

# Kings College Art Department: Curriculum Overview 2023-24



## Curriculum Intent:

We provide an environment in which students are happy to take risks, ask themselves questions about their creative journey and respond positively to both staff and their peers to ensure students become open and interested in creativity and the opportunities that it provides. We know that the arts hold unique opportunities for students for rest of their lives whether it be continued in GCSE studies or beyond to creative industries, as self-exploration or as a method to promote wellbeing. We ensure that art and creativity is accessible for all.

As a knowledge engaged curriculum, we believe that knowledge underpins and enables the application of skills; both are entwined. As a department we define the powerful knowledge our students need and help them recall it through classroom practice and in such a way that students revisit skills and build upon them each year, tackling increasingly challenging concepts. As the curriculum progresses, it incorporates a deeper understanding of prior learning. Student progress is documented through sketchbooks. We enhance skills, both physical and analytical; to communicate concepts, experiences, and ideas across a wider range of media and techniques.

Embedded in our curriculum is the exploration of the work of other artists and designers from a vast spectrum of backgrounds, genders, ethnicities, and beliefs. Cultural awareness is developed through creating, investigating, making, and doing. At the heart of our curriculum design is increasing levels of challenge, risk taking and outcomes that require a deep level of understanding and the ability to think creatively. We create artists ready to enter the world visually literate and excited about the creative possibilities around them.

## Golden Threads:

**Creativity:** Producing creative work, exploring ideas and recording experiences. **Knowledge:** confidence in about Art and Design from present and past. **Skills and techniques:** recording the elements through, drawing, painting, sculpture and other techniques with increasing proficiency. **Analysis and Reflection:** Analysing and evaluating own work and that of others.

## Feedback:

Method: The Art Department provides feedback to every child using the Whole Class Feedback model alongside live feedback to every child, every lesson. Students are expected to use their RAG cards in order to identify the level of challenge that they are experiencing during work and this ensures that these students are prioritised for quick live feedback to enable progress. When producing Whole Class Feedback teachers will analyse a piece of work or stage of coursework. Teachers will identify the key skills using WWW/EBI. Teachers will then highlight the personally relevant DART tasks for each student as an individual which clearly state what a student needs to improve on before modelling and/or providing scaffolding.

Rationale: The Art Department utilises Whole Class Feedback as it allows for a simple format which is easily accessed by students and has shown to be impactful for all students to progress their skills and knowledge at an appropriate level for all students. DART Tasks are designed at KS3 to develop the key practical skills to ensure students will be successful at creating coursework and to understand how to refine their work through sustained time. At KS4 tasks are focused on how students can refine their on-going coursework to maximise their achievement in line with the assessment objectives. The refinement of work is one of the four assessment objectives assessed at GCSE so by ensuring students understand how to refine, sustain and develop work they are able to become more reflective artists and can utilise these skills in future pieces of work.

Frequency: Feedback is given to all students once per half-term and at Yr7-8 feedback is given at least once per term due to less curriculum time.

## Homework:

Method: The Art Department sets homework that is focused on three core principals; practice, prepare and imagine. Tasks are always linked to the lesson content and made achievable within the guided time.

Rationale: As a department we recognise the importance of practice within Art to enable students to become skilful with a range of techniques. Student experiences of art and creative industries can differ so preparation tasks are used to ensure that students are directed to specific research exercises to both ensure that they have access to key cultural and visual information ahead or learning but also to develop research skills to support with GCSE studies and beyond. Finally, we have looked to develop independence skills through imagine based homeworks to ensure that students are encouraged to think independently to support the development of personal enquiries and ideas.

