

Art is a universal subject that can transcend geography, culture, race and creed. The world is full of the treasures of Art and any of them are “visually” accessible, if not logistically so. Any work of art can inform us of the cultural context in which it was created and reinforce what it means to be human. Like any cultural discipline there are numerous skills and approaches which are encountered, to not only enable a deeper engagement with Art from a studying viewpoint, but also as that of an aspiring practitioner. We encourage engagement with materials in a wide range of ways: from the rudimentary to the complex. Pupils are instructed and encouraged to develop persistence, hone techniques, explore their imagination and trust their observations. They learn how to record, develop, experiment, connect and present when making their art. Art is sometimes used as a vehicle for social and political issues but at its heart and most ambitious can communicate in profound ways, purely visually. Pupils are able to communicate their observations, imagination and feelings and learn about other cultures whilst developing their confidence as individuals by taking a pride in their work. Pupils are provided with all necessary materials for their classwork and home-learning. We provide art packs at cost price (for KS4/5) and have financial support options available for families in hardship. We strive to ensure that all work is accessible and no pupil is in any way disadvantaged from accessing the curriculum on their terms, within the syllabus framework guidelines. We aim to help all pupils become “better at being themselves”, increase their visual confidence and make personal and expressive responses in their artwork.

Year	Knowledge (Topics/Unit of work? What pupils will 'know')	Prior Knowledge (KS2/Previous learning)	Skills acquired What pupils will be able to 'do'	Concepts developed (What pupils will understand?)	Key Vocabulary (Tier 3)	Writing & Communication
7 Term 1	Identify and understand how to use: Pencil and pen in a range of approaches to build form, use pattern, texture and understand form and structure.	Topics related to making skills, looking at Art from a range of cultures in 2 and 3 dimensions	Drawing from observation and imagery- looking at objects, forms, creatures, selecting key approaches to record with. Practising how to present work, engage in refinement and feel confident to undertake experimentation using a range of drawing techniques.	How to work from observation, transcription and imagination. Artists in focus- Goya, Op Art, Cubism Practising how to present work, engage in refinement and feel confident to undertake experimentation.	tones, textures, details, mark-making, patterns, structure, refinement, positive and negative spaces, line, 3D, form, shape, contrast, reflection, highlight, shadow	Frayer models on mark making techniques, contrast and observational drawing.
7 Term 2	Building on drawing approaches and exploring colour in a range of media.	Drawing techniques, use of guidelines, how pattern can create texture	Mixing colour, blending harmonious colours, glazing to make secondary colour, controlling transparency to make tertiary colours. Creating tints, tones and shades.	How to use a range of drawing and painting techniques appropriate to intentions. Colour wheel theory and mixing - exploring paint qualities such as glazing. Colour relationships	mixing, blending, glazing, transparency, primary, secondary, tertiary, harmonious, complementary, tints, tones and shades	Annotation and evaluations

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7 Term 3	The importance of composition. Artists' transcriptions. Focus on Andre Derain, Kandinsky and Milhaze	How to mix and apply colour and different painting techniques.	To connect work with Art from historical contexts putting together elements to make a composition. Study different painting styles and techniques.	The value of modification and refinement. How art from different times and cultures can inform personal responses. Artist movements in focus- Fauvism, Impressionism, Abstract, Expressionism and Cubism.	transcriptions invention layering, geometric composition, modification, abstraction, vibrant, bold, subtle, impression	Frayer models, Fauvism, Cubism Guided reading on selected artists Pupils research facts on artists and bullet point information.
8 Term 1	Understand and apply concepts to draw a portrait considering the proportions of a face.	Control of drawing and painting media	To construct a portrait in a range of selected visual approaches using realistic and experimental drawing techniques.	How faces can convey meaning and identity. Developing knowledge and understanding of artists' approaches to portraiture.	details, forms, features, positioning, proportion, symmetry, viewpoint	Research for home learning tasks – bullet point information Frayer model on Portraiture Guided reading on selected artists
8 Term 2	Portraiture in historical contexts Responding to artists' work.	Proportions, personality expression,	To create a portrait-based painting with historical connections. Focus on Picasso Blue Period, Picasso's Weeping Woman, Stephen Conroy, Van Gogh portraits.	How colour, tone, shape, line and light can be used expressively. To use a range of materials and techniques to generate and make portraits.	Colour, light, foreshortening, research, abstract, collage, expressive	Evaluations and annotation

