

Art Curriculum Map

**Intent**

The Art Department at Conisborough College is dedicated to developing critical thinking and visual literacy through an engaging and supportive curriculum. Teachers within the department make all students' learning accessible, rewarding, thought-provoking, and meaningful. We teach Art as a form of communication and through teaching Art as a language, we prompt our students to think, create and explore ideas so they reach the best of their ability. Our curriculum explores formal elements and principles all artists manipulate to communicate and express ideas. The Art curriculum develops continuous and sequential knowledge and skill, whilst simultaneously exposing students to the necessity of expression, the hard work of craftsmanship, and the relevance of varied technique and skill in today's creative industry. Through a cyclical curriculum, knowledge and skill is embedded over KS3 to gain mastery of formal elements and to communicate intentions. As students' progress through the curriculum, they use these this knowledge and skill to personalise their work. In addition to developing skills, our curriculum explores how and why artists have created work throughout history and its importance today, heightening their global awareness and broadening their viewpoints and ideas. Throughout our GCSE course, we train students to become independent learners who lead on the ideas and design of their works, whilst being supported by their teachers. By the end of KS4, students can use the formal elements skilfully and imaginatively to create something personal and powerful that conveys their intent. Researching artists, reflecting on and refining their work and creating and presenting a personal response is vital for both GCSE and A Level art. Additionally, this sequence of learning equips students with a skillset which they can use to forge any career in the creative industry. As a department, we promote a diverse range of traditional and contemporary artists and art works to develop student's emotional literacy, tolerance, and appreciation of the world around them.

**Implementation**

We believe that knowledge of the formal elements of Art is the foundation from which artworks can be developed. Mastery of the formal elements enables the application of skills and the exploration of ideas which are intertwined in developing purposeful art projects. Students practice using a range of media in KS3 to gain mastery at KS4, such as observational drawing, printing techniques, painting, mixed media, and sculpture. In Year 7, students are introduced to the basic understanding and application of formal elements whilst looking at how artists use these to communicate their ideas. In Year 8, students explore how artists manipulate and evolve formal elements by exploring art movements such as cubism, contemporary architecture design and symbolism. In Year 9, students focus on artists who have used formal elements to explore their own personal identities. Students then apply these formal elements to produce personal responses through traditional and contemporary practices and techniques. In KS4, students complete sustained projects focusing on a range of artists and applying the skills and techniques embedded at KS3 to support them in exploring their own ideas, creating personal responses, and analysing critically their choice and application of formal elements and artists.

In lessons, skills are modelled by teachers through whole class demonstrations and individual, verbal feedback is given every lesson so that students are continuously developing their creative practice and refining their work. Great emphasis is placed on sketchbook use and presentation as it is a live representation of their development and organisation of visual information and progress. Sketchbooks are used to encourage students to feel a sense of ownership of their work and to provide opportunities for artist research and development of presentation which are core skills both at GCSE and A Level but also as soft skills in any profession they choose to pursue. Sketchbooks are assessed holistically at two assessment points in the year to indicate to students how well they are progressing in Art. We celebrate their success through whole school exhibitions and work being displayed around the building so that students create their own gallery of work.

In both KS3 and KS4, students are taken on trips to Art galleries to enrich their cultural understanding of Art. At Ks4, students use these trips to inform their projects and create personalised responses. Students are also encouraged to take part in Art club and animé club as well as projects run with local museums and competitions to develop their understanding of how Art enriches everyday life and can be used as a vehicle to challenge perception and understanding.

