



# St Dunstan's School

GLASTONBURY



## **Curriculum Booklet**

### **2023-24**

**Subject Lead: Miss Hart**

## Our Vision

*The future of the country depends on having creative innovative people; we need this sort of creativity and ability to respond to change. We are moving to an age where the visual becomes ever more important and everyone needs to be skilled in understanding the visual. Just as they need to be trained in maths and literacy, they need to be trained in sound, film, and the visual arts and so on.*

*Nicolas Serota (Chair of Arts Council England)*

## Art Curriculum Intent

At St Dunstan's School, we celebrate and encourage all creativity and emphasise the importance of visual literacy in a predominantly visual world. Our creative and innovative curriculum aims to:

- Inspire a love of the creative arts in their broadest sense, and to foster a lifetime passion in appreciating a diverse range of art and photography work, and wider creative and cultural influences.
- Deepen understanding, build on confidence and independence with a range of practical processes and techniques.
- Challenge every student to achieve their very best outcomes through aspirational targets and securing progressively more difficult skills and knowledge over time.
- Promote the creative problem-solving and organisation skills needed to engage positively with the creative world.
- Achieve meaningful qualifications that will allow students to move to the next stage in their educational careers.
- Celebrate difference and diversity and to make sure our students are influenced by a wide variety of cultural and artistic influences.
- Support mental health and well being as a marker of a balanced and healthy society.

## Art Curriculum Implementation

In Art and Design we implement our curriculum through teaching methods that promote an understanding of not simply what, but why we are learning and how this learning might impact and enhance the student's overall learning experience. We provide contexts that are relevant and take into account the particular interests of learners to enhance their experience of the subject and deepen their understanding and ability to apply key concepts and ideas to a multitude of everyday situations.

As a knowledge engaged curriculum we believe that knowledge underpins and enables the application of skills; both are entwined. As a department, we define the powerful knowledge our students need and help them recall it by scaffolding our curriculum in such a way that students continually revisit skills and build upon them each year, tackling increasingly challenging concepts. As each step in a learning journey develops, it incorporates a deeper understanding of prior learning, as well as more choice and freedom. Student progress is documented through sketchbooks, along with checklists for key concepts and ideas. Their progress in key areas of art are plotted on a progress tracker 'Flight Path' to enable students to visualise and understand the progress they are making, and the place that they wish to end up.

## Allocated Curriculum Time

Year Group	Year 7	Year 8	Year 9	Year 10	Year 11
Fortnightly lesson allocation	1 for Art	2 for Art	2 for Art	5 for each GCSE.	5 for each GCSE.

## Curriculum Plan: Year 7

Curriculum Focus Areas	Assessment Criteria
<p><b>Term 1 &amp; 2: Colour Theory</b></p> <ul style="list-style-type: none"> <li>• Knowledge and understanding of colour theory within the formal elements of art.</li> <li>• Develop their knowledge and skills on primary, secondary, tertiary, analogous, complementary and warm and cold colours.</li> <li>• Identify the different types of shapes used, focusing on geometric and organic shapes.</li> <li>• The formal elements we will be focusing on are: Colour, shape, line and pattern.</li> <li>• Abstract art and the famous artists who made this movement so groundbreaking and unique, this includes the father of abstract art Wassily Kandinsky.</li> <li>• Retrieval tasks will be given throughout the topic for maximum understanding.</li> <li>• Skills and techniques to imitate their stylisation whilst creating direct copies and personal responses to their work.</li> <li>• Analyse and describe artwork, using specialist vocabulary to create successful responses.</li> </ul>	<p><b>Assessment:</b></p> <ul style="list-style-type: none"> <li>• Hinge point written assessment.</li> <li>• A Wassily Kandinsky Inspired final piece using watercolours and pencils.</li> </ul>
<p><b>Term 3 &amp; 4: Impressionism and Post-Impressionism</b></p> <ul style="list-style-type: none"> <li>• Studying the artists from the Impressionist and Post-Impressionist movements.</li> <li>• Imitate their techniques and colour choices.</li> </ul>	<p><b>Assessment:</b></p> <ul style="list-style-type: none"> <li>• Hinge point written assessment.</li> <li>• Vincent Van Gogh artist copy using oil pastels.</li> </ul>

- Analyse and describe artwork, using specialist vocabulary to create successful responses.
- Gestural mark-making and layering to create visual representations of the movement.
- The formal elements we will be focusing on are value, colour and how to successfully incorporate them within artwork.
- Using a variety of materials, including watercolour, ink, coloured pencils and oil pastels.
- Retrieval tasks will be given throughout the topic for maximum understanding.
- Creating artist copies based on the work of the famous artists from the movement, these are Claude Monet, Paul Cezanne and Vincent Van Gogh.
- Creating personal and meaningful responses to the artist's work, allowing them to use their imagination and knowledge on the artist to create a unique piece of art.