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8 Term 3	The definitions of landscape – urban and rural. Practising a range of perspective drawing techniques.	Historical context of art work, viewpoints, synthetic colour use.	To draw from observation in their own environment at school and home. Landscape painting and drawing. Studying landscape art. Drawing outside from observation or creating imaginative landscapes.	How artists have responded to their environment. To use a range of materials and techniques to generate and create landscape or cityscape images. Artist in focus- Van Gogh, Monet, Picasso, Escher, Lichtenstein, Pop art and local artist Sheila Appleton.	perspective, spaces, foreground, mid ground, background overlap, depth, distance, horizon, vanishing point, linear, sketch	Frayer model on Perspective Guided reading on selected artists
9 Term 1	The genre of still-life and its value for practising techniques and composition	How art can be personally expressive using line, form, texture, colour, shadow and reflection. Previous experiences using watercolour and drawing techniques.	To make close observational drawings of organic, artificial and synthetic forms using a range of painting and drawing techniques.	The role of still-life in art and how it has developed in a historical context. Use a range of media to produces studies from artists work and secondary resources. Artists in focus – Cezanne, Morandi, Arcimboldo, Lichtenstein	collage, print, still-life, objects, cross hatching, watercolour, imaginative, surreal	Research for home learning tasks – bullet point information Frayer model on Still Life Guided reading on selected artists
9 Term 2	How to analyse and respond to the proportions of figures in a variety of poses.	How to create and refine a composition. Understanding of proportion.	To draw using techniques to measure and compare proportions of a figure. Rendering and shading to create form.	The pose and rendering of figures to convey meaning.	Idealised, proportions, overlapping, angles, pose, measure	

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9 Term 3	An appreciation of the breadth of art-making	An appreciation of the variety of approaches to the genre of figures in art	To construct a sculpture using modelling techniques with paper, card, wire and mod roc. To use painting techniques and their knowledge of colour to apply to their figures.	How different cultures have made figurative art and the notions of "idealised proportions" How the figure can translate mood and feeling through pose. Artist in focus – Rodin, Gormley, Matisse, Degas.	Modelling, sculpture, construct, mod roc	Frayer model Guided reading on selected artists
10 Term 1	How to build a page of studies on A3 with different techniques	How artists, techniques and processes inform Art-making	Make individual responses to thematic enquiry in a range of media	How the GCSE art course is structured into 4 key objectives and their relevance to their art-making	workbooks, transcriptions, annotation, reflection, understanding context, presenting and connecting	Annotation – guide sheets with key vocabulary
10 Term 2	How to develop a theme using their workbooks	An introductory unit covering key GCSE skills	Develop independent research skills	Workbooks, transcriptions, annotation and reflection, understanding context, presenting and connecting.	development, theme, modification, refinement, confidence	Annotation – guide sheets with key vocabulary
10 Term 3	How to analyse Assessment	The use of personal imagery and	Creative approaches, working with assessment	The value of development, experiment and refinement	assessment, context, transcription,	Annotation – guide sheets with key vocabulary. Self-

