

Levenshulme High School – Curriculum Map – Art

		Term 1		Term 2		Term 3	
No. of Weeks		E.g. 8	7	6	6	5	7
Year 8	Topic Title and NC link	The Natural World- Stage one: The sea.	The natural world- Stage 2: Creatures of the deep.	The Natural World- Stage 3: Coral reefs (planning 3D sculptural outcomes).	The Natural World- Stage 4: Coral reefs (Ceramics).	The Natural World- Stage 5: The sky (birds with issues).	The Natural World- Stage 6: Destruction.
	<i>Pupils should know... (Core knowledge and concepts to learned)</i>	<p>How to analyse, evaluate and interpret the work of others in a meaningful and concise way.</p> <p>Use other sources apart from artists work to support their work and inspire visual outcomes, such as using poetry/text as a vehicle for creating visual art.</p> <p>How to find their own visual resources to support the development of their work in relation to specific and personal areas of interest.</p> <p>The differences between different media and related techniques and processes affecting outcomes- as well as how this links to intention.</p> <p>The foundation principles applied when creating abstract and expressionist work.</p> <p>How and why subjects derived from the Natural world around us, such as the sea, have</p>	<p>How to select, research, interpret and analyse sources of inspiration and information which are relevant to project intentions with increased independence.</p> <p>How to create a successful collage: applying knowledge of the formal elements effectively (scale, proportion, composition etc).</p> <p>How to use tonal shading pencils with accuracy and care, being able to select</p>	<p>How to read and interpret the use of symbolism in 3D works of art.</p> <p>How colour is used symbolically and how this links to colour theory.</p> <p>How to use drawing for the purpose of planning and designing.</p> <p>Why it is important for craft-based works to engage with conceptual meaning, and the potential power of this.</p>	<p>Where clay comes from and the main processes associated with its use as an art medium (handling, storage, drying times, making slip, avoiding firing disasters, temperatures, basic construction methods, creating relief/surface textures).</p> <p>How to make an accurately formed pinch pot.</p> <p>How to attach separate clay forms together correctly, using</p>	<p>How to identify and interpret stylisation within a range of artists works.</p> <p>The properties of different papers, cards and cardboard and how these can be manipulated to suit intentions.</p> <p>How to use primary and secondary reference material to support high quality outcomes.</p> <p>How to further develop close-up and other drawing skills by reflecting on prior work.</p>	<p>The main environmental issues informing art work across many disciplines.</p> <p>How to independently create and follow through with their own concepts following established creative/ idea generating processes.</p> <p>How to work as a team, including collaborating, compromising and sharing/amalgamating ideas to work towards shared goals.</p> <p>How to delegate tasks and distribute leadership roles according to individual strengths.</p> <p>The stages of making and implementing</p>

	<p>provided inspiration to creative artists/writers and thinkers throughout history and including the present day.</p>	<p>the correct tools for a chosen mark/purpose.</p> <p>How to render observational drawings in order to replicate texture, form and realism.</p> <p>How the common theme of mythical creatures in Art & Design links to key movements such as surrealism, cultural/mythical art around the world and fantasy art.</p>		<p>the correct tools and processes.</p> <p>How to assess, modify and refine 3D outcomes in relation to their own design plans and intentions.</p>	<p>How to create 3d forms and simulate textures using paper.</p>	<p>paper-based 3D works.</p> <p>How to manage their own time more effectively when working on projects which span a series of lessons.</p> <p>The ways in which various artists have used the theme of destruction and destroying their own work in order to add deeper meaning and significance to it.</p>
<p><i>Pupils should be able to do... (Skills being developed)</i></p>	<p>Produce confident written and verbal responses to analysing, interpreting and evaluating the work of artists- identifying their uses of symbolism.</p> <p>Identify and apply figurative language/ creative writing as a window into making visual works of art.</p> <p>Analyse and interpret key works of poetry in relation to imagery, making independent connections between the two.</p> <p>Create a range of experimental artwork based on movement,</p>	<p>Dissect and analyse imagery using given frameworks.</p> <p>Demonstrate accuracy and intricacy of cutting and shaping skills using various sharps equipment (safely using craft knives and scissors).</p>	<p>Independently collect and use relevant resources to support with the development of their work.</p> <p>Select and use close-up details of images in order to inform plans for their own work effectively.</p> <p>Create a range of close up</p>	<p>Follow their own designs in order to create a ceramic sculpture, demonstrating the highest-level construction methods and mark making techniques possible.</p> <p>Apply colour selectively in ways relevant</p>	<p>Apply a variety of craft-based paper skills relevant to intentions (folding, cutting, shaping, creating texture and pattern etc). This having the end goal of making an enlarged 3D sculpture of a chosen bird.</p> <p>Experiment with using mixed</p>	<p>Apply the value of democracy when shifting from individual work to a more team-based approach.</p> <p>Work together as a team to refine chosen concept, showing individual areas of leadership as democratically elected.</p> <p>Work through construction stages at a purposeful pace</p>

