

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 and lives 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 pupils 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

In key stage 3, time is limited with only one lesson per week spent in art. Careful consideration has gone into the structure of the curriculum to ensure maximum exposure to a broad range of artists, materials and techniques. The curriculum is structured to allow each year to build on the skills, knowledge and understanding taught previously whilst maintaining a variety of different projects and activities. There is a careful balance between theory, research and practical skills.

Year 7 is an introductory year that is structured effectively explore the formal elements of art – line, shape, colour, tone, texture and pattern through three projects. Students will build fundamental art, design skills, and explore a range of initial artists and their work including Paul Cummins, Christopher Marly and Ernst Haeckel. They learn basic drawing techniques, paint management skills, colour theory, using clay as well as many other materials.

In Year 8, students complete projects based around two different themes – the first explores Mexican Day of the Dead to produce a papier-Mache sugar skull. The second studying the artist Eva Funderburgh and Anya Stasenka to create a representation of their own ‘inner self’. This year is deliberately more 3d in order to engage and excite student creativity. Drawing skills developed in year 7 are refined and solidified. Colour theory is revisited and extended. There is a particular focus on exploring and developing personal ideas and outcomes.

Year 9 core art lessons revolve around the theme of ‘Distorted Portraits’ exploring a range of artists such as Picasso and Frank Stella to produce varied experimental work and outcomes. This single theme runs throughout the year, with outcomes developing to incorporate the work of each artist that is encountered.

In Year 10, students complete a mock GCSE coursework unit exploring the theme of mechanical animals. They research and respond to appropriate artists before developing their own ideas and outcomes. This builds upon the skills developed in key stage 3, allowing students more independence and personal creativity in the development of their ideas and project. In year 11, students complete their controlled assessment on a theme of their choice before completing their exam unit and sitting their ten-hour exam.

Within each unit of work the six key highest impact words are taught explicitly. There is a focus on research, analysis, annotation and evaluation skills. Students are taught to write and talk about their own work and the work of others.

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 artwork 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.

Implementation – Rosenshine principles of instruction

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
<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>Scaffolds are temporary supports to assist learning. They can include modelling, teacher thinking aloud, cue cards and checklists. Scaffolds are part of cognitive apprenticeship.</p>	<p>Independent practice produces “overlearning” - a necessary process for new material to be recalled automatically. This ensures no overloading of students’ working memory.</p>	<p>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.</p>
<ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • Each year builds on the knowledge, skills and understanding acquired in the previous year • Lessons structured over several wherever possible, building on previous learning 	<ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • Teachers check on all students throughout the lesson to address misconceptions and give feedback • Teachers ensure they have checked every student throughout lesson 	<ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • Gradually build up periods of extended independent practice of skills and techniques • Practical lessons afford students the opportunity to work independently to practice skills 	<ul style="list-style-type: none"> • 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	Assessment 1	3	4	5	6	Assessment 2	Review and reteach
Year 7	Project 1: Remembrance <ul style="list-style-type: none"> - Exploring work of Paul Cummins installation: Blood Swept Fields and 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 	Project 2: Christopher Marley Theme: Sustainability <ul style="list-style-type: none"> - Exploring work of artist Christopher Marley and his beetle installations, with a focus on 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 			Project 2 continued <ul style="list-style-type: none"> - Second layer polyprinting - Watercolour sampling techniques and paint management - Watercolour painting outcomes using varied techniques 	Project 3: Under the Sea <ul style="list-style-type: none"> - Exploring the work of artist Ernst Haeckel and his natural history illustrations - Revisiting grid method to develop skills 	Project 3 continued <ul style="list-style-type: none"> - Drawing from observation (primary sources) - Exploring tone using pencil - 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.		

Term	1	2	Assessment 1	3	4	5	6	Assessment 2	Review and Reteach
Year 8	Project 1: Day of the Dead <ul style="list-style-type: none"> - 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 	<ul style="list-style-type: none"> - 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 			<ul style="list-style-type: none"> - Students will then be able to add and build 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 	Project 2: Inner Self <ul style="list-style-type: none"> - Students will complete artist research on Eva Funderburgh and Anya Stasenko. 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: <ul style="list-style-type: none"> • Strengths • Weaknesses • Likes • Dislikes • Goals • History • Achievements • Hobbies • Emotions • Responsibilities • Friends • Feelings 	<ul style="list-style-type: none"> - Students will self-analyse - Students will be designing their own inner self and complete annotation to explain ideas - Students will fine tune the designs of their own soul beast and complete annotation to explain ideas, but with intent on how they will make it using clay - Students will learn how to build up the foundations of an 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 		
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.		

