

Year 7 Art Curriculum Sequence

Big Question: Why do we make Art? What are the elements of Art? How do Artists use the elements of Art to convey their ideas and meaning?						
	Autumn Term 1	Autumn Term 2	Spring Term 1	Spring Term 2	Summer Term 1	Summer Term 2
Big idea/Theme	<p>What are the elements of Art?</p> <p>How are the visual elements used to create different effects and messages?</p> <p>How can we visually represent sounds using the formal elements of shape, line, pattern and texture?</p>	<p>What is perspective and why do artists use it?</p> <p>How do I translate shape into form using perspective?</p> <p>How can I use coloured pencil effectively?</p>	<p>How can I achieve a range of colours when using oil pastel?</p> <p>How do artists use different colours to achieve different effects?</p> <p>How does the use of colour have an impact on the viewer?</p>	<p>How can artists use the formal elements to convey mood and atmosphere in their work?</p> <p>Who is the Green Man and what does he represent?</p> <p>How can I use colour to convey a mood/atmosphere or theme in my work?</p>	<p>What is observation?</p> <p>How can observation inform our drawings?</p>	<p>Who is the artist, Sarah Graham?</p> <p>What is artistic intention?</p> <p>What is nostalgia?</p> <p>How is Sarah Graham's work nostalgic?</p> <p>How can we use the grid drawing technique to improve the accuracy of our drawings?</p>
Knowledge that needs to stick	<p>Recall the visual elements of Art</p> <p>Line</p> <p>Texture</p> <p>Tone</p> <p>Pattern</p> <p>Colour</p> <p>Shape</p> <p>Form</p> <p>How the visual elements can be used to</p>	<p>Deploy practical skills to translate shapes into 1 and 2 – point perspective forms</p> <p>Deploy practical skills to use coloured pencil effectively</p>	<p>How to mix watercolour paints to achieve primary, secondary and tertiary colours</p> <p>Recall the primary and secondary colours</p> <p>Define a tertiary colour</p>	<p>Deploy practical skills to trace and transfer using oil pastel</p> <p>Define gradient colour</p> <p>Deploy practical skills when using oil pastel to create gradient colour</p>	<p>Deploy observation skills to reduce objects down to their basic shapes and forms</p> <p>Deploy pencil drawing skills to</p> <p>Deploy observation skills to identify negative space and</p>	<p>Define intention</p> <p>Visually analyse the work of a practising artist, making specific reference to the visual elements</p> <p>Identify and explain the intention of the work of a practising artist</p>

	communicate different sounds.		Accurately place the primary, secondary and tertiary colours on the colour wheel Define and identify complementary colours pairs Define and identify harmonious colours	Explain the impact that complementary and harmonious colours have upon one another	replicate this in our drawings Deploy coloured pencil rendering skills to translate shape into form when drawing from observation	
Demonstration of Knowledge (Assessment)	Sketchbook evidence of rendered 1- and 2-point perspective drawings.		Colour wheel colour mixing and labelling activity	Green Man Final piece	Sketchbook evidence of observational drawings in the style of Sarah Graham	Written analysis of the work of Sarah Graham
Links to key stage 2/ prior knowledge needed	How to draw a straight line with a ruler How to measure in centimetres Correct pencil grip Mathematical shape and space	Coloured pencil colouring skills	Basic colour theory knowledge: Primary colours Secondary colours How to mix target colours Red + Yellow = Orange Blue + Yellow = Green Blue + Red = Purple	How colour can be associated with mood and emotion	How to record from observation	How to describe images using key art terms How to link visual elements to mood, emotion and meaning
Skill set development	Practical and material handling Pencil drawing Colour pencil rendering	Practical and material handling Pencil drawing	Practical and material handling Theoretical knowledge	Practical and material handling Critical analysis	Observation skills and practical and materials handling	Critical analysis

