

Art & Design KS3 Curriculum Overview

At RPA, we aim for students to develop a creative skill set in art that enables everybody to work with a range of materials, media, and processes. With this, students will be able to create artistic outcomes and begin to understand the wider critical and contextual history of art. By the end of KS3, students will be able to create imaginative solutions to problems, begin to work independently in different specialisms, and understand the wider ethical and social agendas associated with art.

We ensure that our curriculum reflects our students, their local community, and their wider cultural contexts to show them people reflecting themselves working in art throughout time and today. We use a spiral curriculum design informed by the threshold concepts of art pedagogy; this approach allows students to build a deeper understanding of the subject matter and to apply their knowledge in more sophisticated ways.

Year 7		
<p>The Y7 curriculum aims to foster a strong foundation of creative making skills, using various materials, media, and processes to respond to diverse stimuli. Students will explore both realism and abstraction, while also understanding the storytelling potential of art. They will develop their self-assessment and peer-assessment abilities using established criteria. Additionally, the curriculum seeks to broaden students' knowledge of artists from various historical, contemporary, and cultural contexts. By engaging with a range of processes, media, and techniques, including sculpture, students will gain confidence in their manual skills. To enhance the visual impact of their work, they will learn to analyse and evaluate both their own creations and those of others.</p>		
<p>Autumn Mark Making</p> <p>Threshold Concept: Artists make marks, drawing our attention.</p> <p><i>Mark making, often in the form of drawing, is considered to be the foundation of art – a way of thinking visually. It can be used for different purposes and is a powerful form of communication.</i></p>	<p>Spring Under the Sea</p> <p>Threshold Concept: Art has its own vocabulary, shaped across time and space.</p> <p><i>Works of art consist of formal and visual elements (such as line, shape, form, pattern, texture, colour etc.). These elements combine to communicate in many ways, often suggestive of histories and traditions.</i></p>	<p>Summer Still Life (3D)</p> <p>Threshold Concept: Artists use and abuse traditions.</p> <p><i>Artists learn the 'rules' and conventions so they can decide when to break them. Some artists work within established traditions and genres, others tease and disrupt these in alternative ways. Definitions of art are always changing.</i></p>
<ul style="list-style-type: none"> • How do we analyse the work of Vincent Van Gogh, Wassily Kandinsky and Howardena Pindell and identify key characteristics of both Impressionist and abstract styles? 	<ul style="list-style-type: none"> • How can we identify and discuss the formal elements of art, like line, colour, shape, and more, and how do these elements work together to create a piece of art? 	<ul style="list-style-type: none"> • How can we identify and discuss the key features of different art genres, particularly still life? • What techniques can we use to develop our observational drawing skills by

<ul style="list-style-type: none">● What are gestural marks, and how can we use them in our artwork?● How do we combine our understanding of pattern, colour, and line to create abstract artistic responses?● How can we apply practical experience using various media like pencils, coloured pencils, oil pastels, collage, watercolour, and acrylic paint?● How has mark making changed from the 19th century to now?	<ul style="list-style-type: none">● What is colour theory, and how can we mix colours effectively?● How can we use shading and tone to create the illusion of three-dimensional form in a two-dimensional image?● Who was Henri Matisse, and how did he utilise the formal elements?● What are some practical skills we can develop using tools like pencils, coloured pencils, watercolours, collage, and oil pastels?	<p>working from both primary and secondary sources?</p> <ul style="list-style-type: none">● How can we use the grid method to support proportion and accuracy when drawing realistically?● How can we combine our understanding of tone and colour to create the illusion of three-dimensional form in a two-dimensional artwork?● How can we manipulate clay to create a representation of a 3D object?● How has Stephanie Shih used her identity to inform her artwork?● How can an artwork show our heritage or culture?
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Year 8		
<p>Building upon the skills and knowledge established in Year 7, the curriculum for Year 8 pushes students towards greater creativity and innovation. They will delve deeper into critical and contextual understanding of art, while expanding their experience with diverse media, materials, and complex techniques. This focus translates into the ability to confidently utilise various tools and processes to create impactful outcomes. Students will embark on independent projects, fostering their ability to develop ideas through research. Furthermore, they will learn to effectively respond to peer and teacher feedback, honing their ability to self-assess and refine their work for continuous progress.</p>		
Autumn Light & Shade	Spring Aliens (3D)	Summer Portraiture
<p>Threshold Concept: Artists use contrast and juxtaposition to create interest.</p> <p><i>Understanding the interplay between contrasts, and balancing contrast, is crucial for creating visually engaging compositions. Positive space becomes the subject, the object we focus on, while negative space becomes equally important, framing and supporting the positive space.</i></p>	<p>Threshold Concept: Artists play - with ideas, materials and failure.</p> <p><i>Artists take creative journeys exploring materials, ideas and technologies. Unpredicted outcomes can emerge through purposeful play. Artists take risks and trust their intuition. They embrace 'happy accidents' and learn from 'mistakes'.</i></p>	<p>Threshold Concept: Art images; head, hands, heart.</p> <p><i>Artists use their heads, hands and hearts, to varying degrees, during the creative process. Art appeals to the body and mind. To engage with a work of art a viewer might also employ all of their senses. Art can evoke a heightened sense of place and wonder.</i></p>
<ul style="list-style-type: none"> ● How does shading create the illusion of 3D form in a drawing? ● Can we use different tones of pencil or charcoal to make textures look realistic? ● How can we train our eyes to accurately draw what we see in front of us? ● What are different ways of applying marks with pencils or charcoal to create light and shadow? ● How can we explain the difference between the object we draw (positive space) and the empty space around it (negative space)? ● How do we balance the ratio of white:black paint to accurately mix tones? 	<ul style="list-style-type: none"> ● Who is Yinka Shonibare, and how can we identify and explain the important aspects of his art? ● How do we effectively develop our work from ideas to a realised final outcome? ● How do artists use play and exploration to inform their designs? ● How can we develop our skills in creating 3D models using paper, drawing inspiration from various sources? ● How do we combine our understanding of patterns, colours, and shapes to create an artwork inspired by Yinka Shonibare? 	<ul style="list-style-type: none"> ● How can we capture the accurate size relationships between different parts of the human body and face in our drawings? ● What are the artistic approaches and techniques used by Barbara Walker? ● How can we use paint to create different skin tones? ● Can we identify symbols and their meanings in Kehinde Wiley's artwork, and apply symbolism in our own work? ● How can art represent people of all backgrounds? ● Is it possible to combine different artistic materials within a single piece?

