, blue and yellow purple)
- Colour theory - This is the collection of rules and guidelines which designers use to communicate with users through appealing colour schemes in the visual world
- Harmony colours - In colour theory, colour harmony refers to the property that certain aesthetically pleasing colour combinations have
- Primary colours - These are basic colours that can be mixed to produce other colours. They are usually considered to be red, yellow and blue. These colours cannot be mixed
- Secondary colours - These are colour combinations created by the equal mixture of two primary colours. On the colour wheel, secondary colours are located between primary colours. According to the traditional colour wheel, red and yellow make orange, red and blue make purple, and blue and yellow make green
- Tertiary colours - These next-door neighbour colours are formed by mixing a primary with a secondary
- Blending - This is the process of fusing two colours together so that the paint transitions from one colour to another or combines to create a new colour. A painting of a sunset is a classic example of blending because of the soft transition from deep red, to orange, to yellow
- Wet on Wet - This is a watercolour technique that uses wet paint against wet paint or wet paper. It is used to create beautiful bleeds and blooms between areas of colour and allow the watercolour paint to spread and blend
- Wet on Dry - This technique is essentially layering your watercolours. You place one layer of paint on the paper and allow it to dry, and then paint on the top. The bottom layer is dry and the top layer is wet, so that's why it's called wet on dry
- Hue - This literally means colour
- Saturation – This refers to how vivid, rich, or intense a colour is. It is one of the three elements of colour, with the other two being hue and value. Most artists consider saturation to be more important than hue, but less important than value for painting with a sense of realism
- Tint, tone, shade - An example of a tint is pink. Pink is a tint created by adding white to red. A shade is where an artist adds black to a colour to darken it down. A tone is where an artist adds grey to a colour

- Limited Palette - This means that you are only using a few select colours in your piece. It is not an entire gamut of the rainbow, but just two or three colours that you stick to for the entire illustration
- Natural colours - A natural colour is a colour that can be directly found in nature
- Composition - This is the arrangement of elements within a work of art
- Cultures - This is the ensemble of social forms, material traits, customary beliefs, and other human phenomena that cannot be directly attributed to a genetic inheritance of a religious, racial, or social group. Art is the creative expression of one's experiences, emotions and other qualities
- Design - it is the process of envisioning and planning the creation of objects
- Refine - Refinement is the improvement of the idea. It does not involve radical changes, but is about making small changes which improve the idea in some way
- Geometric - Based on simple geometric shapes (such as straight lines, circles, or squares)
- Symmetrical - Symmetry is a very formal type of balance consisting of a mirroring of portions of an image
- Asymmetrical – This is the lack of symmetry or equality between halves of your design. While both halves of a symmetrical design will be the same (or similar), both halves of an asymmetrical design will be different
- Crop - To “crop” an image is to remove or adjust the outside edges of an image (typically a photo) to improve framing or composition, draw a viewer's eye to the image subject, or change the size or aspect ratio. In other words, image cropping is the act of improving a photo or image by removing unnecessary parts
- Gridding – This method is a technique used in art that involves dividing an image into a series of smaller, more manageable sections using a grid. A grid is typically drawn over the reference image, and then students use the grid to draw the image on their own piece of paper, carefully replicating each section of the grid
- Positive and negative space - In art, negative space is the space around and between the subject of the image. The positive space is the subject or object of the image
- Hatching - The technique is done with a series of thin, parallel lines that give the appearance of shadow in varying degrees. It is often used in drawing and sketching, most often in pencil and pen-and-ink drawing, though painters do use the technique as well
- Cross hatching - This is a type of shading technique, whereby artists will draw parallel lines at two angles that cross one another to create the impression of light and shadow
- Stipple - This means drawing by means of dots or small touches. The noun is stippling

