

YEAR SEVEN

DRAWING: Escher – dimensions angles and measuring **PAINTING:** Lucian Freud **PRINT MAKING:** fabric and clothing design **COLLAGE:** Personalised pieces – ‘all about me / This is me...’ **TEXTILES:** make a bag, tie, hat, cushion cover or waist coat using own printed fabric **3D / SCULPTURE:** James Casebere – scaled pieces **FIELD TRIP:** UEA Sainsbury Centre-Sculpture Park and virtual galleries (3D / Sculpture)

HOOK: UEA Sainsbury Centre-Sculpture Park and virtual galleries – ideas for fabric design for textiles; personal pieces for Collage and 3D for sculptural unit

VISITS and TRIPS: UEA Sainsbury Centre-Sculpture Park and virtual galleries (3D / Sculpture)

LITERACY TEXT LINKS:

MATHEMATICS LINK: Drawing – angles, symmetry, dimensions, tessellation, estimating and measuring; 3D/Sculpture – scale models; photography - perspective

VOCABULARY: As Key Stage 2 plus: **DRAWING:** Element, Line, Shape Colour, Texture, Tone, Pattern, Form Enlarging Media Portrait Figurative Tone Light, mid- tone, dark Print Paint Mosaic Tone Portraiture Media Methods **PAINTING:** Starting point Natural forms Viewpoints Representing Weathered surfaces Shapes Spaces Abstract Brushwork Response Acetate Simple Linear Outline Contour Enlarge Linear Overwork Heavy Infill Still life Multi-media Angles Observational Built-up surface Cubist Movement Inks Stains Dyes Adapt Transpose Modify **PRINTMAKING:**

Analytical Viewfinder Linear Unique state print Transpose Development Reference Refer Starting Point Adapt Modify Develop Batik Tjanting Wax Resist Wash Repeat Shape Response

COLLAGE: Patterning Geometric shapes Viewfinders Aspects Select Layering Brusho Pastels Scanning Linear Spiral Cubist Dimension Viewpoints Multimedia Plane 2D and 3D Representing Figurative Composition Adapt Develop Modify Layer Overwork Enhance **TEXTILES:** Architecture Linear Built Environment Selecting Structure Relief printing Multiple Response Transposing Designs Transferring Graphic Batik Adapt Modify Tjanting Wax Resist Change Improve Realise Intention Purpose Weft Weave Natural/made Embellish Twig **3D / SCULPTURE:** Maquette Representation Pinching Pulling Stroking Smoothing Relationship Pendant Decoration Fine Modifications Series Scale Form Mask Times Cultures Assemble Positioning Modification

	Breadth of Study	Skills
Drawing Escher	<p>Monochrome Project: Line and tone: Lesson 1: LO: know how to create a set of tonal ladders using pen, pencil, newspaper and paint, showing gradual change in tone from light to dark.</p> <p>Discuss shading with a range of pencils, demonstrating how to create tone and showing the various graphite qualities of H and B pencils. Demonstrate the differences of shading in pen, using marks on the paper such as cross hatching. Pupils create two columns of ten 2cm squares in sketch books and apply a gradual range of tone from dark to light using pencil in one and pencil in the other.</p> <p>Lesson 2 LO: Know how to experiment with a range of media to create line and tone.</p> <p>Pupils create two more columns of ten 2cm squares in sketch books and apply a gradual range of tone from dark to light using newspaper and black and white paint.</p> <p>Lesson 3-6 LO: Study the drawings of MC Escher, noting how they change in tone and are monochrome. Learn about why Escher works in this way and how line and tone are used to create an illusion.</p> <p>Children create their own Escher style designs / drawings of familiar spaces, focusing on their own use of line and tone. Planning for these is in sketchbooks before moving on to larger scaled surfaces / canvases / A1 or A2 paper. Develop drawings making use of tonal ladders previously created.</p>	<p>*To explore the use of line and pattern in the creation of tonal work.</p> <p>*Experience a wide range of media, tools and techniques and experiment with materials, images and ideas.</p> <p>*Modify and refine work as it progresses and express ideas and opinions through appropriate use of art vocabulary.</p>
Painting Lucian Freud	<p>Painting and Mixed media: Lesson 1 LO: To record and analyse first-hand observations, to select from experience and imagination and to explore ideas.</p> <p>*Demonstrate how to blend oil pastels to create an effective range of skin tones. Remind pupils that no one has a solid line around the hairline or face and that skin is not the same tone all over. It may be useful to stand someone by the window to demonstrate this.</p> <p>*Make observational drawings of a friend using drawing media. Use oil pastels to develop the idea of skin tone and areas of skin where light and shadow affect the tone of the skin. Using three or four oil</p>	<p>*Pupils create a portrait of a partner paying attention to skin tone and blending oil pastels successfully to create an effective range of skin tones as opposed to a one colour all over skin colour.</p> <p>*Pupils create a portrait of a partner paying attention to skin tone and blending oil pastels successfully to create an effective range of skin tones as opposed to a one colour all over skin colour.</p> <p>*Pupils should make an objective representation of themselves.</p>