Term	1	2		3	4	5	6
CREATING ARTISTS: DISCOVERING SKILLS & IDEAS Year 7	<b>THE FORMAL ELEMENTS: DRAWING &amp; MARK MAKING</b> LINE – TONE – TEXTURE - PATTERN  This unit is specifically designed to address the issue of students arriving at secondary school having had a varied experience of art education in their primary settings.  It allows students to develop their key skills in drawing and mark-making while also introducing them to new techniques and processes such as printmaking methods.  Students will learn about the formal elements of art and design and will have the opportunity to practice combinations of formal elements through workshops and observational drawing.  Students will combine their knowledge of formal elements to develop a symmetrical pattern work inspired by the artist Ernst Haeckel work  <b>LINE</b> <ul style="list-style-type: none"><li>Students will focus on making marks and lines. They will vary the length, width, direction and shape of lines and experiment with different materials – such as pencil, crayon, pens, and charcoal – to make lines.</li></ul> <b>TONE &amp; FORM</b> <ul style="list-style-type: none"><li>Students will create tonal gradients using pencil and charcoal. They will experiment with the use of tone in observational drawing work using both pencil and charcoal, and they will have the opportunity to attempt to create areas of tone in a monoprint.</li><li>Students will learn that by adding tonal shading to a line drawing, they can create the illusion of 3D form.</li></ul>		Assessment	<b>FAUVISM</b> COLOUR -TONE - SPACE  This unit will introduce and revisit students' previous knowledge of colour theory and its meaning.  Students will learn about primary, secondary and tertiary colours and will have the opportunity to learn painting skills using both watercolours and acrylics.  They will study the work of Fauvist artists Matisse and Derain and learn what an art movement is.  <b>Fauvist Portrait</b> <ul style="list-style-type: none"><li>They will learn how to draw the correct proportions of the face and will produce a self-portrait using pencil before moving on to a painted self-portrait using a limited colour palette to explore tints, tones, and shades of a primary colour.</li></ul> <b>Fauvist Landscape</b> <ul style="list-style-type: none"><li>Students will develop their knowledge of Fauvism and create Fauvist inspired by observational drawings of the school and Forster Park.</li><li>Students will be shown how to create perspective.</li></ul> <b>COLOUR</b> <ul style="list-style-type: none"><li>Students will learn about colour theory including primary, secondary, and tertiary colours as well as tints, tones, and shades.</li></ul> <b>TONE</b> <ul style="list-style-type: none"><li>Students will learn that tone can mean both areas of light and dark in an artwork but also that it can describe a colour to which grey has been added.</li></ul>		<b>NATURAL FORMS</b> COLOUR - SHAPE – FORM -SPACE  <ul style="list-style-type: none"><li>This unit allows the students to work independently on an individual sculpture as well as collaboratively to produce a site-specific installation in the school. Students will explore natural forms and analyse the abstract organic works of Georgia O'Keefe and Beatrix Millhazes.</li><li>Students will utilise their knowledge from the first term and develop a series of observation drawings and experiments that focus on flowers.</li><li>Students will use their drawings and use view finders to abstract and develop a series of designs which can then be abstracted to their simplest forms.</li><li>Students will work with paper, wire and clay create an individual 3D response to Beatrix Millhazes which will then form part of the collaborative artwork.</li></ul> <b>COLOUR</b> <ul style="list-style-type: none"><li>Students will develop colour theory focusing on hot and cold colours, contrast, and analogous colour schemes.</li></ul> <b>SHAPE</b> <ul style="list-style-type: none"><li>Students will develop a series of observational drawings and experiences where they focus on organic shapes.</li></ul>	