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	objectives to inform development work	practised techniques appropriate to intentions	objectives, larger work, mixed media in 2 dimensions.	and its connection with contextual references in their personal responses.	context-sheet, analysis	assessment sheets 'auditing' progress and evidence.
11 Term 1	Development work to a theme, the creative journey, how to record, experiment and refine in all media, outcomes	Developing personal responses to thematic enquiry	Drawing from different sources make a ceramic, sculpture, health and safety approaches and lino-print Mock "examination" refinement work.	Workbooks and portfolio development, research and intensive materials work, working to time limits.	ceramics, oxides, register, tonality, hue, saturation, precision	Annotation – guide sheets with key vocabulary. Self-assessment sheets 'auditing' progress and evidence.
11 Term 2	The purpose of a 'journey' in development work to an outcome	How to work in a range of materials in 2 and 3 dimensions	Select a personal thematic assignment Complete a portfolio, working in museums, studying artists. Produce an outcome in 10 hours	Completing 2 units of work to meet Assessment objectives	reflection, insight, application, re-work	Annotation – guide sheets with key vocabulary
11 Term 3	Moderation	Moderation	Moderation	Moderation	Moderation	Moderation

Year	Knowledge (Topics/Unit of work? What pupils will 'know')	Assessment (KPIs: Diagnostic + Summative)	Cumulative Links (What is revisited?)	Adaptive Teaching (How all pupils access learning)	Future Links (KS4/KS5)
7 Term 1	drawing skills	Formative marks are given for each module with identified targets for further consideration. There is a "menu" of universal targets on every pupil's folder and staff can comment specifically. Pupils naturally compare and peer assess their work, continuously. Detailed feedback is provided orally, throughout every lesson and given on each piece of completed work per half-term in written form. Summative assessment is held every term in line with the school's feedback policy	Embed key making skills and value of presentation, organisation of folder	Model examples using visualiser, targeted tracing techniques technique videos scaffolding Using guidelines Working to time limits	observational drawing skills
7 Term 2	colour theory	Formative marks are given for each module with identified targets for further consideration. There is a "menu" of universal targets on every pupil's folder and staff can comment specifically. Pupils naturally compare and peer assess their work, continuously. Detailed feedback is provided orally, throughout every lesson and given on each piece of completed work per half-term in written form. Summative assessment is held every term in line with the school's feedback policy	Use of formal elements in drawing supports work in all future modules		colour theory knowledge (revisited in Year 10)

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7 Term 3	compositional work	Formative marks are given for each module with identified targets for further consideration. There is a "menu" of universal targets on every pupil's folder and staff can comment specifically. Pupils naturally compare and peer assess their work, continuously. Detailed feedback is provided orally, throughout every lesson and given on each piece of completed work per half-term in written form. Summative assessment is held every term in line with the school's feedback policy	Use of colour in future painting modules		Principles of overlap and scale
8 Term 1	portrait skills	Formative marks are given for each module with identified targets for further consideration. There is a "menu" of universal targets on every pupil's folder and staff can comment specifically. Pupils naturally compare and peer assess their work, continuously. Detailed feedback is provided orally, throughout every lesson and given on each piece of completed work per half-term in written form. Summative assessment is held every term in line with the school's feedback policy	Use of scale and strategies for controlling proportion	Model examples using visualiser, targeted tracing techniques technique videos scaffolding Using guidelines Working to time limits	Managing expectations and building a sense of personal expression
8 Term 2	artist transcriptions	Formative marks are given for each module with identified targets for further consideration. There is a "menu" of universal targets on every pupil's folder and	Applying understanding of proportion to transcription work		Contextual study underpins all art study

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		staff can comment specifically. Pupils naturally compare and peer assess their work, continuously. Detailed feedback is provided orally, throughout every lesson and given on each piece of completed work per half-term in written form. Summative assessment is held every term in line with the school's feedback policy			
8 Term 3	landscape art	Formative marks are given for each module with identified targets for further consideration. There is a "menu" of universal targets on every pupil's folder and staff can comment specifically. Pupils naturally compare and peer assess their work, continuously. Detailed feedback is provided orally, throughout every lesson and given on each piece of completed work per half-term in written form. Summative assessment is held every term in line with the school's feedback policy	Use of colour mixing and role of light		responding to personal environment – noticing detail
9 Term 1	still-life	Formative marks are given for each module with identified targets for further consideration. There is a "menu" of universal targets on every pupil's folder and staff can comment specifically. Pupils naturally compare and peer assess their work, continuously.	close observation skills	Model examples using visualiser, targeted tracing techniques technique videos	The history of genres in Art and the relationship to objects, possessions and demonstrations of skill

