

English Martyrs Art Curriculum Map

Focus	Autumn One	Autumn Two	Spring One	Spring Two	Summer One	Summer Two
Year 7 KS3: Animonsters 3-dimensional plasticine characters, animation inspired by <i>Burgerman, Park/Aardman, Brain- look at early Disney</i> <u>Subject content notes from National Curriculum for KS3</u> Record observations- range of techniques/ media Explore ideas Increase proficiency in handling different materials; <i>See columns Autumn One & Two, Spring One & Two, Summer One &Two</i> Analysis and evaluation of own and others' work – use to improve own; <i>See green peer/self-assessment booklet/ feedback and response</i> History of art/craft/design/architecture/ periods/styles/movements up to present day; <i>See cultural references in bold above</i>	Understand Health and Safety Rules Students work to a <i>design brief</i> <i>Analysis</i> of the work of artists/animators Challenge: Full spider diagrams with key vocabulary including elements of art N.B Both y7 and y8 have moved onto a new timetable of one-hour long lesson per fortnight, a reduction from 32 hours to 19 per year. These timings are therefore rough, due to various disruptions throughout the school year- mass, enterprise activity, trips, etc	<i>Drawing from observation</i> of animal features (previously farm trip), <i>manipulation of plasticine</i> to mould 3-dimensional <i>form</i>. <i>Colour theory</i> and <i>analogous/harmonious colours, tints, shades and tones</i> <i>Design</i> of character (first) Challenge: Explore plasticine moulding of twisted horn form	<i>Design</i> of character- 2 prep designs and one final- <i>drawing and annotation</i> (Begin) <i>Creation of 3 dimensional</i> plasticine animonster (combination of animal and monster) <i>character</i>, using limited palette Challenge: Design a character with a combination of separate head and body, using analogous/harmonious colour and include a range of tints, shades and tones- annotate accordingly	(Continue) <i>Creation of 3 dimensional</i> plasticine animonster (combination of animal and monster) <i>character</i>, using limited palette Use targets Challenge: 1 Be creative and develop your character further as you work, selecting from a wider range of sources (laminates and teacher Pinterest animal images) 2 Create a character with a separate head and body or even legs which support weight and balance	(Continue) <i>Creation of 3 dimensional</i> plasticine animonster (combination of animal and monster) <i>character</i>, using limited palette Refine character- using targets from feedback <i>Creation of stop motion animation</i> using IPADS Challenge: 1 Ensure every feature is a different tint/shade/tone/tertiary colour from analogous group selected	<i>Creation of stop motion animation</i> using IPADS <i>Evaluation</i> Challenge: Create your own fun mini story with movement of features and facial expression for your animation

Year 8 KS3: Organic design, mehndi tattoo/wallpaper design inspired by <u>Indian mehndi and colour and Yellena James-look at William Morris/Timorous Beasties/Cole and Sons</u> for wallpaper design Also Burgerman_ inspired creative homework task with 3D options available (start of year 8 to develop/consolidate learning from y7) See above column	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 Challenge: Select more challenging imagery for line drawings N.B Both y7 and y8 have moved onto a new timetable of one-hour long lesson per fortnight, a reduction from 32 hours to 19 per year. These timings are therefore rough, due to various disruptions throughout the school year- mass, enterprise activity, trips, etc	Drawing of natural forms from observation Students work to a design brief Creation of a preparatory and final mehndi inspired tattoo/ wallpaper design, drawing. Challenge: Develop into wallpaper design	Complete creation of a preparatory and final mehndi inspired tattoo/ wallpaper design, drawing. Challenge: Develop into wallpaper design Preparatory ink painting techniques with flat, bright colour, inspired by India and colour washes. Start Final design with ink painting with flat, bright colour, inspired by India and colour washes.	Final design with ink painting with flat, bright colour, inspired by India and colour washes. Juxtaposition of complementary colours. Challenge: Explore ink painting with graduated colour	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. Challenge: Creativity/imagination using own patterns in own way	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
Year 9 GCSE: Tools of the Trade (foundation course) inspired by <u>Jim Dine, Helen Frankenthaler, Willem de Kooning, Jackson Pollock, Wayne Thiebaud</u>	Photography on the IPAD as prep for mixed media palette Individual photography at home Mono printing Drawing from life with fine liner, charcoal, eraser and graphite- subject matter- art materials and equipment 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	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	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	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	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	Oil pastel study of paintbrush in style of Wayne Thiebaud Evaluation