	<p>pastels practise blending the range of skin tones seen on their partner’s face and using these to add skin tone to their drawings.</p> <p>Take photos of the children :1. of their faces only a close up of their facial features, skin tone—not hair or shoulders. 2. Face/head and shoulders. Photos will need to be printed A4 size so they can be used as a resource for work on skin tone. Light and shade.</p> <p>Lessons 2 – 3 LO: To record and analyse first-hand observations, to select from experience and imagination and to explore ideas. <i>*Demonstrate how to blend oil pastels to create an effective range of skin tones. Remind pupils that no one has a solid line around the hairline or face and that skin is not the same tone all over. It may be useful to stand someone by the window to demonstrate this.</i></p> <p><i>*Make observational drawings of a friend using drawing media. Use oil pastels to develop the idea of skin tone and areas of skin where light and shadow affect the tone of the skin. Using three or four oil pastels practise blending the range of skin tones seen on their partner’s face and using these to add skin tone to their drawings.</i></p> <p>Lessons 4-6 LO: Know how to apply and extend their experience of a range of materials and processes, refining their control of tools and techniques.</p> <p><i>* Show pupils examples of work by artist Lucian Freud and discuss skin tones, light and shadow on the faces. Demonstrate to pupils how to mix a range of skin tones using powder paints. Remind them of the rules when using powder paint— dry brush, into powder, then into water and mix in palette. Do not put a wet brush into the powder pots as the paint is then rendered useless. To mix thicker paint add more powder in small amounts using a dry brush each time and not scooping paints!) Show pupils how to test paints against their own skin tones. Pupils then create self-portrait photos from which they will create paintings focusing on skin tones. Draw portrait in pencil large scale on A1 sugar paper, mix skin tones and paint.</i></p>	<p><i>*Pupils will work from photos taken of the face (no head and shoulders) These are self-portrait photos from which they will create paintings focusing on skin tones.</i></p> <p><i>* Pupils work in the style of artist Lucian Freud to create a self-portrait, (from a photo stimulus) blending powder paints to create skin tones effectively.</i></p> <p><i>* Pupils apply their experience of materials and techniques using colour and texture to create an expressive self-portrait.</i></p>
<p>Printmaking Fabric design</p>	<p>Block printing / mono printing / printing with found objects – onto fabric: Anthony Frost Style</p> <p>Lesson 1 LO: *A range of printing techniques (teabag, press print, mono print, screen print) * to create prints using a variety of surfaces in response to the work of Anthony Frost and building up to finished pieces of printed fabric to be used to create textile pieces later on in the year. <i>include examples of each type of printing in sketchbooks and annotate as to how it was achieved / techniques etc.</i></p> <p><i>Pupils will be studying the art of contemporary artist Anthony Frost, son of Terry Frost, based in St. Ives, Cornwall. They will be introduced to his print making and to his ideas and techniques for constructing canvases. Demonstrate how a used teabag might be used with paint as a surface for creating prints on a small scale. Discuss the features of the work of Anthony Frost and note the use of bold colours and clean lines, dots and triangles. Pupils create their own prints on a small scale in response to this. Remind pupils to paint the background white each time before adding colour to the surface of the teabag to avoid the tea colour mixing within the paint. <i>Annotate their sketchbooks as to how work was created and how challenges were overcome.</i></i></p> <p>Lessons 2 -4 LO: *Pupils demonstrate understanding of the mono and press print techniques by creating prints in the style of Anthony Frost.</p> <p><i>Demonstrate press print techniques using the polystyrene tile as a surface for creating mono and push</i></p>	<p><i>*Pupils create a range pf miniature prints in the style of Anthony Frost.</i></p> <p><i>*Pupils understand that a print can be obtained from a range of different surfaces, however unusual.</i></p> <p><i>* To analyse and evaluate their own and others work, expressing opinions and making reasoned judgements.</i></p> <p><i>*Adapt and refine work as it progresses. Plan and develop work in light of their own and others’ evaluations.</i></p> <p><i>*Pupils construct and colour a 3d canvas in the same way as Frost does.</i></p> <p><i>*Pupils communicate their feelings about the work of sculptors and printers.</i></p> <p><i>*They identify methods and approaches that were effective and explain why.</i></p> <p><i>*Progress of work is checked at each stage against intentions.</i></p> <p><i>*Appropriate changes are made to improve work.</i></p>

