

English Martyrs' Art Curriculum Map 2021-22

Focus	Autumn One	Autumn Two	Spring One	Spring Two	Summer One	Summer Two
<p>Year 7 KS3: Animonsters 3-dimensional plasticine characters, animation inspired by Burgerman, Park/Aardman, Brain- look at early Disney</p>	<p>Students work to a design brief Analysis of the work of artists/animators Drawing from observation of animal features (farm trip), manipulation of plasticine to mould 3-dimensional form. Colour theory and analogous/harmonious colours, tints, shades and tones Design of character- 2 prep designs and one final- drawing and annotation Challenge: Explore plasticine moulding of twisted horn form</p>	<p>Creation of 3 dimensional plasticine animonster (combination of animal and monster) character, using limited palette. Creation of stop motion animation using iPads Evaluation</p> <p>Challenge: Create a character with a separate head and body or even legs which support weight and balance</p>	<p>N.B Y7 are on a carousel with the Design Technology department</p>	<p>Subject content notes from National Curriculum for KS3 Record observations - range of techniques/ media Explore ideas Increase proficiency in handling different materials; See columns Autumn One and Autumn Two Analysis and evaluation of own and others' work – use to improve own; See green peer/self-assessment booklet/ feedback and response History of art/craft/design/architecture/ periods/styles/movements up to present day; See cultural references in far left column</p>		
<p>Year 8 KS3: Organic design, mehndi tattoo/wallpaper design inspired by Indian mehndi and colour and Yellena James- look at William Morris/Timorous Beasties/Cole and Sons for wallpaper design</p>	<p>Students work to a design brief Analysis of the work of a contemporary female artist/illustrator and Indian mehndi patterns/architecture/cultural clothing and colours Drawing of natural forms from observation Creation of a preparatory and final mehndi inspired tattoo/ wallpaper design, drawing. Preparatory ink painting techniques with flat, bright colour, inspired by India and colour washes. Challenge: Develop into wallpaper design</p>	<p>Final design with ink painting with flat, bright colour, inspired by India and colour washes. Juxtaposition of complementary colours. Creation of patterns derived from observational drawings of natural forms applied in coloured pencil, layered over colour washes of ink influenced by the work of Yellena James. Refining/ problem solving and adding Indian inspired decoration and embellishment with gel pens- use again of complementary colours in places to visually communicate India theme. Evaluation Challenge: Explore ink painting with graduated colour/ include more intricate embellishment of design</p>	<p>N.B Y8 are on a carousel with the Design Technology department</p>	<p>See above column</p>		

<p>Year 9 GCSE: Tools of the Trade mixed mn (foundation course) inspired by Jim Dine, Helen Frankenthaler, Willem de Kooning, Jackson Pollock, Wayne Thiebaud</p>	<p>Photography and editing on the IPAD as prep for mixed media palette (awaiting updates this year from IT before can do) Individual photography at home Mono printing Drawing from life with fine liner, charcoal, eraser and graphite- subject matter- art materials and equipment</p> <p>Scaling up and maintaining proportion for a line drawing of scissors, drawing in the style of Jim Dine, expressive mark making with graphite sticks and eraser</p> <p>(NB. These timings will be somewhat different throughout the year this year, as LC and MF are sharing the group this year, with LC focusing primarily on wet media, then oil pastels and MF dry media)</p> <p>Challenge: Larger paper, more challenging imagery for Dine inspired drawing</p>	<p>Helen Frankenthaler and soak stains Action painting inspired by Jackson Pollock Experimental mark making with ink and natural forms Exploring use of the fun pump (spray paint effect with ink)- Dine Mixed media palette (synthesising several influences and experiences from prior learning above): Expressive textured emulsion grounds and PVA and Willem de Kooning Soak stains (acrylic)- Frankenthaler Pollock action painting with acrylic and ink mark making with natural forms Exploring oil pastel- de Kooning expressive marks in colour over emulsion and oil pastel resist with PVA above Exploring chalk pastel Colour theory- analogous colours and complementary colours N.B Throughout the unit, students will analyse the work of relevant artists with their learning partners and collect relevant images for independent study</p>	<p>Use of a grid to scale up and maintain proportion in line drawing of a spatula Exploration of coloured chalk pastels Coloured chalk pastel layered application with mark making of spatula Explorations with pencils from HB-9B and eraser</p> <p>Challenge: larger paper, more challenging imagery for chalk pastel</p>	