

ART & PHOTOGRAPHY

Year Group 7

Half Term 1

Number of Hours: 8	Topic: Still Life
1	<p>Student's are introduced to the department and set up sketchbooks looking at assessment and feedback codes (stick in DIT Sheet 1) and key tasks for the term/project. Homework 1 is set 'The Formal Elements' along with class expectations and health and safety rules. Students are introduced to the theme of the Formal Elements in Art. They note down what they are and key definitions on their DIT sheets. Students also write down and discuss what makes a successful observational drawing and note this down on DIT sheet. A baseline assessment drawing of a shoe may be started depending on time (Key Assessment Task 1). Depending on the day of the week term starts this may not happen until the calendar week 2 – for example, if whole school starts on a Thursday then those classes who have lessons on a Monday-Wednesday will begin in week 2. This should be compensated for by individual classroom teachers in their pace of lesson and preparation</p> <p>SURFACE LEARNING OPPORTUNITY</p>
1	<p>Students conduct/continue a Baseline assessment (Key Assessment Task 1) by drawing a shoe under exam conditions looking at their knowledge of the formal elements from KS2 and their practical manipulation of knowledge from the previous week. Learning is centred around the application of tone to the shoe if students had the opportunity to start this last week. Self-assessment at the end of the lesson on DIT sheets. Extension task is to add coloured tone to the shoe. Work is assessed by staff and Y7 MTG's are formulated from this data. DIT codes are completed in response to staff feedback – staff check and give verbal feedback on a one-to-one level. The assessment loop is closed for this piece of work. Staff document scores on their marksheets.</p> <p>Y7 Baseline Data send to MMc by early Oct – staff should aim to give students a full hour to complete their test, this may mean students require 10 minutes or so of next week to finish off their baseline drawing test</p> <p>DEEP/TRANSFER LEARNING OPPORTUNITY</p>
1	<p>Development of drawing skills – students begin to focus on the manipulation of shape through line drawing and observation. Students are taught techniques around observing an object closely and exploring perspective and accuracy. Their still life object drawings (for example of a bottle) are developed as a result of this. This lesson a step-by-step visual guide from staff may be used as the demonstration on 'how to achieve a good outline'. Expectation is that an outline drawing of a still life object would be achieved. Q&A sessions used to critique group work. Homework understanding review. Extension task linked to the completion of baseline assessments may be required.</p> <p>SURFACE/DEEP LEARNING OPPORTUNITY</p>

1	<p>Development of Tone/Texture worksheet – students spend this lesson applying blended tone/tonal techniques to basic shapes and boxes, looking at lighting of shapes (light sources), cross-hatching and the creation of texture and pattern. Students look at how to handle and operate a pencil effectively and are introduced to different grades of pencil and the marks they create/how this can be manipulated to best effect in a drawing. Student will have the opportunity to add some of this tonal work to their bottle drawings using observation of light on the surface of the glass bottle.</p> <p>Lessons this week may be disrupted by the introduction of a cross curricular lesson based on European Day of Languages.</p> <p>SURFACE LEARNING OPPORTUNITY</p>
1	<p>Development of Tone looking at adding light – students spend this lesson completing their application of tone worksheet or key tasks to basic shapes and boxes, looking at lighting of shapes (light sources), cross-hatching and the creation of texture and pattern. Students refine how to handle and operate a pencil and are introduced to other light mark making materials such as an eraser or white pencil. Students have the majority of the lesson to build up these techniques in their observational drawing of an appropriate still life object. Homework understanding review.</p> <p>DEEP/TRANSFER LEARNING OPPORTUNITY</p>
1	<p>Application of Coloured Tone to an object – students spend the lesson retrieving what was previously learned about the application of greyscale tone and apply this to their observational drawing of a still life object(s) in colour. At this stage students may wish to add colour to their initial drawings, of a bottle, for example, or start a separate composition of still life objects. Students will be introduced to the primary colours and basic colour theory. Monochromatic colour drawings are explored using the primary colours. A demonstration of these materials will take place with a coloured tone experimentation sheet completed. Students are practicing their observational skill in terms of accurate shapes/proportions, tone and light.</p> <p>SURFACE/DEEP LEARNING OPPORTUNITY</p>
1	<p>Manipulating colour through tone – this lesson student's will begin to look at how realistic/harmonious coloured tone can be added to a piece of work through the layering of colour tone on top of greyscale tone and the blending of coloured pencils together to create different hues. Secondary colours will be explored and colour theory advanced looking at harmonious/tetradic/analogous colours etc. This may be addressed through the use of more experimental media such as oil pastel, watercolour or coloured pencil. This is the same process as GCSE AO2. Students will look at mark making and the subtle use of light or transparency in practical materials to give shape, form and value. Homework understanding review.</p> <p>DEEP/TRANSFER LEARNING OPPORTUNITY</p>
1	<p>Students complete a still life compositional drawing/observational drawing of an object in colour retrieving the skills they have explored this half term. A completed colour drawing should be achieved this lesson building on last weeks colour manipulation work. Refinement of skills and quality will be the focus of the lesson from staff. Homework Deadline and assessment lesson (Homework 1 - Research into the Formal Elements). Next homework will be set (Homework 2 - Pastiche/literacy task/Quiz Still Life). Discussion and Q&A about how homework can be improved moving forward and an opportunity to act upon homework</p>