- Air drying clay - As the name suggests, is clay that dries or cures with air
- Slip - This is a clay/water slurry used to produce and stick pottery together
- Initial ideas - A wide range of drawings/sketches that explore ideas for your project. Each idea should have a short explanation, and some notes/labels added to explain the idea
- Developed ideas - Development is about selecting ideas, visual elements, compositions and techniques from this initial work and using them in new and improved ways
- Tribal art - Tribal art (sometimes referred to as ethnographic art) denotes the material culture and visual arts of indigenous peoples. It is often ceremonial or religious in nature
- Día de los Muertos – This relates to the Mexican Day of the Dead festival. It revolves around ofrendas, or offerings, which are created through a visual display of altar-making and grave decorating. The offerings, a main focal point of the celebration, echo the dedication and distinct love that is presented toward the dearly departed
- Calavera - Literary Calaveras are satirical poems that critique or poke fun at living individuals or political figures or others in the public eye
- Proportions - This refers to the dimensions of a composition and relationships between height, width and depth
- Vignette – This effect is a creative editing effect that darkens the corners and sides of an image
- Artisan - This is someone that works with their hands to create unique, functional and/or decorative items using traditional techniques
- Creativity - This is the ability to create items that inspire and inform others, often in aesthetically pleasing ways
- Overlap - Overlapping in art is the placement of objects over one another to create the illusion of depth
- Overlay - To overlay is to cover with a coating or a layer or parts of an image, or to set one thing on top of another
- Scale - The relationship of parts of an image to the image as a whole
- Transparency – When a material transmits light to some extent so that some of the light arriving on one side of an object can be seen from the other side—the material is not totally opaque

- Opaque - The term opaque originated from the Latin, meaning 'dark' meaning 'not transparent' and opaque substance does not let any light pass through at all. A paint that is opaque will give a solid colour
- Papel Picado - Literally means 'punched' or 'perforated' paper. This traditional cut paper folk art is found throughout Mexico and the former colonies of Spain as well as in the folk traditions of many other countries
- Symbolism - The representation of subjects or ideas by use of a device or motif to create underlying meaning
- Mixed media – This is a term used to describe artworks composed from a combination of different media or materials
- Craft - Manually-produced objects meant to serve a particular purpose of human needs. They can also be called handicraft. This is so because the use of skilled hand is involved
- Relief printing - This is when you carve into a printing block that you then use to press onto paper and make a print. The lines or shapes you carve into the printing block will not have ink on them, so will not show up on your paper
- Collage – This describes both the technique and the resulting work of art in which pieces of paper, photographs, fabric and other ephemera are arranged and stuck down onto a supporting surface
- African Art - describes the modern and historical paintings, sculptures, installations, and other visual culture from native or indigenous Africans and the African continent.
- Cubism - An early 20th-century style and movement in art, especially painting, in which perspective with a single viewpoint was abandoned and use was made of simple geometric shapes, interlocking planes, and, later, collage.
- Decoration - the process or art of decorating something.

### Year 8 Keywords

- Surrealism – Art movement associated with super real or beyond reality art
- Conscious – Aware and awake
- Subconscious – Unaware and asleep, dream state
- Transformation - Turning something familiar into something unusual or disturbing

- Dislocation – Object placed where they should not be
- Juxtaposition – Putting things side by side that do not normally go together
- Metamorphosis – When an object is changed into something else
- Realism - The term is also generally used to describe artworks painted in a realistic almost photographic way
- Automation - The performance of actions without conscious thought or intention like the surrealist game automatic writing
- Collaboration – Working together on one piece
- Exquisite Corpse – Surrealist drawing game involving Multiple players producing fragments of a single drawing which is revealed at the end
- Hybrid - A thing made from combining multiple elements
- Collage - This describes both the technique and the resulting work of art in which pieces of paper, photographs, fabric and other ephemera are arranged and stuck down onto a supporting surface
- Analyse - examine (something) methodically and in detail, typically to explain and interpret it.
- Formal elements – These are the parts used to make a piece of artwork. The art formal elements are line, shape, form, tone, texture, pattern and colour. They are often used together, and how they are organised in a piece of art determines what the finished piece will look like
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- Design - it is the process of envisioning and planning the creation of objects
- Refine - Refinement is the improvement of the idea. It does not involve radical changes, but is about making small changes which improve the idea in some way
- Gridding – This method is a technique used in art that involves dividing an image into a series of smaller, more manageable sections using a grid. A grid is typically drawn over the reference image, and then students use the grid to draw the image on their own piece of paper, carefully replicating each section of the grid
- Hatching - The technique is done with a series of thin, parallel lines that give the appearance of shadow in varying degrees. It is often used in drawing and sketching, most often in pencil and pen-and-ink drawing, though painters do use the technique as well
- Cross hatching - This is a type of shading technique, whereby artists will draw parallel lines at two angles that cross one another to create the impression of light and shadow
- Initial ideas - A wide range of drawings/sketches that explore ideas for your project. Each idea should have a short explanation, and some notes/labels added to explain the idea
- Developed ideas - Development is about selecting ideas, visual elements, compositions and techniques from this initial work and using them in new and improved ways

