

## Curriculum Overview: Art, Craft and Design

*“Art is not what you see, but what you make others see.” Edgar Degas    ‘Every child is an artist’ Pablo Picasso*

The aim of the FHS Art, Craft and Design curriculum to make art and creativity accessible for all. We want to encourage students to explore and expand their creative thinking and problem-solving skills. Inspiring students by introducing them to artists, craftspeople, designers and movements in art, alongside a variety of art made across different time periods, cultures, and countries. Developing students’ knowledge and understanding by putting into context different genres of art. We aim to expand student thinking and challenge preconceived ideas, encouraging them to develop their own opinions, be able to justify these and broaden their own cultural capital. Enhance skills, both physical and analytical; to communicate concepts, experiences and ideas across a wide range of media. Develop knowledge, inspire and enthuse, creating ‘awe and wonder’, encouraging students to question, query and analyse We aim to enrich students’ educational experience, encouraging them to express themselves creatively, feel confident exploring media and have the ability to express their own feelings and opinions fluently, whether in written or visual form.

### Pre-GCSE Art, Craft and Design

What we study in Year 7 and why we study it	Concepts	Competencies	Literacy/ numeracy
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## Elements of Art

*(The building blocks of art, craft and design, which students will use throughout their time at FHS and beyond.)*

Build on Y6 transition project of creating and object (ceramic Gargoyle) to use as stimulus.

- **Line** - challenge 'I can't draw' by encouraging students to draw using their name. Make marks; develop understanding of line and qualities of line. Introduce continuous line, blind contour drawing
- **Shape** – how when lines are joined together they create 2 dimensional shapes that allow us to communicate what we see in a 'flat' way.
- **Tone** - develop understanding line and marks we to make to create different values of light and dark (chiaroscuro), using stimulus to draw from first hand. Introduce tonal scale and dark, light and mid tones. Apply to painting stimulus in limited colour palette to create weathered stone gargoyle. Develop drawing using colour- 1 dark, 1 mid, 1 light to emphasise how this can be used with colour not just monochrome.
- **Form** - through using tone this can move a flat shape to a 3 dimensional form showing highlights and shadow depending on where the light source is.
- **Texture** – using the marks we make to communicate the feel, appearance, or consistency of a surface or subject matter

Apply understanding of these elements through observation drawing of a poppy seed head; using different angles to communicate, shape, form and texture through appropriate use of line and tone.

Use this stimulus to build on understanding of pinch pot method to create developed ceramic form. (Built on previous understanding making Gargoyle.) Introduce pulling the clay and removing the clay to create pattern and texture in the drawn form.

**Portraits**- proportions of the face, drawing from each other. Being able to match tone, shape and form to accurately transcribe part of given face.

- **Colour** - develop understanding of the colour wheel, through primary, secondary, tertiary, complimentary and harmonious colours. Introduce hue as pure colour and how with the addition of other colours we can mix any. By adding black white and grey we can create tints tones and shades.
- **Pattern** – using different mathematical shapes that intersect one another to create new and smaller shapes that create an abstract pattern, students apply knowledge to mix and paint each shape according to their plan.

## Creepy Crawlies

Title page – presenting words creatively – Representing different bugs as letters for page – developing layouts, applying images through use of collage

Understanding marks – recreating marks that can be identified within small-scale drawing of beetle. Develop this with dissected bug where students have to mirror the image given to complete the beetle Looking at the work of Rosalind Monks.

