

**Intent**

The art Curriculum at Swindon Academy is designed to be creative, challenging, engaging and enjoyable. Overall, we want students to produce high quality work that they feel proud of and want to take home. We want them to discover unknown skills, passions and interests that could lead to interesting and fulfilling careers in years to come. We want them to be inspired by the artists and cultures they encounter, to see new ways of thinking and doing things and to learn that it is fine to make mistakes.

Each year students will complete a range of projects that enable them to develop and build proficiency in a range of practical skills. This includes drawing, painting, printmaking and sculpture. They will have varied opportunities to experience and experiment with a range of different materials, techniques and processes. They will learn to explore and develop their ideas and produce a range of tangible 2D and 3D outcomes. As they move through the curriculum, we aim to equip them with the knowledge and skills to research, experiment, develop and create their own works of art. As pupil's progress, they should be able to think more critically and develop a more rigorous understanding of art and design, evaluate and analyse creative works using the language of art, craft and design

Over the course of the year, the department provides a range of extra-curricular opportunities to further broaden and develop student knowledge and understanding. Several after school clubs and activities take place including art club, crafts club, textiles and clay club. We also run a range of lunch time and after school catch up sessions for key stage 4 students to work on their GCSE projects as well as holiday school sessions. We appoint several art ambassadors who work closely with the curriculum leader and art teachers to promote, exhibit and organise art work and events. We also engage in bids for funding for students to work with external artists and designers. Key stage 5 students have their own studio workspaces to enable them to work independently during study period which reflects

**Implementation – Rosenshine principles of instruction – please write one or two sentences to describe the implementation for each of the Rosenshine principles below these must be subject specific and observable in lessons.**

Daily Review	New Material in Small Steps	Ask Questions	Provide Models	Guide Student Practice	Check Student Understanding	Obtain High Success Rate	Scaffolds for Difficult Tasks	Independent Practice	Weekly and Monthly Review
Daily review is an important component of instruction. It helps strengthen the connections of the material learned. Automatic recall frees working memory for problem solving and creativity.	Our working memory is small, only handling a few bits of information at once. Avoid its overload—present new material in small steps and proceed only when first steps are mastered.	The most successful teachers spend more than half the class time lecturing, demonstrating and asking questions. Questions allow the teacher to determine how well the material is learned.	Students need cognitive support to help them learn how to solve problems. Modelling, worked examples and teacher thinking out loud, help to clarify the specific steps involved.	Students need additional time to rephrase, elaborate and summarise new material in order to store it in their long-term memory. More successful teachers build in more time for this.	Less successful teachers merely ask "Are there any questions?" no questions are taken to mean no problems. False. By contrast, more successful teachers check on all students.	A success rate of around 80% has been found to be optimal, showing students are learning and also being challenged. Better teachers taught in small steps followed by practice.	Scaffolds are temporary supports to assist learning. They can include modelling, teacher thinking aloud, cue cards and checklists. Scaffolds are part of cognitive apprenticeship.	Independent practice produces "overlearning" - a necessary process for new material to be recalled automatically. This ensures no overloading of students' working memory.	The effort involved in recalling recently-learned material embeds it in long-term memory. And the more this happens, the easier it is to connect new material to such prior knowledge.
R1 -Frequent Repetition of key vocabulary -Recapping prior learning and previous lessons at key points -Repetition of key knowledge and understanding as prep tasks -Repetition of key skills at various points in the year/whole curriculum	R2 -Each year builds on the knowledge, skills and understanding acquired in the previous year -Lessons structured over several wherever possible, building on previous learning	R3 -Clear and concise explanations of new techniques, skills and processes -Thorough questioning to check understanding at every stage of the lesson/series of lessons -Recap questioning at start of every lesson	R4 -Live modelling and demonstrations of skills, techniques, materials and processes along with clear explanations and questioning to check understanding -Teachers use or produce outstanding examples prior to teaching, particularly where delivering new content	R5 -I do, we do, you do live modelling to progressively more extended periods of practice -teacher guidance and monitoring during you do PSHE, building stamina and fostering independence -Students encouraged to reflect on their independent practice through self-assessment, making diaries, evaluations and reflection time	R6 • Teachers check on all students throughout the lesson to address misconceptions and give feedback Teachers ensure they have checked every student throughout lesson	R7 • Tasks broken down into small steps, building up difficulty and differentiated appropriately • Students practice and succeed at each step before moving on • Teacher demos foster an atmosphere of success and possibility, using students where possible to demonstrate techniques	R8 • Live Modelling through demos of practical skills and techniques • Scaffolds for written work/ annotations • Outstanding examples produced by teachers/ high ability students used to model outcomes	R9 • Gradually build up periods of extended independent practice of skills and techniques • Practical lessons afford students the opportunity to work independently to practice skills	R10 • Prepped planned to review and revise taught content at key stage 3 • Revisiting key skills (i.e. drawing) at multiple points over year