- Proportions - This refers to the dimensions of a composition and relationships between height, width and depth
- Creativity - This is the ability to create items that inspire and inform others, often in aesthetically pleasing ways
- Overlap - Overlapping in art is the placement of objects over one another to create the illusion of depth
- Overlay - To overlay is to cover with a coating or a layer or parts of an image, or to set one thing on top of another
- Scale - The relationship of parts of an image to the image as a whole
- Symbolism - The representation of subjects or ideas by use of a device or motif to create underlying meaning
- Mixed media – This is a term used to describe artworks composed from a combination of different media or materials
- Craft - Manually-produced objects meant to serve a particular purpose of human needs. They can also be called handicraft. This is so because the use of skilled hand is involved
- Graffiti - writing or drawings scribbled, scratched, or sprayed illicitly on a wall or other surface in a public place.
- Street Art - Artwork that is created in a public space, typically without official permission.
- Vandalism - Action involving deliberate destruction of or damage to public or private property.
- Tag – Simple typography usually an artist’s signature
- Throw - Bigger, filled in bubble letters. These take up more space than a tag but remain quick, simple and legible.
- Piece - (short for masterpiece) · Here, all elements of style and technique are pushed to their limits with intricate connections between letters and multicoloured fills.
- Stencil - a thin sheet of card, plastic, or metal with a pattern or letters cut out of it, used to produce the cut design on the surface below by the application of ink or paint through the holes.
- Mono print – A transfer or trace print process **where the image can only be made once**,
- Decollage - Décollage, in art, is the opposite of collage; instead of an image being built up of all or parts of existing images, it is created by ripping and tearing

- Typography - the art or procedure of arranging type or processing data and printing from it.

### Year 9 Keywords

- Gothic - A genre characterized by mystery, horror, and the supernatural, often set in dark, old places.
- Pointed Arch - An arch with a pointed top, stronger than a rounded arch, common in Gothic buildings.
- Flying Buttress - An external support that transfers the weight of the roof away from the walls, allowing large windows.
- Ribbed Vault - A ceiling made of stone ribs that support a web of thin stone panels.
- Gargoyle - Stone carvings of fantastical creatures that act as waterspouts on buildings.
- Religious Symbolism - Using images or objects to represent religious ideas or stories.
- Cathedral - A large church, often Gothic, that is the seat of a bishop.
- Supernatural - Events or beings beyond natural laws (e.g., vampires, ghosts).
- A rose window - Is a large, circular stained-glass window, often found in Gothic cathedrals. It features intricate patterns made of colourful glass and stone tracery that radiate out like the petals of a rose. Rose windows are usually placed above the main entrance or on the ends of the transepts and are designed to let in light and tell religious stories through their images.
- Still life – A painting or drawing of an arrangement of objects, typically including fruit and flowers and objects contrasting with these in texture, such as bowls and glassware
- Geometric shapes - Geometrical shapes are the figures which represent the forms of different objects. Some figures are two-dimensional, whereas some are three-dimensional shapes.
- Ellipse - A regular oval shape
- Fine art - Creative art, especially visual art whose products are to be appreciated primarily or solely for imagination, aesthetic, or intellectual content.