## Term 5 & 6 Cubism

- Knowledge and understanding of the famous movement Cubism, pioneered by Georges Braque and Pablo Picasso.
- Analyse and describe artwork, using specialist vocabulary to create successful responses.
- Focusing on tints, tones and shades to create visual representations of the movement.
- The formal elements we will be focusing on are shade, form, space and shape.
- How to successfully use acrylic paints and the many techniques needed to create a wonderful cubist artist copy.
- Using materials such as 2B and 4B pencils, coloured pencils, acrylic and collaging.
- Retrieval tasks will be given throughout the topic for maximum understanding.
- Creating artist copies based on the artist's work, this will include Picasso's most accomplished paintings 'Guernica, 1937'.
- Creating a personal and meaningful response to the artist's work, allowing them to use their imagination and knowledge on the artist to create a unique 3D mask that represents Cubism.

### Assessment:

- Hinge point written assessment.
- A 3D cubist mask inspired by Pablo Picasso.

## Curriculum Plan: Year 8

Curriculum Focus Areas	Assessment Criteria
<p><b>Term 1 &amp; 2: Futurism</b></p> <ul style="list-style-type: none"> <li>• Knowledge and understanding of the futurist movement, focusing on Gerardo Dottori and Umberto Boccioni.</li> <li>• Analyse and describe artwork in detail, using specialist vocabulary to create successful responses.</li> <li>• The formal elements of art we will be focusing on are form, colour and shape.</li> <li>• We will refresh students' knowledge and understanding on colour theory and shapes, this will lead to a secure understanding of the Futuristic movement.</li> <li>• Learning how to blend and create gradients to create smooth and subtle transitions.</li> <li>• Using materials such as: Watercolour, coloured pencils, watercolour pencils, tonal pencils and paper.</li> <li>• Retrieval tasks will be given throughout the topic for maximum understanding.</li> <li>• Imitate the artist's stylisation to create direct copies and personal responses using similar skills and techniques.</li> <li>• Creating a personal and meaningful response to the artist's work, allowing them to use their imagination and knowledge on the artist to create a unique piece on your chosen mode of transportation, using repetition or fragmentation.</li> </ul>	<p><b>Assessment:</b></p> <ul style="list-style-type: none"> <li>• Hinge point written assessment.</li> <li>• A final piece influenced by a mode of transportation and the artists associated with Futurism.</li> </ul>
<p><b>Term 3 &amp; 4: The Monster Project</b></p> <ul style="list-style-type: none"> <li>• Knowledge and understanding of how monsters have been represented in art over the last 100 years, looking at gargoyles, grotesques and film monsters like Mike and Sully.</li> <li>• Further developing their analysing skills to create written responses, using a wide range of specialist vocabulary to create successful artist analysis or annotations of their own work.</li> <li>• The formal elements we will be focusing on are shape, form, space and value.</li> <li>• Students will be creating artist copies based on the artists like James De Rosso and Chris Ryniak, using the same techniques as the artist as well as using similar materials.</li> <li>• The materials we will be using are: Tonal pencils, colouring pencils, fineliners, watercolour, clay and acrylic.</li> <li>• Retrieval tasks will be given throughout the topic for maximum understanding.</li> <li>• Developing their own character development leading to the creation of their own monster, this monster will become a clay pot inspired by the work of James De Rosso.</li> <li>• Creating a personal and meaningful response to the artist's work, allowing them to use their imagination and knowledge on the artist to create a unique and exciting monster pot.</li> </ul>	<p><b>Assessment:</b></p> <ul style="list-style-type: none"> <li>• Hinge point written assessment.</li> <li>• A clay monster pot based on the student's final design.</li> </ul>
<p><b>Term 5 &amp; 6: The Natural World</b></p> <ul style="list-style-type: none"> <li>• Knowledge and understanding on how the artworld has paid tribute to the natural world, looking at the first known artwork in the Chauvet Cave to the modern artists of</li> </ul>	<p><b>Assessment:</b></p> <ul style="list-style-type: none"> <li>• Hinge point written assessment.</li> </ul>

today creating unique and vibrant tributes to the natural work.