<p>Exploration of oil pastels Use of a grid to scale up and maintain proportion in a line drawing, transcription of Thiebaud Exploring oil pastels as prep for a Thiebaud transcription Analysis of Thiebaud transcription image Oil pastel transcription of Thiebaud</p> <p>Challenge: selection of more challenging section of painting to transcribe</p>	<p>Use of a grid to scale up and maintain proportion in a line drawing of a tube of paint Tonal drawing of tube of paint, using pencils from HB-9B and eraser</p> <p>Challenge: more challenging imagery for tube of paint tonal drawing</p>	<p>Oil pastel study of paintbrush in style of Wayne Thiebaud</p> <p>Evaluation</p> <p>Challenge: larger paper and more challenging imagery for paintbrush oil pastel study</p>
<p>Year 10 GCSE: Cakes and Sweets, inspired by Lucian Freud, Wayne Thiebaud, Joel Penkman, Fiona Rae and Jackson Pollock</p>	<p>Lucian Freud analysis Freud image research- 2 head and shoulder portraits which show use of impasto Use of a grid to scale up and maintain proportion in a line drawing, transcription of Lucian Freud's work Oil pastel transcription of Lucian Freud's work Explorations of properties and possibilities of pencils from HB-9B and eraser</p> <p>Challenge: selection of more challenging section of Freud painting to transcribe/ more challenging</p>	<p>Explorations of properties and possibilities of pencils from HB-9B and eraser Observational drawing from life of cakes/biscuits/sweets using fine liner, biro, charcoal, eraser and graphite Mono printing of some of above subject matter Use of a grid to scale up and maintain proportion in a line drawing, observational line drawing of cakes still life from photograph Thiebaud image research Introduction to photography with IPADS of biscuits/cakes/sweets Independent cakes and sweets photography linking to Thiebaud, Penkman, Pollock and Rae</p> <p>Challenge: more challenging imagery for cake still life observational line</p>	<p>Use of a grid to scale up and maintain proportion in a line drawing, observational line drawing of cakes still life from photograph Observational tonal drawing of cakes still life from photograph Image research Pollock Action painting, Rae painting with expressive marks dragged on surface of canvas and Penkman cakes/desserts with intense observation of colour Finding appropriate source material: Opportunity to bring in own cakes and sweets for use in final piece</p> <p>Challenge: more challenging imagery for cake still life observational line drawing and opportunity to bring in</p>	<p>Observational tonal drawing of cakes still life from photograph Expressive painting inspired by Rae and Pollock with annotation Oil pastel experiments sheet Oil pastel transcription of Thiebaud Use of a grid to scale up and maintain proportion in a line drawing for final piece</p> <p>Challenge: more challenging imagery for cake still life observational line drawing/</p>	<p>Use of a grid to scale up and maintain proportion in a line drawing for final piece Oil pastel transcription of Penkman Small, focused oil pastel prep studies of aspects of final piece Preparatory section of final piece, A4 size, in oil pastels (traced from own line drawing) Large scale final piece in oil pastels</p> <p>Challenge: more challenging composition for final piece line drawing and oil pastel prep/ final piece in oil pastels/ more</p>	<p>Large scale final piece in oil pastels Evaluation of unit Start to mount portfolio; cakes and sweets unit Potentially: Start space and planets unit: Observational line drawing of planets from photograph Summer holiday Independent study tasks: Complete mounting of cakes and sweets unit Independent photography of textures to link to surfaces of planets and the sky at different times of day NASA research images Artist image research for all six artists: Pollock, Rothko, Despont, Richter, Mei Lin and Solis</p>

	source material for line drawings from life	drawing/ Students can be ambitious and creative when taking own photographs independently, exploring a range of materials in subject matter and compositions	own cakes and sweets for use in final piece	opportunity to annotate own painting/ more challenging section of Thiebaud transcription/ more challenging composition for final piece line drawing	challenging section of Penkman transcription	Challenge: more challenging composition for final piece in oil pastels/ opportunity to evaluate unit
