Nailsea School Curriculum Map – Art & Design

		Topic Title	Key Skills	Content
Year 7	Term 1 Term 2 Term 3	Accuracy	• Use of shape, structure, grids and guidelines • Primary Source observational drawing • Application of pencil tone, and tempera paint • Refining observed detail to create designs • Clay technique – relief surface • Clay technique – carving and modelling form	• Why artists draw – function, relevance and uses of drawing. Advantages of drawing from a primary source • Methods artists use to obtain accuracy when drawing, including use of shapes, grids and guidelines • Exploiting the potential of a drawing pencil, and tempera paint (earth tones) – tone, gradients, colour mixing (earth tones only at this stage) and mark-making • Observational drawing of natural forms such as Bakuli seed pods and Brussels Sprouts (all forms to be circular at first) • Artist reference – Peter Randall-Page – and his methods of simplifying complex visual information into refined and controlled designs for 3D work • Artist reference – John Beadle – with his use of patterns and motifs seen in nature simplified into refined wooden relief carvings • Design and make a circular clay piece, featuring relief surface detail
	Term 4 Term 5 Term 6	Abstraction	• Proportion and shape • Colour theory and mixing • Application of watercolour and tempera paint • Density of paint and • brush control • Limited colour palettes • Fragmentation and multi-viewpoint composition	• When and why did artists decide to abstract and move away from realism? (Impressionism, Fauvism, Futurism, Cubism…) • Colour theory – primary and secondary colours. Tints and shades of these. • Drawing everyday objects such as keys - breaking down objects into simple shapes to enable correct proportions (objects from both primary and secondary sources) • Explore different densities of paint, brush techniques and control • Creation of limited colour palettes through combining watercolours and earth tone tempera • Artist reference – Juan Gris – his still life drawings and paintings in which objects such as guitars are spliced and re-arranged • Fragmentation and re-arrangement of everyday object drawings to create Cubist style compositions
		Topic Title	Key Skills	Content
Year 8	Term 1 Term 2 Term 3	Distortion	• Deliberate distortion of proportion and scale • 1 –point perspective • Oil pastel application – layering colours • Warm and cold colour palettes • Manipulation of form to express meaning • Clay modelling a biomorphic form (torus, biconcave…)	• Why do artists and designers distort reality? How are meanings conveyed through this process? • Observational drawings of biscuits (from a primary source), including A4 oil pastel study • Isometric projections to create guideline 'boxes' of different heights / scales / proportions – distort biscuit forms within these • 1-point perspective 'room' through which to imply huge scale of a biscuit / donut (in reference to Magritte and Felicia Chiao) • Context of the sugar industry, and ideas for how a 'sweet' and excessive visual language might develop. Use of 'warm' and 'cold' colour palettes to further this meaning. • Designs - biomorphic form base such as a torus or a biconcave form with selected detail from prep work drawings. Design to imply distortion (of sugary treats, of form) • Clay modelling – a biomorphic form with embellishments and accents relating to the original source material of biscuits / donuts
	Term 4 Term 5 Term 6	Emphasis	• Methods artists use to visually emphasise • Significance of colour and shape in design • Application and manipulation of red and circles • Overlapping visual to create meaning • Combining image and text whilst maintaining coherence	• How can the visual elements, particularly colour and shape, be utilised by artists and designers to emphasise particular areas of their work? • The significance of the circle and the colour red in design • Logo design, and the methodologies used by artists and designers to create positive and memorable connotations for particular brands • Bauhaus approach to design and their attempt to unify individual artistic vision with the principles of mass production and emphasis on function • Pop Artists Robert Indiana and Corita Kent, and the methods they used to engage viewers with protest and social change • Layering and combining image, text and symbols whilst maintaining coherence

			• Emphasis of an idea and a response to context	• Response to a particular context – war, climate change, gas and oil companies…