- Further developing their analysing skills to create written personal responses, using a wide range of specialist vocabulary to create successful artist analysis or annotations of their own work.
- The formal elements we will be focusing on are shape, line, form.
- The materials we will be using are: Charcoal, ink, watercolour, fineliner, coloured pencils, tonal pencils and acrylic paint.
- Retrieval tasks will be given throughout the topic for maximum understanding.
- Students will be given opportunities to create a personal and meaningful response to the artist's work, allowing them to use their imagination and knowledge on the artist to create a unique piece of art.
- Imitate artists like Nolon Stacey and Abby Diamond focusing on their stylisation to create direct copies and personal responses using similar skills and techniques.
- Creating a personal and meaningful response to the artist's work, allowing them to use their imagination and knowledge on the artist to create a unique piece of art that pays tribute to their favourite animal or plant.

- Abby Diamond artist copy.

## Curriculum Plan: Year 9

Curriculum Focus Areas	Assessment Criteria
<p><b>Term 1 &amp; 2: The Day Of The Dead</b></p> <ul style="list-style-type: none"> <li>• Knowledge and understanding on the traditional Mexican festival 'Day of The Dead'.</li> <li>• The formal elements they will be focusing on are shape, line, pattern and texture.</li> <li>• The materials we will be using are: Fineliner, ink, watercolour, monoprinting, coloured pencils, tonal pencils and paper.</li> <li>• Further developing their analysing skills to create written personal responses, using a wide range of specialist vocabulary to create successful artist analysis or annotations of their own work.</li> <li>• Learning about the artists who have been hugely influenced by this Mexican festival, this includes Jose Guadalupe Posada and David Lozeau.</li> <li>• Retrieval tasks will be given throughout the topic for maximum understanding.</li> <li>• Imitating the artist's stylisation to create direct copies and personal responses, using the drawing/painting techniques chosen by these famous artists and illustrators.</li> <li>• Creating a personal and meaningful response to the artist's work, allowing them to use their imagination and knowledge on the artist to create a unique piece of art that pays tribute to the artist Jose Guadalupe Posada.</li> </ul>	<p><b>Assessment:</b></p> <ul style="list-style-type: none"> <li>• Hinge point written assessment.</li> <li>• A Jose Guadalupe Posada inspired illustration on "Day of The Dead".</li> </ul>
<p><b>Term 3 &amp; 4: Anthropomorphism</b></p> <ul style="list-style-type: none"> <li>• Knowledge and understanding on Anthropomorphism, this will focus heavily on animals or objects with human characteristics and features as seen by Beatrix Potter with her Tales of Peter Rabbit.</li> <li>• The formal elements they will be focusing on are pattern, texture and value.</li> <li>• The materials we will be using are: Tonal pencils, watercolour, monoprinting, fineliner and ink.</li> <li>• Creating a range of study pages on the different animal facial features, choosing from a wide range of examples to imitate and demonstrations to provide a starting point.</li> <li>• Studying famous illustrators like E.H. Shepard and Beatrix Potter to artists like David Álvarez and Charles Le Brun.</li> <li>• Retrieval tasks will be given throughout the topic for maximum understanding.</li> <li>• Further developing their analysing skills to create written personal responses, using a wide range of specialist vocabulary to create successful artist analysis or annotations of their own work.</li> <li>• Imitating the artist's stylisation to create direct copies and personal responses, using the drawing/painting techniques chosen by these famous artists and illustrators.</li> <li>• Creating a personal and meaningful response to the artist's work, allowing them to use their imagination and knowledge on the artist to create a unique character to feature alongside Winnie the Pooh to pay tribute to the famous illustrator E.H. Shepard.</li> </ul>	<p><b>Assessment:</b></p> <ul style="list-style-type: none"> <li>• Hinge point written assessment.</li> <li>• An anthropomorphic character to feature alongside Winnie the Pooh.</li> </ul>
<p><b>Term 5 &amp; 6: Surrealism</b></p>	<p><b>Assessment:</b></p>