	<p>prints. Revisit the features of the work of Anthony Frost reminding pupils about the use of bold colours and clean lines, dots and triangles. Pupils create their own monoprints and then press prints in three colours in response to this. Complete press prints from last lessons by adding second and third colours removing a section of the design at each stage by pushing it away, and washing and drying the tile completely between colours.</p> <p>Share examples of children’s work and discuss with the children:</p> <ul style="list-style-type: none"> *Which work used bold shapes, patterns, textures or colours? *Which has been successful in the overall effect and finish of the work? *Which showed the most inventive use of materials and techniques? *How practical were ideas and other plans? *How well can pupils explain what they did and how? <p>Lessons 5 - 7 LO: Pupils demonstrate understanding of screen-printing techniques by working in groups to create screen prints and by recording the process in sketchbooks, explaining and drawing diagrams to show the stages of the print before completion.</p> <ul style="list-style-type: none"> *Demonstrate cutting stencils for a screen print and how to work in groups of four (one on each side of the screen) to create the first colour of the screen print. * Remember the stencil will be destroyed so print 5 copies of the first colour as two will be used as stencils later on in the process and only three finished prints will emerge. It will take at least two lessons for all children to experience this technique and take turns in creating stencils and printing. <p>Lesson 8 LO: *To construct a surface on which to paint in the style of artist Anthony Frost.</p> <p>*Create a 3d surface in response to Frost.</p> <p>Explain to pupils how Frost often creates surfaces from found objects in his studio. Pieces of sailcloth, rope, pieces tied or stitched together to make a pleasing surface that he then paints to become his finished piece. Demonstrate how to create a 3d constructed surface in the same style using card and scrap cotton fabric glued, tied on and used to create shapes and forms in the style of the artist. When dry enough to paint add bold shapes and colours in the same style as the artist.</p>	
<p>Collage Personal</p>	<p>Personal Identity: Lesson 1-2 LO: To select from a range of visual and other information to help to develop ideas for independent work. Collect photographs and other autobiographical information to build a ‘picture’ of themselves—body casts, face casts, drawing, photos, writing ... Choose visual and other information to portray aspects of their identity—things that have meaning to individuals. *Discuss with pupils the idea of representing who they are to others. How would they like to be seen by others? What powerful messages would they wish to communicate? Ask how they might represent themselves in words, images, a combination of the two. Other ways?</p> <p>Lesson 3 LO To organise and present information in different ways, including using a sketchbook.</p> <p>Show pupils how to extend their ideas about making images using collage and mixed-media techniques. Make photocopies of drawings and photos and show pupils how to cut and reorganise this material, combining it with other images and text to create an image of self. (eg fragment text and images, cut crop and overlay images, work on top of collage using drawing and painting techniques) Use text to add to the visual impression of self, choosing vocabulary appropriately.</p> <p>Use the visual and other information they collect to make a series of studies in their sketchbooks that could form the basis of the next stage of their work. Develop a number of ideas—eg) recording physical</p>	<ul style="list-style-type: none"> *Select and experiment with ideas, materials and information to represent themselves. *To investigate, combine and manipulate materials and images, taking account of purpose and audience. * Some pupils will want to focus on their physical selves, others on their personality. Interests or the things they value. Emphasise and encourage individual approaches. *Organise and present work to indicate how ideas are being developed. *Review approaches to exploring and storing ideas and information collected. Encourage pupils to write up ideas and make a note of information they have collected as they collect it. *Pupils contribute usefully to pair or group activity, showing understanding of the task. *Pupils evaluate their work and the ways in which they have

	<p>characteristics in different media to explore effects, combining images of themselves with labels, notes, text etc.</p> <p>Lesson 4 LO: Learn about codes and conventions and how these are used to represent ideas, beliefs and values in self-portraits.</p> <p>Look at a range of self-portraits showing different representations of self. Discuss selected images in detail, asking questions about the ways in which clothes, expression, gesture, foreground and background details are used to convey ideas about the person. Look at one artist's work in detail, structuring a discussion under the following headings—content—subject and ideas shown; form—composition and arrangement; How it is made—materials, processes and techniques used; impact—what pupils think and the effect the work has on them. Make notes to this effect in sketchbooks (see sheets for prompts. and for ideas for challenge)</p> <p>Lesson 4 LO: Understand about continuity and change in the purposes and audiences of artists. Discuss how photo imaging techniques can be used to represent people. Pupils should select and present a small but related series of images, summing up their own ideas about their identity.</p> <p>*Pupils need to analyse how they have used visual and tactile qualities in their work.</p> <p><u>Stimulus questions</u>— How well do images of yourself reflect personality and personal interests? What is the overall visual impact of their work? How well does work project a sense of self to others?</p> <p>Lesson 6-7 LO: *To analyse and evaluate their own and others work, expressing opinions and making reasoned judgements.</p> <p>*Adapt and refine their work as it progresses.</p> <p>*Plan and develop work in light of their own and others' evaluations.</p> <p>*Review the methods and approaches used on their own and others' work. Use the peer and self assessment sheets.</p> <p>*Which work made effective use of visual and or tactile qualities?</p> <p>*Which used a combination of forms to create a structure?</p> <p>*Which used bold shapes, patterns, textures or colours?</p> <p>* Which showed the most inventive use of materials and techniques?</p> <p>*Which has been successful in the overall effect and finish of the work?</p> <p>*How practical were ideas and other plans?</p> <p>*At each stage of the work agree with pupils the changes that need to be made, modifications that could be used to make improvements.</p> <p>Finished collage Personal Identity example piece in folder in Art Room. Labelled Spring 2 Yr7.</p>	<p>responded to the theme of identity.</p> <p>*Display work on a theme of identity (PSHE links) *Compare works and discuss how judgements are affected by the experience of creating art. Photograph and store work for use with future groups of pupils.</p> <p>* Select and combine line and tone and images and text to create an objective view of self.</p> <p>* Compare and comment on ideas, methods and approaches used in images of self.</p> <p>*Pupils communicate their feelings about the work of sculptors and printers.</p> <p>*They identify methods and approaches used that were effective and explain views.</p> <p>*Progress of work is checked against intentions at each stage.</p> <p>*Appropriate changes are made to improve work.</p> <p>* Pupils can raise questions to help them decide how to improve their work. This skill will be developed across the Key Stage.</p>
<p>Textiles Recycled Clothing design and production</p>	<p>Hats, bags, cushions, scarves, waistcoats</p> <p>Lessons 1 -3 LO: Explore a range of ways of decorating the surface of a textile piece and describe processes and preferences</p> <p>Students have available to use: • felt • wool • nets • meshes • lamé • vanishing muslin • tyvek paper • angelina fibre • lace • cottons • mixed fibres. • ribbons • decorative embellishments • metallic threads • slub • rainbow, recycled and chunky yarns. These could be stitched, couched, pulled, twisted, woven,</p>	<p>*Students use their collage and mixed media experiments to inspire fabric/textile samples/studies.</p> <p>*They are introduced to a range of different weights, textures and densities of fabrics, yarns and threads.</p> <p>*Students use these to experiment with processes such as hand and/or machine stitching and dyes and fabric manipulation.</p> <p>*They use methods such as pleating, ruching, gathering, tearing and</p>

