

# ART CURRICULUM MAP 2025/26

## INTENT:

- To inspire students to appreciate Art in its many forms
- To explore and express creative ideas
- Learn by active engagement with media, materials and techniques
- Experiment, explore and refine, develop confidence and perseverance
- Evaluate quality; develop a critical eye, and the ability to give constructive feedback and to be self-critical
- Learn about Art and the many disciplines which fit into it
- To learn and understand about not only our own cultural heritage but that of others

## BIG THEMES:

### ART IS UBIQUITOUS! (Present, appearing or found everywhere)

**IDEAS:** The world of Art. Exploring and communicating ideas. Analyse ideas and meaning. Understanding themes and the ideas of others and being able to make connections with them.

**DRAWING:** For planning, communication, design and as a discipline in its own right. To observe and record what we see.

**MEDIA AND TECHNIQUES:** Explore, experiment and refine skills with a range of media and techniques across multiple disciplines.

**OUTCOMES:** To respond visually to artists, themes and ideas. To create a personal response to a theme or idea.

**Key stage 2** – this should be the prior knowledge students have been taught at KS2 before they reach us.

Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.

Pupils should be taught:

- To create sketch books to record their observations and use them to review and revisit ideas
- To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]
- About great artists, architects and designers in history

## Year 7 Projects

### Natural Forms project.

*Observing and Recording, understanding how texture can play an integral part in art.*

Drawing and design skills. Shape / proportion - look / check / adjust

Recording tone

Making connections and learning from the world of art.

Understanding that artists make choices about materials and techniques to reflect the qualities they see in objects.

Texture, mark-making, pencil drawing, pen and ink, watercolour or ink wash

Print making techniques (mono printing, collagraph printing)

Building on developing skills learnt at KS2

Responding to a theme / Researching / Combining imagery

Creating prints inspired by the artists and techniques they have been taught

### Painting project.

*Learning from artists and employing their skills and techniques in our own work.*

Colour theory and colour mixing.

Primary, secondary, tertiary colours

Painting skills, different brush techniques

Impressionist and post-impressionist painters and their styles, learning how to copy and develop

Drawing from observation objects/places that link with the impressionist subject matter (still life/landscapes/places)

Reinforce shape / proportion / mark making for textures.

Create their own painting, developing the style and techniques of one or more of the artists covered.

### African Art Project

*Develop appreciation of the richness of Art and Crafts from another culture.*

Discovering different approaches to making art through exploration of African sculpture, masks and artefacts. Noticing similarity and difference.

Understanding how cultures and traditions differ from our own

Learning about pattern, embellishment and symbolism.

Looking and noticing, drawing from observation to analyse; Including building on use of tone and mark making to describe pattern and surface.

Learning print and stencil techniques connecting with Adinkra fabrics.

Learning to dye fabric using a tie dye process.

Tie dyeing a piece of fabric for a collaborative piece of art; a string of bunting for their tutor group and decorate this with their own printing tools