- Drawing from observation
- Drawing techniques
- Tonal Range
- Critique

- Detailed drawing from observation
- Ceramics
- Modelling
- Glazing

- Proportion
- Colour Theory
- Introduction to how artist use colour
- Artist research
- Responding to artists work
- Critique

- Presentation skills
- Typography
- Composition

Mark making

Tonal scale  
Cross hatching/flat shading  
Peer Assessment  
Accuracy of shape  
Coloured pencil blending  
Basic painting of different surface

Properties of clay  
Health and Safety  
Pinch/Thumb pot method  
Basic pulling and forming of clay  
Basic carving/Subtraction of clay  
Understanding of firing

Detailed drawing and shading of face

Accuracy of shape  
Basic composition  
Colour mixing  
Brush skills  
Flat even painting  
Basic judgement and opinions  
Peer Assessment

Creating backgrounds using unusual media  
Sponging, ragging to create texture  
Pen/Fine liner skills  
Mark making  
Reflecting on artists work

Oracy  
Discussion  
Keywords  
Shapes – 2D and 3D

Basic fractions  
Symmetry

Measuring  
Keywords  
2D shapes  
Intersection  
Analysis

Scale  
Symmetry  
Reflection

Basic analysis

Keywords  
Oracy

<p>Draw from first hand one of the spiders/beetles/scorpion/butterflies Watercolour painting of 'Jewelled bugs'</p> <p><b>Expansion of the square</b> Notan - Introduction to positive and negative space through use of Japanese art of combing light and dark</p> <p><b>Press print</b> – repeat pattern – look at surface design. Wallpaper, wrapping paper Polystyrene print blocks</p> <p>Looking at artists and how they have used insects Damien Hirst, Dominic Vonburn, <b>Photoshop</b> – Editing images of different bugs <b>Mixed media piece</b> – Using previous drawings and Photoshop work as stimulus students create oil pastel drawing, multi coloured back grounds using inks and Brusho, cutting stencils to use to create layers – possibility of some spray painting</p> <p>Looking at how fashion designers have used insects within their work – extended homework study creating insect inspired headwear from found materials</p> <p><b>Clay relief tile</b> – using observation drawings as stimulus for design work, students create a small tile which has a 'creepy crawly' extending from the surface of the tile in some way. The students' model intricate details and colour is applied through the use of paint.</p>	<ul style="list-style-type: none"> <li>• Reflection</li> <li>• Zentangles</li>   <li>• Drawing from direct observation</li> <li>• Enlarging</li> <li>• Watercolour painting</li> <li>• Critique</li> <li>• Balance</li>   <li>• Placement of light and dark elements</li> <li>• Visual Composition</li> <li>• Critique</li> <li>• Mono printing</li> <li>• Colour theory</li> <li>• Industry standard software</li> <li>• Problem solving</li> <li>• Re-purposing</li> <li>• Synthesising</li> <li>• Designing</li> <li>• Critique</li> <li>• Ceramics</li> <li>• Painting</li> <li>• Colour Theory</li> </ul>	<p>Application of the elements of art – Line, Tone, Shape, Form, Colour, Pattern, Texture Washes Wet on dry Wet on wet Colour mixing Cutting skills</p> <p>Creating repeat and half drop patterns/Simple prints /One coloured block Layering/overlays/Transparency Complimentary colours/Harmonious colours</p> <p>Layering/ Adjustments of colour and saturation/Fills/Posterising/ Inversion/Saving/ File Extensions/Printing</p> <p>Layering using inks and pigments Image and Text Experimenting Independent study, self-motivating, collaboration</p> <p>Modelling Realism</p> <p>Revisiting adding clay/Exploring building techniques/Detailed structure / characteristics/Properties of clay – types of hardness and ability to work/Rolling/Use of rolling guides/Health and Safety 2D/3D (relief) work from observations/design work/Basic pulling and forming of clay/Attachment of pieces /Achieving details/ texture Building on colour mixing skills and handling paint Personal and peer feedback</p>	<p>Symmetry Asymmetry</p> <p>Measurement Shape and space</p> <p>Oracy,</p> <p>Instructions on how the piece was made Discussion</p>
<p><b>What we study in Year 8 and why we study it</b></p>	<p><b>Concepts</b></p>	<p><b>Competencies</b></p>	<p><b>Literacy/ numeracy</b></p>