	<p>compacted, dissolved, distorted or combined by hand or machine effects to make new surfaces. Colour using different dye strengths and application to wet or dry grounds could be explored.</p> <p>*Sketchbooks include samples of fabrics and adaptations and are annotated with evidence of processes and notes on experimentation.</p> <p>Lessons 4 – 6 LO: Consider how textile artists such as Prudence Mapstone, Robin Paris or Lindsay Taylor combine yarns, fibres and stitching in textile creations.</p> <p>Introduce students to a selection of textile artists and designers who use, or have been inspired by, surface qualities and textural effects or techniques.</p> <p>*Children select, analyse and investigate the work and style of suggested artists and discover influences on working practice and style. Students make connections with their own practice and may use their findings to develop new methods of working or find new media with which to experiment. They use their investigative ideas to create and embellish fabrics from recycled and other materials and use these to make hats, bags, cushions, ties or waistcoats with their own surface designs (which could include their printed fabrics created earlier in the year)</p>	<p>fraying and explore techniques such as applique, layering, weaving and bonding.</p> <p>*They create their own samples to reflect their understanding of texture and surface quality.</p> <p>*Students select, analyse and investigate the work and style of suggested artists and discover influences on working practice and style.</p> <p>*Students make connections with their own practice and may use their findings to develop new methods of working or find new media with which to experiment.</p>
<p>3D / Sculpture James Casebere</p>	<p>Scale models and photography: Lesson 1 LO: · To discuss and question critically, and select from a range of visual and other information to help them to develop ideas for independent work.</p> <p>*Discuss ideas and feelings about known buildings. List the types of buildings seen and visited in the local area eg) civic, religious, domestic etc. Discuss response to different types of buildings and feelings about these.</p> <p>*Examine floor plans of buildings, different angles and elevations. Talk about space and divisions of space, distances, proportions, materials, surfaces, sounds, temperatures etc. Ask pupils how the layout of a building would facilitate, direct or restrict their movement.</p> <p>*Draw a floor plan for a room of their own design. Include details of entrances and exits, windows and lighting, mouldings, skirtings and a drawing of the view from every elevation to inform the designing and making of the room.</p> <p>Lessons 2-5: LO: · Record and analyse first-hand observations, to select from experience and imagination and explore ideas for different purposes.</p> <p>· Design and construct miniature environments paying special attention to surface, detail and finish to be as convincing as possible.</p> <p>*Study the photographs of the work of James Casebere. Explore how he plans, designs and make his miniature buildings before flooding, lighting and photographing them. Explain to pupils this is what they will be planning and making over the next 4 weeks. Explore the dichotomy of what is real and what is constructed.</p> <p>* Continue to draw a floor plan for a room of their own design. Include details of entrances and exits, windows and lighting, mouldings, skirtings and a drawing of the view from every elevation to inform the designing and making of the room.</p> <p>*Begin to make the room constructing it from card and scrap materials. Concentrate on only a few elements within the room as Casebere does. Windows and lighting elements to be stressed so photographs can be taken at a later date.</p> <p>Lessons 6-7 LO: · Take and manipulate digital photographs to make constructed environments convincing.</p>	<ul style="list-style-type: none"> · Recall ideas and feelings about known buildings · Identify observed architectural details and record these eg) mouldings, skirtings, fixtures and fittings etc · Drawings of possible environments. · Constructions of environments. <p>Note: If the children are limited to working in cardboard and scrap materials to make the rooms and their contents and these are to be painted white (keeping to the successful format used by Casebere— simple use of colour) children will find it easier to focus on construction rather than using manufactured objects in the rooms.)</p> <ul style="list-style-type: none"> · Manipulated photographs of constructed environments, lit and manipulated to be as convincing as possible.

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| | <ul style="list-style-type: none">*Digital photographs to be taken of the completed environments.*Photos will be manipulated on the computer to make rooms look as convincing as possible and then will be printed out for sketchbooks.*Digital camera stored in art room.*A desk lamp or torch can be used to light the environments to make them as convincing as possible. | |
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YEAR EIGHT

DRAWING: Houghton Hall Field Trip –still life from found objects/ drawing in the grounds / exhibitions **PAINTING & PRINT MAKING:** Pop Art – Roy Lichtenstein and Andy Warhol **COLLAGE & GRAPHIC ART (IT):** Julian Opie **TEXTILES:** Roy Lichtenstein 3D / **SCULPTURE:** FIELD TRIP: Houghton Hall Sculpture exhibition

HOOK: Pop Art Large scale 3D pieces in multi media

VISITS and TRIPS: Houghton Hall Sculpture exhibition

LITERACY TEXT LINKS:

MATHEMATICS LINK: 2d and 3d shape

VOCABULARY: As Key Stage 2 plus: **DRAWING:** Element, Line, Shape Colour, Texture, Tone, Pattern, Form Enlarging Media Portrait Figurative Tone Light, mid- tone, dark Print Paint Mosaic Tone Portraiture Media Methods **PAINTING:** Starting point Natural forms Viewpoints Representing Weathered surfaces Shapes Spaces Abstract Brushwork Response Acetate Simple Linear Outline Contour Enlarge Linear Overwork Heavy Infill Still life Multi-media Angles Observational Built-up surface Cubist Movement Inks Stains Dyes Adapt Transpose Modify **PRINTMAKING:**

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COLLAGE: Patterning Geometric shapes Viewfinders Aspects Select Layering Brusho Pastels Scanning Linear Spiral Cubist Dimension Viewpoints Multimedia Plane 2D and 3D Representing Figurative Composition Adapt Develop Modify Layer Overwork Enhance **TEXTILES:** Architecture Linear Built Environment Selecting Structure Relief printing Multiple Response Transposing Designs Transferring Graphic Batik Adapt Modify Tjanting Wax Resist Change Improve Realise Intention Purpose Weft Weave Natural/made Embellish Twig **3D / SCULPTURE:** Maquette Representation Pinching Pulling Stroking Smoothing Relationship Pendant Decoration Fine Modifications Series Scale Form Mask Times Cultures Assemble Positioning Modification

Breadth of Study

Skills

Drawing Still Life

Lesson 1 - 2: Pablo Picasso: LO *Learn about the exploded 3d style of Pablo Picasso and explore still life drawing through an understanding of this approach to drawing all you know is there even if you can't see it. Introduce the work of Pablo Picasso, focusing on his exploded portrait faces. Explain that Picasso drew and painted 3d people and objects in 2d and as he knew features were there, he added them to the final pieces even though he could not see them in that orientation. (tricky concept) Set up a still life and arrange the children around it in a circle. Explain they are going to work as Picasso would have and it may not be comfortable. Ask the children to draw the items, outlining only the perspective they can see the items from. Give ten minutes for this. Draw at the same time to be able to demonstrate the next part of the lesson. After ten minutes move the children approx. 90 degrees to where they were last sitting and ask them to draw the new view of each item over the top of their original drawing. Repeat this until they have three different views of the still life, with three different views superimposed over each other. Explore again how Picasso's exploded views of faces would have gone through a similar process.

Complete the pieces of art by giving out three colours of oil pastel. Children colour in each section, stopping when they meet a line that is the boundary of the shape. The rule is they can only use three colours and can never have two shapes next to each other the same colour. Photograph the completed pieces and evaluations of these for sketchbook records.

Lessons 3-4 Brazilian Artist Vik Muniz and Leon Kosseff: LO: Understand how drawing can be done with a range of media to create images which appear hand drawn.

Draw form a range of still life objects set up in the room, form an eclectic mix of found items. Create a finished drawing in the style of artists studied.

Lessons 5-6 Old Boot LO: Understand how to record from direct observation, focusing only on what can be seen and including minute detail.

Set up an old boot as a still life and challenge children to use a range of pencils to create a likeness of this in their own style, in minute detail, having studied a range of artists.

*Explore a range of drawing techniques and approaches through the work of a range of artists, including Pablo Picasso, Vik Muniz and Leon Kosseff and others.

*Express ideas and feelings through drawing

*Be aware of the use of tone, line, shape, texture and pattern.

*Explore drawing techniques using a range of traditional and non-traditional materials

*Modify and refine work as it progresses and express ideas and opinions using appropriate art vocabulary.

*Explore a wide range of drawing styles

*record from direct observation and secondary sources.

**Digital Art,
Printmaking
and
construction**
**Pop Art
Andy
Warhol and
Roy
Lichtenstein**

Two Half terms: Digital Art, screen printing and large scale 3d construction

Lesson 1 LO: To discuss and question critically a range of visual and other information. *To develop an understanding of what is meant by the term POP ART. *Ask pupils to describe familiar objects with their eyes closed and to record their sensations, feelings and thoughts. List and discuss their findings.

*Show examples of Pop Art works of art. Ask pupils to suggest the reasons for working in these ways and to explain what they notice. What might the ideas be behind the art work. Discuss how the ideas are similar to and different from other styles of art.

*Use sketchbooks to collect information about this period/type of art and answer the who, where, why, when, what and how questions.

Lesson 2 LO: Know how to record and analyse first-hand observations and explore ideas for different purposes. *Select and record in sketchbooks interesting features of the work of Pop Artists Roy Lichtenstein, Andy Warhol, Richard Hamilton, Peter Blake, Keith Haring, Bridget Riley and David Hockney. Ask pupils to analyse techniques and effects and annotate visual information with their thoughts and feelings about Pop Art and their experience of it thus far. Ask them to explain their views around favourite styles and pieces and why.

**Ensure photos are taken ahead of lesson three of this series of lessons.*

Lesson 3 LO: Understand how to use ICT to demonstrate knowledge of Warhol's layered screen prints.

Know how to use Paintshop Pro / Paint to rework a self-portrait photograph in the style of Andy Warhol to inform screen-printing.

*Using a self-portrait photograph pupils should use the flood fill tool in Paintshop Pro to create a Warhol type print in several colours. Save and print out for sketchbook. Choose a portrait of a famous person from the internet and repeat the exercise using three colours. This will be enlarged and used to create a three colour screen-print next week.

Extension - Research Warhol and make notes / Research screen-printing and make notes on the process. Notes to be printed and added to sketchbooks as part of the project.