<p>Year 11 GCSE: Space and Planets, inspired by Jackson Pollock, Mark Rothko, Thierry Despont, Gerhard Richter, Hsiao Mei Lin, and Xochi Solis and Externally Set Task (exam unit)</p>	<p>N.B All photography and image research to be complete by this half term from Summer Independent Study</p> <p>Observational line drawing of planets from photograph</p> <p>Observational tonal drawing of planets from photograph</p> <p>N.B We are still working on the Cakes and Sweets unit this year, due to Covid</p>	<p>Observational tonal drawing of planets from photograph</p> <p>Planet inspired explorations with emulsion, ink and graphite linking to Jackson Pollock and texture with mixed media (emulsion and grit ground) PVA and ink linking to Despont and Mei Lin</p> <p>Rothko chalk pastel transcription <i>Textured, expressive (scrunched newsprint- Despont) and smooth (finger painting- Rothko)</i> emulsion grounds with Rothko and cloud photograph inspired explorations in chalk pastel on top of smooth ones, ink and chalk pastel on top of textured ones</p> <p>Richter acrylic squeegee style transcription</p> <p>Chalk pastel sky study using own photos as inspiration</p> <p>Squeegee style acrylic painting inspired by Richter</p> <p>Analysis of Mei Lin</p> <p>Experiments with ink and acrylic conducted in the sink, linking to Mei Lin</p> <p>N.B Experiments above may not be strictly in this order, due to drying times/layering considerations, etc</p> <p>Selecting and skilfully cutting out planet shapes from above experiments (cirlces)</p> <p>Exploration of mixed media collage, including collage of own photographs/ found images from magazines and acrylic washes painting on acetate to resemble gases/water and rocks/layers in planets, linking to Solis</p> <p>Independent development of own experiments, making connections to above artists and combining media and techniques purposefully and skilfully</p>	<p>Mount portfolio; Space and planets unit and cakes and sweets unit- all work to be submitted for final assessment</p> <p>Externally Set Task (exam unit) paper out</p> <p>Find own source material and create line drawings and a tonal drawing and take photographs of their chosen subject matter</p> <p>Research relevant artists and create transcriptions and analysis of their work</p> <p>N.B No Externally Set Task this year, so students will be continuing to work on completing the Portfolio/Component 1</p>	<p>Research relevant artists and create transcriptions and analysis of their work</p> <p>Develop ideas and experiments in appropriate media and refine techniques, using their own source material and linking to chosen, relevant artists</p> <p>Use of IPADS to edit own photographs, as appropriate, to develop ideas</p> <p>Plan and prepare for their 10 hour examination with a preparatory final piece</p> <p>Mount exam preparatory work</p> <p>N.B No Externally Set Task this year, so students will be continuing to work on completing the Portfolio/Component 1</p>	<p>Mount exam preparatory work GCSE practical 10 hour exam</p> <p>N.B No Externally Set Task this year, so students will be continuing to work on completing the Portfolio/Component 1</p>	

	<p>Challenge: more challenging imagery for planets observational line/tonal drawing</p>	<p>Annotation of own developments with experiments, focusing on discoveries with materials and mark making and connections to artists</p> <p>Prep and final piece which develops influences either for a large, textured expressive painting or a hanging or relief layered mixed media collage, each one inspired by at least 3 artists</p> <p>Mount portfolio; Space and planets unit</p> <p>N.B These will continue throughout the course, due to time lost to Covid</p> <p>Y11, 12 and 13 trip to Tate Britain and Tate Modern in November- where students will see Pollock and Richter work first hand</p> <p>Challenge: more challenging imagery for planets observational tonal drawing/ students may be ambitious with scale and synthesising artist influences, media, and techniques</p>	<p>Challenge: Students may use more challenging source material for their observational drawing/work on a larger scale/ explore a wide range of sources for independent photography which enhance the possibilities of idea development later</p>	<p>Challenge: may be ambitious with ideas and scale and synthesising artist influences, media, and techniques</p>		
<p>Year 12 Flesh and Bones unit, inspired by Jenny Saville, Lucian Freud, Marc Quinn, Chaim Soutine, Gwen Hardie, JMW Turner, Ernst Haeckel, Alberto Giacometti, Karl Blossfeldt, Julia Randall, Helen Frankenthaler, Klari Reiss, Robyn Young Mock exam unit</p>	<p>Line drawing and tonal drawing of bubblegum</p> <p>Line drawings from life of bones and shells</p> <p>Photography of fish and meat innards (including student independent visit to fish market), bubble gum, shells and bones</p> <p>Research relevant artist images: Randall, Giacometti, Haeckel, Freud, Soutine and Saville</p> <p>Line drawing and tonal drawing of fish with contrast/chiaroscuro</p> <p>N.B Tonal drawings will be ongoing whilst experiments taking place</p> <p>Lucian Freud oil pastel transcription</p> <p>Analysis</p> <p>Own study influenced by Freud/Soutine from own photos in oil pastels</p> <p>Annotations</p> <p>Acrylic painting transcription of Saville with analysis</p> <p>Photography of human flesh: wrinkled