	<p><b>Key Artists:</b></p> <p><b>Georgia O’Keeffe</b> Observing and recording Selecting – viewfinders <b>Peter Randall Page</b> Understanding texture Mark making <b>Angie Lewin</b> Contemporary art, commercial art, combining and layering images, printmaking <b>Aimee Mac</b> Contemporary artist, modern, currently working in UK, Etsy seller</p>	<p><b>Key artists:</b></p> <p><b>Claude Monet</b> Impressionist movement, ‘plein air painting’ <b>Vincent Van Gogh</b> Life story and context Major works and artistic innovations <b>Georges Seurat</b> Pointillism, planning and developing a piece of work, layering colours</p>	<p><b>Key artists/artefacts:</b></p> <p><b>Looking at, studying and handling our own collection of cultural artefacts as well as research imagery from a range of cultures.</b> (Ancient Greece, Mexico, Japan, Africa, China, Islamic Art, Peru to name a few) <b>Adinkra Fabric from Ghana</b> Understanding symbols/shapes/marks used to represent meaning/words</p>
<b>Prior Knowledge</b>	<ul style="list-style-type: none"> <li>• Drawing</li> <li>• Awareness of artistic media</li> <li>• Some understanding of different artists and styles</li> </ul>	<ul style="list-style-type: none"> <li>• Drawing</li> <li>• Awareness of artistic media</li> <li>• Some understanding of different artists and styles</li> </ul>	<ul style="list-style-type: none"> <li>• Drawing from observation. Recording tone and surface texture – applying the learning from the Natural Forms project.</li> <li>• Compare and contrast Western tradition art with African art.</li> </ul>
<b>Metacognition and self-regulation</b>	<ul style="list-style-type: none"> <li>• Make choices about how they respond to artists, interpreting and applying techniques in their own work.</li> <li>• Choice given in regards to applying specific printing/textural marks and techniques to their work</li> </ul>	<ul style="list-style-type: none"> <li>• Students make choices about how they apply techniques in their work, selecting the best techniques for each part of their picture.</li> <li>• Choice when drawing for their final outcome and the colours that they use</li> </ul>	<ul style="list-style-type: none"> <li>• Students select between alternative techniques to choose the most suitable approach for their symbolic pattern.</li> <li>• Choice in how students apply Tie dye approach to their work.</li> </ul>
<b>Disciplinary literacy</b>	<ul style="list-style-type: none"> <li>• Discussion about artists styles and techniques</li> <li>• Discussion about media and observational drawing as a key art skill</li> </ul> <p><b>Descriptive words:</b> natural nature textured smooth bumpy wild sharp soft spiral layered flat detailed colour segmented seed flower shell leaves skull sections pattern repeated thorny irregular coarse directional spiky printed drawn organic</p> <p><b>Techniques and key terms:</b> observational drawing pencil tonal texture printing mono printing collagraph printing collage materials textures sculptural observing close up viewfinder composition relief intaglio depth roller printing inks printing press printing plate</p>	<ul style="list-style-type: none"> <li>• Discussions about artists and their work</li> <li>• Discussions and quiz like questions on colour mixing and brush strokes, recall knowledge</li> </ul> <p><b>Descriptive words:</b> colour primary secondary complimentary gradient hue light dark tint shade tone shadow highlight strokes dots layered style direction brush strokes dashes pointillism washes impasto mood perspective scale loose stippling bright flicks landscape portrait texture movement sunny swirls focus composition</p> <p><b>Techniques and key terms:</b> observational drawing shape form line tone sketching shading painting mixing blending secondary (two primary colours) tertiary (add primary to secondary) combining pointillism impasto washes tints (white) shades (black) tones (grey) gradient (scale of colour)</p>	<ul style="list-style-type: none"> <li>• Discussion about the visual and technical qualities of African artefacts.</li> <li>• Students use annotation to analyse / explain and evaluate.</li> </ul> <p><b>Descriptive words:</b> pattern textured layered Carved embellished historical contemporary culture artefact sculpture functional mask expressive symbolic tribal decorative ceremonial</p> <p><b>Techniques and key terms:</b> tie dyeing printing embroidery beading stencil printing block printing embellishing designing Pattern repeat rotate decorate</p>
<b>Year 8 Projects</b>	<p><b>Portrait project.</b> <i>Observing and recording, refining ideas and skills in observing and recording.</i></p> <p>Learning to scale and proportion the face correctly. Observational drawing skills. Pencil and tonal development.</p>	<p><b>Abstract portrait project.</b> <i>Observing and recording, understanding and developing skills in using a range of media and creating abstract art.</i> <i>Please note this project is still in development and may be subject to some change as the year progresses.</i></p> <p>Learning about personal symbolism and abstraction through the work of a selection of artists.</p>	<p><b>3D Portrait Project.</b> <i>Developing on their knowledge portraits and using it to develop and create their own 3D final portrait.</i> <i>Please note this project is still in development and may be subject to some change as the year progresses.</i></p> <p>Learning about artists approaches to sculpture and abstraction. Learning to draw 3D objects and designing for sculpture.</p>