Term	1	2	3	4	5	6	6	
Year 7	<b>Project 1: Remembrance</b> - exploring work of Paul Cummins installation: Blood Swept Fields and	<b>Project 2: Christopher Marley Theme: Sustainability</b> - exploring work of artist Christopher Marley and his beetle installations, with a focus on	<b>Project 2 continued</b> - second layer polyprinting - watercolour sampling techniques and paint management	<b>Project 3: Under the Sea</b> - Exploring the work of artist Ernst Haeckel and his natural history illustrations	<b>Project 3 continued</b> - Drawing from observation (primary sources) - exploring tone using pencil	<b>Project 3 Continued</b> - developing and Producing a mixed media final piece using collage, pen and ink	Assessm ent 1	Assessm ent 2 Revie

	Seas of Red with a focus on Remembrance - using the grid method to improve their drawing skills - Making ceramic poppies using the slab method, additive and subtractive decoration techniques - decorating sculptures using poster paint - basic paint management techniques	sustainability and personal development and overcoming fear. - using shape to improve their drawing skills - basic Colour theory, including the colour wheel - advanced colour theory including colour schemes - simple polyprinting	- watercolour painting outcomes using varied techniques	- Revisiting grid method to develop skills	- Using and experimenting with oil pastels - Making and decorating a fossilised pinch pot - Exploring texture and mark making	
Vocabulary instruction	Remembrance Sculpture exhibition Decorate graphite pigment	Colour Shape Geometric organic Pattern motif	technique Material Composition Printing Contrast sample	Illustration intricate Texture Marine Natural detailed	Observation source Tone Vibrant Symmetry imprint	Outcome Expressive Overlap media Aesthetic realistic
<b>Year 8</b>	<b>Project 1: Day of the Dead</b>  - Students will complete research tasks exploring Mexican Culture and the Day of the dead festival.  - Students will develop their drawing skills using the grid method on how to draw a skull.  - Students will learn how to add tone to accurate skull drawings.  - Students will learn how to print via monoprinting and experiment using skull design.  - Students will refresh memory of colour theory and the colour wheel, in connection to developing artworks using colour.	-Students will complete artist research on Laura Barbosa and Thaneeya Mcardle.and Laura Barbosa They will learn about each artist and their work, comparing between the two.  - Students will create positive/negative collages, exploring space, symmetry and colour of the skull.  - Students will experiment with making rubbings by using the collage design as the texture to rub over. Then building up detailed pen patterns and designs onto the rubbings.  - Students will start to understand and construct the armature stage with beginning the 3D sugar skull.  -Students then build up the armature with a base layer of Papier Mache.	- Students will then be able to add and building features using tissue and PVA glue.  - Students add a final layer of papier Mache to create smooth surface for paint.  - Students apply a base layer of white paint and then add colour using poster paint.  -Students plan, draw and then add block colours of paint to bigger areas.  -Students add final details and decoration using felt tip pens or a small paintbrush using colour paint.  -Students independently evaluate the making process and outcome.	<b>Project 2: Inner Self</b>  -Students will complete artist research on Eva Funderburgh and Anya Stasenکو. They will learn about each artist and their work, comparing between the two.  - Students will develop their drawing skills using the grid method on how to draw a study of an artist's work.  mindmap, brainstorming their inner thoughts, feelings and emotions, including: •Strengths •Weaknesses •Likes •Dislikes •Goals •History •Achievements •Hobbies •Emotions •Responsibilities •Friends * feelings	-Students will self-analyse themselves in the form of a - - Students will designing their own inner self and complete annotation to explain ideas.  Students will fine tune their designs of their own soul beast and complete annotation to explain ideas, but with intend on how they will make it using clay.  -Students will learn how to build up the foundations of a inner beast creature (body shape) by starting to make a pinch pot.  - Students will apply additive features using score and slip, and any additive decoration.  - Students will apply subtractive decoration such as mark making into the clay and cutting parts out.	-Students will decorate the sculpture by using glaze and oxides.  -Students independently evaluate the making process and outcome.  EXAM and MAD time.
Vocabulary instruction	Calacas Portray Symbolism Beautiful Proportion monoprint	Compare Contrast Space collage sculpture Armature	Layering Symmetry Construct embellish Apply Blend	Ornate simplistic Psychological Explore Personal creature	Design greenware Foundation Hollow Subtractive Additive	Oxide suspension Plastic Bone dry Leather-hard Bisque
<b>Year 9</b>	Introduction to Distorted Portrait. <b>Part 1: Surrealism</b> Pupils will be introduced to the concept of distortion in portraiture.	Students will refine their practical skills by recalling the process of monoprinting, mark making and observational drawing through	<b>Part 2: Clay portraits</b>  Students will produce a series of outcomes to the theme of	Students will learn the art of light photography using Eric Staller as	<b>Part 3: Personal investigation into conflict</b>	

