

	Autumn	Spring: Work used for internal standardization.	Summer
Year 7	<p><b>Abstraction.</b> (Mixed Media)</p> <ul style="list-style-type: none"> <li>• Mark making</li> <li>• Exploration of materials</li> <li>• Layering of materials</li> <li>• Use of shape</li> <li>• Composition</li> <li>• Movement</li> </ul> <p><b>Critical study.</b></p> <ul style="list-style-type: none"> <li>➤ Kupka, Balla, Boccioni, Kandinsky</li> </ul>	<p><b>Painting:</b> Still Life. (Painting)</p> <ul style="list-style-type: none"> <li>• Colour theory</li> <li>• Colour mixing</li> <li>• Paint application</li> <li>• Shape and form</li> <li>• Colour and tone related to form</li> <li>• Tonal drawing</li> <li>• Measuring and proportion</li> <li>• Final study from observation</li> </ul> <p><b>Critical study.</b></p> <ul style="list-style-type: none"> <li>➤ Cezanne, Morandi, De Heem, Thiebaud, Euan Eglow.</li> </ul>	<p><b>Issues Based Work:</b> (This could be 2D or 3D).</p> <ul style="list-style-type: none"> <li>• Critical study of artwork/s.</li> <li>• Personal research and recording.</li> <li>• Synthesis of ideas.</li> <li>• Development of idea.</li> <li>• Production of final artwork.</li> <li>• Reappraisal connecting with the work of the artist.</li> </ul> <p><b>Critical study.</b></p> <ul style="list-style-type: none"> <li>➤ Picasso – Guernica, Wyndham Lewis, Gino Severini, Paul Nash</li> </ul>
	<p><b>PLTs: Creative Learning</b> Generate ideas, explore, ask questions, extend thinking, question assumptions, experiment, adapt.</p>	<p><b>PLTs: Reflective Learning</b> Assess progress, set goals, consider success criteria, review, be open and positive, evaluate, communicate.</p>	<p><b>PLTs: Independent Learning</b> Identify questions, research, explore issues, evaluate different perspectives, influences, reasoned arguments and evidence.</p>
	<p><b>Sketchbook:</b> Workshop</p>	<p><b>Sketchbook:</b> Development</p>	<p><b>Sketchbook:</b> Development</p>
	<p><b>Key Concepts:</b> Line, Shape, Proportion, Form, Colour, Tone, Structure, Texture, Composition, Collage, Overlaying, Transparency, Repetition, Pattern.</p>	<p><b>Key Concepts:</b> Still Life, colour, tone, texture, shape, form and space.</p>	<p><b>Key Concepts:</b> Self and experiences, line, tone, texture, shape and form, painting, collage, painters, photographers and illustrators.</p>
Year 8	<p><b>Self Image.</b> (2D Form)</p> <ul style="list-style-type: none"> <li>• Observational drawing.</li> <li>• Critical / contextual study.</li> <li>• Personal research.</li> <li>• Synthesis of information.</li> <li>• Mixed media portrait.</li> </ul> <p><b>Critical study.</b></p> <ul style="list-style-type: none"> <li>➤ Giacometti, Schiele, Holbein, Caravaggio, Peter Blake, Chagal, Dali, Klee, and Durer...</li> </ul>	<p><b>Made and natural objects, Constructed spaces and natural environments.</b> (3D Form)</p> <ul style="list-style-type: none"> <li>• Observational studies.</li> <li>• Sculptural drawing.</li> <li>• Personal research / Critical studies.</li> <li>• Synthesis of information.</li> <li>• Sculptural design.</li> <li>• 3D making in clay.</li> </ul> <p><b>Critical study.</b></p> <ul style="list-style-type: none"> <li>➤ Peter Randle-Page, Gaudi, Moore, Kapoor, Rodin.</li> </ul>	<p><b>Focus on Non Western Art and Artifacts:</b> (Mixed media)</p> <ul style="list-style-type: none"> <li>• Studies of artifacts from around the world.</li> <li>• Studies of contemporary work drawing upon artifacts for inspiration.</li> <li>• Personal interpretations of contemporary artwork/s.</li> <li>• Mixed media response.</li> <li>• Layering materials and meaning.</li> <li>• Abstraction.</li> </ul> <p><b>Critical study.</b></p> <ul style="list-style-type: none"> <li>➤ Chris Ofili, Michael Brennans-Wood, Picasso.</li> </ul>
