

KS3 Extended Curriculum Art and Design

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
<p><b>Year 7</b> <b>Focus: Foundational Skills and Drawing from Observation</b></p>	<p>The Formal Elements: Objects, Stuff and Things Sept – Jan</p> <p><b>Concept/Theme</b></p> <p>Foundational studies in the Formal Elements. Developing and securing ability in Observational Studies, capturing form and likeness</p> <p><b>Core Knowledge</b></p> <ul style="list-style-type: none"> <li>• Drawing from observation using Line/Value/Shape/Form/Texture/Space/Colour Theory</li> <li>• Pencil weights and their uses</li> </ul> <p><b>Key Questions</b></p> <p>Understanding compositional tropes How have artists across time periods applied the Formal Elements to create Still Life artworks</p> <p><b>Stretching HPA</b></p> <p>Students to combine artist styles in creating their final piece</p> <p><b>Historical and Contemporary links</b></p> <p>Vincent Van Gough (Post Impressionism era – 1888) Michael Craig Martin (Conceptual Art - 2002 Eye of The Storm -present) Joel Penkman (Realism – 2010 – present)</p> <p><b>Outcome</b></p> <p>A3 Drawing of collected objects in the style of Michael Craig Martin</p>	<p>Perspective and Banbury Landscapes Jan – May</p> <p><b>Concept/Theme</b></p> <p>Observational study on a larger scale including perspective and proportional drawing Exploring Colour Theory and manipulating wet and dry materials</p> <p><b>Core Knowledge</b></p> <ul style="list-style-type: none"> <li>• 2-point perspective</li> <li>• Proportions and view points</li> <li>• Foreground, middle ground and background</li> <li>• Colour Theory and mixing</li> <li>• Creating textures</li> </ul> <p><b>Key Questions</b></p> <p>How can colours and textures create mood in landscape art How can view-points change/inform how we see the landscape In what ways do different materials and techniques create mood/tell a story in the landscape</p> <p><b>Stretching HPA</b></p> <p>Students to provide their own photographic source to work from Source must be from an alternative vantage point exploring one or more of the following: forced perspective, depth of field, worm’s eye view</p> <p><b>Historical and Contemporary links</b></p> <p>Caspar David Friedrich (Romanticism era Monk by the Sea 1808-10) Edward Hopper (Realism era Hill with Lighthouse, 1927) David Hockney (Modern art era 2000 – present) Charlotte Ager (Contemporary Illustration 2017 – present)</p> <p><b>Outcome</b></p>	<p>Experimental Drawing and Abstract Art Jun – Jul</p> <p><b>Concept/Theme</b></p> <p>Using abstract drawing materials and methods to explore ways in which drawing can be organic and non-traditional Researching, gathering and designing drawing tools to create drawings</p> <p><b>Core Knowledge</b></p> <ul style="list-style-type: none"> <li>• Understanding drawing as a research tool</li> <li>• Mark-making to create abstract artworks</li> <li>• Defining Abstract Art</li> </ul> <p><b>Key Questions</b></p> <p>How and why do artists create Abstract Art In what ways do methods and tools define Abstract Art</p> <p><b>Stretching HPA</b></p> <p>Students to build a ‘tool kit’ from found objects in the home to use in their practical lessons Students to design their own concertina book from recycled materials</p> <p><b>Historical and Contemporary links</b></p> <p>Henri Matisse (Stick Drawing) Horacio Garcia Rossi (Line Drawing) Matthew Smith (Contour Drawing) Cameron Robbins (Wind Drawings) Judith Braun (Finger tip Drawing)</p> <p><b>Outcome</b></p> <p>Hand made concertina books, displaying the techniques and drawings students have explored</p>			