	<p>Pupils will explore a range of pencil drawing techniques such as drawing with the wrong hand, blind drawing,</p> <p>Pupils will begin to gain a strong understanding of what surrealism is and explore various artists that investigate this theme such as Magritte and Merve Ozaslan</p> <p>Pupils will learn how to research an artist or style of art to inform their making and theoretical knowledge. They will become familiar to how to present outcomes in their sketchbooks as well as recording work made outside their books.</p> <p>They will experiment with a range of materials and techniques for example photomontage and using wire to produce a portrait sculpture.</p>	<p>developing fundamental skills form year 7 and 8.</p> <p>Students will produce a personal response in the style of Marcelo Monreal, which will demonstrate their refinement of collage and critical thinking of effective composition.</p>		<p>distorted portraits. Students will explore photography, clay and chalk to create responses that are inspired by numerous artists.</p> <p>Students will explore the work of Aaron Turner and will investigate his paper sculptures, photographing the forms produced by manipulating paper.</p> <p>Pupils will develop their clay knowledge by making surreal heads in the style of Johnson Tsang.</p>	<p>inspiration. They will produce light line drawings of their clay heads.</p> <p>Students will then develop these light drawings into chalk drawings using white chalk on black paper.</p> <p>Finally, students will examine the work of Adam Riches and produce a scribble portrait using their on self-portrait.</p>			
Vocabulary instruction	<p>Abstract</p> <p>Distorted</p> <p>Portrait</p> <p>Composition</p> <p>Photomontage</p> <p>Line</p> <p>Surreal</p>	<p>Horizontal</p> <p>Vertical</p> <p>Diagonal</p> <p>Viewpoint</p> <p>Perspective</p> <p>Develop</p>		<p>Unique</p> <p>Template</p> <p>Sculpture</p> <p>Relief</p> <p>Photography</p> <p>Form</p>	<p>Transform</p> <p>Refine</p> <p>Original</p> <p>transfer</p>	<p>Impervious</p> <p>Vitreous</p> <p>Transparent</p> <p>Burnishing</p> <p>vitrify</p> <p>mixture</p>	<p>Typography</p> <p>Highlight</p> <p>Shadow</p> <p>Intricate</p> <p>Relevant</p> <p>appropriate</p>	