		<p>sound and imagery- selecting materials and equipment relevant to intentions.</p> <p>Evaluate outcomes in a meaningful way using assessment criteria effectively.</p> <p>Apply colour theory and mixing to experimental painting techniques: applying a range of these thoughtfully and purposefully.</p>	<p>Apply formal elements to their own work/responses, in particular demonstrating good use of composition and scale.</p> <p>Understand and follow assessment criteria carefully to ensure that self- evaluations are meaningful, reflective and correct.</p> <p>Use the grid method with increased proficiency and confidence as a tool for refining drawing skills.</p> <p>Use tonal shading pencils with accuracy and discrimination in order to replicate tone, textures and detail.</p> <p>Use watercolours with some control and</p>	<p>studies which accurately portray attention to detail and texture.</p> <p>Evaluate the use of symbolism and meaning with the work of a range of ceramic artists and designers.</p> <p>Design their own ceramic 3D outcome which uses mark making, colour and construction methods to express an idea.</p> <p>Use assessment criteria to continually review and improve their own progress.</p>	<p>to the intentions of their concept.</p> <p>Use paint as a way of enhancing surface texture and creating tonal variation.</p>	<p>media to replicate different styles of art.</p> <p>Compare, contrast and make judgements about how different artists apply mark making to their work and what this represents.</p> <p>Demonstrate refinement of drawing skills in relation to their understanding of different perspectives e.g. close up drawings.</p> <p>Select and use the most appropriate method for using paper to create 3D forms: demonstrating accurate depiction of form.</p>	<p>(time management) to ensure their outcomes are completed on time and to the highest quality.</p> <p>Confidently and convincingly articulate their concepts and journey/processes verbally to others in the class.</p> <p>Apply knowledge and understanding of symbolism using the manipulation of formal elements and key features (e.g. colour) as ways of communicating meaning.</p>
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			precision, applying consistency and colour theory knowledge with increasing proficiency.				
<i>Why are we doing this now? How does it build on prior learning and prepare for knowledge and learning still to come?</i>	<p>To develop students' awareness of how a variety of artists respond to the same theme/ starting point in diverse ways (cultural capital).</p> <p>To develop independence and resilience through more experimental, higher-risk practical challenges.</p> <p>To enable deeper learning relating to the connection between artists intentions and outcomes (by exploring more abstract and expressive ways of working, students learn that sometimes the most successful/effective/meaningful art work is not necessarily what we think of as the most realistic/ skilful/ beautiful work).</p>	<p>To ensure that students revisit the main tools artist use to support all forms of drawing skills development (grid method, hand-rendering techniques etc) in order for them to continually revisit key skills and build on areas for improvement through practise.</p>	<p>In order to develop students' understanding and application of drawing for different purposes and within different fields of Art, craft and design. This HT they explore how to use drawing as a planning/thinking tool, and less for the purpose of producing finished works of art. This embedding industry/ career links in relation to design subjects- where drawing for design is a fundamental skill.</p>	<p>To provide students with new and exciting opportunities to develop 3D sculptural skills. To capitalise on the known benefits that clay handling offers in relation to wellbeing and mental health: ceramics have a long history of links with increased wellbeing and this is often used as a form of play/ therapy.</p> <p>To continue the development of fine motor skills, attention to detail, and resilience needed in order to progressively build on students' 3D</p>	<p>To enable students to gain a deeper understanding of stylisation in art: why and how this is used (new learning).</p> <p>To build on and secure students understanding of mark making (initially explored in y7: Me and My School) and how this is more widely used as the language of visual communication. This, too, acts as an important stepping stone into the y9 Journeys project when students will need to use these mark making tools more independently</p>	<p>To guide students through the process of letting go of their preconceptions about what makes good art: providing them with the opportunity to learn about ways they can make their work better which challenge their thinking and prior knowledge (what they might think would ruin their work they see can make it stronger- a valuable life lesson and metaphor outside of the art processes they will undertake).</p> <p>This helps to set the tone for the faster-paced, more experimental approaches to techniques workshops pupils will undertake in year 9- encouraging a more explorative and more resilient/less precious attitude towards</p>	