		Topic Title	Key Skills	Content
Year 9	Term 1 / Term 2 / Term 3	Viewpoint	• Accurately record from a secondary source • Manipulate reaslim for impact • Mood and atmosphere in drawings • Using monochromatic tones – pencil, chalk, charcoal, pen • Recording viewpoints with photography • Communicating a viewpoint in a composition	• Art always projects a viewpoint – how is this achieved, and what part do connotations play? • Semiotic analysis to identify denotations (what is actually shown) and connotations (what is implied) in illustrations of animals • Transcribing and scaling with accuracy using the grid method (acetate grids) • Personification of animals in illustration, and how such methods can engender feelings of sympathy and empathy for other creatures • Close-up atmospheric photography of plastic animals – techniques and approaches expressing the perilous plight of many species • Monochromatic dry media, and how these be exploited to express different moods and atmospheres • Communicating a viewpoint about a particular animal (turtle?) through adaptations to its form, and the background context
	Term 4 / Term 5 / Term 6	Symbols	• Identifying a range of symbolism used by artists • Applying visual metaphors to imagery • Altering literal meanings through juxtaposition • Exploring and creating symbolic portraiture • Selecting from a range of sources and materials • Create a meaningful and symbolic final piece	• Identifying and reflecting upon the visual metaphors, and use of symbolism, in a range of art • Applying visual metaphors to imagery, in direct response to the work of artist references / context • Juxtaposition, and its use in art to subvert and change literal meanings • Selecting symbolism to convey identity, personality and self • Selecting from a range of stimuli, sources and materials • Creating a meaningful conclusion in which symbols are deployed to signify an idea

		Topic Title	Key Skills	Content
Year 10 Fine Art	Term 1	Observation and proportion	• Constructing drawings through geometric shapes and contour lines • Application of tone and mark-making • Accuracy of observational drawing	• Drawing geometric forms – cylindrical and spherical, and the application of a similar approach when drawing from observation • Drawing from a primary source • Symmetry and asymmetry in drawing • Texture and mark-making to enhance surface details • Contour lines to describe form and to act as a guide for tone and colour application

	Term 2	Colour mixing	• Colour mixing
			  - Analogous
			  - Complementary
			  - Tertiary
			  - Temperature
			• Paint application techniques
			• Artist studies
				• Colour theory and colour mixing when painting (complementary, analogous, gradient, tertiary…)
				• Paint application techniques (smooth, textured, stippling, different densities)
				• Maintaining observational accuracy whilst painting
				• Analysing the colour choices of artists (Van Gogh)
				• Application of colour theory and paint application in an increasingly independent manner, and whilst responding to the work of others (artist reference)

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		Topic Title	Key Skills	Content
	Term 3 / Term 4	Life at Home / 36 views	• Symbolic qualities of still life objects • Approaches to composition • 1-point perspective 'rooms' • Scale distortion • Developing compositions to include multiple 'rooms' and spaces	• Analysis as to the objects and motifs repeatedly depicted by artists such as Van Gogh • Symbolism and inherent meanings of everyday objects which are in all homes – a chair, a cup… • How paint techniques and colour choices impact the way we perceive paintings of interiors and still life objects • How artists arrange elements, and their relation to each other, in paintings • Background, middleground and foreground elements within a composition • 1-point perspective interior rooms, influenced by the work of Rene Magritte • Multiple 1-point perspective interior rooms, influenced by the work of Felicia Chiao • Distortion of scale and symbolism withing composition
	Term 5 / Term 6	Everyday (NEA)	• Establishing project parameters • Clear starting points • Sketchbook presentation • Observational drawing accuracy • Developing ideas • Reapplying skills, materials and techniques	• Observational accuracy when recording from primary sources • Utilising each visual element (line, tone, shape, colour, texture…)with skill and exploration / expression • Recognising connotations and symbolic qualities when selecting everyday objects as subject matter • Utilising different colour palettes and paint techniques to reflect ideas about the objects in paintings • Contextual understanding of the Cubist artists, in particular Juan Gris, and their / his use of multiple viewpoints, selective colour-palettes, mark-making, and fragmentary compositions • Refining and developing a concept, whilst making a clear connection to the work of the Cubist artists
		Topic Title	**Key Skills**	**Content**
Year 10 3 Art	Term 1	Fundamental Form	• Forms commonly used in 3D modelling and construction • Modelling spheres • Building towers • Stacking spheres	• Identification of fundamental forms for 3D work – cylinder, sphere and cuboid • Adapting core forms – through surface detail, through biomorphic adaptations… • Tower structures and how these stand up – centre of gravity, structural integrity, use of buttresses and supports • Artists whose work follows strict formal rules - Brancusi, Kapoor, R Kroeker… • Clay modelling techniques – the basics • Creating a more complex clay modelling with independence
	Term 2 / Term 3 / Term 4	Animals	• Structuring drawing through shapes • Drawing techniques • Print-making techniques • Connotations • Artist referencing • Features of good design for 3D work • Large scale clay models	• Thematic coherence – how to select and decide upon subject matter from within a theme • Materials and techniques for drawing – stippling, tonal range within shading, charcoal and chalks • Print-making techniques – oil-pastel monoprinting, contact-printing, gelli-printing, building a mixed-media printing plate • Understanding connotations, and how specific animals can represent ideas and meaning • Study of the work of Kate MacDowell and Henn Kim, and use of their style in the creation of a design and clay piece in the form of a human heart • Study of the work of Steeven Salvat, Aki Inomata and Lisa Ericson, and the use of their ideas and style to create a design and clay model of a crustacean or turtle
	Term 5- 6	Hierarchy (NEA)	• Establishing project parameters • Clear starting points • Sketchbook presentation • Observational drawing accuracy • Developing ideas • Reapplying skills, materials and techniques	• Establishing understanding of hierarchy, together with categories of low and high status • Recognising the significance of pedestals, plinths and pillars as signifiers of status • Subverting stereotypical ideas about hierarchy through design • Observational accuracy when recording from primary sources • Utilising each visual element (line, tone, shape, colour, texture…) with skill and exploration / expression • Exploring conventions of sketchbook presentation, and how backgrounds and blocking can convey meaning