	<p>feedback in class with regards mood boards or analytical work. Homework project is checked by staff on FROG/in class to ensure work has been handed in.</p> <p>DEEP/TRANSFER LEARNING OPPORTUNITY</p>
Reasons behind order of topic in this half term	
<p>Students are beginning to learn the basic techniques of drawing based on their KS2 curriculum, the planning for which has been devised by DC and other SL's within the trust. The foundation of the formal elements and the Art curriculum as a whole is based on advice linked to high performance at KS4 and KS5 by an AQA representative, KS2 planning days with Trust wide schools, OFSTED report's on Art education such as "Making a Mark" and "Drawing Together", external report on Art education from "Artworks" as well as the National Curriculum. They will cover all of the formal elements over the duration of the KS3 retrieving key skills each year and drawing on KS1 and KS2 experiences. In order to begin any drawing successfully students must understand how to explore line (outline and sketching), Shape (the construction of three dimensional shape and building blocks of more complex forms such as squares, circles and triangles) and Tone (adding depth and form to the shapes and outlines described previously). This opening term tackles all of the above through improving observational skill.</p>	

ART & PHOTOGRAPHY

Year Group 7

Half Term 2

Number of Hours: 7	Topic: Still Life
1	Looking at the application of colour manipulation through context (Fauvism/Matisse) – Students will be introduced to the Fauvist movement and Fauvist artwork and its ideals. Students will be looking at the colour wheel and how colour can be changed and adapted through the use of temperature and emotions. Students will touch upon how colour can be used to create a focal point. This lesson will focus on the literacy task linked to Matisse. Students will stick in Literacy sheets and relevant assessment materials. DIT Code definitions will be completed. Homework 2 is recapped (Homework 2 - Pastiche/literacy task/Quiz Still Life). Literacy/Oracy Focus linked to contextual work “Write like an Artist”... (Key Assessment Task 2) Literacy Task is marked looking at SPAG. Written staff feedback and corrections are given. Staff document scores on their marksheets. SURFACE/DEEP/TRANSFER LEARNING OPPORTUNITY
1	Contextual study – Fauvism and the exploratory use of line– Students will be introduced to the work of Matisse and an artist pastiche will be carried out. This lesson will be primarily used for the sketching out of the composition (retrieval using Line and Shape) and also adding sketched areas of tone and general planning. Literacy/Oracy Focus linked to contextual work “Write like an Artist”... (Key Assessment Task 2) Literacy Task is marked looking at SPAG. Written staff feedback and corrections are given. Staff document scores on their marksheets. SURFACE LEARNING OPPORTUNITY
1	Contextual study Development (looking at tone and retrieval practices around shading/coloured tone) – Fauvism and the exploratory use of colour and tone – Students will develop their artists pastiche adding colour. This lesson will focus on the refinement of colour. Students will be learning how to explore the material and the properties of colour in the same way the Fauvists have done. Retrieval task looking at complimentary and clashing colours. Homework understanding review. Literacy/Oracy Focus linked to contextual work “Write like an Artist”... DEEP/TRANSFER LEARNING OPPORTUNITY
1	Development of a Still Life Final Outcome - Students will be working outside of their sketchbook on appropriate materials such as watercolour paper. This lesson will be used to plan out a final still life composition bringing together their knowledge of contextual sources and exploration of the first initial group of formal elements. A sheet of watercolour paper will be used to create marks with the material so students can practice the manipulation of watercolour before embarking on their final painted outcome. (Key Assessment Task 3) DIT code sheets are stuck in and key definitions are completed. SURFACE LEARNING OPPORTUNITY