					<p>modelling skillsets.</p> <p>To enable students to make connections between 3D outcomes and conceptual thinking, such that they become aware of how all forms of art can be used for expression and exploration of ideas.</p> <p>This is a progression of some of the 3D skills learnt in y7, with increasing complexity of construction methods used.</p>	to express their own thoughts and feelings.	learning through doing.
Year 9	Topic Title and NC link	<p>Journeys: Stage 1 Skills Workshops</p> <p>Mind Mapping Mark-Making Innovation</p>	<p>Journeys: Stage 2 Skills Workshops</p> <p>Printmaking Ceramics</p>	<p>Journeys: Stage 3 Skills Workshops</p> <p>Paper Manipulation Contextual Studies Photography</p>	<p>Journeys: Stage 4 Skills Workshops</p> <p>Drawing Painting</p>	<p>Journeys: Stage 5</p> <p>Individual project work: Personal investigations. Critical & Contextual Studies. Developing Initial Ideas</p>	<p>Journeys: Stage 6</p> <p>Individual project work: Development of Ideas Presentation Analysis & Evaluation</p>

<p><i>Pupils should know...</i> (Core knowledge and concepts to learned)</p>	<p>How Mind-Mapping can be a key tool for developing ideas and concepts.</p> <p>How mark-making helps us to tell a story, and how this has been done throughout time.</p> <p>A wide range of examples of more innovative mark- making (expanding their knowledge of drawing as both a discipline and a communication tool).</p> <p>How sound is, and can be, used as a key source of inspiration for visual art works.</p> <p>The benefits of taking more imaginative approaches to art-making.</p>	<p>The order of design processes when printmaking and why these are important to follow.</p> <p>How to record, reflect on and refine ideas as they progress.</p> <p>The importance of adhering to H&S guidance when working independently and using more high-risk specialist equipment (printing press, lino cutting tools etc)- navigating this with care and maturity.</p> <p>How to modify demonstrated printing techniques and processes to suit own intentions.</p> <p>How to apply mark-making to printmaking using relief tools.</p>	<p>How to use abstract pattern and texture to communicate thoughts and feelings.</p> <p>That it is essential to research, represent, critically understand and analyse the work of artists, who incorporated the theme of “Journey” within their work.</p> <p>How to control manual settings on a DLSR camera. Why lighting is so important in photography.</p> <p>How to identify a “good” photograph, through composition, focus, emotion, light etc.</p>	<p>How to use the Grid Method in order to produce an accurate tonal observational drawing.</p> <p>How to mix a variety of tonal values with colour</p> <p>How to apply paint to achieve texture.</p> <p>How to follow teacher demonstrations of techniques.</p>		<p>How to produce a series of experiments and tests in order to develop individual and personal responses to their chosen Journey theme.</p> <p>How to utilise personal strengths in order to present highly personalised and confident outcomes.</p> <p>Why it is important to analyse individual work with highly personal responses</p>
<p><i>Pupils should be</i></p>	<p>Confidently discuss with other students their individual and</p>	<p>Create a range of accurately</p>	<p>Produce a range of samples</p>	<p>Create a detailed</p>	<p>To revisit their original Mind</p>	<p>To produce a range of development ideas</p>