DEVELOPING ARTISTS: REFINING SKILLS AND CONCEPTS Year 8	<div>ARCHITECTURE &amp; OUR LONDON</div> <div>LINE - SHAPE -FORM</div> <div><ul style="list-style-type: none"><li>This unit has a particular focus on the local area and the school site. Students will consider the work of the Stephen Wiltshire, Ian Murphy, Mona Hatoum and Zaha Hadid and analyse the everchanging environments around them.</li><li>Students will develop their previous knowledge of formal elements and use them to take inspiration from these artists to inform their designs for a series of drawing and printmaking outcomes.</li><li>Students will have the opportunity to use photography to help create observational work on which to base their ideas and will produce an 3D abstract outcome linked rooted in their local context.</li></ul></div> <div>LINE<ul style="list-style-type: none"><li>Students will develop a series of drawings, recapping on mark marking techniques to create a range of observational drawings of London and their local area.</li></ul></div> <div>SHAPE<ul style="list-style-type: none"><li>Students will consider the use of shapes in architecture and how structures and design can develop a range of geometrical, symmetrical and organic designs.</li></ul></div> <div>FORM<ul style="list-style-type: none"><li>Students will create a 3D abstract sculpture using cardboard or clay, as well as use a range of materials to create 2D artworks showing the illusion of form through application of tone.</li></ul></div>		<div>ABSTRACTION</div> <div>TONE– FORM - SPACE</div> <div><ul style="list-style-type: none"><li>In this unit students will gain an understanding of art movements and how they evolve people's perceptions of art overtime. Students will start with an understanding of representational art and then explore the process of abstraction and how formal elements are manipulated to create new concepts.</li><li>This unit of work continues to develop students' knowledge of formal elements and art history as they focus on facial proportions and drawing facial features.</li><li>Students will focus on developing their painting techniques from Year 7 to skilfully use gradients, washes and underpainting, the ability to paint 3 dimensional forms and facial features.</li><li>Students will research Cubism and understand how art movements change the meaning behind artworks. Students will explore collage and montage techniques and focus on the artist Brno Del Zou.</li><li>Students will combine their paintings and produce an abstract relief montage to</li></ul></div> <div>TONE<ul style="list-style-type: none"><li>Students will develop tonal gradients in acrylic to develop 3D forms with paint. This is an essential skill for any artist.</li></ul></div>	<div>IMPRESSIONISM</div> <div>COLOUR &amp; TEXTURE</div> <div>In this unit students will continue developing painting skills and practise a range of brushstrokes and techniques in both acrylic painting and watercolour painting.</div> <div>They will study the work of the Impressionist artists, specifically Monet, and will go on to produce a painted outcome based on a section of a landscape image.</div> <div>COLOURS<ul style="list-style-type: none"><li>Students will recreate colours seen in artworks and images (including tints, tones, and shades) using acrylic and watercolour paint. They will experiment even further with colour mixing and practice colour matching.</li></ul></div> <div>TEXTURE<ul style="list-style-type: none"><li>Students will use acrylic paint to recreate the brushstrokes seen in Impressionist artworks.</li><li>They will experiment and develop previous painting practices with a range of different techniques to achieve various textures in a landscape image that links from their previous London studies.</li></ul></div>
	<div>ICONS &amp; THE SELF</div> <div>COLOUR AND TEXTURE</div> <div>In this unit, students will consider the different ways artists have approached self-portraiture throughout art history and its varied movements. They will study the work of painters Claudette Johnson, Kehinde Wiley, and Sonia Boyce, analysing not just the way the artists have used paint in various ways, but also how the artists have chosen to represent themselves using formal elements.</div> <div>Students will experiment with digital photography to further enhance and refine their plans for their self-portrait.</div> <div>Students will reinforce and refine their previous portrait and proportion studies by experimenting with paint in their sketchbook before developing their own painted self-portrait.</div> <div>COLOUR<ul style="list-style-type: none"><li>Students will work with paints to create a range of skin tones. They will analyse the different styles and methods of the artists studied and record their findings in their sketchbooks.</li></ul></div> <div>TEXTURE<ul style="list-style-type: none"><li>Students will consider the use of textured paint in the work of Kehinde Wiley and compare it to both his earlier portraits and the work of the other artists featured in this unit. They will use acrylic paint to develop experiments with texture for creating skin tones.</li></ul></div>		<div>CONFLICT &amp; MESSAGES IN ART</div> <div>SHAPE, SPACE, PATTERN AND FORM</div> <div>Art has always been a powerful tool for social and political change and throughout history artists have used their work to express their views on society and the world around them.</div> <div>In this unit students will explore the different ways artists and artworks have communicated themes such as anti-war, social, and racial diversity, environmental and gender identity. They will analyse symbolism and using their developed knowledge of formal elements they will respond to a range of artworks by Pablo Picasso, Shepard Fairey, Anjali Mehta, Barbara Krueger, and Keith Haring.</div> <div>In this unit students will use their research to develop a series of mixed media and digital artworks that communicates a message through text or symbolism of their choosing.</div> <div>From these artworks student will develop and construct a clay relief tile that communicates their message.</div> <div>SHAPE<ul style="list-style-type: none"><li>Students will use collaging techniques and text to develop ideas for their protest piece of work.</li></ul></div> <div>SPACE<ul style="list-style-type: none"><li>Students will consider the use of positive and negative space while designing and making a stencil of a symbol that links their idea.</li></ul></div> <div>FORM<ul style="list-style-type: none"><li>Students will work with clay to produce a raised relief tile.</li></ul></div>	<div>VANITAS AND IDENTITY</div> <div>LINE, TONE, and COLOUR</div> <div>In this unit students will have the opportunity to work independently to produce an artwork based on their identity. They will begin by studying the work of Vanitas artists and artist Audrey Flack, whose photorealistic still life paintings show collections of personal objects.</div> <div>Students will work from observation of an object or objects of their choice, ideally brought in from home and which reflect their personal identity.</div> <div>They will have the option to choose which media to work in to develop an independent outcome based on viewfinder images of their drawings. Exploring personal themes and contexts in this manner prepares our students to develop and present deeper personal themes and messages in KS4.</div> <div>LINE<ul style="list-style-type: none"><li>Students will draw from observation using continuous line before producing a more developed observational drawing of a still life arrangement of objects of their choice.</li></ul></div> <div>TONE<ul style="list-style-type: none"><li>Students will use tonal shading to give the illusion of 3D form to their observational drawings.</li></ul></div> <div>COLOUR<ul style="list-style-type: none"><li>Students could develop their work either into a series of prints or paintings.</li></ul></div>