	<p><b>PLTs: Self Management.</b> Challenge, Responsibility, flexibility, initiative, commitment, perseverance, organize, prioritize, anticipate and manage risks, embrace change, manage emotions.</p>	<p><b>PLTs: Creative Learning</b> Generate ideas, explore, ask questions, extend thinking, question assumptions, experiment, adapt.</p>	<p><b>PLTs: Effective Participation</b> Discuss issues, resolve concerns, plan practical steps, identify improvements, share, influence others, negotiate, compromise, advocate.</p>
	<p><b>Sketchbook:</b> Workshop</p>	<p><b>Sketchbook:</b> Development</p>	<p><b>Sketchbook:</b> Development</p>
	<p><b>Key Concepts:</b> Shape, Form, Measurement, Proportion, Scale, Colour, Tone, Texture, Contrast, Expression, Measuring, Signs and Symbols, and Likeness.</p>	<p><b>Key Concepts:</b> Form, Texture, Synthesis, Modeling, Carving, Structure, Joining, Firing, Drying, Surface, Volume.</p>	<p><b>Key Concepts:</b> Signs, symbols, mixed media, gesture.</p>
Year 9	<p><b>Inside and out. Working from an object or objects chosen for their contrasts of form, colour and textures inside and out explore the development of work in the following order.</b> (3D Design)</p> <ul style="list-style-type: none"> <li>• Wire 3D 'Drawing'.</li> <li>• Flat card construction.</li> <li>• Clay modeling.</li> <li>• Investigative drawing made from personal sculptures.</li> <li>• Analysis of critical studies related to the student outcomes.</li> </ul> <p><b>Critical study:</b></p> <ul style="list-style-type: none"> <li>➤ Hepworth, Moore, Penone, Wentworth. Peter Randle-Page, Oldenburg, Epstein, Openheim, Calder, Allen Jones, Picasso and Brancusi.</li> </ul>	<p><b>Abstraction:</b></p> <ul style="list-style-type: none"> <li>• Drawing from primary and secondary sources.</li> <li>• Evolutionary and intuitive exploration of shape and form.</li> <li>• Critical and contextual study.</li> <li>• Final painted outcome.</li> </ul> <p><b>Critical study:</b></p> <ul style="list-style-type: none"> <li>➤ Picasso, Braque, Duchamp, Mondrian.</li> </ul>	<p><b>Borders, boundaries and frontiers. These titles maybe interpreted as an environmental, physiological or psychological constraint. Our challenge is to encourage a symbolic conceptualization of them. While we may refer to notions of prejudice and persecution and to the Holocaust and Schindler's list it is not intended that we will use these explicitly.</b> (Printmaking)</p> <ul style="list-style-type: none"> <li>• Rubbings.</li> <li>• Mono printing.</li> <li>• Collograph.</li> <li>• Overprinting.</li> <li>• Stenciling.</li> <li>• Colour separation.</li> <li>• Reduction Printing- Lino, wood, polystyrene.</li> <li>• Editioning.</li> </ul> <p><b>Critical Study:</b></p> <ul style="list-style-type: none"> <li>➤ Lanyon, Mondrian, Kandinsky, Diebenkorn.</li> </ul>
	<p><b>PLTs: Creative Learning</b> Generate ideas, explore, ask questions, extend thinking, question assumptions, experiment, adapt.</p>	<p><b>PLTs: Independent Learning</b> Identify questions, research, explore issues, evaluate different perspectives, influences, reasoned arguments and evidence.</p>	<p><b>PLTs: Team Working</b> Collaborate, Manage discussions, adapt behavior, demonstrate fairness and responsibility, support.</p>
	<p><b>Sketchbook:</b> Workshop</p>	<p><b>Sketchbook:</b> Development</p>	<p><b>Sketchbook:</b> Development</p>
	<p><b>Key Concepts:</b> Volume, space, void, modeling, carving, casting, relief, construction, structure, form, function, scale, texture, firing, glazing, slip, earthenware, stoneware.</p>	<p><b>Key Concepts:</b> Shape, Colour, Tone, Composition, Symmetry, Balance, Evolutionary, Mechanical, Intuitive, primary and secondary sources.</p>	<p><b>Key Concepts:</b> Shape, Texture, Low Relief, Transfer, Offset, Reproduction, Colour Separation, Monochrome, Symbolism.</p>