Year 7	Term 1 [6 lessons]	Term 2 [7 lessons]	Term 3 [7 lessons]	End Points
	Colour Theory and Colour Theory in Art	Impact of Colour: 2D and 3D Colour Outcomes		
Focus – Colour Theory				
Content	(1) Colour wheels (primary and secondary colours). (2) Colour theory. (Tertiary, harmonious, complementary). (3) Harmonious colours and their impact. (4) State, Describe and Explain: Janielle Dimmett Bugs to develop harmonious colour (5) Model analysis of Art: State, Describe, Explain. Study of Georgia O’Keefe. (6) DART: Respond to feedback to improve and develop techniques with paint	Clay rotation [4 lesson cycle]		Pupils can: <ul style="list-style-type: none"> <li>• Knowledge: Identify and explain colour theory terms.</li> <li>• Analysis and Reflection, State, Describe and Explain to art by creating studies and written responses which show understanding.</li> <li>• Skills and Techniques: Use wet media and dry media,</li> <li>• Creativity: Present 2D and 3D final personal outcomes with increasing skill.</li> </ul>
		(7) State, Describe and Explain: Exploring pattern and colour inspired by Aboriginal Art to develop pot patterns (8) Introduction to clay and the clay cycle, develop understanding of aboriginal art to create a clay pot inspired by them (9) <b>Assessment 1:</b> (Knowledge, S,D,E of own work, Outcome) Develop understanding of aboriginal art to create a clay pot inspired by their work (10) DART: Using colour theory and paint techniques to decorate clay pots.	(11) State, Describe and Explain for Sarah Graham to inform a personal outcome (A3). Sighting techniques. (12) Scaling up outcomes from ideas and use of oil pastel techniques. (13) <b>Assessment 2:</b> (Knowledge, S,D,E of a piece of Grahams work, Outcome) Developing a response to Sarah Graham (14) DART: Development of final 2D outcome to show skill.	
		(15) Warm and cool colours and their impact (16) Show contrast of emotions using colour theory		
Skills	Mixing colours with watercolours and block Paints, brush techniques, blending with chalk and pencils. Annotate identifying strengths and areas for development. State, Describe, Explain to Art Work  Transferred: Students have gained a basic understanding of different materials and techniques during their KS2 education, some will know colour theory elements.	Clay coil techniques, clay cycle, designing patterns, 3D outcomes , large 2D outcomes. Sighting drawing techniques. Aboriginal Art.  Transferred: Colour Theory, mixing colours, colouring pencils, paint and brush techniques. State, Describe, Explain to Art Work, visual elements. Blending. Annotate identifying strengths and areas for development.	Transferred: block paints, colour pencil blending, Colour Theory, mixing colours, paint and brush techniques. State, Describe, Explain to Art Work, visual elements. Annotate identifying strengths and areas for development.	
Feedback Points	Georgia O’Keefe study to develop use of tone/colour theory (4).	2D Outcome feedback to develop use of blending and light source on final outcome(10)	3D Outcome feedback to develop use of patterns from design to final piece (14).	
Key Questions	What is a colour wheel and how can secondary and tertiary colours be mixed? What are the key terms in colour theory? (Tertiary, harmonious, complementary)	What are the visual elements are used by artists? How can I use visual elements to respond to other artists work?	How can I show emotion using colour?	
Direct Vocab Instruction	Tertiary, tone, study, Harmonious, visual, demonstrate	Cycle, Pattern, refine, theory, Generate, scale, blending	Impact, expressive, characteristics, contrast, art movement, influence	
Contextual Links	O’Keefe, Alma Woodsey Thomas, Janielle Dimmett,	Sarah Graham, Aboriginal Art and Pattern making.  <a href="#">Year 7 Workshops– colouring mixing</a>		

Year 8	Module 1+2 [8 lessons]	Module 3+4 [5lessons]	Module 5,6 [9 lessons]
	Portraiture	Caricatures and Clay Heads	Pop Art and Personal Outcomes