	<p>Learning about how to record faces and expressions through the work of a selection of artists.</p> <p>Creating half portraits to practise applying skills learnt to a part of a whole face.</p> <p>Understanding how to use graphite pencil to be able to record shape, line and tone with some level of accuracy.</p> <p>Creating a portrait final outcome focusing on their accuracy of shape/proportion/scale and using tonal shading. Extension opportunity for students to explore drawing more complex facial expressions.</p> <p><b>Key artists:</b>            Portraiture traditions – a variety of historical examples.  <b>Kehinde Wiley</b> – Mimics ‘Old Masters’ styles in his mix between traditional and contemporary portraiture.  <b>Ron Mueck</b> – Creates hyper-realistic sculptures of humans  <b>Kevin Okafar</b> – hyper—realistic artist who uses graphite pencil to create his portraits  <b>Frida Kahlo</b>            Looking at her use of symbolism in her work, her back story and context behind her creative choices. Why art was an important part of her life.</p>	<p>Developing their use of a range of media to include mark making skills, collage and the use of colour.</p> <p>Creating mini outcomes in the styles of different abstract artists to help develop their understanding of abstraction and media.</p> <p>Creating a series of abstract portraits using the skills developed through this project as well as utilising their portrait drawing skills from the Autumn term.</p> <p><b>Key artists:</b>            Portraiture traditions – a variety of historical examples.  <b>Pablo Picasso</b>            Being able to understand the term ‘abstract’ art and how Picasso was part of the ‘Cubist’ art movement  <b>Luke Dixon</b> – uses mark making (line work) to create monotone portraits  <b>Mike Edens</b> – uses expressive mark making to create layered, abstract portraits in a variety of colours</p> <p><b>Contemporary examples of experimental portraiture:</b>  <b>Vince Lowe, Lui Ferreyra, Joseph Lee, Omar Aqil</b>            Understanding a variety of media and techniques that modern day artists use to create portraiture</p>	<p>Students to work on developing skills in different media suitable for 3D forms.</p> <p>Designing their own 3D portrait showing an understanding of both realistic and abstract portraits and how they can portray these in 3D using the skills they have developed.</p> <p>Creating mini outcomes throughout the project to understand techniques for building 3D forms.</p> <p>Creating a sculpture using mixed media techniques potentially including cardboard, papier-mâché, wire, string and found materials.</p> <p><b>Key artists:</b>  <b>Issey Miyake</b> – looking at his use of folding and pleating to create shape and form  <b>Hew Locke</b> – his use of sculptural work to create representations of people from history  <b>James Lake</b> – uses cardboard to create 3D portraits, cutting, ripping layering</p> <p><b>Other potential artists/techniques to explore:</b>  <b>Richard Deacon</b> – British artist, studied across the road at BTC (Somerset College of Arts &amp; technology)  <b>Origami artists</b> – understanding folding techniques and accuracy  <b>Using nets to create shapes</b> – understanding the process of creating shape from 2D to 3D  <b>Henry Moore</b> - Looking at his use of form and abstract ways of representing the human form  <b>Tony Cragg</b> – abstract shapes and forms, getting students to understand not all art is realistic  <b>Richard Sweeney</b> – modern artist, paper folding</p>
<b>Prior Knowledge</b>	<ul style="list-style-type: none"> <li>Observational drawing</li> <li>Using tone to represent colour and tone</li> <li>Composition</li> <li>Designing, planning and evaluating</li> </ul>	<ul style="list-style-type: none"> <li>Colour schemes</li> <li>Mark making</li> <li>Surface texture</li> <li>Collage</li> <li>Composition</li> <li>Designing, planning and evaluating</li> </ul>	<ul style="list-style-type: none"> <li>Observing and recording, understanding 3D shapes and how we can record them with accuracy</li> <li>Making connections to the work of artists</li> <li>Developing 3D skills such as joining, tearing, folding, papier mâché</li> <li>Exploring ideas and alternatives</li> </ul>
<b>Metacognition &amp; Self-regulation</b>	<ul style="list-style-type: none"> <li>Independent research (primary or secondary)</li> <li>Evaluating work as they progress</li> </ul>	<ul style="list-style-type: none"> <li>Independent research (primary or secondary)</li> <li>Evaluating work as they progress</li> </ul>	<ul style="list-style-type: none"> <li>Making choices about materials</li> <li>Plan, monitoring evaluating through discussion</li> <li>Exploring how to refine your work based on the above</li> </ul>
<b>Literacy</b>	<ul style="list-style-type: none"> <li>Harmonious, complimentary, tone, expressionism, texture, realism, composition</li> <li>Introducing them to analysing an artist’s works and comparing and contrasting them using key descriptive language</li> </ul> <p><b>Descriptive words:</b>            texture print fur scales skin abstract realistic tactile pattern colourful contrasting habitat natural environment shapely movement fluid angular</p>	<ul style="list-style-type: none"> <li>Harmonious, complimentary, colour, expressionism, texture, abstract, realism, composition</li> <li>Introducing them to analysing an artist’s works and comparing and contrasting them using key descriptive language</li> </ul> <p><b>Descriptive words:</b>            texture print fur scales skin abstract realistic tactile pattern colourful contrasting habitat natural environment shapely movement fluid angular positioned composition wild domestic layered spirit character personality feathers</p>	<ul style="list-style-type: none"> <li>Sculpture, dimension, maquette, construct, weave, design, form, abstract, realism</li> <li>Class discussion about what sculpture is</li> </ul> <p><b>Descriptive words:</b>            3D sculptural formed moulded clay plastic twisted stacked layered positive space pleated folded negative space cut torn woven height width dimension shapes line structure form model material location distort combine</p> <p><b>Techniques and key terms:</b></p>