		Colour pencil rendering	Blending using oil pastel	Blending using oil pastel	Pencil drawing and coloured pencil rendering	
Key Vocabulary (Tier 2/ Tier 3)	Colour Shape Form Texture Pattern Line Tone	Perspective Horizon Line Vanishing Point Vertex Vertices Edge Parallel Perpendicular Converge	Primary Secondary Tertiary Harmonious Complementary	Intention Gradient Negative space	Observation Blind drawing Blind relocation drawing Shape Form Perspective Colour Gradient Negative space	Colour Shape Form Texture Pattern Line Primary Secondary Tertiary Harmonious Complementary Intention
Reading and Oracy	Throughout the year, students are given the opportunity to regularly engage with reading. At the start of each topic, students receive a text in their books that answers the question 'What are we learning, and why are we learning about this.' Students read this aloud, and this document is regularly revisited as the schemes develop. When watching videos in lessons, closed captions are used so that the students can hear words being read by fluent readers. Practitioners are introduced					
Numeracy	Measurement					
Opportunities						
Careers	Product Design Graphic Design Architecture Fine Art		Fine Art Graphic Communication Product Design		Fine Art Graphic Communication	
SMSC including British Values, Culture and Diversity			How artists use colour in order to convey a sense of mood, atmosphere and meaning to their work		Mental Health awareness and promoting the Visual Arts as a means of promoting 'good' mental health	
Relationship and Sex Education and Health Education						

Enrichment Activities	<p>Students are given 'optional' homework and extension activities, alongside the homework that is required to be set every three weeks for Art. KS3 Art club runs every week after school on a Tuesday.</p> <p>In 2023 students will have their Green Man pieces displayed as part of an exhibition at St. Wendreda's church in March.</p>				

Year 8 Art Curriculum Sequence						
<p>Big Question: How do Artists and Designers convey intention with colour, shape, line and symbolism? How can I communicate my intention with The Visual Elements and symbolism? How does the context of an artwork effect my understanding and interpretation?</p>						
	Autumn Term 1	Autumn Term 2	Spring Term 1	Spring Term 2	Summer Term 1	Summer Term 2
Big idea/Theme	What is Still Life? What is the Vanitas?		What is Fine Art?	What is social commentary and artistic intent? What is context and how does it affect how we interpret a piece of Art?		
Big idea/Theme	How do artists use symbols in order to convey a message in their work?		What is Graphic Communication?	They use symbols to make their own social commentary about an issue that they personally feel passionate about.		
Big Idea/Theme	How can I draw an ellipse?		How do artists use symbolism in order to convey a sense of self, or to communicate an intended message?	How do I use a knife safely and effectively in order to use the dry brush stencilling method to synthesise the work of Banksy?		
Big idea/Theme				What is my artistic intent and why have I chosen to use specific colours and symbols in my work?		
Knowledge that needs to stick	What is Art? What is symbolism?					