<p><i>able to do... (Skills being developed)</i></p>	<p>personal ideas relating to a variety of 'Journey' themes.</p> <p>Create independent mind maps demonstrating the breadth and depth of their own ideas in response to given starting points.</p> <p>Engage in group work and produce a written description of how the practical outcome reflects connections to sounds.</p> <p>Produce a series of exercises that shows understanding of how mark-making can describe expression in Art work</p>	<p>produced printing plates using intaglio, poly, collagraph and lino methods.</p> <p>Produce individual designs for a ceramic tile and produce a ceramic tile that shows understanding of how mark-making can describe expression through the manipulation and use of clay.</p> <p>Produce written reflections and analyses of their work that describes their individual interpretation of the Journey theme, through the use of printmaking and ceramics.</p>	<p>complete with written annotations to effectively communicate their ideas; these showing explicit, discriminating selection of materials and processes.</p> <p>Independently research and document the work of a range of personally chosen artists inspired by the theme of Journeys, demonstrating critical and contextual understanding of their works through written annotation.</p> <p>Identify and critically discuss elements of what constitutes 'good photography.'</p> <p>Be able to apply basic operation of a DSLR camera, taking a series of individual images</p>	<p>observational study from life or by using the grid method as a tool for greater accuracy.</p> <p>Add accurate tonal qualities with pencil in order to produce realism when drawing.</p> <p>Use acrylic/ gouache paints to replicate tonal qualities and finer details when working from life or primary imagery. This includes brush control, applying correct consistency and mixing techniques, and layering colour effectively.</p>	<p>Map and to consider which area that they would want to focus on and the direction that their individual work may take.</p> <p>To produce a written piece confidently explaining how their ideas about their personal journey can be expressed through art and in which direction they may wish to take (which techniques, methods and processes etc).</p> <p>To research, resource and investigate their ideas through collecting source materials, such as images from the Internet, magazines etc. drawings, taking own</p>	<p>based on initial work: exploring various uses of scale, layout, colour application and media to trial and evaluate, informing next steps.</p> <p>To produce their personal pieces of work which realise their own intentions as outlined at beginning of the project (links to GCSE A04).</p> <p>Analyse their own individual work with highly personal responses</p>
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	<p><i>Why are we doing this now? How does it build on prior learning and prepare for knowledge and learning still to come?</i></p>	<p>To prepare students for established ways of working at GCSE level and beyond (independent mind mapping in initial stages of project development).</p> <p>To ensure that students have a strong awareness of the full scope of art movements, styles and approaches to draw from (sound art, new media etc). This secures knowledge of contemporary and industry-informed art they may otherwise not be exposed to.</p>	<p>Provides students with a broader skill set and new, exciting opportunities by introducing them to more printmaking techniques.</p>	<p>Provides students with foundation skills in Photography; to develop awareness of this as an art form in its own right, thus allowing for a broader skill set and language to select from when asked to respond independently using any chosen medium at the end of the project.</p> <p>This also enables us to develop core skills needed for any students wanting to study Photography at GCSE.</p>	<p>This aims to refine painting skills, giving students a longer period to work on this than they have had in previous academic years- now they have built on these skills.</p>	<p>To develop more extended written response in order to ensure greater challenge/ building on written skills developed previously ready for GCSE requirements. This also gives students the opportunity to show greater progress and increase attainment where their written abilities are stronger than their practical.</p>	<p>This prepares students for the future: realising intentions and being able to evaluate the success of these is good practise for the GCSE AO structures (A04 particularly).</p>
	Topic Title and NC link	Independent Project 1			Independent Project 1		
Year 10 & 11	<i>Pupils should know... (Core knowledge</i>	<ul style="list-style-type: none"> The expectations of GCSE coursework, understanding the grading sections of the coursework. Assess what a low, middle, high set of coursework looks like. This subsequently helping with future self-assessment and projection predictions How to independently evaluate and annotate artists research, using annotation booklet as guidance. Keywords and context references used throughout to explain ideas. 					

<p><i>and concepts to learned)</i></p>	<ul style="list-style-type: none"> • How to use artists research to inspire own art, making specific reference to how it links to their work. Artists work should not be copied but used to inspire. • How to consider other forms of art (apart from drawing and painting), video, performance, books, newspaper articles and poems • That drawing is a crucial element of GCSE art, demonstrating this throughout their work in appropriate forms. • That taking primary resource photographs is crucial, these should be specific to the idea that is being communicated and must be used within their work. • How to link media choice with concept/symbolism within their work, making clear and relevant choices throughout the project • Why they are completing tasks, continuously making links to their topic choice, having the ability to articulate what they are doing and why. • The importance of continuous annotating and evaluating of work, will help with the development and refinement of ideas and concepts. • The importance of continuously referencing chosen topic when annotating progress. Demonstrating a clear understanding of their project. • Keywords and structure for writing up artists research • Practical processes completed and how they could be improved next time • At least some of the most significant contemporary artworks reference within their work, and the impact they have had. • How chosen artists and their works relate to their own work and ideas.
<p><i>Pupils should be able to do... (Skills being developed)</i></p>	<ul style="list-style-type: none"> • Independently mind map ideas • Research and find relevant artists for chosen theme. • Use the annotation booklet to write clear artists research writeups and evaluations of their own work • With guidance plan ideas for independent work using artists inspiration • Include good quality drawings within their work • Take and use relevant photographs within their work • Explore a range of different media and techniques with confidence, then make appropriate/relevant choices for further development • Refine ideas and techniques in response to feedback • Develop and refine ideas and where relevant plan and create a final outcome • Evaluate outcomes and suggest ways of moving forward with project (with support from green actions) • Manage their own workload following feedback actions • Make purposeful and discriminating choices about the type of work they make (material and equipment choices, style of work, artists and other sources of inspiration used for reference and contextualisation). • Have built on the skill level explored through independent study in year 10, refining work constantly in response to personalised feedback.
<p><i>Why are we doing this now?</i></p>	<ul style="list-style-type: none"> • Provides students with the opportunity for autonomous application of the skills built upon in previous years, to ensure maximum engagement with, and meaning behind, their work.

<p><i>How does it build on prior learning and prepare for knowledge and learning still to come?</i></p>	<ul style="list-style-type: none">• Fulfils the requirements of the GCSE course to the highest standard: the specification states that for those students wanting to achieve in the higher mark bands students should produce their own independent projects which are personal and meaningful to them. This allows all students the ability to access such grades.• Fosters self-regulation and time management skills from the beginning of the GCSE course, to enable students to develop effective learning habits from the start.• Provides students with the choice they are entitled to, regarding which materials, techniques, processes, and ideas to use within their personal work.
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