



## Year 8 Art, Craft and Design - Curriculum Overview and KS3 Progress Descriptors

### Aims and Rationale

Below is a summary of the content studied in Year 8 in art and design. For further details and an overview of progression through KS3 and beyond, please visit our department website <https://sites.google.com/hgs.herts.sch.uk/art-department-hgs/home>

### Curriculum Content

In Year 8 students in art and design learn to use aerial perspective (tonal and colour recession) scale and overlap to create basic spatial depictions in their paintings and drawings. They use asymmetry to compose 2D and 3D work. They learn about proportion in drawing and design - studying the golden ratio. One project will have a two-dimensional focus and the other three-dimensional. The projects will allow them to cover the four assessment objectives in art which are:

DEVELOP ideas by analysing and responding to the work of others'. We study the work of the Impressionists and Post-Impressionists. We learn about the craft of straw plaiting and the historic, local industry connected to this. We study contemporary craftspeople who make use of linear construction methods (coiling/ weaving/plaiting etc.)

RECORD through drawing and annotations. Focus on drawing in Year 8 is on using various gestural marks in drawing, painting and construction to create texture, tone and rhythm.

EXPLORE through materials, processes and techniques, using media such as paint, clay (coil work), craft ,materials.

PRESENT ideas as work progresses through organised sketchbooks and realise ideas through final artwork.

Formal, summative assessment of the level your child is working at will take place twice a year, at the end of each project. Formative, on-going assessment will be mostly verbal in class and via Mote in Google Classroom.

Both projects explore our local history, environment and culture. You can help your child by asking them to show you the relevant Classroom pages and by viewing the curriculum plan, knowledge organiser and other resources available on our art website. Visits to Hitchin Museum, Hitchin Lavender or Wardown House Museum, Luton would be a great support if you are looking for an idea for a trip out.

### How we assess at Key Stage 3

At Hitchin Girls' School our curriculum is our progress model. Students benefit from a broad, diverse and challenging curriculum which increases in difficulty and challenge as students progress through the school. The expectation is that all students meet our curriculum at their relevant age range and as such meet the minimum of the secure descriptors below. Those working at an advancing level are working above, while those excelling are consistently working at a level far above their age range.

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	<i><b>Developing</b></i>	<i><b>Secure</b></i>	<i><b>Advancing</b></i>	<i><b>Excelling</b></i>
<b>Develop</b>	<ul style="list-style-type: none"> <li>Response to artworks is uneven, not fully informed and needs further analysis. Some connections are made between one's own and others' work. Study of the work of others has some impact on one's own work.</li> </ul>	<ul style="list-style-type: none"> <li>Response to artworks is competent, with thoughtful analysis, informed by research. Thoughtful links made between one's own and others' work. Study of the work of others impacts on own work.</li> </ul>	<ul style="list-style-type: none"> <li>Response to artworks is assured, with in depth analysis, informed by thorough research. Thoughtful, assured links made between one's own and others' work. Study of the work of others impacts notably on own work.</li> </ul>	<ul style="list-style-type: none"> <li>Response to artworks is assured, with in depth analysis, informed by extensive research. Inventive links made between one's own and others' work. Study of the work of others impacts notably on own work.</li> </ul>
<b>Record</b>	<ul style="list-style-type: none"> <li>Some understanding scale and relationships of elements. Drawings are uneven and not consistently informed by observation. Relevant use and understanding of tone, texture and colour to render form.</li> </ul>	<ul style="list-style-type: none"> <li>Sound understanding of scale and relationships of elements. Drawings are informed through observation. Competent use of tone, texture and colour to render depth.</li> </ul>	<ul style="list-style-type: none"> <li>Confident understanding of scale and relationships of elements. Drawings are fully informed through careful observation. Confident use of tone, texture and colour to render depth.</li> </ul>	<ul style="list-style-type: none"> <li>Masterful observation of shape and proportion. Compositional understanding scale and relationships of elements. Drawings are fully informed through extensive observation. Masterful use of tone, texture and colour to render depth.</li> </ul>

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<b>Explore</b>	<ul style="list-style-type: none"> <li>Developing control of brush in painting, leads to emerging confidence in control of both mixing and application. Paintwork is a little flat and would benefit from more obvious, individual marks for texture and gesture. Some support is required in clay work to master coiling for both structural and decorative effect. Compositional work demonstrates some use of asymmetry to relate elements, but is inconsistent in execution. Some ability to review or refine work as it progresses.</li> </ul>	<ul style="list-style-type: none"> <li>Control of brush in painting leads to use of brush for gestural and textural effect. Limited support required in clay work to master coiling build and decorate asymmetrical pots. Compositional work demonstrates a competent ability to use asymmetry and the golden ratio to relate elements. Competent ability to review or refine work as it progresses.</li> </ul>	<ul style="list-style-type: none"> <li>Confident control of brush in painting, leads to assured use of brush for gestural and textural effect. Little support required in clay work to master coiling for construction and decorative effect to build very detailed asymmetrical pots. Compositional work demonstrates a highly confident ability to use asymmetry and the golden ratio to relate elements and is fully developed. Confident ability to review or refine work as it progresses.</li> </ul>	<ul style="list-style-type: none"> <li>Masterful control of brush in painting, leads to mature use of brush for gestural and textural effect. Minimal support required in clay work to master coiling for construction and decorative effect to build complex asymmetrical pots. Compositional work demonstrates an exceptional ability to use asymmetry and the golden ratio to relate elements and is masterful in execution. Exceptional ability to review or refine work as it progresses.</li> </ul>
<b>Present</b>	<ul style="list-style-type: none"> <li>Sketchbook is organised, with attempted layout which nevertheless is difficult to 'read'. Final outcome is either incomplete or limited in composition and understanding, control and expressive use of formal elements studied.</li> </ul>	<ul style="list-style-type: none"> <li>Sketchbook is organised, with lively and effective layout which 'reads' effectively. Final outcome is complete, well composed with a sound understanding, control and expressive use of formal elements studied.</li> </ul>	<ul style="list-style-type: none"> <li>Sketchbook is organised, with a lively and effective layout which 'reads' beautifully. Final outcome is complete, ambitious and demonstrates highly confident understanding, control and expressive use of formal elements studied.</li> </ul>	<ul style="list-style-type: none"> <li>Sketchbook is organised, with lively and highly effective layout which 'reads' beautifully. Final outcome is complete, ambitious and demonstrates exceptional understanding, control and expressive use of formal elements studied.</li> </ul>