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		Topic Title	Key Skills	Content
Year 10 photography	Term 1	Focal Point	• Creating effective photographs (using Photoshop) • Taking effective photographs (using a camera) • Principles of composition • Creating emphasis within a composition • Rule of thirds	• Identifying and utilising the visual elements (line, tone, shape, colour, form, texture…) when using a camera • Identifying and utilising the visual elements (line, tone, shape, colour, form, texture…) when creating photographs • Exploring the principles of composition – balance, emphasis, contrast, rhythm, proportion, unity / harmony • Creating emphasis within photographs through the use of colour, scale, distance and depth, opacity / density, positioning with the frame (rule of thirds)
	Term 2	Narrative of a product	• Aesthetics used by commercial photography • Lighting techniques • Reflection and refraction • Photoshop editing	• Impactful marketing campaigns successfully telling powerful stories – Dove, MacDonalds… • Conventions of commercial photography – aesthetic decisions, use of lighting, cohesive and decisive use of the visual elements – and how these are exploited by brands to sell a particular narrative • Lighting techniques – key lighting, soft / diffused lighting, colour lighting, intense light to create dramatic effects and deliberate shadows • Use of mirrors and transparent / translucent vessels and barriers to create reflection and refraction • Use of Photos and Photoshop to adjust images – tonal and colour values, cropping… • Use of Photoshop to select areas of a photograph and to move into a new canvas, creating digital collages
	Term 3	Narrative of a person	• Portrait genre conventions • Digital photography of hands and faces • Digital editing techniques - Double exposure - Photomosh - Digital collage	• Identification of the many functions of portraiture, including preserving memories, ID, to showcase relationships… • Photography of hands and faces, following conventions (the work of John Coplans and passport photo regulations) • Cotemporary approaches to editing portraits to convey meaning, as seen in the work of Miki Takahashi, Christoffer Relander and Fajar P Domingo • Double exposure technique in Photoshop, including creating a 'stamp' to feather the edges (Christoffer Relander) • Digital collage technique – combining two or more realities (influenced by KangHee Kim and Fajar P Domingo)
	Term 4	Narrative	• Selection and use of props • Developing ideas and making a personal response • Upskilling in Photoshop editing • Creating an effective final piece	• Selection and use of props to convey meaning - • Connotations and symbolism of props – rubber ducks, smileys and toy soldiers • Explore and experiment with techniques to alter and adapt a prop so that it expresses a narrative or an idea • Evidencing the process of making reference to previous work, and presenting a cohesive prep work in which there are clear connections and insights • Evidencing photographer references, and wider context, demonstrating how these have influenced the development of new work • Skillful, complex and refined composition and use of Photoshop
	Term 5	Opposites (NEA)	• Establishing project parameters and clear starting points • PowerPoint slide presentation approaches • Developing ideas • Reapplying skills, materials and techniques	• Recording a range of ideas and interpretations related to contrast and 'opposites' • Combining and layering previously learnt photographic techniques, creating independent and new visual effects • Adapting ideas, styles and techniques in response to selected context and photographer references • Planning and creating photographs which integrate camera controls, editing techniques, purposeful composition and concept
	Term 6			