	<p>What is artistic intent? What is social commentary? How can I use symbolism and the visual elements to convey intention in my work?</p>		
<p>Demonstration of Knowledge (Assessment)</p>	<p>Appropriate weight of drawing line Ellipse is curved - no pointy edges Ellipse is smooth - no broken/sketchy lines Ellipse is symmetrical Paint is contained within the shape of the object Paint is applied with an even consistency resulting in areas of flat colour Paint is applied in stripes, minimising patchiness A range of tints and shades have been effectively mixed</p>	<p>Students will be able to deploy a range of skills on Photoshop or Photopea in order to synthesise the work of Arcimboldo and Mecier</p> <p>Students will be able to articulate their intent and justify their choices of symbols/objects</p>	<p>Students will be able to cut out a stencil safely and effectively</p> <p>Students will be able to use the dry brush technique effectively</p> <p>Students will be able to articulate their intent and justify their choices of symbols and use of colour in their work.</p>
<p>Links to key stage 2/ prior knowledge needed</p>	<p>Students will be able to utilise their skills from Year 7 Perspective drawings to support the depiction of still life groups of objects. This will support the drawing of effective ellipses.</p> <p>Students will also refer to the trace and transfer technique from The Green Man project from Year 7.</p> <p>Prior knowledge of symbols and societal interpretations of symbolism will inform this work.</p>	<p>In the previous scheme of learning students have explored how symbols were used in the Dutch Still Life genre of painting known as Vanitas, where artists communicated the message that life is fleeting, and that eventually, all humans die. They decode paintings and recognise that symbols have specific meaning. In this scheme, they personalise the use of symbolise, either to convey their sense of self, or to communicate a message. This means that they need to consider how symbolism could be read by</p>	<p>In the previous scheme of learning students considered the use of symbolism in order to create a Fine Art or Graphic communication piece that conveyed a message using, often, quite literal symbolism. In this scheme, students are creating a narrative and social commentary in their work, utilising more sophisticated use of symbolism.</p> <p>When critically analysing during this scheme, students are required to go beyond the visual when critically analysing the work of Haring and Banksy, and to consider the social and historical context of the work studied. This requires knowledge and schemata that goes beyond the colour theory and shape knowledge (inherently human instinct) that was needed to analyse and synthesise the Green Man work in year 7.</p>

		others, and how prior knowledge of icons and symbols will influence the interpretation of their work.	
Skill set development	Trace and transferring Painting	Digital media	Stencilling Dry brush technique
Key Vocabulary (Tier 2/ Tier 3)	Still Life Vanitas Memento Mori Inanimate Ellipse Major axis Minor axis	Visual elements Colour Shape Line Texture Pattern Form Opacity Contrast Saturation Pixellated Portrait Inanimate	Art Visual elements Vandalism Colour Shape Line Texture Pattern Form Context Graffiti Contrast Intention Social commentary Visual literacy Fine Art
Reading and Oracy	<p>Students are given 'Why are we learning this' document to read for each topic to frame their learning</p> <p>Whole class readings are given to support the concepts of The Vanitas, Arcimboldo and Jason Mecier and Banksy.</p> <p>Students are given frequent opportunities to hear words spoken aloud on the videos with captions/transcripts.</p> <p>Reading to oneself, and then re-reading this as a class, together with the use of questioning is used establish and embed new vocabulary.</p> <p>When introducing new terms, students are instructed to repeat the term chorally</p>		
Numeracy	Major and minor axis on ellipses	Scale and proportion when deciding upon objects and their positioning in their portrait pieces.	Scale – consideration of the size of stencil required to fit to page, or to suggest perspective in the final outcome

Opportunities			
Careers	Fine Artist Visual Communicator	Graphic Designer Fine Artist	Graphic Designer Fine Artist
SMSC including British Values, Culture and Diversity	Fine Art as a means of self-expression, social commentary, and reading, critically analysing and interpreting the work of other practitioners.		
Relationship and Sex Education and Health Education		Encouraging students to reflect upon their sense of self that goes beyond the visual and materialism	Empowering students to have a creative voice in order to comment upon the society in which they live.
Enrichment Activities	Students are given 'optional' homework and extension activities, alongside the homework that is required to be set every three weeks for Art. KS3 Art club runs every week after school on a Tuesday.		

Year 9 Art Curriculum Sequence						
Big Question: How can I recognise and emulate the style of artists' works? How can I personalise my own artwork? How can I employ the visual elements to create effective mixed media outcomes?						
	Autumn Term 1	Autumn Term 2	Spring Term 1	Spring Term 2	Summer Term 1	Summer Term 2
Big idea/Theme	What is Steampunk and how can I recreate the style?		How can I draw and paint the human face?		Independent painting project	

