

# Archbishop Temple Church of England High School Art KS3 Curriculum

		Autumn	Spring	Summer
<b>Year 7</b>	<b>Unit</b>	<b>Painting</b> 'Hundertwasser'	<b>Printmaking</b> 'Insects'	<b>Sculpture</b> 'Monsters'
	<b>Assessment</b>	<b>Baseline assessment during first two lessons of the year: Zentangle to explore line.</b> <b>Formative Assessment</b> – Control of tempera paint & design ideas using composition. <b>Summative Assessment</b> – Painting in the style of Hundertwasser.	<b>Formative Assessment</b> – Control of watercolour paint & initial block print design and print. <b>Summative Assessment</b> – Final insect block print.	<b>Formative assessment</b> – Control and manipulation of the pinch pot process (clay sculpture). <b>Summative Assessment</b> – Pinch pot monster.
	<b>Skills</b>	<ul style="list-style-type: none"> <li>Exploring line using graphite pencil.</li> <li>Drawing a Zentangle by experimenting with repetition and line.</li> <li>Painting using tempera paint (experimenting with consistency, mixing tints and shades from hues and mixing secondary colours from primary colours).</li> <li>Controlling the wax resist technique.</li> <li>Design ideas in the style of an artist, using composition.</li> <li>Exploring composition through paper craft.</li> <li>Analysing artist, Hundertwasser.</li> </ul>	<ul style="list-style-type: none"> <li>Drawing from observation using graphite pencil.</li> <li>Using the rules of composition to design an interesting layout.</li> <li>Painting and mark making with watercolour paints.</li> <li>Sgraffito.</li> <li>Oil pastel transfer.</li> <li>Drawing in a stylized style.</li> <li>Designing and making a block to print from. Using the block printing process to create an artwork/print.</li> <li>Analysing artists, Levon Biss &amp; Mark Hearld.</li> </ul>	<ul style="list-style-type: none"> <li>The process of creating a pinch pot using clay using processed design.</li> <li>Analysing artists, Design in Air.</li> </ul>
<b>Year 8</b>	<b>Unit</b>	<b>Painting</b> 'Food'	<b>Printmaking</b> 'Architecture'	<b>Sculpture</b> 'Endangered'
	<b>Assessment</b>	<b>Formative Assessment</b> – Direct observational drawing & control of tempera paint. <b>Summative Assessment</b> – Painting in the style of Sarah Graham and Georgina Luck.	<b>Formative Assessment</b> – Monoprinting & initial block print (before reduction). <b>Summative Assessment</b> – Reduction block prints.	<b>Formative Assessment</b> – Control and manipulation of slab building process (clay sculpture). <b>Summative Assessment</b> – Clay sculpture of 'endangered' animal eye made from slab building process.
	<b>Skills</b>	<ul style="list-style-type: none"> <li>Observational drawing using graphite pencil.</li> <li>Drawing using the grid technique.</li> <li>Exploring colour pencil techniques.</li> <li>Painting using tempera paint (painting in an uninhibited style, painting gradients and painting with gradients to show form).</li> <li>Exploring composition through photography.</li> <li>Analysing artists, Sarah Graham &amp; Georgina Luck.</li> </ul>	<ul style="list-style-type: none"> <li>Observational drawing using graphite pencil.</li> <li>Pen and wash technique to show texture and form.</li> <li>Mark making with pen.</li> <li>Experimenting and exploring composition with photography.</li> <li>Printmaking using the monoprint technique.</li> <li>Using a viewfinder to inform pattern.</li> <li>Designing and making a block to print from. Using the block printing process and reduction block printing to create an artwork/print.</li> <li>Analysing artist, Ian Murphy and architecture style, Brutalism.</li> </ul>	Control and manipulation of slab building process (clay sculpture).
<b>Year 9</b>	<b>Unit</b>	<b>Painting</b> 'Portraiture'	<b>Printmaking</b> 'Day of the Dead'	<b>Sculpture</b> 'Messages'
	<b>Assessment</b>	<b>Formative Assessment</b> – Eye grid drawing and realistic eye painting. <b>Summative Assessment</b> – Grid drawn portrait.	<b>Formative Assessment</b> – Mexican sacred heart, stylized designs & initial block print. <b>Summative Assessment</b> – Final Calavera inspired block print.	<b>Formative Assessment</b> – Design ideas. <b>Summative Assessment</b> – Sculpture in response to a theme/message.
	<b>Skills</b>	<ul style="list-style-type: none"> <li>Direct observational drawing of facial features.</li> <li>Grid drawing of an eye.</li> <li>Grid drawing of a portrait.</li> <li>Using tonal value in shading to show form.</li> <li>Painting using tempera paint (colour mixing skin tone, colour matching skin tone and using all prior knowledge to paint a realistic eye).</li> <li>Analysing artists, Kelvin Okafor, Angelica Dass and MC Escher.</li> </ul>	<ul style="list-style-type: none"> <li>Using carbon copy paper to transfer an image (a printmaking technique).</li> <li>Drawing stylized imagery.</li> <li>Embossing onto metal.</li> <li>Designing calaveras using stylized, symmetrical pattern.</li> <li>Designing and making a block to print from. Using the block printing process and reduction block printing to create an artwork/print.</li> <li>Analysing artists, Jose Posada &amp; Mexican sacred hearts.</li> </ul>	<ul style="list-style-type: none"> <li>An artwork in response to a theme that sends a message. Students have the freedom to create this using appropriate skills, process and techniques learnt over key stage 3 of their choosing.</li> </ul>