<ul style="list-style-type: none"> <li>• Knowledge and understanding on Surrealism, this will focus heavily on unique and unrealistic scenes allowing the unconscious mind to express itself.</li> <li>• The formal elements they will be focusing on are colour, space and form.</li> <li>• The materials we will be using are: Acrylic paint, watercolour, tonal pencils, colouring pencils, fineliner and paper.</li> <li>• Studying the masters of this movement in detail like: Salvador Dali, René Magritte and Eileen Forrester Agar.</li> <li>• Focusing heavily on painting and painting techniques.</li> <li>• Further developing their analysing skills to create written personal responses, using a wide range of specialist vocabulary to create successful artist analysis or annotations of their own work.</li> <li>• Retrieval tasks will be given throughout the topic for maximum understanding.</li> <li>• Imitating the artist's stylisation to create direct copies and personal responses, using the drawing/painting techniques chosen by these famous artists and illustrators.</li> <li>• Creating a personal and meaningful response to the artist's work, allowing them to use their imagination and knowledge on the artist to create a unique response to René Magritte's 'The Son of Man' using the objects provided in class.</li> </ul>	<ul style="list-style-type: none"> <li>• Hinge point written assessment.</li> <li>• Creating a unique surrealist scene using the objects provided to students in response to René Magritte's famous painting 'The Son of Man' 1964.</li> </ul>
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## Curriculum Plan: Year 10 GCSE Fine Art Exam Board: AQA - Specification: 8201

Curriculum Focus Areas	Assessment Criteria
<p><b>Natural Forms</b></p> <p>Initial research:</p> <ul style="list-style-type: none"> <li>• Title page - Single page.</li> <li>• Mind map - Double page.</li> <li>• Mood board - Double page.</li> <li>• Own Imagery - Double page.</li> </ul>	<p><b>Assessment:</b></p> <p>Students sketchbook work and practice work is assessed to the 4 main assessment objectives from AQA.</p>
<p><b>Skills Workshops</b></p> <ul style="list-style-type: none"> <li>• Tone &amp; Form - Double page.</li> <li>• Fineliner and Ink (Mark Making) - Double page.</li> <li>• Colour Theory - Double page.</li> <li>• Colour Pencil - Double page.</li> <li>• Watercolour Painting - Double page.</li> <li>• Acrylic Painting - Double page.</li> <li>• Drawing with Wire - Double page.</li> <li>• Clay - Double page.</li> <li>• Mono Printing - Double page.</li> <li>• Lino Printing - Double page.</li> <li>• Mixed Media - Double page.</li> </ul>	<p><b>Assessment:</b></p> <p>Students sketchbook work and practice work is assessed to the 4 main assessment objectives from AQA.</p>
<p><b>3 or 4 separate artist study pages.</b></p>	<p><b>Assessment:</b></p>



<p><b>Each artist study page will be a double page layout (or more).</b></p> <ul style="list-style-type: none"> <li>• Each one must include 1 artist copy and 1 artist appreciation, these need to be annotated to explain your intent.</li> <li>• Information on the artist and the work they produce.</li> <li>• The student's personal opinion on their work.</li> <li>• How can they utilise the artists specific skills and techniques in their own work?</li> <li>• To refine work to promote improvement and clear understanding of the work itself.</li> </ul>	<p>Students sketchbook work and practice work is assessed to the 4 main assessment objectives from AQA.</p>
<p><b>Observational study page.</b> <b>Double page layout.</b> Students will have a wide range of natural forms objects from fruits to flowers, they will be expected to create observational drawings using the materials provided.</p>	<p><b>Assessment:</b> <b>Hinge point task.</b> Students sketchbook work and practice work is assessed to the 4 main assessment objectives from AQA.</p>
<p><b>Final piece research and development.</b></p> <ul style="list-style-type: none"> <li>• Final piece mind map - Double page.</li> <li>• Own imagery - Double page.</li> <li>• Initial ideas (4 designs) - Double page.</li> <li>• Final idea plan - Double page.</li> </ul>	<p><b>Assessment:</b> Students sketchbook work and practice work is assessed to the 4 main assessment objectives from AQA.</p>
<p><b>Final piece (mock exam).</b></p>	<p><b>Assessment:</b> Students' final piece will be assessed to the 4th assessment objective from AQA.</p>

**Curriculum Plan: Year 11 GCSE Fine Art**  
**Exam Board: AQA - Specification: 8201**

<b>Curriculum Focus Areas</b>	<b>Assessment Criteria</b>
<p><b>Journeys or Human Figure.</b></p> <ul style="list-style-type: none"> <li>• Initial research:</li> <li>• Title page - Single page.</li> <li>• Mind map - Double page.</li> <li>• Mood board - Double page.</li> <li>• Own Imagery - Double page.</li> </ul>	<p><b>Assessment:</b> Students sketchbook work and practice work is assessed to the 4 main assessment objectives from AQA.</p>
<p><b>3 x artist study pages.</b></p> <ul style="list-style-type: none"> <li>• Each artist study page will be a double page layout (or more).</li> <li>• Each one must include 1 artist copy and 1 artist appreciation, these need to be annotated to explain your intent.</li> </ul>	<p><b>Assessment:</b> Students sketchbook work and practice work is assessed to the 4 main assessment objectives from AQA.</p>