				End Points
<b>Content</b>	(1) Facial Proportions (2) Facial Features using different pencils and shading to develop tone and sighting (3) Practice proportions to develop accuracy of portraits (4) DART: Variation on tone (5) State, Describe, Explain: Understand the difference between cartoons and caricatures (6) Understand and demonstrate how to use exaggeration to create caricatures faces (7) Develop caricatures using mark making and tone (8) React and Research the work of Ralph Stedman. Develop a study of his work to understand caricature artists.	(9) Practice clay techniques to develop understanding of how to create a clay head (10) <b>Assessment 1:</b> To develop my caricature designs into an expressive and detailed clay head (11) Refine clay heads using feedback (12) Assessment (Knowledge, S,D,E of own work, Outcome) Use glaze to refine showing detail and tone	(13) Use gridding to scale up a portrait (14) Refining tonal variations on final portrait (15) <b>Assessment 2:</b> (Knowledge, S,D,E of Pop Art Art Movement, Outcome) Use Pop Art style to influence background. Refine and complete final outcome to show developed skills (16) DART: Develop work using feedback	Pupils can also: <ul style="list-style-type: none"> <li>• Knowledge: of proportion and gridding to draw with increasing accuracy. Use variation of tone to show depth and detail.</li> <li>• Analysis and Reflection: Use designers, art movements and artists to influence their work.</li> <li>• Skills and Techniques: Manipulate elements of work to create impact.</li> <li>• Creativity: Refine 2D and 3D final personal outcomes with increased skill.</li> </ul>
		(17) S,D,E to the work of Warhol and using printing to develop portraits (18) S,D,E the work of Lichenstein. Practice stylised learn (19) Developing a response to Lichenstein understanding line and pattern		
<b>Skills</b>	Proportion. Pencil skills using tonal pencils, shading, tonal blending, Gridding Drawing techniques, Exaggeration, Distortion, Understanding, Transferred: Colour theory- primary, secondary, tertiary, harmonious, complementary. S,D,E to artwork, visual elements, scaling up. Annotate identifying strengths and areas for development, sighting	Clay, Photography and apps, Extended annotations, Paint mixing skin tones  Transferred: Proportion, Wet and dry techniques, Paint mixing and colour theory. Watercolours and block Paints, Paint mixing and brush techniques, S,D,E to artwork, visual element, clay techniques and cycle. Developed annotation about their work including statements and personal reviews.	Mono printing, stylised line, benday dots. Develop annotations to include statements about their work, Photography and apps, Extended annotations, Paint mixing skin tones  Transferred: Proportion, Wet and dry techniques, Paint mixing and colour theory. Watercolours and block Paints, Paint mixing and brush techniques, S,D,E to artwork, visual element, clay techniques and cycle. Developed annotation about their work including statements and personal reviews.	
<b>Feedback Points</b>	Variation on tone to develop work (4)	Final piece use of techniques to refine (10/11)	Feedback on construction and detail to develop clay work (19)	
<b>Key Questions</b>	What is proportion and what rules can be used to draw faces? What is tone and what techniques can be used to demonstrate it? How do caricatures and cartoons challenge proportion rules?	What techniques are needed to construct 3D Clay work?	What are the key characteristics of Pop Art? How can tone be shown in paint?	
<b>Direct Vocab Instruction</b>	Proportion, Tone, Accurate, Variation, Features, Blending, Skillful, Caricature + cartoon, exaggerate	texture, reaction. Dimensional detailed, unique, evaluate	Generate, Respond, Technique, Demonstrate, Style, Manipulate	
<b>Contextual Links</b>	Cartoons and Caricature including Al Hirshfield and Ralph Stedman	Clay examples	Pop Art, Warhol, Lichenstein  <a href="#">Portrait Gallery</a>	

Year 9	Module 1,2,3 (18 Lessons)	Module 3,4,5 (18 Lessons)	End Points
	Architecture	Natural Forms	
Focus- Development of accuracy and skill with a wide range of media and independence with annotating work			Pupils can also:

<b>Content</b>	<ol style="list-style-type: none"> <li>Develop presentation of artists research by using S,D,E to the work of Gaudi</li> <li>Artist research + Create a study of Gaudi's work</li> <li>Sketches of shapes from architecture and start construction</li> <li>Cardboard relief</li> <li>DART Developing texture to relief</li> <li>Develop texture within a section with tissue.</li> <li>Developed tissue work with staining to explore tone and monochrome</li> <li>Further acrylic paint work (<i>Sighting modelling ahead of trip</i>)</li> </ol> <p>Building trip with drafted annotations independently*</p> <ol style="list-style-type: none"> <li>Relief final staining lesson</li> <li><b>Assessment 1:</b> (Knowledge, S,D,E of own work, studies) Studies of trip and write up</li> <li>Annotations for trip page and completion of visit page</li> <li>DART focused on application of tone</li> <li>Guildford outcome using gridding or freehand tone</li> <li>Guildford outcome chalk and charcoal</li> <li>Guildford outcome pen and line</li> <li>Guildford outcome ink and bleach</li> <li>DART focused on refining tone and detail</li> </ol>	<ol style="list-style-type: none"> <li>Experimenting with drawing primary sources using line (flowers)</li> <li>Experimenting with zentangles on photocopy from last lesson</li> <li>Experimenting with oil pastels</li> <li>Experimenting with watercolour pencils and colour pencil blending</li> <li>Experimenting with gouache paint + DART annotation</li> <li>Experimenting with tone using chalk and charcoal (mushrooms)</li> <li>Experimenting with tonal pencils and monochromatic colour</li> <li><b>Assessment 2:</b> (Knowledge, S,D,E of Natural Forms Artist, Boards mounted with outcomes)</li> <li><b>Assessment 2:</b> time to present and annotate work</li> <li><b>Assessment 2:</b> DART time to present and annotate work</li> <li>Experimenting with drawing mixed media using primary sources using book pages and brown paper (shells)</li> <li>Experimenting with mark making with brio on brown paper and book pages</li> <li>Experimenting with mono printing and gouache</li> <li>Experimenting with oil pastels and acrylic scratch offs</li> <li>Experimenting with watercolour doodles</li> <li>DART: Presentation time</li> </ol>	<ul style="list-style-type: none"> <li>Creativity: develop work using first hand observations and primary sources.</li> <li>Skills and Techniques Use a wide range of media skilfully and mix media understanding properties.</li> <li>Knowledge: Identify and understand different media and techniques of personal skill or for development.</li> <li>Analysis and Reflection: Write annotation independently</li> </ul>
<b>Skills</b>	<p>Monochrome, acrylic paint, relief, tissue paper and ink layering, chalk and charcoal. Identify how to annotate work and show developing independence on how to structure these.</p> <p>Transferred: Charcoal, Gridding, Tone, Extended annotations, acrylic. Developed annotation about their work including statements and personal reviews. Sighting.</p>	<p>Photography, gouache, zentangles, mixed media, collage, stitch, foam stamps, lino prints. Independently annotate their work as it develops.</p> <p>Transferred: Visual elements, Wet and dry media, Printing, R,R,R,R to Art Work, visual elements, extended annotations. Monoprints.</p>	
<b>Feedback Points</b>	<p>Developing texture and relief to relief (6)</p> <p>Annotation on trip (10+11)</p> <p>DART focused on refining tone and detail (17)</p>	<p>Annotation Dart building independence (23)</p> <p>Annotation Dart building independence (26)</p> <p>Development time (30)</p> <p>Development time (35)</p>	
<b>Key Questions</b>	<p>What techniques can be used to show monochrome?</p>	<p>What techniques can I use skilfully?</p> <p>Which techniques should I practice for further skill?</p> <p>What media and techniques can be combined for which effects?</p>	
<b>Direct Vocab Instruction</b>	<p>Voluptuous, Texture, Architecture Form, Analyse, Depth, Presentation, Response, Technique, Ambient, Material, Organic, Blend</p>	<p>Natural, translucent, refraction, blend, technique, contrast, pigment, hue, asymmetrical, monochrome, embroidered, embellished, reflect, repeat, rotate, etching, engrave</p>	
<b>Contextual Links</b>	<p>Gaudi and <a href="#">Heaver Castle</a> to take photographs and site studies of buildings.</p>	<p><a href="#">Wisley Visit</a> ,Natural Forms artist of their choice</p>	

Year 10	Term 1		Term 2		Term 3		End Points
	Module 1 [9 lessons]	Module 2 [11 lessons]	Module 3 [9 lessons]	Module 4 [9 lessons]	Module 5 [9 lessons]	Module 6 [9 lessons]	
Surrealism Project			Identity			Personal Project	
Focus – Refined use of media and techniques and understanding how to develop personal projects for component one portfolio.							