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		Detailed feedback is provided orally, throughout every lesson and given on each piece of completed work per half-term in written form. Summative assessment is held every term in line with the school's feedback policy		scaffolding Using guidelines Working to time limits	
9 Term 2	figure drawing	Formative marks are given for each module with identified targets for further consideration. There is a "menu" of universal targets on every pupil's folder and staff can comment specifically. Pupils naturally compare and peer assess their work, continuously. Detailed feedback is provided orally, throughout every lesson and given on each piece of completed work per half-term in written form. Summative assessment is held every term in line with the school's feedback policy	proportions and scale		Ideas about proportion and identity
9 Term 3	sculpture	Formative marks are given for each module with identified targets for further consideration. There is a "menu" of universal targets on every pupil's folder and staff can comment specifically. Pupils naturally compare and peer assess their work, continuously. Detailed feedback is provided orally, throughout every lesson and given on each piece of completed work per half-term in written form.	modification and expressiveness of positioning		the differences between a sculpture and a model

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		Summative assessment is held every term in line with the school's feedback policy			
10 Term 1	introductory unit and past paper	Marking within 6 bands (out of 24)	revisiting various media	Model examples using visualiser, targeted tracing techniques technique videos scaffolding Using guidelines Working to time limits	how to build a portfolio to meet key course requirements
10 Term 2	development work to a theme	Self-assessment sheets and Assessment Objective explanations	use of media appropriate to intentions		How to self-assess against mark bands
10 Term 3	2 dimensional outcome	continued formative assessment and summative assessment against 4 assessment objectives)	checking connection to introductory development as exemplar – are all requirements in place?		Refinement skills
11 Term 1	ceramic outcome Lino print	continued formative assessment and summative assessment against 4 assessment objectives)	Selecting and translating work into other media	Model examples using visualiser, targeted tracing techniques technique videos scaffolding Using guidelines Working to time limits	Working in different media
11 Term 2	External assignment	continued formative assessment and summative assessment against 4 assessment objectives)	Working to a time limit		Achieving highest marks to ensure course success and possible further study standards
11 Term 3	Moderation	Moderation	Moderation		Moderation

Year	Unit/Big idea	Disciplinary Thinking & Methods	Cumulative Links (What is revisited?)	Assessments (KPIs: Diagnostic + Summative)	Adaptive Teaching (How all pupils access learning)	Future Links (KS5)
12 Term 1	Module 1 sculpture Model 2 Portraits and figures	Problem-solving on construction techniques	How to work independently but in an investigative way	Class critiques and discussions about contemporary art	Modelled techniques, Exemplars Teams resources	working without a prior plan
12 Term 2	Module 2 cont'd and Module 3	Higher level analytical drawing	refinement skills and proportion judgement	Class critiques and discussions about contemporary art	Modelled techniques, Tracing to check proportions, personal photography work in teams art workshop day	developing personal investigative techniques
12 Term 3	Personal Investigation	Research skills and historical contexts	Making a connection within contextual frameworks	Using assessment objectives to guide development: the relevance of descriptive vocabulary in each band	Targeted support to explore materials use in more personal ways	Exploring multi-media outcomes
13 Term 1	Finishing personal investigation and essay 1000-3000 words	Essay writing skills	The value of logging all contextual references for essay development	Using assessment objectives to guide development: the relevance of descriptive vocabulary in each band	Essay exemplars in teams.	Personal responses and visual identity
13Term 2	Externally Set Assignment	Working to time limits	KS4 assignment skills and personal investigation lines of enquiry to relate to or develop into new themes	Using assessment objectives to guide development: the relevance of descriptive vocabulary in each band	Past exemplars, art workshop day	UCAS

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13 Term 3	Moderation	Moderation	Moderation	Moderation	Moderation	portfolio development to higher education