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		Topic Title	Key Skills	Content
Year 11 Fine Art	Term 1	Everyday (NEA)	• Paint application techniques to create meaning • Developing ideas related to context (Juan Gris etc) • Selecting and refining skills, materials and techniques • Composition	• Exploring concepts derived from the study of Cubism / Juan Gris eg Old and New • Exploring the use of multiple components within a composition, and how these can communicate a cohesive idea • How to select a material, style and technique which helps to clarify visual and conceptual intentions • Developing a personal response within the theme of Everyday
	Term 2			
	Term 3			
	Term 4	Set task	• Responding to a theme • Generating ideas • Refining techniques • Creating a personal response	• Selecting a starting point from a choice (set by the exam board) • Planning and generating ideas and references suitable for a Fine Art response. • Revisiting and refining previously learnt techniques and styles, perfecting these • Selecting a compositional approach – narrative or structural • Planning and executing a successful final piece in a set time (10-hours)
	Term 5			
	Term 6			

		Topic Title	Key Skills	Content
Year 11 3D Art	Term 1	Hierarchy	• Order & importance • Connection to context • Clay modelling • Meaningful and insightful conclusions	• Exploring concepts derived from the study of Brancusi, and his use of pedestals to elevate • Exploring subject matter and ideas, both deserving or underserving of elevation to high status • Building geometric clay structures to stand tall • Selection from within the animal kingdom, of subject matter to express meaning • Developing a personal response within the theme of hierarchy
	Term 2			
	Term 3			
	Term 4	Set task	• Responding to a theme • Generating ideas • Refining techniques • Creating a personal response	• Selecting a starting point from a choice (set by the exam board) • Planning and generating ideas and references suitable for a 3D Art response. • Revisiting and refining previously learnt techniques and styles, perfecting these • Selecting a design and making approach suitable for intentions • Planning and executing a successful final piece in a set time (10-hours)
	Term 5			
	Term 6			

		Topic Title	Key Skills	Content
Year 11 Photography	Term 1	Opposites	• Composition • Contrasting elements • Refining a concept • Meaningful and insightful conclusions	• Recording a range of ideas and interpretations related to contrast and 'opposites' • Combining and layering previously learnt photographic techniques, creating independent and new visual effects • Adapting ideas, styles and techniques in response to selected context and photographer references • Planning and creating photographs which integrate camera controls, editing techniques, purposeful composition and concept • Developing a personal response within the theme of Opposites
	Term 2			
	Term 3			
	Term 4	Set task	• Responding to a theme • Generating ideas • Refining techniques • Creating a personal response	• Selecting a starting point from a choice (set by the exam board) • Planning and generating ideas and references suitable for a photographic response. • Revisiting and refining previously learnt techniques and styles, perfecting these • Selecting compositional, stylistic and technical approaches • Planning and executing a successful final piece in a set time (10-hours)
	Term 5			
	Term 6			

		Topic Title	Key Skills	Content
Year 12 Art, Craft and Design	Term 1	Principles	• visual elements of art • Principles of composition	• Observing and recording whilst emphasising a particular visual element (line, tone, texture, colour…_ • Gestalt – the principles of visual perception eg figure / ground, proximity, symmetry,