1	Development of a Still Life Final Outcome - Students will be working outside of their sketchbook on appropriate materials such as watercolour paper. This lesson will be used to action their final still life painting bringing together their knowledge of contextual sources and exploration of the first initial group of formal elements. A sketched outline plan with some subtle shading will be achieved this lesson. Retrieval practice looking at watercolour mark making. Homework understanding review. (Key Assessment Task 3) <u>Peer-assessment at the end of the lesson on DIT sheets.</u> DEEP/TRANSFER LEARNING OPPORTUNITY
1	Development of a Still Life Final Outcome – Final outcomes will progress this lesson through the application of greater, more accurate coloured tone and detail. Students will begin to apply their final practical materials, for example watercolour, and this will be completed next lesson. Retrieval practice looking at watercolour mark making. . (Key Assessment Task 3) DEEP/TRANSFER LEARNING OPPORTUNITY
1	Completion of a Still Life Final Outcome – The final still life outcome of the project will be completed this lesson with a focus on refinement of materials and completion of a full composition. The base layer of paint may be worked over with sharper coloured pencil or pens to define key outlines/shapes. <u>DIT codes are completed in response to staff feedback – staff check and give verbal feedback on a one-to-one level.</u> The assessment loop is closed for this piece of work. Staff document scores on their marksheets. <u>Student will complete their end of term evaluations on the inside cover sheet of their sketchbooks and link progress to their KS3 Learning Journey.</u> (Key Assessment Task 3) Homework Deadline and assessment lesson (Homework 2 - Pastiche/literacy task/Quiz Still Life). Next homework will be set (Homework 3 – Cubsim). Discussion and Q&A about how homework can be improved moving forward and an opportunity to act upon homework feedback in class with regards mood boards or analytical work. Homework project is checked by staff on FROG/in class to ensure work has been handed in. DEEP/TRANSFER LEARNING OPPORTUNITY
Reasons behind order of topic in this half term	
Students are beginning to learn the basic techniques of drawing and painting. They will cover all of the formal elements at KS3. In order to begin any drawing successfully students must understand how to explore line (outline and sketching), Shape (the construction of three dimensional shape and building blocks of more complex forms such as squares, circles and triangles) and Tone (adding depth and form to the shapes and outlines described previously). In addition to this student's will have the opportunity to mark make with painting and drawing materials and put this practice into more refined outcomes as learners progress towards the end of the topic and final still life outcome. This project has two pieces of assessed classwork in the baseline shoe drawing and the final still life outcome along with one piece of literacy work taking the form of a written artists study. A holistic view of these marks will inform grading against the Trust's guiding principles in Art and Design as student's progress across the year.	

ART & PHOTOGRAPHY

Year Group 7

Half Term 3

Number of Hours: 6	Topic: Abstract Portraiture
1	Students will be introduced to the topic of Abstract portraiture through a compare and contrast lesson looking specifically at the changing style of abstraction within art history, specifically relating to those applied to portrait artwork. A Q&A session will be held and students will complete both written and verbal tasks around this topic. They will begin to sketch out the basic shapes and forms associated with some of the major facial features in a realistic manner, such as the eyes, nose, mouth and ears. The aim of this will then be to abstract these features, inspired by some of the shapes and forms associated with Cubism. Homework 3 is recapped (Homework 3 - Cubism). SURFACE LEARNING OPPORTUNITY
1	Students will be looking at improving their use of form and 3D techniques in their drawings developing their knowledge of shape. Basic shapes will be retrieved from their previous learning, such as squares, circles and triangles, and they will be combined together to form more advanced or fluid forms, such as the shape of the nose. Students will complete several observations of each facial feature from different angles such as straight on, three quarter, and in profile. Tone will be added during this lesson to help emphasise and render the shape of the object/forms. DEEP/TRANSFER LEARNING OPPORTUNITY
1	Students will be now take their realistic or representational drawings and look at how they can be abstracted or changed. In order to help student's do this they will be introduced to the work of a specific abstract/Cubist portrait artist such as Picasso. This will only be visually for now as students will be completing an artist pastiche later in the project. Students will then re-draw their facial features in an abstract manner looking at the methods of the selected artist. They will put the abstracted features together to form a line portrait. They may use themselves, example images printed by the class teacher or a friend's face in order to help them think about where/how features may sit together in a portrait. This will be a basic line drawing. Students also explore the idea of continuous line. Homework understanding review. SURFACE LEARNING OPPORTUNITY
1	This lesson student's will be adding tone, value and rendering to their abstract portrait in order to emphasise key shapes and forms. Students will also begin to explore colour, specifically abstracted or vibrant colours that are not necessarily representational. Again, they will have a visual contextual basis for this to occur. DEEP/TRANSFER LEARNING OPPORTUNITY
1	Looking at the abstraction of portraiture through context (Cubism/Picasso) – Students will be introduced to the Cubist movement and Cubist artwork and its ideals. Students will be looking at how and why portraiture work was abstracted. Students will touch