Term	AUTUMN			SPRING		SUMMER	
	<b>Year 10</b> Unit Title – STILL LIFE Coursework 60% Internally set. 1 Portfolio of work with 2 controlled assessment final responses.  4 Assessment Objectives – AO1 -Ideas, AO2Experimenting, AO3 – Recording, AO4, Response.	<b>STILL LIFE: DRAWING &amp; PRINTING</b> AO1 AO3  The purpose of the start of Fine Art course is for students to understand and respond to the GCSE art assessment objectives.  Initially students will focus on assessment 1 & 3 and develop formal element knowledge and techniques from KS3.  During this term students will respond to a single teacher led theme and will develop skills. Students will learn: <ul style="list-style-type: none"><li>How to draw using full range of drawing techniques</li><li>How to use drawing to express and describe and make marks to record and communicate ideas.</li><li>How to use range of drawing materials, media and techniques and a range of drawing surfaces.</li><li>How to develop ideas through investigations of famous artists. Wayne Thiebaud, Patrick Caulfield.</li><li>How to investigate in detail and demonstrate critical understanding of the sources that have informed them.</li><li>How to demonstrate an ability to record ideas visually and through informative written annotation, using specialist vocabulary.</li><li>How to annotate purposefully show critical analyse evaluating and reflecting on own work and that of others</li></ul> <b>STILL LIFE: PAINTING &amp; MIXED MEDIA</b> <ul style="list-style-type: none"><li>AO2</li><li>AO4</li></ul> <p>Students continue to develop their skill based still life unit however they get to choose which artist to explore and develop ideas from. These artists are selected as they manipulate formal elements and compositions in different way, this benefits our students as they can choose the skillset that suits them.</p> <ul style="list-style-type: none"><li>Wayne Thiebaud</li><li>Patrick Caulfield</li><li>Joel Penkman</li><li>Michael Craig Martin</li><li>Giorgio Morandi</li></ul> <p>Students will learn:</p> <ul style="list-style-type: none"><li>How to combine range of mixed media materials and techniques.</li><li>How to use expressive and descriptive mark-making to record and communicate ideas.</li><li>How to use range of painting materials, tools and techniques and a range of painting surfaces.</li><li>How to develop ideas through investigations of their selected famous artists.</li><li>How to demonstrate an ability to record ideas visually and through informative written annotation, using specialist vocabulary</li><li>How to annotate purposefully show critical analyse evaluating and reflecting on own work and that of others</li><li>How to record notes on developments, experiments, ideas from their visit to the TATE.</li></ul>		<b>STILL LIFE: VANITAS Photography, digital art, and mixed media.</b> AO1 AO2 AO3 AO4  Students explore the still concept of Vanitas and symbolism behind objects. Students will develop their own Vanitas still life which they photograph and develop ideas.  Students will learn: <ul style="list-style-type: none"><li>How to use their cameras and digital editing software.</li><li>The value of photography and how important it is for AO3.</li><li>How to create still life and manipulate the formal elements within an existing environment.</li><li>How to develop ideas through investigations of vanitas and symbolism.</li><li>How to investigate in detail and demonstrate critical understanding of the context of own ideas and the sources that have informed them</li><li>How to demonstrate an ability to record ideas visually and through informative written annotation, using specialist vocabulary</li><li>How to annotate purposefully show critical analyse evaluating and reflecting on own work and that of others</li></ul>	<b>STILL LIFE: VANITAS, EXPLORING THE SELF.</b> AO1 AO2 AO3 AO4  Through regular tutorials with Art staff, students will develop their own responses to their chosen sources through purposeful and sustained investigations. Students can revisit previous skills, techniques, and materials to develop personal responses and ideas.  Students will develop: <ul style="list-style-type: none"><li>How to use drawing and narrative to communicate clear ideas and intentions.</li><li>How to explore ideas using a range of materials, tools, and techniques such as digital applications, wet and dry processes and drawing, painting, and printing techniques.</li><li>How to investigate in detail and demonstrate critical understanding of the context of own ideas and the sources that have informed them</li><li>How to demonstrate an ability to record ideas visually and through informative written annotation, using specialist vocabulary</li><li>How to annotate purposefully show critical analyse evaluating and reflecting on own work and that of others</li></ul>	<b>IDENTITY AND THE SELF</b> AO1 AO2 AO3 AO4  Through regular tutorials with Art staff, students will further develop their own responses to their chosen sources through purposeful and sustained investigations.  Students can revisit previous skills, techniques, and materials to construct more in-depth responses to their previous studies.  Students will develop: <ul style="list-style-type: none"><li>How to use drawing and narrative to communicate clear ideas and intentions.</li><li>How to explore ideas using a range of materials, tools, and techniques such as digital applications, wet and dry processes and drawing, painting, and printing techniques.</li><li>How to investigate in detail and demonstrate critical understanding of the context of own ideas and the sources that have informed them</li><li>How to demonstrate an ability to record ideas visually and through informative written annotation, using specialist vocabulary</li><li>How to annotate purposefully show critical analyse evaluating and reflecting on own work and that of others</li></ul>	<b>IDENTITY AND THE SELF</b> AO1 AO2 AO3 AO4  Through regular tutorials with Art staff, students will conclude their investigations to their chosen theme through purposeful and sustained experiments.  Students can choose their media and conclude their project  Students will develop: <ul style="list-style-type: none"><li>How to use drawing and narrative to communicate clear ideas and intentions.</li><li>How to explore ideas using a range of materials, tools, and techniques such as digital applications, wet and dry processes and drawing, painting, and printing techniques.</li><li>How to investigate in detail and demonstrate critical understanding of the context of own ideas and the sources that have informed them</li><li>How to demonstrate an ability to record ideas visually and through informative written annotation, using specialist vocabulary</li><li>How to annotate purposefully show critical analyse evaluating and reflecting on own work and that of others</li></ul>