Term	1	2	Assessment 1	3	4	5	6	Assessment 2	6
<b>Year 10</b>	<p>Introduction to new project: Encounters, Experiences and Meetings</p> <p><b>AO1, AO2, AO3,AO4</b></p> <p>Students will have the opportunity to explore experiment and create with a variety of mediums:</p> <ul style="list-style-type: none"> <li>Digital portfolio</li> <li>Experimentation with materials</li> <li>Artist research 1,</li> <li>Drawing</li> <li>Painting: watercolour, acrylic</li> <li>Printmaking: Lino, collograph</li> <li>Ink and wash</li> </ul>	<p>Drawing and painting 7 week intensive</p> <p><b>AO1, AO2 &amp; AO3</b></p> <p>Students will be guided through a series of structured workshops focused around skill and process development.</p> <ul style="list-style-type: none"> <li>Drawing skills</li> <li>Painting skills</li> <li>Refinement</li> <li>Analysis</li> <li>Experimentation</li> </ul>			<p><b>AO2 &amp; AO3 &amp; AO4</b></p> <p>Students continue to experiment and start to develop their own designs and compositions informed by their artist research</p> <ul style="list-style-type: none"> <li>Printmaking: monoprinting, poly/lino</li> <li>Clay</li> <li>Design and layout development</li> <li>Materials experiments and selection</li> </ul>	<p><b>AO3 &amp; AO4</b></p> <p>Outcome production in exam conditions</p> <ul style="list-style-type: none"> <li>Design and layout development</li> <li>Materials experiments and selection</li> <li>Mini mock-up</li> <li>Enlarging layout</li> <li>Final piece planning and timing</li> <li>Produce final pieces in exam condition</li> <li>Independent work</li> </ul>	<p>Introduction to new project: <b>Personal Project</b></p> <p><b>AO1 &amp; AO2</b></p> <ul style="list-style-type: none"> <li>Introduction to coursework themes</li> <li>Introduction to AO1</li> <li>Group brainstorming and ideas generation</li> <li>Group mind mapping</li> <li>Creative mind mapping</li> <li>Artist inspiration pages</li> <li>Secondary mood boards</li> <li>Artist inspiration, research and presentation</li> </ul>		<p><b>AO2 &amp; AO3</b></p> <p>Experimenting and refining with the following:</p> <ul style="list-style-type: none"> <li>Drawing</li> <li>Painting: watercolour, acrylic</li> <li>Printmaking: monoprinting, poly/lino</li> <li>Ink and wash</li> <li>Collage</li> </ul> <p>Photoshop</p>
Vocabulary instruction	<p>painterly,</p> <p>figurative,</p> <p>impressionistic,</p> <p>expressionistic,</p> <p>realistic,</p> <p>representational,</p> <p>gestural</p>	<p>definition</p> <p>delineation</p> <p>depiction</p> <p>description</p> <p>portrait</p> <p>portrayal</p> <p>rendering</p>		<p>Experiment</p> <p>Development</p> <p>Variety</p> <p>technique</p> <p>Selection</p> <p>material</p>	<p>Independent</p> <p>Enlargement</p> <p>Informed</p> <p>Layout</p> <p>Selection</p> <p>outcome</p>	<p>moderate</p> <p>consistent</p> <p>minimal</p> <p>exceptional</p>			Review and reteach