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		Topic Title	Key Skills	Content
			• Sketchbook presentation	• Study of the principles of art and composition – balance, contrast, emphasis, pattern, rhythm and unity / harmony • Application of 4 x of the principles of art
	Term 2 Term 3	Conceal / reveal	• Wrapping and concealing in art • Upskilling in new processes • Observing and recording in detail • Developing a personal response	• Study of the work of artist Christo, and his wrapped forms • Study of artists who have concealed yet simultaneously highlighted form and surface detail • The significance of drapery in early classical European art • Application of colour – paint & oil pastel • Use of printmaking processes – lino printing, contact printing, monoprinting • Clay modelling • Developing a personal response - what might be revealed through the process of concealment?
	Term 4	4 x mini themes	• Selecting a theme • Considering visual potential • Researching • Building contextual understanding	• Considering four different themes, and potential Personal Investigation (NEA) topics – portraits, 36 views, life at home, obsession / possession. • Researching, and building ideas and concepts from a given starting point • Validating visual choices, and articulating visual potential of a given theme
	Term 5 Term 6	NEA - choice of topic	• Responding to a theme • Generating ideas • Refining techniques • Creating a personal response	• Building ideas and concepts from a selected starting point / theme • Sequencing and communicating visual ideas as they develop • Locating appropriate contextual references (artist reference) and responding to these in an independent and insightful manner • Selecting a process and perfecting this, in readiness for coherent and skilful visual conclusions
Year 12 Photography		Topic Title	Key Skills	Content
	Term 1	Focal Point	• Making photographs • Taking Photographs • Conventions of composition • Visual weight	• Compositional conventions and rules • How varying compositional approaches alter meaning and perception • Exploring which editing and presentation techniques add the most value • Recap of basic camera controls and Photoshop editing techniques • Creating emphasis within photographs through the use of colour, scale, distance and depth, opacity / density, positioning with the frame (rule of thirds)
	Term 2 Term 3 Term 4	Identity	• Portraiture and still life • Cultural identity - • Darkroom – photograms, cyanotype & processing • Photoshop editing • Developing a personal response	• Exploring the theme of 'identity' through two different genres – still life and portraiture • Utilising faces, costumes, lighting, expression, and props to imply meaning • Researching how collective cultural identities and aesthetics are developed (Chinese photography pre Cultural Revolution) and responding about own cultural identity in turn. • Explore the connotations of objects, and the still life genre through the arrangement of props and locations that serve as meaningful backdrops • Photoshop editing – double exposure, digital collage… • Combine different ideas, approaches and references to make coherent photographic conclusions.
	Term 5 Term 6	NEA - choice of topic	• Responding to a theme • Generating ideas • Refining techniques • Creating a personal response	• Building ideas and concepts from a selected starting point / topic • Sequencing and communicating visual ideas as they develop • Locating appropriate contextual references (photographer reference) and responding to these in an independent and insightful manner

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				• Selecting a process and perfecting this, in readiness for coherent and skilful visual conclusions

		Topic Title	Key Skills	Content
Year 13 Art, Craft and Design	Term 1	NEA: Personal investigation	• Integration of context • Written investigation • Refining concepts • Ambitious and • insightful conclusions	• Selection of topic, based on an element of previous learning • Investigate an element of contextual relevance, developing a written investigation which supports practical work (between 1000-3000 words) • Perfect and refine a technique and skill in response to a focused subject matter and theme • Articulate and clarify a concept, and marry this with its visual / aesthetic form • Ambitiously conclude the investigation through the production of a series of purposeful and insightful final pieces
	Term 2			
	Term 3			
	Term 4	Set task	• Responding to a • challenge • Generating ideas • Creating a personal • Response • Ambitious and • insightful conclusions	• Selecting a starting point from a choice (set by the exam board) • Planning and generating ideas and references suitable for a Fine Art response. • Revisiting and refining previously learnt techniques and styles, perfecting these • Selecting a compositional approach – narrative or structural • Planning and executing a successful final piece in a set time (15-hours)
	Term 5			
	Term 6			

		Topic Title	Key Skills	Content
Year 13 Photography	Term 1	NEA: Personal investigation	• Integration of context • Written investigation • Refining concepts • Ambitious and • insightful conclusions	• Selection of topic, based on an element of previous learning • Investigate an element of contextual relevance, developing a written investigation which supports practical work (between 1000-3000 words) • Perfect and refine a technique and skill in response to a focused subject matter and theme • Articulate and clarify a concept, and marry this with its visual / aesthetic form • Ambitiously conclude the investigation through the production of a series of purposeful and insightful final pieces
	Term 2			
	Term 3			
	Term 4	Set task	• Responding to a • challenge • Generating ideas • Creating a personal • Response • Ambitious and • insightful conclusions	• Selecting a starting point from a choice (set by the exam board) • Planning and generating ideas and references suitable for a Photographic response. • Revisiting and refining previously learnt techniques and styles, perfecting these • Selecting compositional, stylistic and technical approaches • Planning and executing a successful final piece in a set time (15-hours)
	Term 5			
	Term 6			