Lessons 4-6 LO: Know how to screen-print in three colours in the style of Andy Warhol.

*Demonstrate how to draw and cut newsprint stencils for screen-prints. Using the portraits created in three colours last week using ICT demonstrate using a stencil to print the first colour using the brusho printing mixes and silk screens. (on shelf in cupboard labelled) *Print 5 copies of each print to allow for additional colours to be added in subsequent lessons. Work in pairs on screens to weight them as printing.

Lessons 7 – 11 LO: How to create 3d constructions in the style of Pop Artists of the 1950s, 1960s and 1970s; *they know how to use a range of techniques to join materials effectively.

*Pupils create a large-scale construction in response to the art of the Pop Art era. They work individually or in pairs to research, plan, create and evaluate a 3-dimensional piece of art on a large scale. (For examples see advertising materials and suggestions list included in planning)

* Pupils will be taught how to join materials effectively so joins are of a high standard and finished pieces are effective.

As part of each lesson: Evaluation: Pupils understand how to evaluate and improve work as it progresses. Peer and self-assessment sheets used to focus pupils on improvements necessary as work progresses and to evaluate and assess finished piece.

*Analyse the main features of everyday objects.

*Comment how objects are represented in Pop art and how this differs to other styles of art.

*Analyse ideas, methods and approaches in others work.

* Pupils use ICT to create work in the style of Warhol using the computer as a tool.

*Pupils use the internet to research the work of artist Warhol and the process of screen-printing and use ICT to present work for their sketchbooks.

*Pupils cut stencils and screen print in three colours to create portraits.

*Pupils can explain the process of screen-printing and understand why it might be used to create artwork.

*Pupils create large scale 3 dimensional structures in the style of Pop artists.

*Joins are effective and finished sculptures are convincing pieces of advertising product.

*Pupils assess work as it progresses and have a clear understanding of to achieve objectives and what they need to do to ensure they create their best work in art.

<p>Collage & Graphic Art (IT) Julian Opie Portraiture</p>	<p>Lessons 1 -2 LO: To understand how to use a range of IT graphic packages to create graphic images in the style of Julian Opie. Introduce pupils to the work of Julian Opie. Demonstrate how to use Paintshop Pro / Paint etc to create a self-portrait in the style of Opie from the photographs previously taken of head and shoulders. Pupils create own self portrait in this style using photos and developing graphics skills. Print out and stick in sketchbooks. Complete a written commentary of how work was achieved and an evaluation of the finished print in comparison with Opie’s work.</p> <p>Lesson 3-4 LO: To understand how to manipulate graphic packages to create graphic images in the style of Julian Opie. Portraits of famous people of their choice are created, using a favoured graphics package and experimenting with a range of graphic packages. Eg) a pop star, a member of the royal family, teacher, family member etc.</p>	<p>*Pupils create own self portrait in this style using photos and developing graphics skills.</p> <p>*Pupils demonstrate ICT capability by choosing and using appropriate software to create their own art in the style of the chosen artist.</p>
<p>Textiles Use of Printed Textiles to create: Vivienne Westwoods, Grayson Perry, Zandra Rhodes, John Galliano (textiles) Roy Lichtenstein (print)</p>	<p>Ties, trousers, skirts and aprons – use of a pattern and sewing machines</p> <p>Lessons 1 – 3 Understand how pattern and decoration was a response to the natural environment and how this influenced a range of textile artists in their own work.</p> <p>*Students visit a local museum and identify sources in response to the theme ‘Pattern and Decoration.’</p> <p>*They make observational studies, diagrams, sketches and notes on objects and artefacts they find inspiring.</p> <p>*On returning to school they review their observations and extend their findings through additional research and engagement with appropriate sources.</p> <p>*They identify contemporary artists or designers who have been inspired by museum artefacts or textiles from other cultures.</p> <p>Lessons 4-6 LO: Understand how to use a pattern to plan, cut and put together an item of clothing.</p> <p>Know how to use a sewing machine to join fabrics to create simple seams</p> <p>Know how to thread and use a sewing machine</p> <p>* Students explore their selected imagery through print and dye experiments. They revisit dye resist processes, silk painting and batik. They explore simple stencil cutting and block printing. They develop repeat patterns using the imagery derived from their museum studies.</p> <p>*They go on to use their own printed textiles to work with a pattern and create a simple item of clothing using both hand stitching and sewing machines.</p>	<p>*On the visit, students are encouraged to extend their source material by considering the patterns or motifs found on a wide range of artefacts such as ceramics, coins, memorabilia, tools, jewellery, documents, antiquities or archaeology as well as those found on textiles</p> <p>*They could look at small sections of pattern or study specific areas of applied or carved decoration.</p> <p>*They could investigate how museum pieces inspired the work of Sue Lawty, Grayson Perry, Alison Watt or Vivienne Westwood. They could explore how the patterned fabrics of Indian art and textiles influenced the work of Zandra Rhodes, John Galliano or Kenzo.</p> <p>* Students could be encouraged to try bleeding dyes or to etch marks using bleaching techniques. Screen printing with stencils could be used to experiment with colour layering and marbling. Collagraph blocks could enable irregular or regular repeat patterns to be made.</p>
<p>3D / Sculpture Houghton Hall Field Trip response or / - installations – Sculptor Anish Kapoor</p>	<p>Response to the work of Indian Sculptor Anish Kapoor – installations (eg: Bean – Chicago ; Sky Mirror; Leviathan – see PPT)</p> <p>Lesson 1: LO: To understand the concept of installation, and examine the works of Anish Kapoor, considering and noting my own views and opinions on the work.</p> <p>Create a short biography of Anish Kapoor as background to understanding his work as a sculptor and why he works in the way he does and to gain an idea of the concept of installation. Record in sketchbooks your views and thoughts of the installations and the beginning of your ideas regarding the installation piece you will make, including materials you will need to work with to create this (free choice in terms of media and installation design)</p> <p>Lesson 2: LO: To use the information collated to create my own design, understanding scale and form and how an everyday object might be manipulated to create an intended effect.</p> <p>Use sketchbooks to record a series of designs, and decide on the one which will be taken through to completion. Annotate designs as to chosen media, how it will be shaped and joined and size and scale.</p>	<p>*Determine scale, form and media to be used to create an oversized sculptural piece for an installation exhibition.</p> <p>*Analyse the main features of everyday objects, determine how these will be captured in the media chosen.</p> <p>*Students determine the effects they are trying to create and explicitly set out to manipulate a range of materials to create this effect.</p> <p>*Students consider audience and intended impact on audience as they design and execute their plans to create their installation piece.</p> <p>*Students consider how they will display their completed sculptures and dress the space to set them off to their best effect, before photographing for the media and creating explanation exhibit guides for their artwork.</p>