Year 9		
<p>The Year 9 curriculum builds upon and strengthens the skills developed in previous KS3 years. Students will leverage their creativity and imagination to create artworks that communicate their unique perspectives on social issues. Through critical evaluation of past and present art, they will gain a deeper understanding of art's impact on daily life and the wider world. This prepares them for potential GCSE study by experiencing a diverse range of media. Students will develop the ability to independently select appropriate materials, media, and processes to create more refined final pieces. By drawing on critical and contextual knowledge, they will learn to develop independent ideas into personally meaningful outcomes. This purposeful and intentional practice prepares them for the challenges of KS4.</p>		
Autumn Insects (3D)	Spring Text in Art	Summer Myself (GCSE-style Project)
<p>Threshold Concept: Art is not fixed in meaning; context is everything,</p> <p><i>The meanings of artworks are never fixed; what the artist intends and what the viewer understands may be different. Our individual interpretations of art are rarely the same but shaped by our knowledge, experiences and prejudice</i></p>	<p>Threshold Concept: Art makes people powerful, for good and bad.</p> <p><i>Art has the potential to influence human behaviour. It can evoke emotion and provoke action, shaping the world for good and bad. Art empowers us to notice, question, interact and respond. It is a way of understanding and expressing our existence.</i></p>	<p>Threshold Concept: Art has value, in unequal measure.</p> <p><i>The value of art can be measured in different ways - personal, cultural, social, economic, political, and so on. Works of art and artists are not equally valued. Artists can be marginalised because of prevailing social attitudes. Attitudes to art change over time.</i></p>
<ul style="list-style-type: none"> • What are the different ways we can explore and utilise various media in our artistic creations? • How does symmetry function as a tool in artistic expression, and what effects can it create? • What can we learn about visual language from the work of Rosalind Monks and Louise Bourgeois? • Can art be unethical, looking at Damien Hirst's insect collages? • Can we decipher and understand how visual metaphors are used in art and how 	<ul style="list-style-type: none"> • Who are Roy Lichtenstein and Lakwena Maciver, and what can we learn from their work? • Why is text style important in visual communication, and how does changing the format affect the message? • How can we combine the best elements of drafts to plan successful final outcomes? • What are the goals and limitations of creating public art? 	<ul style="list-style-type: none"> • How can we interpret the project brief creatively and personalise it to reflect our own artistic style and interests? • What are effective strategies for researching artists and analysing their work? • What is the best approach to experiment with various ideas, materials, and techniques to refine and develop our artwork? • Can art be used to effectively communicate a message or idea? How can we achieve this effectively?

visual language is used to convey meaning?	<ul style="list-style-type: none">• How is art influenced by wider social issues, and how can art respond to these issues?	<ul style="list-style-type: none">• What methods can we use to document our artistic process to showcase our development journey?• How can we present our ideas in a clear and well-considered manner?
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- 'Art'/'Artists' is used to save space, not to exclude craft/craftspeople and design/designers.