		A3 Landscape Painting with Colour Pencil accents	
<b>Year 8</b> <b>Focus: Exploration and Experimentation of Materials, Techniques and Visual Language</b>	<p>Natural Forms Sept – Jan</p> <p><b>Concept/Theme</b></p> <p>Experimenting with a wide variety of materials through building, sculpting and manipulating. Consolidating F/E knowledge in 3D forms</p> <p><b>Core Knowledge</b></p> <ul style="list-style-type: none"> <li>Manipulating 3D materials to create a range of forms</li> <li>Handling wire and clay</li> <li>Printmaking</li> <li>Digital repeat patterns</li> </ul> <p><b>Key Questions</b></p> <p>How can we explore one theme across a range of materials and how does this impact the outcome</p> <p><b>Stretching HPA</b></p> <p>Students to collect a range of natural forms to work from Students to complete extension Artist Research Presentation of their choice</p> <p><b>Historical and Contemporary links</b></p> <p>William Morris (Romanticism era 1856 – 1896) Alison Headley (2014 – present) Celia Smith (2000 – present) Kate Malone (1982 – present)</p> <p><b>Outcome</b></p> <p>Wire and Ceramic sculptures with Mixed Media Drawings, Printmaking and Digital patterns</p>	<p>Architecture Jan – May</p> <p><b>Concept/Theme</b></p> <p>Examining the conventions of modern and historical built environments, responding to how/what informs the design of built environments</p> <p><b>Core Knowledge</b></p> <ul style="list-style-type: none"> <li>Being able to define the Built Environment</li> <li>Surrealism</li> <li>Collage</li> <li>Mixed Media 3D buildings</li> </ul> <p><b>Key Questions</b></p> <p>What is the built environment How is the built environment designed and how does it impact how we live/interact with it</p> <p><b>Stretching HPA</b></p> <p>Students to research a local built environment and a commercial built environment, compare and contrast the layout including: communal spaces, lighting, sound, and entrances and exits</p> <p><b>Historical and Contemporary links</b></p> <p>Anastasia Savinova (2014 – present) Moshe Safdie (1964 – present) Ana Serreno (2008 – present) The Favelas – Brazilian Slums</p> <p><b>Outcome</b></p> <p>Surrealist Collage 3D Favela Sculpture</p>	<p>Outside my Window Jun – Jul</p> <p><b>Concept/Theme</b></p> <p>Capturing a sense of place by drawing the scene from a window in their home, students will explore how interiors and exteriors combine to create character and identities</p> <p><b>Core Knowledge</b></p> <ul style="list-style-type: none"> <li>Observational drawing using proportioned composition</li> <li>Colour Theory using colour pencil</li> </ul> <p><b>Key Questions</b></p> <p>How do we capture a sense of place in a single artwork How have artists captured a sense of place and how are they different to one another</p> <p><b>Stretching HPA</b></p> <p>Students to use Rembrandt lighting design to create atmosphere in their artworks</p> <p><b>Historical and Contemporary links</b></p> <p>Rene Magritte (Surrealist 1918 – 1967) Pierre Bonnard (Post Impressionist 1891 – 1947) Hector McDonnell (1979 – present)</p> <p><b>Outcome</b></p> <p>Window Drawing</p>
<b>Year 9</b> <b>Focus: Making Meaning and</b>	<p>Portraiture and Identity Sept – Jan</p>	<p>In The News Jan – May</p>	<p>Digital Arts: Character Design Jun - Jul</p>

<p><b>Exploring Contemporary Visual Culture</b></p>	<p><b>Concept/Theme</b></p> <p>Explore the conventions of Portraiture both historical and Contemporary, discussing ways in which artists have defined and portrayed identities Design a portrait that tells the story of an Icon (a person famous for a specific achievement/contribution to society/conversely a controversial figure in public life) Previous Icons include Marcus Rashford, Captain Tom, Boris Johnson and Donald Trump</p> <p><b>Core Knowledge</b></p> <ul style="list-style-type: none"> <li>Using the grid method</li> <li>Mixing and blending realistic colour using acrylic paints</li> <li>Iconography</li> </ul> <p><b>Key Questions</b></p> <p>What is portraiture Why and how do we use portraits in contemporary culture How can a portrait tell a story</p> <p><b>Stretching HPA</b></p> <p>Students to explore symbolism in painting, designing their own symbolic additions to their artworks that allude to their chosen Icon's identity</p> <p><b>Historical and Contemporary links</b></p> <p>Frida Khalo (1930 – 1953) Shepard Fairey (1989 – present) Kehinde Wiley (2000 – present) Kara Walker (1994 – Present)</p> <p><b>Outcome</b></p> <p>A3 Portrait</p>	<p><b>Concept/Theme</b></p> <p>Examining current affairs from the perspective of young people, combining text and image to explore satire within the media</p> <p><b>Core Knowledge</b></p> <ul style="list-style-type: none"> <li>Understanding visual language</li> <li>Current affairs</li> <li>Mixed media</li> <li>Text and Image: Hierarchy</li> </ul> <p><b>Key Questions</b></p> <p>How do text and image combine to influence what we think and feel How are our thoughts, feelings and opinions manipulated by visual culture</p> <p><b>Stretching HPA</b></p> <p>Student to research current affairs and select a story from the news to be their focus for the project Students to research <i>appropriate</i> text/quotes to include in their artwork</p> <p><b>Historical and Contemporary links</b></p> <p>Dada Movement (1916 – late 1920's) Barbara Walker (1996 – present) David Fullarton (2009 – present)</p> <p><b>Outcome</b></p> <p>A3 Poster Collage</p>	<p><b>Concept/Theme</b></p> <p>Cross curricular with English, exploring key characters in year 9 texts (Noughts &amp; Crosses)</p> <p><b>Core Knowledge</b></p> <ul style="list-style-type: none"> <li>Photopea</li> <li>Character analysis</li> </ul> <p>Digital design</p> <p><b>Key Questions</b></p> <p>How do artists and designer capture an entire story on a single book cover Why you should judge a book by its cover</p> <p><b>Stretching HPA</b></p> <p>Select a chapter/section/event from the book to use as source material Students to build a detailed character analysis of the 2 main characters</p> <p><b>Historical and Contemporary links</b></p> <p>Matilda Book Cover artist Quentin Blake Noughts and Crosses Book Cover artist Fruzsina Czech Harry Potter Book Covers artist Ollie Moss</p> <p><b>Outcome</b></p> <p>Book jacket design</p>
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