<p><b>Holocaust - Loss of Identity</b> Scheme brought back for the 75<sup>th</sup> anniversary of the liberation of Auschwitz Looking at emotive imagery and relating the images to different art forms looking at film, animation, drawings, paintings and the written word. The students are being introduced to issues-based work where they may have something to say or they may just want to illustrate it. Students will look at the work Will Ashford and Tom Phillips’ the Humument to see how text has been used as a stimulus for art on a book page</p> <p>Through the work they will select text and apply their chosen imagery to illustrate their selected text. Imagery will be turned into silhouettes to using photocopier as a tool for supporting artwork. Students will analyse the effectiveness of silhouettes within their own work and what makes a ‘good’ silhouette. Students will also be introduced to different memorials and artwork created in response to the holocaust. A final piece (mixed media) will be created bringing together drawing, image and text silhouette to create a personal response to the theme.</p> <p><b>Still Life</b> The art of drawing or painting inanimate objects such as fruit, flowers and household items which are usually arranged on a table or shelf. Practice basic drawing and composition techniques. Drawing from direct observation. Interaction of positive (the objects) and negative space (the area around the objects.) looking at the work of Giorgio Morandi and other artists who created Still Life artworks Working with negative space to create an abstract piece, links to previous work on silhouettes extended through use of colour and collage with paper.</p> <p><b>Islamic Tiles</b> Using Islamic tiles as a stimulus, understanding 3 main elements in Islamic art – Arabesque, Calligraphy and Geometric styles. Develop designs with four or eight point star using reflection to repeat the pattern. Develop using images of natural forms for students to select sections to draw, trace and rotate to create larger tile Students to use original small tile to create another time using reflection.</p> <p>Use tile design to create string tile to monoprint with ink a simple repeat or half drop pattern</p> <p><b>Mythical Creatures - hybrids</b> Look at some ancient mythical creatures, Hydra, Medusa, Cerberus, The Minotaur etc...Draw different animals from given images starting point. Students then look at the artwork of collage artist and illustrator Sara Fanelli to create a transcription of her work using collage, photomontage and additional drawn elements.</p>	<ul style="list-style-type: none"> <li>• Interpreting visual and written language</li> <li>• Responding to an artists and different artforms</li> <li>• Drawing from secondary sources</li> <li>• Composition</li> <li>• Typography</li> <li>• Silhouettes</li> <li>• Positive and negative space</li> </ul> <ul style="list-style-type: none"> <li>• Use of viewfinder</li> <li>• Proportions</li> <li>• Composition</li> <li>• Balance and proportions</li> <li>• Artist research</li> <li>• Responding to artists work</li> <li>• Critique</li> </ul> <ul style="list-style-type: none"> <li>• Elements of Art-</li> <li>• Line, shape, colour, pattern</li> <li>• Composition</li> <li>• Colour theory</li> <li>• Drawing from secondary sources</li> <li>• Selection</li> <li>• Tracing</li> <li>• Printmaking</li> <li>• Drawing</li> <li>• Collage</li> </ul>	<p>Responding to film extract Responding to selected text, The diary of Anne Frank and Survivor by Sam Pivnik Observation drawing from secondary sources using elements of art-line, tone, shape and form Detail, Proportion Photocopying/Creating silhouettes, use of positive and negative space Painting with coffee and tea Mixed media/composition Image and text/typography</p> <p>Drawing from first-hand observation, accuracy of shape, Pencil and biro/pen/coloured pencil/mark making colour blending/ flat shading/cross hatching Abstraction and Simplification of shapes Accurate cutting of shapes Placement and composition, collage Positive and negative space</p> <p>Line Drawing/ drawing from secondary sources/using a viewfinder/selection/tracing Rotational symmetry/Reflective symmetry Colour blending, use of harmonious and complimentary colours/ graduating colours</p> <p>String prints/monoprinting Repeat/half drop pattern</p> <p>Accuracy of shape Basic composition Collage/Drawing/Accurate Cutting Basic judgement and opinions Peer Assessment</p>	<p>Keywords Interrogating text Scale Critique Analysis Discussion Oracy</p> <p>Analysis Proportions Scale Discussion</p> <p>Measuring Transformation Symmetry Rotational symmetry Scale Reflection Analysis Critique Oracy Shape Geometrical Translation</p> <p>Shape Scale Keywords Discussion Peer assessment</p>
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<p>A Photoshop hybrid will also be created using a variety of different animals of their choice. This will be developed by drawing. They will look at the work of contemporary sculptors Enrique Gomes de Molina and Polly Verity who use different media and have widely varying outcomes. Students will create a name for their hybrid and draw a small tonal drawing to help them translate 2 dimensions into 3 dimensions for their make.</p> <p>Students will use their design as the basis for creating a ceramic hybrid, using pinch pot, coiled and soft slab methods, building on previous skills. They will create a sequenced set of instructions to help them accurately make their design. This will assist with planning and preparation through the making stage and encourage independence. Students will paint and varnish their fired Mythical Creatures.</p>	<p>Response to artist's work</p> <ul style="list-style-type: none"> <li>• Critique</li> <li>• Photo editing, image creation &amp; graphic design software.</li> <li>• Ceramics</li> <li>• Painting</li> <li>• Colour Theory</li> </ul>	<p>Cutting/Pasting/Layering/blending/Cloning/ Duplicating/Free transform/Scale/Distortion/Rotating/Warping/Merging Saving as different bitmap files, understanding different file extensions/ Printing Basic judgement and opinions</p> <p>Properties of clay – types of hardness and ability to work Rolling/Use of rolling guides/Health and Safety Pinch/Thumb pot method Basic pulling and forming of clay Secure attachment of pieces Basic carving/Subtraction of clay</p>	<p>Oracy Analysis</p> <p>Sequenced instructions Shrinkage / Proportions Evaluation Critique</p>
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# GCSE Art and Design - (Fine Art and 3D Design Endorsements)