<b>Content</b>	<ol style="list-style-type: none"> <li>1. What is surrealism</li> <li>2. Drawing a realistic eye with surrealist aspects</li> <li>3. Producing a contextual research page on surrealism - Magritte</li> <li>4. Producing a contextual research page – Frieda Kahlo</li> <li>5. Producing a contextual research page - Hannah Hoch</li> <li>6. Producing a contextual research page - Dali</li> <li>7. DART improvement of contextual research</li> <li>8. Exploring Surrealist collage as a starting point</li> <li>9. Developing a surrealist eye</li> <li>10. Developing final Ideas</li> <li>11. Developing final Ideas</li> <li>12. Final ideas and preparation for exam</li> <li>13. Developing Final idea 1</li> <li>14. Developing Final Idea 2</li> <li>15. Exam Prep</li> </ol> <p><b>Assessment 1: 1 Day examination: Assessed against GCSE AOs</b></p> <ol style="list-style-type: none"> <li>16. Post exam DART developing using personal feedback</li> <li>17. Post exam DART developing using personal feedback</li> <li>18. Post exam DART developing using personal feedback</li> <li>19. Post exam feedback and development</li> <li>20. Post exam feedback and development</li> <li>21. Post exam feedback and development</li> </ol>	<ol style="list-style-type: none"> <li>1. React and Research the work of Da Vinci and embed visual elements</li> <li>2. Respond to the work of Da Vinci by creating a study developing use of tone</li> <li>3. React and Research the work of Van Gogh and embed visual elements</li> <li>4. Respond to the work of Van Gogh by creating a study developing use of line and pattern</li> <li>5. Develop work using feedback</li> <li>6. React and Research the work of Fred Hatt and embed visual elements</li> <li>7. Respond to the work of Fred Hatt by creating a study developing use of colour and line</li> <li>8. React and Research the work of Thomas Saliot and embed visual elements</li> <li>9. Respond to the work of Thomas Saliot by creating a study developing use of colour and tone</li> <li>10. Develop work using feedback</li> <li>11. Develop understanding of AO1 by producing personal research</li> <li>12. React, research and respond to an artist of inspiration</li> <li>13. Further develop personal research</li> <li>14. Feedback to develop AO1</li> <li>15. Develop understanding of AO2 by Refining and Experiment with media</li> <li>16. Further develop AO2 evidence</li> <li>17. Further develop AO2 evidence</li> <li>18. Finalise AO2 Evidence</li> <li>19. Feedback to develop AO2</li> <li>20. Develop understanding of AO3 by recording ideas and insights</li> <li>21. Further develop AO3</li> <li>22. Further development of AO3</li> <li>23. Finalise AO3 Evidence</li> <li>24. Feedback to develop AO3</li> <li>25. Feedback to develop AO3</li> <li>26. Prepare for AO4</li> <li>27. Prepare for AO4</li> <li>28. Prepare for AO4</li> </ol> <p><b>Assessment 2: 2 Day examination: Assessed against GCSE AOs</b></p>	<ol style="list-style-type: none"> <li>29. Launch of research AO1- modelled example and criteria</li> <li>30. Boxed studies AO1</li> <li>31. Boxed studies AO1</li> <li>32. Analysis- spiderdiagram and collage</li> <li>33. Artist research</li> <li>34. Artist research</li> <li>35. Forgery</li> <li>36. Personal research time</li> <li>37. Personal research time</li> <li>38. DART development of AO1</li> </ol>	<p>Pupils can also:</p> <ul style="list-style-type: none"> <li>• Identify personal strengths and use these to plan and complete effective coursework</li> <li>• Develop and Investigate</li> <li>• Refine and Experiment</li> <li>• Record observations and insights</li> <li>• Present final piece and written work</li> </ul>
<b>Skills</b>	Spider-diagram, finding research on a theme to create a mood board, annotation of research images, Indepth artist research, collaging. Transferred: Annotating work, Responding and researching artists	Acrylic paint, gouache, personal research, Transferred: Gridding, Proportion, Wet and dry techniques, Colour Theory, Paint mixing	Personal Research, Independent project development (AO1). Transferred: R.R.R.R, Annotation skills,	
<b>Feedback Points</b>	Develop contextual research (7) Develop project (15,16,17) Refine final project (18,19,20)	Developing artist react and research pages (25) Developing artist react and research pages (30) Develop AO1 (33) Develop AO2 (38) Develop AO3 (44)	AO1 Feedback (58)	
<b>Key Questions</b>	What is surrealism? How can you use artist to influence your work?	How can you analyse and research a theme? How have different artists explored identity?	Which themes, artists, techniques and materials inspires me? Which externally set assignment show cases my skill set?	
<b>Direct Vocab Instruction</b>	Surreal, Unconscious, React, Tactile, Juxtaposition, Transcendent, Transform, Highlight, Satirical. Warp, Context, Develop, Grotesque	Renaissance, Annotation, Influence, Study, Expressive, Respond, Icon, Blending, Contextual, Inspire, Refine, Range, realise, analyse		
<b>Contextual Links</b>	Surrealism. Dali, Hannah Hoch, Miro, Magritte <a href="#">(Gallery Visit December with Year 11).</a>	Da Vinci, Van Gogh, Fred Hatt, Thomas Saliot. Contextual artist to support ideas: Kehinde Wiley, Juan Gallego, Brno Del Zou, Frank Aubach, Cristina Troufa, David Theron, Frida Kahlo, Dominic Beyeler, Chamo San, Gabriel Monroe + typography based examples, Marcus Cadman, Victoria Villasana, Wadsworth Jarell	Personal Choice	