	<div>positioned composition wild domestic layered spirit character personality feathers</div> <div>Techniques and key terms: angles shapes layering positioning composition structure oil pastels pencils collage inks complimentary colours textured line drawing limbs layers features cubist angular abstract realistic tones depiction natural pose movement lines habitat features</div>	<div>pleat fold tear cut weave roll layer card string height width construct papier mâché shape nets art straws origami twisting knotting base inspiration clay manipulate design maquette (mock up) wire creating space 2D 3D coil analyse evaluate</div>	
Year 9 Projects	<div>Pop Art. <i>Observing and recording. Exploring media, recording ideas and creating a personal response.</i></div> <div>Understanding the Pop art movement and learning about Popular culture and fashion iconography across the ages. Observational drawing of everyday objects, developed into a series of experimental media studies Focus on pop artists and their variety of styles and techniques Carrying out their own personal research based on the themes of pop art to influence their final outcome. Designing their own final outcome Developing textiles skills by producing a personal response to Lucy Sparrow through applique and hand sewing techniques. Students will create a final outcome inspired by the techniques of Lucy Sparrow, using felt, hand sewn applique and embroidery skills. Each class will have a ‘supermarket’ section assigned to them with the view that we will display all work as a collaborative exhibition at the end of the project.</div> <div>Key artists: Lucy Sparrow 3D objects made from felt using basic hand sewing stitches Michael Craig Martin Observational drawing of everyday objects, flat use of colour Emily Blincoe – contemporary photographer who creates ‘flat lays’ of everyday objects Roy Lichtenstein Comic style, printing methods Andy Warhol Mass production, consumerism, repetition and use of colour</div> <div>Other artists to potentially explore: Richard Hamilton – collage Jasper Johns - collage Jeff Koons – sculpture Eduardo Paolozzi – collage Peter Blake – collage and painting</div>	<div>Hyper-realism. <i>Exploring themes and artist ideas, refining skills, creating work that is personal to them.</i> Please note this project is still in development and may be subject to some change as the year progresses.</div> <div>Exploring the world of hyper-realistic art. A challenging topic but one that has many great artists, tips and tricks to help support students in becoming more confident in their observing and recording. Students will learnt to observe and record a range of every day items and use media such as coloured pencils and paints to try to record their colours and textures as accurately as possible. Students will use photography to record a composition Students will then each draw and paint a section of this composition in a hyper-realistic style, using the skills they have learnt. This work will then be joined together to create collaborative final outcomes.</div> <div>Key artists: Marcello Barenghi - You tube artist who draws in a hyper-realistic style Sarah Graham - Specialies in painting every day objects and locations in a hyper-realistic but also bright and colourful way.</div>	<div>Urban Decay. <i>Being able to widen the context of art through its surroundings. Exploring the urban landscape through texture and illustration.</i> Please note this project is still in development and may be subject to some change as the year progresses.</div> <div>“Street art” and “Graffiti” what it is and how it has evolved over the years from graffiti on train cars to large scale mural commissions on the sides of buildings. Themes and ideas behind art in public spaces. - commercialisation of underground art movements. Stylised drawing approaches, exploring simplification. Analyse the work of artists and complete studies of their work. Students will design their final outcome looking at combining the ideas behind street art (some connections to Pop Art here), demonstrating how they will use the skills of illustration and collage to create a range of inspired and original artworks exploring the urban landscape Students will combine the techniques they have learned and developed with their own research into urban decay to create a mixed media final outcome in the form of a wall of a brutalist building built up with texture and detail inspired by studied artists.</div> <div>Key artists: Daniella Gullotta – Architectural drawings, texture and painting. Brutalism: Style of architecture featuring bold blocks and harsh lines. Utilitarian.</div> <div>Other artists to explore: Banksy: Stencil Graffiti, social issues and satire – questionable legality. Shepherd Fairey: Graphic stencil prints, styled after propaganda posters. Jean Michel Basquiat – American street artist, links to symbols, heritage and street culture. Keith Haring Illustrator, started working in the NYC subway. Simple outline drawings.</div>