	<p>upon the vibrancy of colour (retrieval practice linked to past Fauvist ideals) and how it can be used to create emotion/drama in an image. This lesson will focus on the literacy task linked to Picasso and Cubism. Students will stick in Literacy sheets and relevant assessment materials. Homework understanding review. <i>Literacy/Oracy Focus linked to contextual work "Write like an Artist"...</i> (Key Assessment Task 4) Literacy Task is marked looking at SPAG. <i>Written staff feedback and corrections are given.</i> Staff document scores on their marksheets.</p> <p><i>SURFACE/DEEP/TRANSFER LEARNING OPPORTUNITY</i></p>
1	<p>Cubist Pastiche – Students will be introduced specifically to the movement of Cubism and relevant artists and work. Students will look at the style and methods of the artist's portraiture work and discuss some of the meanings behind why work was abstracted, such as to convey an emotional representation rather than a realistic or representational one. They will then begin a pastiche to understand the artists use of colour, form and style more. This will be completed using an appropriate practical material such as watercolour/oil pastel or coloured pencil. Today's lesson will primarily consist of sketching out the pastiche for accuracy. The grid method will be introduced to students so they have an understanding of breaking down complex shapes/sections into manageable, well-proportioned areas (Key Assessment Task 5). <i>DIT code sheets to be stuck in with Key definitions completed.</i> Students will have done this type of exercise once before in relation to Matisse and Fauvism and will be able to retrieve and build upon their knowledge of pastiche work over the coming lessons. <i>Literacy/Oracy Focus linked to contextual work "Write like an Artist"...</i></p> <p>Homework Deadline and assessment lesson (Homework 3 - Cubism). Next homework will be set (Homework 4 – Pastiche/literacy task/Quiz Cubism). Discussion and Q&A about how homework can be improved moving forward and an opportunity to act upon homework feedback in class with regards mood boards or analytical work. Homework project is checked by staff on FROG/in class to ensure work has been handed in.</p> <p><i>SURFACE LEARNING OPPORTUNITY</i></p>
Reasons behind order of topic in this half term	
<p>Student's will have a basic grasp of the essential sketching/foundation principles in drawing, now they must explore other forms of visual communication through more advanced formal elements such as Colour, Form and Rendering. They will cover all of the formal elements at KS3. Colour can be added to the previous sketches and used in a more academic capacity, for example through colour theory. Student's not only explore the use and manipulation of colour through different materials (watercolour/oil pastel/coloured pencil) but they learn to understand the effect of colour on the viewer, such as hot and cold colours, emotion in colour and the 'push and pull' dynamic between colours. Rendering acts as an addition to the tonal qualities developed in project one. This may be pushed further through the use of techniques such as cross-hatching or pointillism, but general refinement in the application of tone and rendering can give a piece of work a more realistic or accurate account of what the artist was intending. Form builds upon student's understanding of basic shapes. Instead of using simple shapes to build up a sketch, students begin to observe the more complex form or structure involved in artworks, in this case the human face/abstracted human face. All of these elements are put through an abstraction technique and linked to appropriate artists. This is an excellent confidence building unit where more complex formal elements are approached from an abstracted viewpoint,</p>	

meaning students do not put as much pressure on themselves to achieve a 'realistic' style in their work, but are free to explore material qualities fully whilst developing an understanding of composition and structure.

ART & PHOTOGRAPHY

Year Group 7

Half Term 4

Number of Hours: 6	Topic: Abstract Portraiture
1	Cubist Pastiche development – Students will be adding base colour and coloured tone to their pastiche work using an appropriate material such as oil pastel/coloured pencil/watercolour. Modelling will focus on the materials best exploitation in order to achieve good results. A retrieval task linked to Cubist colour work will be covered. Self-assessment at the end of the lesson on DIT sheets setting final targets for this pastiche. (Key Assessment Task 5). Homework 4 is recapped (Homework 4 – Pastiche/literacy task/Quiz Cubism). DEEP/TRANSFER LEARNING OPPORTUNITY
1	Cubist Pastiche completion – Students will be completing their cubist pastiche this lesson with a focus on refined colour and using strong bold outlines in the Cubist tradition. Students will erase the construction lines and finish the pastiche to best effect. (Key Assessment Task 5). DIT codes are completed in response to staff feedback – staff check and give verbal feedback on a one-to-one level. The assessment loop is closed for this piece of work. Staff document scores on their marksheets. DEEP/TRANSFER LEARNING OPPORTUNITY
1	Final Outcome Design Idea/Collage – Students will now begin to make their final Cubist/Abstracted mixed media portrait outcome. This will be an abstracted portrait from a selected source determined by the students, such as a self-portrait, a portrait of a family member or friend or of a popular figure in contemporary culture. This lesson will have a focus on the ground from which the portrait will be built most likely a collage or design idea. Students will be inspired by the contemporary Spanish artist Belin who has been influenced by the Cubist tradition and his approach to composition, colour and pattern work, with aspects of his work being embedded in realism and abstraction, tying the project together nicely from the initial realistic drawings students started at the beginning of the project. Homework understanding review. (Key Assessment Task 6). SURFACE LEARNING OPPORTUNITY
1	Final Outcome sketching out the composition linked to Belin style of work – students will be looking at drawing out the main composition/pieces of the work. They will consider the background patterns/colours they produced last lesson and draw out, with some adjustment as appropriate to improve the work, the main framework and features of the piece. They will have access to a range of practical materials and contextual sources to help inspire them, not to mention their previous Cubist