	Challenge: Larger paper, more challenging imagery for Dine inspired drawing N.B Timings will be different to this plan as y9 group shared this year – LC 3 times per fortnight, MF twice, therefore students working with paint/colour/oil pastels with LC and dry media/drawing with MF	<i>emulsion and oil pastel resist with PVA</i> above Exploring <i>chalk pastel Colour theory- analogous colours and complementary colours</i> N.B Throughout the unit, students will analyse the work of relevant artists with their learning partners and collect relevant images for independent study	Challenge: larger paper, more challenging imagery for chalk pastel	Challenge: selection of more challenging section of painting to transcribe	Challenge: more challenging imagery for tube of paint tonal drawing	Challenge: larger paper and more challenging imagery for paintbrush oil pastel study
<u>Year 10</u> GCSE: Cakes and Sweets, inspired by <u>Lucian Freud, Wayne Thiebaud, Joel Penkman, Fiona Rae and Jackson Pollock</u>	Lucian Freud <i>analysis Freud image research-</i> 2 head and shoulder portraits which show use of impasto Use of a <i>grid to scale up and maintain proportion in a line drawing, transcription</i> of Lucian Freud's work <i>Oil pastel transcription</i> of Lucian Freud's work <i>Explorations of properties and possibilities of pencils from HB-9B and eraser</i> Challenge: selection of more challenging section of Freud painting to transcribe/ more challenging source material for line drawings from life	<i>Explorations of properties and possibilities of pencils from HB-9B and eraser</i> <i>Observational drawing from life</i> of cakes/biscuits/sweets using <i>fine liner, biro, charcoal, eraser and graphite</i> <i>Mono printing</i> of some of above subject matter Use of a <i>grid to scale up and maintain proportion in a line drawing, observational line drawing</i> of cakes still life from photograph Thiebaud <i>image research</i> Introduction to <i>photography</i> with IPADS of biscuits/cakes/sweets <i>Independent</i> cakes and sweets <i>photography linking to Thiebaud, Penkman, Pollock and Rae</i> Challenge: more challenging imagery for cake still life observational line drawing/ Students can be ambitious and creative when taking own photographs independently, exploring a range of materials in subject matter and compositions	Use of a <i>grid to scale up and maintain proportion in a line drawing, observational line drawing</i> of cakes still life from photograph <i>Observational tonal drawing</i> of cakes still life from photograph <i>Image research</i> Pollock Action painting, Rae painting with expressive marks dragged on surface of canvas and Penkman cakes/desserts with intense observation of colour <i>Finding appropriate source material:</i> Opportunity to bring in own cakes and sweets for use in final piece Challenge: more challenging imagery for cake still life observational line drawing and opportunity to bring in own cakes and sweets for use in final piece	<i>Observational tonal drawing</i> of cakes still life from photograph <i>Expressive painting</i> inspired by Rae and Pollock with <i>annotation</i> <i>Oil pastel experiments</i> sheet <i>Oil pastel transcription</i> of Thiebaud Use of a <i>grid to scale up and maintain proportion in a line drawing</i> for final piece Challenge: more challenging imagery for cake still life observational tonal drawing/ opportunity to annotate own painting/ more challenging section of Thiebaud transcription/ more challenging composition for final piece line drawing	Use of a <i>grid to scale up and maintain proportion in a line drawing</i> for final piece <i>Small</i>, focused <i>oil pastel prep studies</i> of aspects of final piece <i>Preparatory</i> section of <i>final piece, A5 size, in oil pastels</i> (traced from own line drawing) Larger scale <i>final piece in oil pastels</i> Challenge: more challenging composition for final piece line drawing and oil pastel prep/ final piece in oil pastels	Larger scale <i>final piece in oil pastels</i> <i>Evaluation</i> of unit Start to <i>mount portfolio;</i> cakes and sweets unit <i>Summer holiday</i> <i>Independent study tasks:</i> <i>Complete mounting of cakes and sweets unit</i> <i>Independent photography</i> of food to link to selected artists (see y11) <i>Relevant artist image research</i> for at least two more artists: Solis/Frankenthaler Some will find two or three more Challenge: more challenging composition for final piece in oil pastels/ opportunity to evaluate unit/ Create a PowerPoint showing the 2 or 3 artists selected to study and explain how intend to make connections to them in own work
<u>Year 11</u> GCSE: Cakes and Sweets theme continued: Fabulous Food (option to look at other kinds of food,) inspired by <u>Jackson Pollock, Fiona Rae, Helen Frankenthaler, Xochi Solis</u> <u>OR</u> <u>Julia Randall, Gillian Lambert (Melinda Josie)</u>	N.B All photography and image research to be complete by this half term from Summer Independent Study Also PowerPoint (as appropriate) Food inspired <i>explorations with acrylic soak stain</i> linking to Helen Frankenthaler and <i>opaque colour on paper/card and colour washes on acetate</i> linking to Xochi Solis	Frankenthaler (section) <i>acrylic soak stain</i> transcription OR artist of choice <i>Independent development of own experiments, making connections to Frankenthaler/Solis/Pollock/Rae (or selected alternative artists) and combining media and techniques purposefully and skilfully</i>	<i>Mount portfolio;</i> Cakes and sweets/Fabulous Food unit- all work to be submitted for final assessment <i>Externally Set Task</i> (exam unit) paper out <i>Find own source material</i> and create <i>line drawings</i> and a <i>tonal drawing</i> and take <i>photographs</i> of their chosen subject matter <i>Research relevant artists</i> and create <i>transcription(s)</i> of their work	<i>Research relevant artists</i> and create <i>transcription(s)</i> of their work <i>Develop ideas and experiments</i> in <i>appropriate media</i> and <i>refine techniques</i>, using their <i>own source material</i> and <i>linking to chosen, relevant artists</i> <i>Annotation</i> of own developments with	<i>Mount exam preparatory work</i> GCSE practical 10 hour exam	