<p>Knowledge that needs to stick</p>	<p>Describing the aesthetic of Steampunk referring to The Visual Elements,</p> <p>What is tone and how can I use it to translate shape into form?</p> <p>What is Mixed Media?</p> <p>How can I create metallic surface textures?</p> <p>How can I emulate a steampunk style using mixed media techniques and compose my final piece?</p> <p>How shape, tone and form relate to each other.</p> <p>Blending oil pastels and understanding tonal gradients.</p> <p>What is mixed media and how various materials and processes can combine.</p>	<p>Conventional proportions of the human face</p> <p>How to use pencil tonal values to create the illusion of form</p>	<p>How to blend acrylic paint in order to translate shape into form</p> <p>How to translate monochromatic tonal values into hues</p> <p>How to define the term 'pastiche'</p> <p>How to describe the visual elements of the work of a chosen artist, and synthesise these elements in our own work</p>
<p>Demonstration of Knowledge (Assessment)</p>	<p>Recall questioning during class about the Steampunk aesthetic Assessment of final piece at the end of the Autumn Term.</p> <p>A gradient of colour has been achieved The gradient colour has been blended so that there are no sudden 'jumps' in colour There are no gaps in the use of oil pastel (unless this is as a result of mark-making and intentional)</p>	<p>Students will be able to recall the conventions of proportion relating to the human face</p> <p>Students will be able to deploy a light drawing line to visually describe the outline shape of facial features</p> <p>Students will be able to use pencil tonal values and gradients in order to translate outline shapes into 3D forms</p>	<p>Students will be able to synthesise the work of a chosen artist making use of their acrylic painting skills</p>

	<p>The oil pastel has been applied to follow the contour of the shape being depicted Highlights have been applied to the oil pastel</p> <p>A range of materials, techniques and processes have been used in both the sketchbook, and in the finished piece to consistently and effectively give the illusion of volume and form in the work. e.g. coloured pencil, drawing pencil, oil pastel and biro. The Alexander Gvozdev outcome that shows mastery of practical skills and makes explicit visual references to the Steampunk aesthetic. Creative, imaginative and confident combining of materials, techniques and imagery to respond to the work of Gvozdev.</p>		
Links to key stage 2/ prior knowledge needed	<p>Visual elements of shape, line, tone, form Tonal gradients</p> <p>Exploring materials and collage Oil pastel work.</p> <p>Creative design</p> <p>This work links back to the oil pastel gradient work in year 7 but is technically more challenging as students need to consider form and contours.</p>		<p>In this final Scheme of Learning of KS3, students are presented with their most challenging work to date; the representation of the human face. Students are taught the conventions of facial proportions and experience drawing from life. They translate shape into form using tonal values. Students refer to their existing knowledge of colour theory, and the visual elements in order to make creative choices in their work in terms of the use of colour, pattern and line when painting in the style of their chosen artist.</p>
Skill set development	<p>Oil pastels Mixed media Motor skills development, investigation of materials and processes, and exploring artists' work.</p>	Pencil drawing and tonal values	<p>Drawing and rendering of facial features Acrylic painting</p>



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Key Vocabulary (Tier 2/ Tier 3)	Steampunk, Mixed media Gradients Form Contour structure.	Proportion Features Shape Tone Tonal Value Form	Pastiche Realism Photorealism/Hyperrealism
Reading and Oracy	Students are given 'Why are we learning this' document to read for each topic to frame their learning Students are given frequent opportunities to hear words spoken aloud on the videos with captions/transcripts in the videos used. Reading to oneself, and then re-reading this as a class, together with the use of questioning is used establish and embed new vocabulary. When introducing new terms, students are instructed to repeat the term chorally. Dual coding is used to support new vocabulary. Students engage in 1:1 and, as confidence grows, whole class discourse about their work to articulate their creative intent.		
Numeracy	Three dimensional forms		Proportion and measurement
Opportunities			
Careers	Fine Artist Graphic Designer	Fine Artist	Fine Artist Graphic Designer
SMSC including British Values, Culture and Diversity	How Steampunk has become a united and recognisable design style all over the world.	Students are given the opportunity to reflect upon how colour can be used to convey emotions in Art. They learn about conventions in visual communication and express themselves and their own intent through their creative work.	
Relationship and Sex Education and Health Education			
Enrichment Activities	KS3 Art club runs every week after school on a Tuesday.		