	<p>exploration. Once the main sections of the composition are drawn out, students may wish to sketch in some of the realistic facial features associated with Belin's work and student's initial collage/design idea. DIT code sheets to be stuck in with Key definitions completed. (Key Assessment Task 6).</p> <p>DEEP/TRANSFER LEARNING OPPORTUNITY</p>
1	<p>Final Outcome realistic tonal drawing and colour development – Students will develop their final outcome this lesson focussing on the addition of realistic facial features in the compositional areas they apply. Tone will be added and some subtle colour to make them look realistic. (Key Assessment Task 6). Peer-assessment at the end of the lesson on DIT sheets will be conducted linked to the progress of the final outcome. Homework understanding review.</p> <p>DEEP/TRANSFER LEARNING OPPORTUNITY</p>
1	<p>Completion of final outcome looking at pattern work in background and strong coloured lines in the style of Belin – Today's lesson will primarily consist of adding pattern work, block colour possibly collaged materials and strong colourful lines to the Belin inspired compositions. Refinement of the final product is key and staff should focus on aiding this through modelling of examples and layering processes (Key Assessment Task 6). Students will have done this type of exercise once before in relation to their still life outcome in term 1 and will be able to retrieve and build upon their knowledge of refining outcome work over this lesson. DIT codes are completed in response to staff feedback – staff check and give verbal feedback on a one-to-one level. The assessment loop is closed for this piece of work. Staff document scores on their marksheets.</p> <p>Homework Deadline and assessment lesson (Homework 4 – Pastiche/literacy task/Quiz Cubism). Next homework will be set (Homework 5 – Architecture in the Landscape). Discussion and Q&A about how homework can be improved moving forward and an opportunity to act upon homework feedback in class with regards mood boards or analytical work. Homework project is checked by staff on FROG/in class to ensure work has been handed in.</p> <p><u>Student will complete their end of term evaluations on the inside cover sheet of their sketchbooks and link progress to their KS3 Learning Journey.</u></p> <p>SURFACE/DEEP/TRANSFER LEARNING OPPORTUNITY</p>
Reasons behind order of topic in this half term	
<p>Student's will have a basic grasp of the essential sketching/foundation principles in drawing, now they must explore other forms of visual communication through more advanced formal elements such as Colour, Form and Rendering whilst simultaneously learning to respond to contextual stimuli such as artists and movements. They will cover all of the formal elements at KS3. Colour can be added to the previous sketches and used in a more academic capacity, for example through colour theory and inspired by artwork/artists/movements. Student's not only explore the use and manipulation of colour through different materials (paint/oil pastel) but they learn to understand the effect of colour on the viewer, such as hot and cold colours, emotion in colour and the 'push and pull' dynamic between colours. Rendering acts as an addition to the tonal qualities developed in project one. This may be pushed further through the use of techniques such as cross-hatching or pointillism, but general refinement in the application of tone and rendering can give a piece of work a more realistic or accurate account of what the artist was intending. Form builds upon student's understanding of basic shapes and is also linked to the composition of the work. Instead of using simple shapes to build up a sketch, students begin to observe the more complex form or</p>	

structure involved in artworks/facial features, in this case the human face. All of these elements are put through an abstraction technique and linked to appropriate artists. This is an excellent confidence building unit where more complex formal elements are approached from an abstracted viewpoint, meaning students do not put as much pressure on themselves to achieve a 'realistic' style in their work, but are free to explore material qualities fully whilst understanding a little of composition and structure. Realism is explored but this learning is chunked into smaller sections and so feels more manageable and achievable for students. This project has two pieces of assessed classwork in the Cubist pastiche and contextual work and the Final Belin inspired outcome along with one piece of literacy work taking the form of a written artists study. A holistic view of these marks will inform grading against the Trust's guiding principles in Art and Design as student's progress across the year.