<ul style="list-style-type: none"> <li>• Information on the artist and the work they produce.</li> <li>• The student's personal opinion on their work.</li> <li>• How can they utilise the artists specific skills and techniques in their own work?</li> </ul>	
<p><b>Observational study page.</b></p> <ul style="list-style-type: none"> <li>• Double page layout.</li> <li>• Students will have a wide range of natural forms objects from fruits to flowers, they will be expected to create observational drawings using the materials provided.</li> </ul>	<p><b>Assessment:</b> Hinge point task.</p> <p>Students sketchbook work and practice work is assessed to the 4 main assessment objectives from AQA.</p>
<p><b>Final piece research and development.</b></p> <ul style="list-style-type: none"> <li>• Final piece mind map - Double page.</li> <li>• Own imagery - Double page.</li> <li>• Initial ideas (4 designs) - Double page.</li> <li>• Final idea plan - Double page.</li> </ul>	<p><b>Assessment:</b> Students sketchbook work and practice work is assessed to the 4 main assessment objectives from AQA.</p>
<p><b>Final piece (mock exam) December.</b></p>	<p><b>Assessment:</b> Students' final piece will be assessed to the 4th assessment objective from AQA.</p>
<p><b>Students are given their exam papers at the start of term in January.</b></p> <ul style="list-style-type: none"> <li>• Students work with independence choosing their own starting point from the range on the exam paper.</li> <li>• In response to the exam paper, students are expected to create observational drawings using a range of materials and processes as a starting point for their ideas.</li> <li>• They will further develop their skills by drawing inspiration from relevant Artists, annotating ideas and showing how they have developed.</li> </ul>	<p>Work is internally marked and moderated then externally moderated by the visiting examiner.</p>
<p><b>Exam Board Externally Set Task (cont).</b></p> <ul style="list-style-type: none"> <li>• Continued preparation for exam project in May</li> </ul>	<p>Work is internally marked and moderated then externally moderated by the visiting examiner.</p>
<p><b>GCSE Art Exam.</b></p> <ul style="list-style-type: none"> <li>• Final practical examination happens at the start of this term.</li> <li>• Students complete a 10 hour practical examination.</li> <li>• External Moderators visit to view work.</li> <li>• Art Showcase exhibition celebrates students' achievements.</li> </ul>	<p>Work is internally marked and moderated then externally moderated by the visiting examiner.</p>

## Assessment objectives

Assessment objectives (AOs) are set by Ofqual and are the same across all GCSE Art and Design specifications and all exam boards.

The exams and non-exam assessment will measure how students have achieved the following assessment objectives.

- AO1: Develop ideas through investigations, demonstrating critical understanding of sources.
- AO2: Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.
- AO3: Record ideas, observations and insights relevant to intentions as work progresses.
- AO4: Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

## Assessment objective weightings for GCSE Art and Design

Assessment objectives (AOs)	Component weightings (approx %)		Overall weighting (approx %)
	Component 1	Component 2	
AO1	15	10	25
AO2	15	10	25
AO3	15	10	25
AO4	15	10	25
Overall weighting of components	60	40	100

### Component 1: Portfolio

### **What's assessed**

A portfolio that in total shows explicit coverage of the four assessment objectives. It must include a sustained project evidencing the journey from initial engagement to the realisation of intentions and a selection of further work undertaken during the student's course of study.

### **How it's assessed**

- No time limit
- 96 marks
- 60% of GCSE

Non-exam assessment (NEA) set and marked by the school/college and moderated by AQA during a visit. Moderation will normally take place in June.

## **Component 2: Externally set assignment**

### **What's assessed**

Students respond to their chosen starting point from an externally set assignment paper relating to their subject title, evidencing coverage of all four assessment objectives.

### **How it's assessed**

- Preparatory period followed by 10 hours of supervised time
- 96 marks
- 40% of GCSE

Non-exam assessment (NEA) set by AQA; marked by the school/college and moderated by AQA during a visit. Moderation will normally take place in June.