# Archbishop Temple Church of England High School Art KS4 Curriculum

	Autumn	Spring	Summer
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<b>Year 10</b>	<b>Unit</b>	<b>Component 1: Portfolio (60%)</b> Selection of further work	<b>Component 1: Portfolio (60%)</b> Sustained project	
	<b>Assessment</b>	The work submitted for this component will be marked as a whole out of a total of 96 marks. This makes up 60% of the students overall GCSE Art mark. Students should carefully select, organise and present their portfolio and must ensure that it provides evidence of meeting all four assessment objectives. Component 1: Portfolio is classed as a non-exam assessment (NEA) set and marked by the school/college and moderated by AQA during a visit. Moderation will normally take place in June.		
	<b>Content</b>	A <b>selection of further work</b> resulting from activities such as trials and experiments; skills-based workshops; mini and/or foundation projects; responses to gallery, museum or site visits; work placements; independent study and evidence of the student's specific role in any group work undertaken.	<p><b>A sustained project</b> developed in response to a subject, theme, task or brief evidencing the journey from initial engagement with an idea(s) to the realisation of intentions. This will give students the opportunity to demonstrate, through an extended creative response, their ability to draw together different areas of knowledge, skills and/or understanding from across their course of study. The focus/theme of the sustained project changes year on year.</p> <p><b>The sustained topic typically includes:</b> Mind map, observational studies, 3 artist studies which include a written analysis, transcription artwork, photographs in style of the artist, work inspired by the artist and annotation, idea experimentation and development, idea refinement and a final response artwork.</p>	

<b>Year 11</b>	<b>Unit</b>	<b>Component 1: Portfolio (60%)</b>	<b>Component 2: Non-examination Assessment (40%)</b>	Course complete.
	<b>Assessment</b>	Sustained topic continued.	<p>The extended creative response must explicitly evidence students' ability to draw together different areas of knowledge, skill and/or understanding from initial engagement with their selected starting point through to their realisation of intentions in the 10 hours of supervised time.</p> <p>Students must ensure that the total submission for Component 2 evidences coverage of all four assessment objectives and evidence of drawing activity and written annotation. Students must identify and acknowledge sources which are not their own.</p> <p>A preparation period which can begin on or after 2 January is followed by 10 hours of supervised unaided work in which students are required to realise their intentions. Students must not undertake any further preparatory studies once the first period of supervised time starts. The 10 hours takes place under the guidelines set out in the document <i>JCQ Instructions for the conduct of examinations</i>.</p> <p>All work submitted for this component will be marked as a whole. Students may produce a single outcome or a series of related outcomes when realising their intentions in the supervised time. Outcomes may be evidenced in any two-dimensional, three-dimensional, digital or non-digital format. There is no restriction on scale of work, media or materials used.</p> <p>The work submitted for this component will be marked as a whole out of a total of 96 marks. This makes up 40% of the students overall GCSE Art mark.</p>	
	<b>Content</b>	Sustained topic continued.	<p>Students respond to their chosen starting point from an externally set assignment paper, evidencing coverage of all four assessment objectives. Students will sit a 10 hour sustained time at the end of the spring term to produce a final response to their chosen starting point.</p> <p>Previous starting points have included: Food, Circles, The Human Form, Identity and Journeys.</p>	