Lessons 3 – 6: LO: Know how to shape, mould and construct an everyday object on an outsized scale to create my own installation piece for exhibition.

Using designs in sketchbooks work collaboratively with peers to create own sculptural piece on a large scale, for installation.

Lesson 7: LO: Know how to evaluate my own and others' work as it progresses, giving constructive feedback and adapting my own work in light of feedback received.

YEAR NINE

DRAWING: Paula Rego – Storyteller **PAINTING:** Gilliam Ayres **PRINT MAKING:** Rothko Screen printing **COLLAGE:** Photography **TEXTILES:** Richard Hamilton **3D / SCULPTURE:** Anthony Gormley Sculpture at Crosby **FIELD TRIP:** Tate Modern London (links to artists being studied this year)

HOOK: visits to museums and art galleries

VISITS and TRIPS: **FIELD TRIP:** Tate Modern London (links to artists being studied this year)

LITERACY TEXT LINKS: Paula Rego Storyteller (art)

MATHEMATICS LINK: proportion, scale, ratio, perspective

VOCABULARY: As Key Stage 2 plus: **DRAWING:** Element, Line, Shape Colour, Texture, Tone, Pattern, Form Enlarging Media Portrait Figurative Tone Light, mid- tone, dark Print Paint Mosaic Tone Portraiture Media Methods **PAINTING:** Starting point Natural forms Viewpoints Representing Weathered surfaces Shapes Spaces Abstract Brushwork Response Acetate Simple Linear Outline Contour Enlarge Linear Overwork Heavy Infill Still life Multi-media Angles Observational Built-up surface Cubist Movement Inks Stains Dyes Adapt Transpose Modify **PRINTMAKING:** Analytical Viewfinder Linear Unique state print Transpose Development Reference Refer Starting Point Adapt Modify Develop Batik Tjanting Wax Resist Wash Repeat Shape Response

COLLAGE: Patterning Geometric shapes Viewfinders Aspects Select Layering Brusho Pastels Scanning Linear Spiral Cubist Dimension Viewpoints Multimedia Plane 2D and 3D Representing Figurative Composition Adapt Develop Modify Layer Overwork Enhance **TEXTILES:** Architecture Linear Built Environment Selecting Structure Relief printing Multiple Response Transposing Designs Transferring Graphic Batik Adapt Modify Tjanting Wax Resist Change Improve Realise Intention Purpose Weft Weave Natural/made Embellish Twig **3D / SCULPTURE:** Maquette Representation Pinching Pulling Stroking Smoothing Relationship Pendant Decoration Fine Modifications Series Scale Form Mask Times Cultures Assemble Positioning Modification

