

# YEAR 9 ART CURRICULUM PROGRESSION OVERVIEW

Curriculum intent based on national curriculum for Art & Design:

- to use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas
- to use a range of techniques and media, including painting
- to increase their proficiency in the handling of different materials
- to analyse and evaluate their own work, and that of others, to strengthen the visual impact or applications of their work
- about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day

Within the three-year curriculum taught our students become increasingly sophisticated in their art learning.

The same 'themes' are used throughout KS3 with all year groups completing a range of similar tasks, however, the complexity of how this is delivered and the expectations of final work is increased through the year groups. Each time we revisit drawing the student accesses it in a more sophisticated way, and so the quality of work improves over time and the child's own pace. Each activity explores the same skill set, again and again and this is how excellence is achieved.

Students complete mini projects throughout the year. During each mini project, the students will explore the influence of other artists building their portfolio of art history and contextual knowledge and providing invaluable inspiration for the student. Students will study the artist's work using similar materials.

To further their skillset, each project will encourage the students to improve and widen their knowledge of materials and their application. They will also build new ideas through design work and exploration.

	Autumn Term	Spring Term	Summer Term	
Topic	<b>Faces/Sugar Skulls</b>	<b>Dragons/Abstraction</b>	<b>Egyptian Jewellery/Rizzi</b>	
Core Skills/ Threshold Concept	<ul style="list-style-type: none"> <li>• Independent ownership and organisation of a sketchbook, exploring layout options and encouraging independent choices and personal outcomes. Encouraging experimentation.</li> <li>• Increasingly sophisticated mark making/drawing using a wide range of materials. Challenging perceptions of drawing, creating new options and opportunities. Use of visualiser to demonstrate mark making techniques.</li> <li>• Enhancing looking/observation skills to notice subtle nuances.</li> <li>• Scaffolding minimal for most students unless low ability.</li> </ul>	<ul style="list-style-type: none"> <li>• Building on sketchbook use/layout, 4 up. Teacher led discussion on options and analysis of each.</li> <li>• Increasing independence with creative journey/design work. Design work for both dragon design and abstraction is key here. Students demonstrating different options to show different possible outcomes. Evidence of independently applying design process. (annotation)</li> <li>• Improving our fineliner/ball pen technique within the context of dragon illustration and detail etc – the power of line. Using thick and thin lines where appropriate. Analysis of where this is</li> </ul>	<ul style="list-style-type: none"> <li>• Increasing independence with creative journey/design work. Design work for both Egyptian jewellery is key here. Students demonstrating different options to show different possible outcomes. Evidence of independently applying design process. (annotation)</li> <li>• Understanding and building on colour theory and power of primary colour (Rizzi)</li> <li>• Independent observational drawing, exploring and expanding our experience of materials and techniques. Working to success criteria only (Egyptian art)</li> <li>• Focus: design, colour, contextual knowledge,</li> </ul>	<ul style="list-style-type: none"> <li>• More sophistication of colour and application. Increasingly understanding and implementation of colour theory. Independently selecting colour to suit purpose.</li> <li>• Increasing independence on the possibilities of applying colour.</li> <li>• Observational Drawing using different materials to suit narrative structure of illustration. Independently selecting materials that are appropriate to Little Red Riding Hood story. Starting to use knowledge of materials – independently matching and selecting their properties to the intended outcomes and required techniques/effects.</li> </ul>