	Students conclude their investigations by creating a personal response based on their chosen artist.				<div>ability to record ideas visually and through informative written annotation, using specialist vocabulary</div> <div><div>○</div>How to annotate purposefully show critical analyse evaluating and reflecting on own work and that of others</div>	
Year 11	<div>MOCK EXAM UNIT: THEME CONNECTIONS</div> <div>To ensure that students have a full understanding and knowledge of all the requirements of the assessment objectives, students will complete a previously set external exam paper.</div> <div>AO1 AO2 AO3 AO4</div> <div>Initially teacher led for 4 weeks, students need to have clear understanding of what they have do next to respond to a theme.</div> <div>Students will gradually take ownership of their projects and develop purposeful and sustained independent investigations.</div> <div>Students will refine:<div><div>○</div>How to use drawing and narrative to communicate clear ideas and intentions.</div><div><div>○</div>How to explore ideas using a range of materials, tools, and techniques such as digital applications, wet and dry processes and drawing, painting, and printing techniques.</div><div><div>○</div>How to investigate in detail and demonstrate critical understanding of the context of own ideas and the sources that have informed them</div><div><div>○</div>How to demonstrate an ability to record ideas visually and through informative written annotation, using specialist vocabulary</div><div><div>○</div>How to annotate purposefully show critical analyse evaluating and reflecting on own work and that of others</div><div><div>○</div>The students realise their intention by completing their work within the 10-hour controlled assessment at the end of term.</div></div>	Mock 1	<div>EXAM UNIT 40% THEME TBC</div> <div>To start Externally Set Assignment Component 2 with ambition and clear strategy to meet at least the target grade, focusing on research and recording from primary and contextual sources.</div> <div>To complete drawings and photographs independently so that they demonstrate personal response for AO3</div> <div>To ensure that students complete AO1 with evidence of own work inspired by an artist. To ensure students have an opportunity to revisit work to evidence purposeful investigations.</div> <div>To promote development of personal and imaginative ideas sequentially so that ideas demonstrate reviewing, refining, and modifying with a range of materials and techniques.</div> <div>To ensure that the students fully experiment with materials so that they choose the most appropriate material for their exam. To ensure that they realise their intention by completing their work within the 10 hours. To ensure they annotate their work to demonstrate critical understanding through informative written annotation, using specialist vocabulary.</div>	<div>To celebrate publicly the work of Year 11 GCSE Fine Art Students.</div> <div>Students are invited to curate and set up their Art Exhibition.</div>		

**Impact:**

To ensure that all our students achieve mastery in art skills and knowledge, students are formatively assessed regularly throughout KS3 lessons, and this 'live' feedback empowers students to excel and meet new creative challenges. Assessment data points are used to judge the success of the curriculum and progress towards mastery. Our teaching practice is regularly reviewed, and time is regularly given so our students can have the opportunity and specialist support to improve key areas. Art literacy is regularly checked through DO NOW tasks and carefully scripted questioning, which generates a meaningful classroom learning forum and consolidates students' understanding and appreciation of art. The success of our Art students is celebrated across the school with work on display and regular galleries and it is an empowering moment for the school community to see the talent, ambition, and excellence of our Art students.

The impact of the Art curriculum is evident at Conisborough College, as at KS4, our students exceed national expectations. This success is only achieved by nurturing, encouraging, and challenging our students to see themselves as artists and designers who can make creative and analytical judgements to develop their artwork. Art at KS4 is regularly assessed and guided with personalised targets and tutorials, which enriches not just the students but the entire Art Department.