Term	1	2	3	4	5
<b>Year 11</b>	<b>AO3 &amp; AO4</b> Develop outcome production in exam conditions <ul style="list-style-type: none"> <li>• Design and layout development</li> <li>• Materials experiments and selection</li> <li>• Mini mock-up</li> <li>• Enlarging layout</li> <li>• Final piece planning and timing</li> <li>• Produce final pieces in exam condition</li> </ul> Independent work	Introduction to new project: <b>Exam Project</b>  <b>AO1 &amp; AO2</b> <ul style="list-style-type: none"> <li>• Introduction to exam project</li> <li>• Creative mind mapping</li> <li>• Artist inspiration pages</li> <li>• Secondary mood boards</li> <li>• Artist inspiration, research and presentation</li> </ul>	<b>AO2 &amp; AO3 &amp; AO4</b> Students independently experiment and start to develop their own designs and compositions informed by their artist research. <ul style="list-style-type: none"> <li>• Material experiments</li> <li>• Development drawings</li> </ul>	<b>AO3 &amp; AO4</b> Outcome production in exam conditions <ul style="list-style-type: none"> <li>• Design and layout development</li> <li>• Materials experiments and selection</li> <li>• Mini mock-up</li> <li>• Enlarging layout</li> <li>• Final piece planning and timing</li> <li>• Produce final pieces in exam condition</li> </ul> Independent work	End of project Develop and produce a final piece Designing and developing 10 hour exam Presentation of sketchbook/ portfolio
Vocabulary instruction	Photoshop Monoprint Polyprint Linoprint Accuracy Evaluate	Maquette Enlarge Develop Critique Original Outcome	Creative Mindmap Secondary moodboard Primary moodboard Artist inspiration Artist research Artists response	Pointillism Mark making Maquette Critique Original Outcome	

Term	1	2	3	4	5	6

<b>Year 12</b>	Portfolio unit – students have choice of topics Variety of workshops to explore the theme including - drawing - painting - photography	Portfolio project outcome Variety of workshops to explore the theme including - printmaking - textiles Ceramics  Exploring ideas and Development of project	Feb 1 <sup>st</sup> - Introduction to Project 2 Issue exam paper, students have choice of topic Mind mapping ideas for personal investigation Students choose a theme linking with their ideas for personal investigation Mind mapping, mood boarding and exploring ideas Artist inspiration pages Artist research and responses	Experimentation and development of ideas with own choice of materials, techniques and processes	Producing mini outcomes Development of project into personal investigation	Independent development of ideas within personal investigation. Essay drafting and feedback.	<b>Review and reteach</b>
Vocabulary instruction	Photography Painting Manipulate Genre Contemporary historical	medium Textiles ceramics printing aesthetics experiment	Contextual conceptual Develop investigation	Moderate Consistent Minimal Exceptional	Effective Skillful Competent Meaningful personal	Just Adequate Clearly convincingly	

Term	1	2	3	4	5
<b>Year 13</b>	Independent development of ideas within personal investigation. Essay drafting and feedback.	Independent development of ideas within personal investigation. Essay drafting and feedback.	Students start to develop their own designs and compositions informed by their artist research <ul style="list-style-type: none"> <li>design and layout development</li> <li>materials experiments and selection</li> <li>mini mock up</li> <li>printmaking</li> <li>Photoshop</li> </ul> enlarging	Production of outcome for Personal investigation.  Introduction to new project, exam paper released Students choose a theme and complete initial stages of the project: <ul style="list-style-type: none"> <li>Mind map of theme</li> <li>Secondary mood board</li> </ul> Artist research 1,2,3 including responses Primary photographs and drawing	Outcome production in exam conditions <ul style="list-style-type: none"> <li>enlarging layout</li> <li>final piece planning and timing</li> <li>produce final pieces in exam condition</li> <li>independent work</li> </ul>
Vocabulary instruction	Contextual Research Record Develop Experiment Outcome	Moderate Consistent Minimal Exceptional Ability	Effective Skillful Competent Meaningful Personal	Just Adequate Clearly convincingly	