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Year 10 Art Curriculum Sequence

Big Question:

- . What are the processes that an Artist or Designer goes through to develop a creative outcome?
- . How do I communicate a concept through different visual communications?
- . How have other people in history used Artwork to communicate to others?
- . Why do we create to communicate?

- . What are the Assessment Objectives of GCSE Art?
- . How do creative processes link to and evidence the Assessment Objectives of GCSE Art and Design?]

AO1: Develop ideas through investigations, demonstrating critical understanding of sources.

AO2: Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

AO3: Record ideas, observations and insights relevant to intentions as work progresses.

AO4: Present a personal and meaningful response that realises intentions and demonstrates a response

	Autumn Term 1	Autumn Term 2	Spring Term 1	Spring Term 2	Summer Term 1	Summer Term 2
Big idea/Theme	<p>AO2 + AO3 Students start of the year through experimenting with appropriate media, materials, techniques and processes with different medias through primary and secondary source images. Then select a range of different source to record ideas, observations and insights through refinement and sustained mark making to create sustained images.</p>	<p>AO1 + AO2 Students focus in to continue exploring different media through Refinement of artistic intentions with appropriate media, materials, techniques and processes, but then link these in with contextual investigations, demonstrating critical understanding of sources through artist research. Students evidence this learning through a range of independent photographic</p>	<p>AO1 + AO3 Students continue to develop their own ideas by searching and investigating different Artists of their own following structure and layout taught in the previous term. During this exploration student Record their own ideas into intentions through a pastiche of the artist's work mimicking the artist skill set and then using own photography to create an outcome in the</p>	<p>AO1 + AO4 Students further develop their ideas through an arrangement of compositions plans from earlier work showing how they can investigate new ways of communicating their theme as well as demonstrating how a new composition can further develop the critical understanding of an outcome. From this student then start to plan and present a personal and</p>	<p>AO2 + AO4 Students move on to reflect and refine final response ideas through selecting and experimenting with appropriate media to their journey of the project using the correct materials, techniques and processes to then create a final piece that they use to successfully Present a personal and meaningful response realises intentions outside of the</p>	<p>AO3 + AO4 Students Start a new project using a previous exam paper where they need to create a more focussed project developing Ideas starting from artist research first and then record ideas from this through, observations and insights relevant to original theme. Students then reflect on previous project looking at new ways to use prior knowledge to present a</p>

	<p>Students evidence this learning using a mind map relevant to a chosen theme, a range of Tonal drawings linked to this theme, a large-scale grid drawing from the tonal drawings, Colour pencil experimentation, Pen drawings, and Mono prints. All outcomes are supported with self-analytical annotations, reflecting on what they did, why they did it, how they did it and comparisons to each step taken.</p>	<p>outcomes down outside of the lessons, Oil/soft pastel experimentations and acrylic paintings. Students then link these to an artist pastiche who uses one of these medias where they create their own response relating back to their theme</p>	<p>style of the artists they chose with their own idea. Students are required to find at least two different artists in this time, compare and create work based on this research.</p>	<p>meaningful response to their theme in different media on an A3 page helping them illustrate their intentions through a step-based communication of how they reached this intention practically. Student then use this to also practice creating work outside of the book using MDF/ canvas, or 3d media.</p>	<p>sketch book of which they present to a wider audience (reflecting on how they communicate with others through this piece regarding original theme)students then evaluate outcome on both the practical process used to construct outcomes, as well as the contextual message they are trying to communicate to the audience.</p>	<p>personal and meaningful response that realises intentions and demonstrates understanding of visual language. Students will research 3 artists of their choices of which will lead to independent photography and primary source drawings based on their concept.</p>
<p>Knowledge that needs to stick</p>	<p>Application of knowledge:</p> <ul style="list-style-type: none"> . What are the processes that an Artist or Designer goes through in order to develop a creative outcome? . What are the Assessment Objectives of GCSE Art? . How do creative processes link to and evidence the Assessment Objectives of GCSE Art and Design? 	<p>Application of knowledge:</p> <ul style="list-style-type: none"> . Why do I need to draw from observation? <i>(to inform my developing ideas)</i> . How do my drawings link to my theme? . How can I describe the visual elements and intention of my chosen artists? . How will my chosen artists influence my developing idea? 	<p>Application of knowledge:</p> <ul style="list-style-type: none"> . What do I need to draw from in order to develop my idea? . How can I describe the visual elements and intention of my chosen artists? . How will my chosen artists influence my developing idea? . How can I refine my idea? . What is my final idea for my personal creative outcome? 			
<p>Demonstration of Knowledge (Assessment)</p>	<p>Students are continuously assessed and self- assess in relation to their coursework task checklist. This enables teachers to offer 1:1 personalised feedback and targets for improvement.</p>					