ART & PHOTOGRAPHY

Year Group 7

Half Term 5

Number of Hours: 5	Topic: Landscapes
1	Students will be introduced to the idea of perspective, distance and depth in an image, through the manipulation of space, shape, line and composition. Students will have the opportunity to explore drawing work around the ideas of a vanishing points, foreshortening, horizontal and vertical lines and 1/2/3 point perspective as well as being introduced to key art historical images relating to landscapes that utilise these key principles. Drawing work will focus mainly around the ideas of scale, vanishing points and the construction of perspective. A worksheet may be used to explore these ideas. Modelling will focus on construction lines and illusion of depth. A retrieval task linked to their still life work in term 1 may also be appropriate in terms of scale/proportion/space and depth. Homework 5 is recapped (Homework 5 – Architecture in the Landscape). SURFACE LEARNING OPPORTUNITY
1	Students will complete their perspective drawings/worksheet by adding suitable tone and colour to refine the image and emphasise its use of depth and distance. Once completed students may begin the mark-making processes with oil pastel in the lead up to their oil pastel landscape drawing/pastiche based on a key contextual source. Some suggested examples are Annie Helmericks-Louder, John Tookey, Erin Hanson, Peter Prendergast or Vincent Van Gogh. Initial marks will focus on the manipulation of the material such as blending, sharp marks or lines, pointillism, cross hatching etc. Students may be given pastel sheets to work on outside of their sketchbooks when completing this work for practical reasons so that they don't smudge too much or smudge onto existing work, but also to experience working on paper with a slight tooth or grain to it, as appropriate to pastel working. SURFACE LEARNING OPPORTUNITY

1	<p>Experimenting with oil pastel – implementing mark making in a pastiche – students will be experimenting with and manipulating pastels (either/or chalk, oil, charcoal), looking and thinking about how they can be used to create patterns and textures found in the landscape. They will be inspired by their previous contextual research when it comes to imagery used. This may include urban, rural, seascapes or cityscape scenes. This lesson will focus on sketching out the landscape and adding base coat pastel tones to the landscape. DIT code sheets to be stuck in with Key definitions completed. (Key Assessment Task 7). Homework understanding review.</p> <p>DEEP/TRANSFER LEARNING OPPORTUNITY</p>
1	<p>Development of pastel pastiche in relation to selected artists/landscape – This lesson will focus on refining mark making skills in the landscape scene selected. Blending of colour/tone will be explored along with some sharper more refined marks in the foreground. Smaller, more representational scenes/areas will be sketched using the manipulation techniques explored in the previous lessons. Retrieval of key skills/marks, coupled with contextual references/expectations. Self-assessment at the end of the lesson on DIT sheets. (Key Assessment Task 7).</p> <p>DEEP/TRANSFER LEARNING OPPORTUNITY</p>
1	<p>Completion of final pastel pastiche linking back to contextual reference and creating final refined marks on pastel development – Today's lesson will primarily consist of adding, strong, refined colourful lines to students landscapes. This may highlight any leading lines in the composition and retrieval practice will be used to link back to initial exploration of perspective and the illusion of depth. Refinement of the final product is key and staff should focus on aiding this through modelling of examples and layering processes (Key Assessment Task 7). Students will have done this type of exercise once before in relation to their still life outcome in term 1 and Belin style outcome in Term 2 and will be able to retrieve and build upon their knowledge of refining outcome work over this lesson. DIT codes are completed in response to staff feedback – staff check and give verbal feedback on a one-to-one level. The assessment loop is closed for this piece of work. Staff document scores on their marksheets.</p> <p>Homework Deadline and assessment lesson (Homework 5 – Architecture in the Landscape). Next homework will be set (Homework 6 – Layered Landmarks/literacy task/Landscape Quiz). Discussion and Q&A about how homework can be improved moving forward and an opportunity to act upon homework feedback in class with regards mood boards or analytical work.</p> <p>Homework project is checked by staff on FROG/in class to ensure work has been handed in.</p> <p>SURFACE/DEEP/TRANSFER LEARNING OPPORTUNITY</p>
Reasons behind order of topic in this half term	
<p>Student's will now have a grasp of drawing a standalone object(s), portraits and facial features looking at injecting this with character or emotion, and now these skills can be put into a wider context by looking at a landscape and other compositional drawing techniques linked to perspective and the illusion of depth and space. The consideration of a wider viewpoint requires accuracy in compositional techniques such as foreshortening and perspective, but also allows students to develop their use of the final formal elements of Pattern/Texture and Space. They will cover all of the formal elements at KS3. Space is essential to the reading of an image. If a composition is too busy or too empty it can be aesthetically displeasing to the eye, the use of space to give pockets of detail and information as well as areas to rest the eye is essential to any artwork/viewer. A landscape naturally has this</p>	