What we study at GCSE	Concepts	Competencies	Literacy/ numeracy
<p>In Year 9, themes are introduced to allow students to develop more personal, imaginative and creative outcomes. Students develop this ability by building on the core skills they have developed in Years 7 and 8. The projects, based on themes, explore materials and techniques in greater depth, constantly encouraging students to work outside their comfort zone in the creation process. This is developed further with greater levels of understanding in Years 10 and 11, with all projects based on, and building upon, previous skills and understanding. GCSE Art &amp; Design encourages students to be resourceful and independent. This is developed by examining and investigating artworks in the media and at galleries and helps in producing their own unique style. We follow the Educas specification for GCSE Art and Design.</p> <p><b>AO1</b> <b>Critical understanding</b> Develop ideas through investigations, demonstrating critical understanding of sources.</p> <p>Sophisticated and thorough development of ideas through sustained, focused and coherent investigations. Perceptive and rigorous critical analysis of sources, providing the basis for assured, independent responses.</p> <p>Focus is linking artists' work and individual drawings to create response to that artist by exploring the materials they work in. Students can select their own artist to link with their chosen direction. Students are directed to the Pinterest board created to support their coursework – lots of artist choice on there.</p> <p><b>AO2</b> <b>Creative making</b> Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.</p> <p>Ideas are refined and explored through rigorous selection and purposeful, creative experimentation. Appropriate media, materials, techniques and processes are skilfully controlled and imaginatively exploited.</p> <p>Perceptive and discriminating on-going review and evaluation consistently informs the refinement and development of work as it progresses.</p> <p><b>AO3</b> <b>Reflective recording</b> Record ideas, observations and insights relevant to intentions as work progresses. Sophisticated recording of ideas, observations and insights through extensive, coherent research and enquiry that is highly relevant to personal intentions.</p>	<ul style="list-style-type: none"> <li>• Artist research</li> <li>• Analysis</li> <li>• Transcribing</li> <li>• Gallery visits</li>   <li>• Printmaking</li> <li>• Brusho</li> <li>• Ceramics</li> <li>• Fibre</li> <li>• Fused Glass</li> <li>• Photoshop</li>   <li>• Mark making</li> <li>• Drawing</li> <li>• Painting</li> <li>• Photography</li> </ul>	<p>Understanding artefacts and images as particular products of a society in time and place. Enquiring into artists, craft-workers and designers, movements, styles and examples of work. Studying social, historical, political and cultural contexts and references. Select and recreate a small section inspired by source work, exploring the same materials and or mark making techniques source has. Take influence from a place / feeling / event. Recreate work alter scale / colour / materials used and comment on the changes. Select Art specific key terms that link sources explain thought about the work. Recreate the work of chosen artist through photography. Create design work using source elements as inspiration.</p> <p>Identify ideas to demonstrate how ideas or techniques are linked with the work of sources.</p> <p>Recreate small section or part of a drawing or design using a range of media e.g. print / collage / frottage/Mono printing/ Drypoint/Splating/ salting/stripping /Hand building (Pinch pots/coil/soft slab/hard slab building)/Scale/Maquettes/ Wet felt and needle felting/Acrylic paint / Layering / Applying / Mixing /Adding to surfaces/Withdrawing from surfaces</p> <p>Develop and explore best ideas. Create range of thumbnail sketches. Composition refinements. Design ideas (drawings and experiments for a variety of ideas with notes to take forward for outcome). Identify best ideas and demonstrate why ideas are effective and how they can develop. Manipulate own photographs in Photoshop, or manipulate them manually through photomontage, weaving, sewing etc... scanning and photocopying work to cut up and rearrange making new compositions.</p> <p>Observational drawings/Drawings from imagination/ Carefully composed photographs. written intentions/'Drawing' with wire/in 3D/wrong hand/timed/continuous line/without looking at the page.</p>	<p>Keywords Annotation Discussion Critiques Analysis</p> <p>Oracy Peer critique</p> <p>Creative statement for Component 1 and Component 2</p>