	<ul style="list-style-type: none"> <li>Increasingly sophisticated use of colour and colour theory. Creating strong colour and ensuring good brush control. Learn to use a colour wheel independently and understand its importance.</li> <li>Selecting appropriate techniques from our knowledge of Watercolour technique (wet on wet/wet on dry/using water/brush) and refining brush skills. Independently identifying where to use watercolour and how.</li> <li>Building on pencil crayon techniques blending/layering and broadening our tonal ranges. Selecting the most appropriate areas for this effect/technique.</li> <li>Recall and prompts re: how to use an artist and how they can inspire us to improve our work – adding finer details, to push our design work higher. Challenge: to explain how and where the artist influence has been demonstrated.</li> <li>Design work – ‘how we design’. Teacher input very minimal in Y9. Open ended, Individual outcomes, more independence and challenge.</li> <li>Learning to reflect on and evaluate work, with teacher comments to guide.</li> </ul>	<p>appropriate or not. Selecting best technique for each area of work.</p> <ul style="list-style-type: none"> <li>Continuing to build confidence when drawing with fineliner. Avoiding a pencil guide and ‘going for it’ in fineliner from start.</li> <li>Generating ideas, how to add fine details/sophistication. Teacher led/visualiser to start only where necessary..</li> <li>Exploring colour theory in terms of abstract art pencil crayon, blending/shading building a wide range. Applying accurate colour theory knowledge to outcome.</li> <li>Observational Drawing Focus: Independent study of a dragon Artists inspiration Kandinsky, Klee, Delaunay. Clear understanding of “abstraction” within the context of painted outcome. Proportion/3D form/Tone/Texture. Recall: how this is important as a starting point to design and can help us add finer details in both dragon and abstraction final piece.</li> <li>Mastery of working on fabric with watercolour. Understanding of pros and cons.</li> </ul>	<p>composition and simplifying (Rizzi)</p> <ul style="list-style-type: none"> <li>Pattern design, combining more complex shapes, repetition, (Egyptian jewellery)</li> <li>Using an Rizzi to inspire ideas about cities, modern art, America, joy, cartoons etc, analysis of work. Links to own work.</li> <li>Exploring media and matching properties to intent – without teacher prompts.</li> <li>Design work – introduction to merging ideas and using more than two research elements. ‘Quick thumbnails’. Idea drawing and how this is different to observational drawing.</li> </ul>	<ul style="list-style-type: none"> <li>Sophisticated understanding of the role of illustration in storytelling.</li> <li>Character design using nature and other artists as inspiration. Independent research of appropriate characters in films/books.</li> <li>Watercolour technique using pale tints and further exploration of layering. (Illustration)</li> <li>Collage (illustration) – practicing and building on scissor skills, sophisticated shape and layering combinations demonstrated and expected.</li> <li>Problem solving – starting to build in independence and decision making to independent final outcome.</li> <li>Design work introducing independent working – some student research and resourcing required, outcomes are student generated with decreasing support materials provided.</li> <li>Problem solving in 3D, 2D - 3D thinking. 3D sculpture – introduction to Relief. Oldenberg sandwich. Materials to suit purpose.</li> </ul>
<b>Why this learning now?</b>	<p>In year 9 we teach this curriculum to ensure that all students have a wide experience of the key art skills. Learning is sequenced so that year 7 are introduced to the key skill slowly to encourage deep learning and progression, in year 8 we expand and build on that with more exploration and complexity required. In year 9 we expect students to use the skills learned in Y7 and Y8 to enable them to produce more independent outcomes. Guiding students through the year we will always develop key skills and understanding of art by specifically focusing on mark making and drawing.</p>			
<b>Assessment</b>	<p>Every lesson has:</p>			

<b>Opportunities:</b>	<ul style="list-style-type: none"> <li>- Opportunities to recall previous learning</li> <li>- Self-assessment opportunities (set against ARE's) these are visible to the students and act as success criteria.</li> <li>- Formative assessment from teachers (set against ARE's)</li> </ul> <p>Formative/verbal feedback is regularly provided via one to one and in groups, focusing on how to improve, make progress, small next steps and the final outcome.  Summative feedback level provided in sketchbooks every half term, linked to Pathways with positive encouraging comments.  Formal Assessment: Faces, Skulls, Dragons, Abstraction, Egyptian Jewellery, Rizzi, Pop Art, Illustration final piece produced in spells of exam conditions with teacher input to slowly build up skill.  Self-assessment: Termly (via proforma in back of sketchbook) based predominantly on teacher feedback. Also, via success criteria e.g. Oldenberg sandwich.  Peer assessment: To support development of insect work, based on success criteria to support creative conversations.</p>			
<b>Learning at Home</b>	<p>Homework to be brought in twice during the half term to be seen by teacher and signed off and written/verbal feedback given as appropriate All key stage 3 students will be issued with a long list of homework ideas plus possible homework's that relate to current topics studied in class. However, the main function of the homework is to encourage independent creativity at home. This can literally be anything from a unicorn drawing, to a home baked decorated cake, to a beautiful piece of gardening, to a fancy-dress outfit or a carved pumpkin (photos). Work should be brought in to show teacher at least twice every half term.</p> <p>Year 7, 8 and 9 Differentiation: Key stage 3 is a rolling 3-year programme designed to show a full and varied skills-based course. The best art teaching revisits the same skills again and again, most of them drawing based. Every time students start Art making they revisit the last time they did that activity. Art teachers reinvent opportunities to visit the same visual language skills explored in different topics. As students' progress through year 7, 8 and 9 the same skills are explained with increasing sophistication and complexity.</p>			
<b>Key Vocabulary</b>	Line Composition Inspiration Colour Proportion Design	Mark making Design Sculpture Illustration Abstraction	Mark making Pattern Exploring media Construction Jewellery Simplify	Composition Texture Mixed media Illustration
<b>Spiritual, Moral, Social and Cultural concepts covered</b>	<p>Art History/Critical/Contextual/Cultural knowledge – Cultural understanding. Understanding of different forms of Art fit into the Art world.  Opportunities to explore Student's own ideas and beliefs about Art and to make decisions based on this.  Reflect on their own work and the work of others in order to form opinions and offer support and advice.  Develop confidence and independence in Art making.  Explore thoughts and ideas and refine and develop these as work progresses.  Formulate independent ideas and next steps.  Observe, analyse and record from the world around us, both natural and man-made.</p>			
<b>Links to careers and the world of work</b>	<p>The arts sector is one of the largest industries in the world.  Some examples of careers are – Animator, architect, fashion designer, fine artist, photographer, illustrator, tattoo artist, glass maker, visual merchandiser, ceramics designer/maker, art gallery curator, textile designer, costume designer/maker, web designer, museum curator and many more.</p>			