	<b>Claes Oldenberg - sculpture</b>		
<b>Prior knowledge</b>	<ul style="list-style-type: none"> <li>Observational drawing (line)</li> <li>Using colour</li> <li>Knowledge of media from previous years</li> <li>Building on minimal textile &amp; photography knowledge from previous years</li> </ul>	<ul style="list-style-type: none"> <li>Observational drawing</li> <li>Using secondary research</li> <li>Knowledge of media from previous years and the last projects</li> </ul>	<ul style="list-style-type: none"> <li>Observational drawing</li> <li>Artists analysis</li> <li>Collage</li> <li>Building on knowledge of how to design and plan a final outcome responding to a theme.</li> </ul>
<b>Metacognition &amp; Self-Regulation</b>	<ul style="list-style-type: none"> <li>Selecting influences with a more personal direction</li> <li>Research</li> <li>Making choices about use of media, matching media to intention</li> </ul>	<ul style="list-style-type: none"> <li>Learning techniques to support themselves in drawing with more accuracy</li> <li>Making connections with images from a range of artists</li> <li>Understanding expression in art through the use of imagery, media and text</li> <li>Interpreting imagery in new and personal ways</li> </ul>	<ul style="list-style-type: none"> <li>Social concepts</li> <li>Use of texture and symbols in art.</li> <li>Cultures from across the globe</li> <li>Understanding techniques used to express opinion within the public eye</li> <li>Being able to analyse and understand work and its contextual background</li> <li>Understanding that not all art has to be ‘pretty’ to be good.</li> </ul>
<b>Literacy</b>	<ul style="list-style-type: none"> <li>Extended written work through artists analysis</li> <li>Extended theme research through independent homework tasks</li> </ul> <p><b>Descriptive words:</b>  colourful repeated modern layered popular culture  cartoon stylised simple overlapping logo advertising  music media celebrities films bold style funny  graphic product branding commercialism collaged  repetition consumerism representation comic banality  assemblage irony mass production</p> <p><b>Techniques and key terms:</b>  observational drawing shape form line outline tone  scale stencil printing craft knife collage layering  appliqué sewing machine stitches  embroidery fabric pens text textiles imagery techniques  felt digital editing Photoshop image manipulation acrylic  paint 3D objects assemblage</p>	<ul style="list-style-type: none"> <li>Introduce extended analysis structure when writing about artists and their work</li> <li>Learning how to write about their own work through formative and summative comments</li> </ul> <p><b>Descriptive words:</b>  Hyer-realistic accurate bold bright real textured clear  smooth bumpy rough detailed complex layered  hyperrealism true to life naturalistic representational graphic  precision</p> <p><b>Techniques and key terms:</b>  Observational drawing pencil pen watercolours acrylic paint  coloured pencil tonal scale pressure gradient gridded  grid method highlight shadow recording stippling  layering pointillism cross hatching</p>	<ul style="list-style-type: none"> <li>Written analysis of artists work following a structure they are similar to from previous units of work</li> <li>Learning how to use text in art to help concrete a message, understand terminology and ‘street slang’</li> </ul> <p><b>Descriptive words:</b>  Graffiti layered bold colourful bubble-writing sprayed  stylised textured in context topical tag slang  message meaning emotional personal advertisement  Naive Brutalist  legacy memory reputation illegal/legal appropriate  expressive</p> <p><b>Techniques and key terms:</b>  Stencil printing collage layered spray paint  stippling sponge typography graffiti commission  textured stylised simplified caricature graphic linear  bold painted mixed media bubble-writing cartoon Faux-  Naive</p>

- KS3 classes are mixed ability groups
- Students have an hour a week in Yr7, 8 & 9 as their Art foundation, we teach the National Curriculum, with 3 projects across each year in year 7, 8 & 9.
- Projects are taught in the same order by all teachers to enable progression of skills and concepts and the curriculum builds.
- All materials are provided, families are asked for a voluntary contribution towards the cost of materials and high-quality sketchbooks. FSM/PP students have their contribution covered by funding.
- Students have a knowledge organiser for each project at the front of the work they complete in their books.