Links to key stage 2/ prior knowledge needed	To be successful at Key Stage 4, students need to have developed the following skills and knowledge during the KS3 curriculum Knowledge of the Visual elements Descriptive vocabulary related to each element Visual literacy Critical analysis skills Understanding of artistic intention Understanding of context Visual research and recording skills Self-evaluation methods Proficient handling of a wide range of materials, techniques and processes
Skill set development	<ul style="list-style-type: none"> • AO1: Develop ideas through investigations, demonstrating critical understanding of sources • AO2: Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes • AO3: Record ideas, observations and insights relevant to intentions as work progresses. • AO4: Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language
Key Vocabulary (Tier 2/ Tier 3)	Line, Texture, Tone, Colour, Pattern, Form, Shape, Intention, Experiment, Refine, Concept
Reading and Oracy	Students engage in continuous dialogue with their teacher and their peers about their own work and artistic intention. Students are guided towards the work of relevant inspiring and influential practitioners through 1:1 discourse with teachers. Students read about the work of other artists to inform their artist studies in their preparatory sketchbooks. Students are pushed to verbalise and articulate their thoughts about the work of others, through targeted, open and probing questioning, which supports the development of their thoughts, providing scaffolding for their written work. As students develop confidence about their work, they are guided, through discussion strategies such as ping-pong and pinball, to engage with their peers to critique and appraise one another's work.
Numeracy	Proportion Layout Composition Scaling of work from prototype to final outcome Calculation of timings from preparatory work to final outcome
Opportunities	
Careers	Fine Artist 3D Product Design Graphic Communication Textile and Fashion Design



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	<p>Architecture Theatre Design Make-up artist Advertising</p>
<p>SMSC including British Values, Culture and Diversity</p>	<p>The study of Art at KS4 requires students to frequently interact with their peers to discuss their personal artwork, which builds trust and compassion between peers. Students are regularly introduced to the work of a wide range of artists from different times and cultures, leading to understanding and respect. The exhibition of GCSE Art at the end of the course promotes pride and celebrates success, which contributes to students' self-esteem.</p>
<p>Relationship and Sex Education and Health Education</p>	
<p>Enrichment Activities</p>	<p>KS4 Art club is available to students on a Friday till 6pm every Friday as well as G34 open every lunch and break to year 10 and 11 each week. Specialist Artist visits every Tuesday after school for KS3 and KS4</p>

Year 11 Art Curriculum Sequence

<p>Big Question: What is my intention? How will I convey my artistic intention? What are the processes that an Artist or Designer goes through in order to develop a creative outcome? What are the Assessment Objectives of GCSE Art? How do creative processes link to and evidence the Assessment Objectives of GCSE Art and Design?</p>						
	Autumn Term 1	Autumn Term 2	Spring Term 1	Spring Term 2	Summer Term 1	Summer Term 2
Big idea/Theme	What are the different potential iterations of my developing idea?	What are my final ideas for my personal outcome/response? How will I execute my final idea?	What are my initial ideas?	What are the different potential iterations of my developing idea? What are my final ideas?		