faces, gripped faces and</p>	<p>Independent work</p> <p>Transcribe and analyse (at least two transcriptions of relevant artists)</p> <p>Develop personal work, using learning from workshops and influenced by at least two of the artists we have studied</p> <p>Plan and prepare for a mock examination, complete a preparatory piece and start final piece</p> <p>Christmas Independent study</p> <p>Create more expressive drawing, which links to independent work</p> <p>Select and mount unit of work with blu tak</p> <p>N.B No mock exam this year, just coursework development days</p>	<p>Refine preparatory work</p> <p>Complete final piece</p> <p>Complete mounting of unit</p> <p>Mock exam unit based on past AS paper</p> <p>Create line drawings and tonal drawings, photography of chosen subject matter</p> <p>Research relevant artists and create transcriptions and written analysis</p> <p>N.B No mock exam this year and no coursework development days in May</p>	<p>Develop experiments in appropriate media and refine techniques, using own source material and linking to artists</p> <p>Plan and prepare for 10 hour mock examination</p> <p>N.B No mock exam this year and no coursework development days in May</p>	<p>Plan and prepare for 10 hour mock examination</p> <p>Mock AS examination</p> <p>N.B No mock exam this year and no coursework development days in May</p>	<p>Decide which theme to develop from Y12 into Personal Investigation and start their drawing from life, photography and artist research</p>

	<p>flesh on arms and legs, bruises-family and friends, areas with subtle changes in colour and tones of flesh</p> <p>Research relevant artist images of Turner and Gwen Hardie</p> <p>Introduction to oil painting techniques and spray paint with reference to Turner, using photos of fish/flesh for colour reference</p> <p>Oil painting transcription of Gwen Hardie with <i>analysis</i></p> <p>Develop own explorations with oil paint, inspired by Hardie, using own flesh photos</p> <p>Annotations</p> <p>Research relevant artist images of Frankenthaler, Young</p> <p>Acrylic painting soak stains of Frankenthaler with <i>analysis</i></p> <p>Soak stains inspired by Frankenthaler</p> <p>Stitching into paper inspired by Young</p> <p>Synthesising Frankenthaler and Young's techniques to create own original work</p> <p>Annotations</p> <p>Photography of liquids, food, wrinkles, fatty, dimpled flesh, images of cells from biology books (imagine fluids and substances moving inside the body)</p> <p>Research relevant artist images of Quinn and Reiss</p> <p>Introduction to latex and PVA glue with ink, inspired by Marc Quinn</p> <p>Introduction to gloss with ink –petri dish idea, inspired by Klari Reiss</p> <p>Annotations</p> <p>Discuss ideas for development with tutor</p> <p>Half term independent study</p> <p>Consider how to synthesise techniques and influences from recent workshops- which artists and</p>					
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	<p>subject matter inspire/interest you most- independent and personal development ideas</p> <p>Photography and source material/ ideas for ways forward – artist materials and techniques</p> <p>Create a PowerPoint outlining personal ideas/artist influences/ photography- theme of Flesh and Bones</p>					
<p>Year 13 A Level: Individual, independent Personal Investigations</p>	<p>Complete observation tonal drawing, more photography and artist image research and analysis of chosen artist's work</p>	<p>Develop experiments in appropriate media and refine techniques, using own source material, linking to chosen artists</p> <p>Plan and prepare for 15 hour mock examination</p> <p>Develop a prep and start a final piece which brings together influences and realises intentions</p> <p>Write an essay of between 1000-3000 words, linked to practical work and decision making and analysing their artist influences</p> <p>Begin to select and refine work and blutak mount</p> <p>N.B No mock exam this year, just coursework development days</p>	<p>Write an essay of between 1000-3000 words, linked to practical work and decision making and analysing their artist influences</p> <p>Refine preparatory work</p> <p>Complete final piece</p> <p>Complete mounting of unit</p> <p>Externally Set Assignment</p> <p>Create line drawings and tonal drawings, photography of chosen subject matter</p> <p>Research relevant artists and create transcriptions and written analysis</p> <p>N.B No Externally Set Task this year, so students will be continuing to work on completing the Portfolio/Component 1</p>	<p>Develop experiments in appropriate media and refine techniques, using own source material and linking to artists</p> <p>Plan and prepare for 15 hour examination</p> <p>N.B No Externally Set Task this year, so students will be continuing to work on completing the Portfolio/Component 1</p>	<p>Plan and prepare for 15 hour examination A Level examination</p>	