<u>OR</u> <u>Two (min.) artists of student choice</u> and Externally Set Task (exam unit)	<i>Collage</i> linking to Xochi Solis <i>Observational line drawings</i> of food from own photographs OR <i>Observational tonal drawing</i> (small scale) of food from own photographs- charcoal/graphite as appropriate Challenge: more challenging imagery for food observational/tonal drawing	<i>Annotation</i> of own developments with experiments, focusing on discoveries with materials and mark making and connections to artists <i>Prep and final piece</i> which develops influences for an <i>expressive painting (possibly large scale)</i> inspired by at least 3 artists OR <i>Prep and final piece</i> –combination of relevant media/techniques synthesising ideas using own source imagery with appropriate artist influences <i>Mount portfolio</i>; Cakes and sweets/Fabulous Food unit Challenge: Students may be ambitious with scale and synthesising artist influences, media, and techniques <i>Y11, 12 and 13 trip to Tate Britain and Tate Modern in November- where students will see Pollock, possibly Frankenthaler and Richter and Rothko work first hand- some years OR Yorkshire sculpture park- not possible this year</i>	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	experiments, focusing on discoveries with materials and connections to artists Potential use of IPADS to <i>edit own photographs</i>, as appropriate, to develop ideas <i>Plan and prepare</i> for their 10 hour examination with a <i>preparatory final piece</i> <i>Mount exam preparatory work</i> Challenge: may be ambitious with ideas and scale and synthesising artist influences, media, and techniques		
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