vast composition and so the manipulation/exploitation of space is crucial. Pastel is also an excellent material to explore quick, explosive marks that link well to the movement and rougher textures associated with nature and the landscape. Student's will be able to explore this by adding areas of detail and pattern, building upon their colour work, as well as looking at natural textures and affects found in the landscape such as movement in mark making. All of these elements contain a degree of realism and semi-abstraction linked to appropriate artists/contexts. This half term has one piece of formally assessed classwork in the pastel pastiche. A literacy tasks and final outcome will be assessed in the next and final half term of the year. A holistic view of these marks will inform grading against the Trust's guiding principles in Art and Design as student's progress across the year.

ART & PHOTOGRAPHY

Year Group 7

Half Term 6

Number of Hours: 7	Topic: Landscapes
1	Part of this lesson will focus on student's termly literacy task looking at the work of Van Gogh, specifically his landscape work and mark making techniques. Students will have a reading task linked to the artists life and work and will complete the associated worksheet writing like an art historian. Homework 6 is recapped (Homework 6 – Layered Landmarks/literacy task/Landscape Quiz). Literacy/Oracy Focus linked to contextual work "Write like an Artist"... (Key Assessment Task 8) Literacy Task is marked looking at SPAG. Written staff feedback and corrections are given . Staff document scores on their marksheets. Practical work this lesson will focus on mark making with watercolour in preparation for a final outcome using this material. Students will learn about a wash and blended colours and tones. This may be carried out on watercolour paper outside of students sketchbooks for practical drying reasons. Retrieval practice linked to still life painting/drawing in term 1. SURFACE LEARNING OPPORTUNITY
1	This lesson will focus on completing any outstanding literacy work based on the life and artwork of Van Gogh and will also be used to complete the mark-making task linked to watercolour techniques now that work has had a chance to dry. This week's techniques will centre around dry-brushing and other mark making processes with a paint brush and watercolour. Literacy/Oracy Focus linked to contextual work "Write like an Artist"... (Key Assessment Task 8) Literacy Task is marked looking at SPAG. Written staff feedback and corrections are given . Staff document scores on their marksheets. SURFACE LEARNING OPPORTUNITY
1	Final Outcome design and planning sketch – students will be working on a larger scale to produce a final painting in the style of the landscape inspirations they have studied so far. This will be of a local scene of their choosing. This lesson will focus on setting up an interesting composition and ensuring all proportions are correct. This may take the form of a montage of several sites of

	<p>interest to students. Homework understanding review. Depending on student confidence in their idea they may sketch this out initially in their sketchbooks before drawing directly on their final sheet of paper on which the outcome will be produced. (Key Assessment Task 9) <u>DIT code sheets to be stuck in with Key definitions completed.</u></p> <p><u>SURFACE/DEEP/TRANSFER LEARNING OPPORTUNITY</u></p>
1	<p>Final Outcome detailed and accurate sketch on appropriate surface (for example, watercolour paper if it is a painting) – students will be working on a larger scale to produce a final painting in the style of the landscape inspirations they have studied so far. This will be of a local scene of their choosing. This lesson will focus on the accuracy of drawing which will then be painted into. Students will check and adjust proportions and perspective as needed. Area's of tone may be lightly shaded in so the sketch acts as a diagram/plan of the paint colours/tones to come. (Key Assessment Task 9)</p> <p><u>DEEP/TRANSFER LEARNING OPPORTUNITY</u></p>
1	<p>Final Outcome – development of tone and colour using washes – students will begin adding tone and colour working up an underpainting. Stronger tones of colour can be added as work progresses. Students may require access to digital media to remind themselves of sites of specific interest to them within their composition – print outs can be sourced by staff/students alike. Modelling will focus around the application of light, transparent tones which can then be worked upon/over as the piece develops. Homework understanding review. (Key Assessment Task 9) <u>Peer-assessment at the end of the lesson on DIT sheets.</u></p> <p><u>DEEP/TRANSFER LEARNING OPPORTUNITY</u></p>
1	<p>Final Outcome – refinement of darker tones and colours – students will be adding stronger/darker tones and colours working on top of their previous underpainting. Modelling will focus on the application of darker areas of colour/shadow and rendering. Texture may be explored through some surface mark making. (Key Assessment Task 9)</p> <p><u>DEEP/TRANSFER LEARNING OPPORTUNITY</u></p>
1	<p>Completion of Final Outcome in watercolour – students will refine their mark making and overall composition. Students will ensure that the composition is balanced and that textures are appropriate to their intentions. Students may opt to work into their compositions with drawing materials such as fineliner/coloured pencil to create definition in lines/areas of detail. <u>DIT codes are completed in response to staff feedback – staff check and give verbal feedback on a one-to-one level.</u> The assessment loop is closed for this piece of work. Staff document scores on their marksheets. (Key Assessment Task 9)</p> <p>Homework Deadline and assessment lesson (<u>Homework 6 – Layered Landmarks/literacy task/Landscape Quiz</u>). Discussion and Q&A about how homework can be improved moving forward and an opportunity to act upon homework feedback in class with regards mood boards or analytical work. Homework project is checked by staff on FROG/in class to ensure work has been handed in.</p> <p><u>Student will complete their end of term evaluations on the inside cover sheet of their sketchbooks and link progress to their KS3 Learning Journey.</u></p> <p><u>DEEP/TRANSFER LEARNING OPPORTUNITY</u></p>
Reasons behind order of topic in this half term	