- Illustrator – A person who draws or creates pictures for magazines, books, advertising, etc.
- Mixed media – To use several different materials, techniques and processes in an artwork
- Perspective - The representation of three-dimensional objects or spaces in two dimensional artworks.
- Symbolism – Using objects to express alternative states such as emotions
- Sculpture - The art of making three-dimensional representative or abstract forms, especially by carving stone or wood or by casting metal or plaster.
- Realism - The term is also generally used to describe artworks painted in a realistic almost photographic way
- Impressionism - A style or movement in painting originating in France in the 1860s, characterized by a concern with depicting the visual impression of the moment, especially in terms of the shifting effect of light and colour.
- Post Impressionism - Post-Impressionism was a predominantly French art movement that developed roughly between 1886 and 1905, from the last Impressionist exhibition to the birth of Fauvism. Post-Impressionism emerged as a reaction against Impressionists' concern for the naturalistic depiction of light and colour.
- Fauvism - a style of painting with vivid expressionistic and non-naturalistic use of colour that flourished in Paris from 1905 and, although short-lived, had an important influence on subsequent artists, especially the German expressionists.
- Expressionism - a style of painting, music, or drama in which the artist or writer seeks to express the inner world of emotion rather than external reality.
- Gestural - Relating to movements, especially when these express ideas or feelings
- Mark making - Mark making describes the different lines, dots, marks, patterns, and textures we create in an artwork. It can be loose and gestural or controlled and neat.
- Landscape - Landscape painting, also known as landscape art, is the depiction of natural scenery such as mountains, valleys, trees, rivers, and forests, especially where the main subject is a wide view—with its elements arranged into a coherent composition.
- Abstract Expressionism - Abstract Expressionism is an artistic movement that emerged in the 1940s and 1950s that focuses on a shared curiosity in the utilization of abstraction to express and/or elicit emotion through artistic works.

- Neo Expressionism - Neo-expressionism is a style of late modernist or early postmodern painting and sculpture that emerged in the late 1970s.
- Collage - This describes both the technique and the resulting work of art in which pieces of paper, photographs, fabric and other ephemera are arranged and stuck down onto a supporting surface
- Analyse - examine (something) methodically and in detail, typically to explain and interpret it.
- Formal elements – These are the parts used to make a piece of artwork. The art formal elements are line, shape, form, tone, texture, pattern and colour. They are often used together, and how they are organised in a piece of art determines what the finished piece will look like
- Tonal range – This describes the range from an image's darkest shadow through to the brightest highlight details, including all the transitions in between
- Texture (visual and tangible) - An element in the visual arts, texture is the perceived surface quality of a work of art or object. It may be perceived physically, through the sense of touch, or visually, or both
- Shape - An element in art that is a two-dimensional area
- Line – An element in art that is a so-called point that moves from one direction to another. It can be any size, length, or pattern
- Colour – An element in art that may be described in terms of hue, lightness, and saturation
- Pattern – An element in art that repeats and can be found anywhere. They can be made by repeating shape, line, or colour
- Form - An element in art that is three-dimensional and enclose. volume; includes height, width AND depth (as in a cube, a sphere, a pyramid, or a cylinder)
- Blending - This is the process of fusing two colours together so that the paint transitions from one colour to another or combines to create a new colour. A painting of a sunset is a classic example of blending because of the soft transition from deep red, to orange, to yellow
- Wet on Wet - This is a watercolour technique that uses wet paint against wet paint or wet paper. It's used to create beautiful bleeds and blooms between areas of colour and allow the watercolour paint to spread and blend
- Wet on Dry - This technique is essentially layering your watercolours. You place one layer of paint on the paper and allow it to dry and then paint on the top. The bottom layer is dry, and the top layer is wet, so that's why it's called wet on dry
- Composition - This is the arrangement of elements within a work of art

- Design - it is the process of envisioning and planning the creation of objects
- Refine - Refinement is the improvement of the idea. It does not involve radical changes, but is about making small changes which improve the idea in some way
- Hatching - The technique is done with a series of thin, parallel lines that give the appearance of shadow in varying degrees. It is often used in drawing and sketching, most often in pencil and pen-and-ink drawing, though painters do use the technique as well
- Cross hatching - This is a type of shading technique, whereby artists will draw parallel lines at two angles that cross one another to create the impression of light and shadow
- Initial ideas - A wide range of drawings/sketches that explore ideas for your project. Each idea should have a short explanation, and some notes/labels added to explain the idea
- Developed ideas - Development is about selecting ideas, visual elements, compositions and techniques from this initial work and using them in new and improved ways
- Proportions - This refers to the dimensions of a composition and relationships between height, width and depth
- Creativity - This is the ability to create items that inspire and inform others, often in aesthetically pleasing ways
- Scale - The relationship of parts of an image to the image as a whole
- Craft - Manually-produced objects meant to serve a particular purpose of human needs. They can also be called handicraft. This is so because the use of skilled hand is involved
- Mono print – A transfer or trace print process **where the image can only be made once,**