Big idea/Theme	What materials, techniques and processes best communicate my intention?	What is my intention? How successfully have I communicated my intention?	How can I visually research and inform my chosen idea?	What materials, techniques and processes best communicate my intention?		
Big Idea/Theme	How can I refine my idea using the SCAMPER method? How do visual changes to my idea impact upon my intention and concept?	How has the work of others influenced my outcome?	How does the work of other artists influence my developing idea(s)?	How can I refine my idea? How do changes to my idea impact upon my intention and visual communication? How will I execute my final idea?		
Knowledge that needs to stick	What is my intention? How to handle a wide range of materials How to record from primary and secondary observation How to critically analyse the work of other practitioners How to develop ideas based upon research and investigation					
Demonstration of Knowledge (Assessment)	Continuous teacher and self-assessment against the 4 assessment objectives of the Art and Design qualification. NEA (Non-examination assessment) is summatively assessed and internally moderated. NEA marks are shared with students before being sent to the exam board. A sample of the work is externally moderated.	Continuous teacher and self-assessment in relation to the student checklist to monitor progress in the weeks preceding the ESA (Externally Set Assignment.)	The ESA is completed in April and summatively internally assessed and internally moderated. A sample of the work is externally moderated.			
Links to key stage 2/ prior knowledge needed	What are the visual elements? What is Intention? What is Visual literacy? What is Social Commentary? How to handle a wide range of materials How to record from primary and secondary observation How to critically analyse the work of other practitioners How to develop ideas based upon research and investigation					

Skill set development	<ul style="list-style-type: none"> • Develop ideas through investigations, demonstrating critical understanding of sources. • Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes. • Record ideas, observations and insights relevant to intentions as work progresses. • Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language 		
Key Vocabulary (Tier 2/ Tier 3)	<p>Intention Texture Pattern Line Form Tone Shape Colour Form Mood Atmosphere Mark-making</p>		
Reading and Oracy	<p>Guided discussion strategies such as ping-pong and pinball are used to facilitate class discussion and critique about one another's work.</p> <p>Students engage in continuous dialogue with their teacher and their peers about their own work and artistic intention. Students are guided towards the work of relevant inspiring and influential practitioners through 1:1 discourse with teachers. Students read about the work of other artists in order to inform their artist studies in their preparatory sketchbooks. Students are pushed to verbalise and articulate their thoughts about the work of others, through targeted, open and probing questioning, which supports the development of their thoughts, providing scaffolding for their written work.</p>		
Numeracy	<p>Proportion Layout Composition Scaling of work from prototype to final outcome Calculation of timings from preparatory work to final outcome</p>		
Opportunities			



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<p>Careers</p>	<p>Fine Artist 3D Product Design Graphic Communication Textile and Fashion Design Architecture Theatre Design Make-up artist Advertising</p>		
<p>SMSC including British Values, Culture and Diversity</p>	<p>The study of Art at KS4 requires students to frequently interact with their peers to discuss their personal artwork, which builds trust and compassion between peers. Students are regularly introduced to the work of a wide range of artists from different times and cultures, leading to understanding and respect. The exhibition of GCSE Art at the end of the course promotes pride and celebrates success, which contributes to students' self-esteem.</p>		
<p>Relationship and Sex Education and Health Education</p>			
<p>Enrichment Activities</p>	<p>KS4 Art club is available to students on a Friday till 6pm every Friday as well as G34 open every lunch and break to year 10 and 11 each week. Specialist Artist visits every Tuesday after school for KS3 and KS4</p>		