Term	1	2	3	4	5	6	Assessment 1	Assessment 2
Year 9	<p>Introduction to Distorted Portrait.</p> <p>Part 1: Cubism</p> <ul style="list-style-type: none"> Pupils will be introduced to the concept of distortion in portraiture. Pupils will explore a range of pencil drawing techniques such as drawing with the wrong hand, blind drawing Pupils will begin the project with gaining a strong understand of what Cubism is. This style of 20th century art will take use throughout the year Pupils will learn how to research an artist or style of art to inform their making and theoretical knowledge. They will become familiar to the work of Picasso and Georges Braque and know the difference between analytical and synthetic Cubism They will complete a study of a piece of work by one of the artists using grid method 	<ul style="list-style-type: none"> Pupils will use the Cubism smashed effect to help guide them with cutting up and collaging portraits of their own. Layering and distorting these faces will add an element of multiple viewpoints to their outcomes. Pupils will start to understand how a 2D image can have multiple viewpoints and tease apart what Cubism is really made of Pupils use a laminated acetate and permanent markers to add a modern twist to their portrait drawings, working at real cubism artists Pupils delve deeper into the understand of using the colour wheel and making their own colours, shades and hues. They use this knowledge to add colour to their work using acrylic paint 	<p>Part 2: Frank Stella</p> <ul style="list-style-type: none"> Pupils begin the next stage of the project getting to know artist and sculpture Frank Stella. Frank's work is colourful, interesting, wildly abstract and futuristic Pupils take their geometric abstract drawings from term 1 and break them into segments and templates. From this, the construction can begin to develop their relief sculpture Pupils work alongside corrugated cardboard to create their own personal Frank Stella inspired response Pupils learn how to convert their 2D detailed drawings into 3D relief sculptures (same face), but multiple viewpoints offer a modern take on the cubism style and a hands-on approach 	<p>Part 3: Clay</p> <ul style="list-style-type: none"> Pupils take their adapted Frank Stella drawing and relief cardboard outcomes and turn them into clay masterpieces Refreshing clay work from Year 7, pupils will explore the slab method using slats and rolling pin, score and slip Pupils will obtain accurate cutting skills when cutting out their templates and perfect their score and slip processes Pupils will improve hand eye coordination when transferring their image to 3D clay 	<ul style="list-style-type: none"> Pupils will become familiar with the different stages of clay as we progress through this stage of the project. Their clay outcome will change each week the more it is left to the air and elements Students will use glaze and oxides to decorate and complete their sculptures 	<p>Part 4: additional artist exploration</p> <ul style="list-style-type: none"> Pupils build on their artist research knowledge with collage portrait Ines Koudis. Ines created the most intricate portraits out of scrap paper. Pupils explore this technique with the knowledge of colour theory and tonal shading Pupils learn about and experience word art and typography through artists Michael Volpicelli. Using thoughtful and kind words in different shapes and sizes to create a portrait 	Assessment 1	Assessment 2
Vocabulary instruction	Abstract, distorted, portrait, composition, analytical, synthetic.	Horizontal, vertical, diagonal, viewpoint, perspective, angular.	Relief, unique, segment, template, develop, corrugate.	Transform, carve, refine, original, conjoin, transfer.	Impervious, vitreous, transparent, burnishing, vitrify, mixture.	Typography, highlight, shadow, intricate, relevant, appropriate.		