<b>Year 11</b>	<b>Term 1</b>		<b>Term 2</b>		<b>Term 3</b>	
	<b>Module 1</b>	<b>Module 2</b>	<b>Module 3</b>	<b>Module 4</b>	<b>Module 5</b>	

	[9 lessons]	[11 lessons]	[9 lessons]	[9 lessons]	[2 lessons] Exam start of May	End Points
	AO1,2,3,4 Internal Coursework- Component One		AO1,2,3,4 Externally Set Assignment- Component Two			End Points
<b>Content</b>	(1) Launch of experimentation AO2- modelled example and criteria (2) Personal experimentation time (3) DART Time for AO1 (4) DART Time for AO1 (5) Experiments modelled annotation and personal development time (6) Experiments modelled page annotation and personal development time (7) DART Time for AO2 (8) Launch of AO3 development- modelled example and criteria (9) Personal development time for AO3 (10) Launch of ideas for AO3 with modelled example and criteria (11) Personal AO3 time- annotating ideas (12) Personal AO3 time- annotating pages (13) DART Time for AO3 (14) Launch of AO4 exam preparation (15) Personal AO4 Time (16) Personal AO4 Time <b>Assessment 1: 2 Day examination: Assessed against GCSE AOs</b> (17) Post exam DART time (18) Post exam DART time (19) Post exam DART time (20) Post exam DART time		(21) Externally Set Assignment analysis (22) Launch of research AO1- modelled example and criteria (23) Boxed studies AO1 (24) Artist research (25) Personal research time (26) Personal research time (27) DART Time for AO1 (28) Launch of experimentation AO2- modelled example and criteria (29) Personal experimentation time (30) Experiments modelled annotation and personal development time (31) Experiments modelled page annotation and personal development time (32) DART Time for AO2 (33) Launch of AO3 development- modelled example and criteria (34) Personal development time for AO3 (35) Personal development time for AO3 (36) Launch of ideas for AO3 with modelled example and criteria (37) Personal AO3 time- annotating ideas (38) Personal AO3 time- annotating pages (39) DART Time for AO3 (40) Launch of AO4 exam preparation (41) Personal AO4 Time <b>Unit 2 Assessment 2: 1 Day examination: Assessed against GCSE AOs 40%</b>			Pupils can: <ul style="list-style-type: none"> <li>Identify personal strengths and use these to plan and complete effective coursework and exam work</li> <li>Develop and Investigate</li> <li>Refine and Experiment</li> <li>Record observations and insights</li> <li>Present final piece and written work</li> </ul>
<b>Feedback Points</b>	AO2 Feedback (3+4) AO2 Feedback (7) AO3 Feedback (13) AO4 and PPE Exam Feedback for Unit 1 (17-20)		AO1 Feedback (27) AO2 Feedback (32) AO3 Feedback (39)			
<b>Key Questions</b>	What makes highly developed AO1 evidence? What makes highly developed AO2 evidence? What makes highly developed AO3 evidence? What makes highly developed AO4 evidence?		Which externally set assignment inspires me? Which externally set assignment show cases my skill set? How can my externally set assignment improve my attainment?			
<b>Direct Vocab Instruction</b>	Appropriate, technique, critical, analyse, summarise, progress, composition, insights <a href="#">(Gallery Visit December with Year 11).</a>		Contrasting, saturated, abstract, tactile, meaningful, sophisticated, intentional, subtle, dynamic, textural, symbolic, unique, emotive, observed			