<p>Perceptive, rigorous and effective reflection as work progresses, demonstrating depth of understanding and meaning.</p> <p><b>AO4</b> <b>Personal presentation</b> Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language. Highly imaginative, personal and meaningful response which realises intentions in a sophisticated, coherent and assured manner. The presentation shows a perceptive and thorough understanding of visual language and the purpose and intention of the work is very clearly and convincingly conveyed.</p> <p>Students are producing a range of personal responses in a variety of ways, ensuring ideas link to contextual sources and have shown refinement before execution.</p>	<ul style="list-style-type: none"> <li>• Composition</li> </ul> <p><b>Students choice-</b></p> <ul style="list-style-type: none"> <li>• Composition</li> <li>• Mark making</li> <li>• Drawing</li> <li>• Painting</li> <li>• Relief</li> <li>• Sculpture</li> <li>• Printmaking</li> <li>• Brusho</li> <li>• Ceramics</li> <li>• Fibre</li> <li>• Fused Glass</li> <li>• Photography</li> <li>• Photoshop</li> </ul>	<p>Rubbings of textures and surface qualities if link to theme. Recreate the work of chosen artist through chosen media (visual analysis). Pencil drawing/Biro drawing/Charcoal/Chalk/Working on prepared surface/Annotation/Personal and peer assessment.</p> <p>Personal response to the work of other sources in media of own choice. Influence from artist and source subject matter, techniques, materials and or use of colour. Response to sources work through written comments, selecting art specific key terms that link to work and source(s), explaining personal interpretation of students' own work. Samples of work that realise intentions, show strong links to sketchbook and developmental studies/plans for alternative outcomes. Personal evaluation</p>	<p>Evaluation Critique</p>
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