Term	1	2	3	4	5	6	Assessment 1	Assessment 2
Year 10	<p>Introduction to new project: Mechanical Animal</p> <p>AO1 & AO2</p> <p>Students choose a theme and explore it to complete initial stages of the project:</p> <ul style="list-style-type: none"> Mind mapping Secondary mood board Primary mood board Artist research 1,2,3 including responses 	<p>AO2 & AO3</p> <p>Experimenting and refining with the following:</p> <ul style="list-style-type: none"> Drawing Painting: watercolour, acrylic Printmaking: monoprinting, poly/lino Ink and wash Collage Photoshop 	<p>AO2 & AO3 & AO4</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"> Printmaking: monoprinting, poly/lino Clay Design and layout development Materials experiments and selection 	<p>AO3 & AO4</p> <p>Outcome production in exam conditions</p> <ul style="list-style-type: none"> Design and layout development Materials experiments and selection Mini mock-up Enlarging layout Final piece planning and timing Produce final pieces in exam condition Independent work 	<p>Introduction to new project: Personal Project</p> <p>AO1 & AO2</p> <ul style="list-style-type: none"> Introduction to coursework themes Introduction to AO1 Group brainstorming and ideas generation Group mind mapping Creative mind mapping Artist inspiration pages Secondary mood boards Artist inspiration, research and presentation 	<p>AO2 & AO3</p> <p>Experimenting and refining with the following:</p> <ul style="list-style-type: none"> Drawing Painting: watercolour, acrylic Printmaking: monoprinting, poly/lino Ink and wash Collage Photoshop 	Assessment 1	Assessment 2
Vocabulary instruction	Mechanical, characteristics, photograph, contextual, inspiration, visual.	Annotate, stipple, application, impasto, resist, acrylic.	Experiment, development, variety, technique, selection, material.	Independent, enlargement, informed, layout, selection, outcome.	Moderate, consistent, minimal, exceptional.			

Term	1	2	3	4	5
Year 11	AO3 & AO4 Develop outcome production in exam conditions <ul style="list-style-type: none"> Design and layout development Materials experiments and selection Mini mock-up Enlarging layout Final piece planning and timing Produce final pieces in exam condition Independent work 	Introduction to new project: Exam Project AO1 & AO2 <ul style="list-style-type: none"> Introduction to exam project Creative mind mapping Artist inspiration pages Secondary mood boards Artist inspiration, research and presentation 	AO2 & AO3 & AO4 Students independently experiment and start to develop their own designs and compositions informed by their artist research. <ul style="list-style-type: none"> Material experiments Development drawings 	AO3 & AO4 Outcome production in exam conditions <ul style="list-style-type: none"> Design and layout development Materials experiments and selection Mini mock-up Enlarging layout Final piece planning and timing Produce final pieces in exam condition Independent work 	End of project <ul style="list-style-type: none"> Develop and produce a final piece Designing and developing 10-hour exam Presentation of sketchbook/ portfolio
Vocabulary instruction	Photoshop, monoprint, polyprint, linoprint, accuracy, evaluate.	Maguette, enlarge, develop, critique, original, outcome.	Creative mind map, secondary mood board, primary mood board, artist inspiration, artist research, artist's response.	Pointillism, mark making, maguette, critique, original, outcome.	

Term	1	2	3	4	5	6	6
Year 12	Portfolio unit – students have choice of topics and variety of workshops to explore the theme including: <ul style="list-style-type: none"> drawing painting photography 	Portfolio project outcome. Variety of workshops to explore the theme including <ul style="list-style-type: none"> printmaking textiles ceramics Exploring ideas and development of project	Feb 1 st - Introduction to Project 2 <ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> Producing mini outcomes Development of project into personal investigation 	<ul style="list-style-type: none"> Independent development of ideas within personal investigation. Essay drafting and feedback. 	
Vocabulary instruction	Photography, painting, manipulate, genre, contemporary, historical.	Medium, textiles, ceramics, printing, aesthetics, experiment.	Contextual, conceptual, develop, investigation.	Moderate, consistent, minimal, exceptional.	Effective, skilful, competent, meaningful, personal.	Just, adequate, clearly, convincingly.	

Term	1	2	3	4	5
Year 13	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"> design and layout development materials experiments and selection mini mock-up printmaking Photoshop 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"> Mind map of theme Secondary mood board Artist research 1,2,3 including responses Primary photographs and drawing 	Outcome production in exam conditions <ul style="list-style-type: none"> enlarging layout final piece planning and timing produce final pieces in exam condition independent work
Vocabulary instruction	Contextual, research, record, develop, experiment, outcome.	Moderate, consistent, minimal, exceptional, ability.	Effective, skilful, competent, meaningful, personal.	Just, adequate, clearly, convincingly.	

Impact:

Question level analysis of exams shows a steady increase over key stage 3, showing that the curriculum enables students to know and remember more, as well as become more proficient with a range of skills, techniques and materials. Roughly 10% of Year 9 students continue to study art for GCSE in Year 10. Roughly 5% of Year 9 students go on to study art at A level in Year 12. At the end of the school year, the impact of the curriculum is positive for all pupils and for different groups of pupils including pupil premium, boys/ girls, Most able. All groups show positive progress scores, which have increased over the year. Results in art have steadily increased each year. We are predicting 100% 4+ this year.