ADT Curriculum Vision

We strive to deliver a highly ambitious and engaging curriculum for all of our students. This will develop students recording skills and ability to communicate their ideas. We will foster their curiosity and ambition to take their skills within our subject area to wider contexts of their life beyond the classroom. Through robust sequencing we strive to support risk taking, problem solving and creative-thinking learners.

Art Domains of Knowledge

Practical Domains of Knowledge		
Discipline	Media	Techniques
Drawing	Pencil – graphite Pencil crayon Pen Charcoal Soft Pastel Oil Pastel	Mark making, hatching, stippling, drawing, blending, shading, primary and secondary observation, enlarging, reducing, view finder, gridding, layering, collage, free machine embroidery, pyrography, sgraffito, stencil.
Painting	Water colour Acrylic Ink Impasto	Colour mixing, block fill, blending, layering, dry brushing, wet on wet, washes, sponging,
Printmaking	Lino cutting Relief printing Mono-printing Intaglio Dry point etching Collograph	Rolling, pressing, repeating, pattern formation, tessellation, surface qualities, positive/negative space.
Sculpture	Clay Papier mache Plater Textiles Wire Card	Modelling, carving, constructing, fixing, joining, gluing, applying, forming, impressing.

Theory Domains of Knowledge		
Investigate the work of others	Research, source and select. Discover the styles, message and meaning in the work of others.	Gather, collate, source, appreciate, analyse.
Respond	Understanding of content Understanding of context	Develop, interpret, stylise, comment, compare and contrast, evaluate, conclude,
Experiment & Explore	Composition Colour theory Scale	Compose, arrange, balance, symmetry, frame. Colour mixing. Colour selection to create impact, mood/atmosphere. Scaling up, showing understanding of proportion and positioning.

Key Concepts: Formal Visual Elements of Art & Design

'Visual tools that the artist uses to create a composition'

Line	Line is the path left by a moving point. For example, a pencil or a brush dipped in paint. A line can take many forms. It can be horizontal, diagonal or curved. It can also change over its length, starting off curved and ending up horizontal, for example. Line can be used to show many different qualities, such as: • contours – showing the shape and form of something • feelings or expressions – a short, hard line gives a different feeling to a more flowing one movements	**Tone**	This refers to the lightness or darkness of something. This could be a shade or how dark or light a colour appears. Tones are created by the way light falls on a 3D object. The parts of the object on which the light is strongest are called **highlights** and the darker areas are called **shadows**. There will a range of tones in between the highlights and shadows.
Form	Form is a **three dimensional shape**, such as a cube, sphere or cone. Sculpture and 3D design are about creating forms. In 2D artworks, tone and perspective can be used to create an illusion of form.	**Shape**	A shape is an area enclosed by a line. It could be just an outline or it could be shaded in. Shapes can be either **geometric**, like a circle, square or triangle, or **irregular**. Considering the size and position as well as the shape of the area around it. The shapes created in the spaces between shapes are referred to as **negative space**.
Texture	This is to do with the **surface quality** of something, the way something feels or looks like it feels. There are two types of texture: actual texture and visual texture. **Actual texture** really exists, so you can feel it or touch it. You can create actual texture in an artwork by changing the surface, such as sticking different fabrics onto a canvas. Combining different material techniques can create interesting textures. **Visual texture** is created using marks to represent actual texture. It gives the illusion of a texture or surface but if you touched it, it would be smooth. You can create visual texture by using different lines, shapes, colours or tones. Thinking about how different marks can be used to show texture.	**Colour**	Red, yellow and blue are **primary colours**, which means they can't be mixed using any other colours. In theory, all other colours can be mixed from these three colours. Colourwheel • Colours that are next to each other on the colour wheel are called **harmonious**. • Complementary colours are colours that are **opposite** each other on the colour wheel. When complementary colours are used together they create **contrast**. Adding a colour's complimentary colour will usually make a darker shade. This is often preferable to adding black. • Warm colours are colours on the red side of the wheel. These are red and include orange, yellow, browns and tans. • Cool colours are colours on the blue side of the wheel. These are blue and include green, violet and most greys. • Black, white and grey are called neutral colours.
Space	**Space** is the area between and around objects. Increasing or decreasing the amount of space around an object affects the way the object is viewed.	**Pattern**	The uniform repetition of any of the elements of art or any combination thereof.

Key Concepts: **Principles of Art and Design**

'*How the artist uses the elements of art*'

Balance	Refers to the visual weight of the elements of the composition (how things are arranged)
	• *Symmetry*,
	• *Asymmetry*
	• *Radial symmetry*
Rhythm	Created by movement implied through the repetition of elements of art in a non-uniform but organized way.
Contrast	The difference between elements of art in a composition, such that each element is made stronger in relation to the other. When placed next to each other, contrasting elements command the viewer's attention
Movement	The result of using the elements of art such that they move the viewer's eye around and within the image. A sense of movement can be created by diagonal or curvy lines, either real or implied, by edges, by the illusion of space, by repetition, by energetic mark-making.
Unity	Created when the principles of analysis are present in a composition and in harmony. Some images have a complete sense of unity, while some artists deliberately avoid formal unity to create feelings of tension and anxiety. In this image, the large areas of contrasting textures, patterns and colours create a sense of balance and unity within the composition.
Composition	In the visual arts, composition is often used interchangeably with various terms such as *design, form, visual ordering,* or *formal structure,* depending on the context.
	There are numerous approaches or "compositional techniques". For example, a work of art is said to be aesthetically pleasing to the eye if the elements within the work are arranged in a balanced compositional way.
	Conventional composition can be achieved by utilizing rule of thirds
Emphasis	When the artist creates an area of the composition that is visually dominant and commands the viewer's attention. This is often achieved by contrast.
Proportion	Created when the sizes of elements in a work of art are combined harmoniously. In this image, all of the proportions appear exactly as one would expect; the human figures are much smaller in scale than the natural world that surrounds them