Student's will now have a grasp of drawing a standalone object(s), portraits and facial features looking at injecting this with character or emotion, and now these skills can be put into a wider context by looking at a landscape and other compositional drawing techniques linked to perspective and the illusion of depth and space. Students will have explored realism, semi-abstraction and full abstraction. In this topic/term the consideration of a wider viewpoint requires accuracy in compositional techniques such as foreshortening and perspective, but also allows students to develop their use of the final formal elements of Pattern/Texture and Space. They will cover all of the formal elements at KS3. Space is essential to the reading of an image. If a composition is too busy or too empty it can be aesthetically displeasing to the eye, the use of space to give pockets of detail and information as well as areas to rest the eye is essential to any artwork/viewer. A landscape naturally has this vast composition and so the manipulation/exploitation of space is crucial. Pastel is also an excellent material to explore quick, explosive marks that link well to the movement and rougher textures associated with nature and the landscape. Student's will be able to explore this by adding areas of detail and pattern, building upon their colour work, as well as looking at natural textures and affects found in the landscape such as movement in mark making. All of these elements contain a degree of realism and semi-abstraction linked to appropriate artists/contexts. This half term has two piece of formally assessed classwork in the literacy task and final painted landscape outcome. A holistic view of these marks will inform grading against the Trust's guiding principles in Art and Design as student's progress across the year.

Reasons behind order of topics in this Year

The topic's follow a natural flow through the development of the formal elements and the production of an artwork. Student's start with the essential elements of line, shape and tone. These are most common place in sketches and developmental work, giving any visual work a good foundation. From this they begin to add detail and character using colour, greater rendering and detail and more advanced forms, often making lines more fluid and accurate through greater observation. Finally, students use a wider viewpoint to ground their work in a context. Space and compositional techniques are explored to give depth to their work whilst the use of pattern and texture allows students to develop their mark making ability and refinement. Overall students have had the opportunity to explore and manipulate the key formal elements which make up a successful piece of artwork and regularly link their work to contextual sources as well as having the opportunity to write critically about contexts linked to their learning. Modelling of practical skill is regularly used and retrieval practice is evident each week and will continue throughout the KS3 curriculum. End of Term evaluations are regularly reviewed and documented and this also gives a chance for learners to review their place of the St. Anthony's Art Learning journey, reflecting on past work and looking forward to future practices.

BCCET KS3 Guiding Principles for Assessment in Art & Design

BCCET KS3 Art & Design Assessment Criteria		Record Observations	Explore and Experiment with Media	Handling Materials	Analyse and Evaluate	History of Art, Craft and Design
	Transfer	Students demonstrate a highly developed ability when using a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas.	Students demonstrate a highly developed ability using a range of techniques and media, including painting.	Students demonstrate a highly developed proficiency in the handling of different materials.	Students demonstrate a highly developed ability when analysing and evaluate their own work, and that of others.	Students demonstrate a highly developed understanding about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day.
	Deep	Students demonstrate a consistent ability when using a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas.	Students demonstrate a consistent ability using a range of techniques and media, including painting.	Students demonstrate a consistent proficiency in the handling of different materials.	Students demonstrate a consistent ability when analysing and evaluate their own work, and that of others.	Students demonstrate a consistent understanding about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day.
	Surface	Students demonstrate some ability when using a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas.	Students demonstrate some ability using a range of techniques and media, including painting.	Students demonstrate some proficiency in the handling of different materials.	Students demonstrate some ability when analysing and evaluate their own work, and that of others.	Students demonstrate some understanding about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day.