	Breadth of Study	Skills
Drawing Paula Rego	<p>Create a series of pencil sketches, portraits and figure studies in a range of pencils, charcoal and pastels, experimenting with light and shade, depth and tone to create a likeness of the human body in the style of artist Paula Rego. Students understand the importance of drawing for different purposes, exploring a range of drawing media,</p> <p>Lesson 1: LO Revise the use of basic drawing equipment and techniques – pencil drawing – hands – make a study of the shape, lines, detail on hands; creating a series of pencil drawings, in sketchbooks, showing a range of skin tones executed in pencils of different degrees of soft and hardness. Make observational drawings from life, photographs and magazine pictures.</p> <p>Lessons 2-3: LO Students understand that the creation of self-portraits can create a connection to oneself and one’s art work. Know how to use the grid method to ensure all detail is captured in a drawing.</p> <p>Using a portrait photograph students create a grid and carefully work on each section to create a self-portrait, using charcoal and chalk pastels to create a series of pieces in each medium.</p> <p>Lessons 4-6: LO Understand how to build up tonal values using layering</p> <p>Students create a detailed pencil line drawing using the grid system and their portrait photograph or image of a famous person of their choice. They complete each square on the grid with a different line pattern to create different tones.</p>	<ul style="list-style-type: none"> *Explore a range of drawing techniques and approaches through the work of artist Paula Rego. *Express ideas and feelings through drawing *Be aware of the use of tone, line, shape, texture and pattern. *Explore drawing techniques using a range of traditional and non-traditional materials including a range of pencils, charcoals, graphite, oil and chalk pastels. *Modify and refine work as it progresses and express ideas and opinions using appropriate art vocabulary. *Explore a wide range of drawing styles, capturing ideas in the sketchbook as part of planning for larger scale pieces *record from direct observation and secondary sources. *Photographic work may form the basis of tonal drawings.
Painting Gillian Ayres	<p>Experimenting with thick and thin paints; paints mixed with glue and sand, oils, gesso, powder and ready-mix paint types to find preferred way of working to produce a series of three large scale painted pieces in response to the artist.</p> <p>Lesson 1 LO: To understand dynamic colour in painting – mixing colour in a variety of media</p> <p>Students experiment with colour mixing, mixing a range of media with different paint types to produce varied thicknesses and textures of painting media. They record these in sketchbooks and small studies and annotate as to preferences, likes and dislikes.</p>	<ul style="list-style-type: none"> *Students understand how to use a range of materials and techniques effectively and safely *To explore ideas in response to the work of Gillian Ayres. *To develop ideas in sketchbooks. *To apply their knowledge and understanding of line, shape, colour and texture in developing a response to the work of the artist.

	<p>Lesson 2 LO: Explore 2D shape, form and tone through abstract compositions Students respond to the work of Gillian Ayres using the paints they have created and varying thickness of media, brushes and colours used to create their own work in this style.</p> <p>Lesson 3-6 LO: Understand how to work on a large scale and how this determines the composition of the piece. Students continue to work in the style of the artist, in 2d and in their chosen painting media, exploring how to fill huge canvases and surfaces and the impact this has on their composition scale.</p>	<p>*To focus on line and contour in recording from direct observation. *To respond to Gillian Ayres' use of contour and vibrant, layered colour, shape and texture. *To work collaboratively on a large scale to produce a group piece /s. *To adapt and modify work as it progresses seeking and responding to feedback from peers and teachers.</p>
<p>Printmaking Mark Rothko</p>	<p>Screen-printing – simple two and three colour prints Lesson 1 LO: Understand how to create stencils -both positive and negative – from which to print Students create a series of simple stencils from which to create two and three colour prints using screens. Lesson 2 LO: Understand how to use the inks, stencil and squeegee; dragging ink through the screen to create many copies of an identical image. Students work in pairs and small groups to refine their practice of these skills. They understand that they will need to sacrifice copies to create new stencils as these cannot be saved and reused. Lesson 3 - 4 LO: Understand how to cut new stencils to add additional detail, pattern and colour to images and layer inks to create the intended effect. A second and third colour is overlayed onto the original series of images, adding detail. Lessons 5-6 LO: Understand how to add wax resist techniques to the screen and the impact of this on the finished screen prints. Students experiment with wax resist and batik processes on the silk screen and add texture and line to their work.</p>	<p>*To select and develop ideas, from direct observation. *To use simple landscape imagery as a starting point. *To develop unique state prints using silk screens to print and brusho inks *To compare ideas and adapt their work according to their own and others' views. *To adapt work according to views and describe how they might develop further. *To reflect on and record the development of ideas. *To investigate the batik process onto the silk screen and explore the impact of this on the finished prints *To use the batik process and silk screens to create a series of images in response to the work of Mark Rothko.</p>
<p>Collage Photography / graphics</p>	<p>An introduction to Cubism exploring perspective and abstract composition. Lessons 1 - 6 LO: Understand contrasting perspective and viewpoints in the work of Cubists such as Picasso, Braque and Gris * Introduction to collage/mixed media techniques *Experimentation in mark making, textures and surface pattern *Collage in Cubist style based on observational studies of still life *Use of graphics packages and digital manipulation to create own series of digital still life images in the style of cubists.</p>	<p>* Introduction to traditional and non-traditional portraiture techniques and processes. *Digital manipulation and Photoshop processes. *Facial proportions *Gridding up- Fine art portraiture * The influence of Pop Art and the work of 'others' *Other Pop artists and their work *Repeat imagery through mono-printing / graphic art *Compositional skills – elements of a well-balanced composition * Large composition of chosen icon and related images *To further develop understanding of the work of the Cubists and develop their own work in the Cubist style.</p>
<p>Textiles / Collage Richard Hamilton</p>	<p>Lessons 1-6 Students know how to create a photo montage, (including addition of textiles and screening – series of mixed media pieces) based on a chosen theme – Carnival, People, architecture *Students create a personal and meaningful textile response to their chosen theme *Students are introduced to the work of Richard Hamilton and consider how they might develop their own work in response to this way of working. *They gather ideas for technical and experimental developments and record outcomes in their sketchbooks.</p>	<p>*Students engage with independent decision making, risk taking and enquiry. *Students become independent thinkers and problem solvers. *They are able to realise their ideas in a personal and creative manner which fulfils the aims and objectives of the project. *Students: • select from a range of starting points and themes</p>

	<p>*Over the six week block they develop a series of photo montage, layered pieces for exhibition, using a range of media, including photography.</p>	<ul style="list-style-type: none"> • independently research sources, references and approaches • clearly evidence drawing and written annotation in the work presented • realise their intentions in a creative and personal way.
<p>3D / Sculpture Anthony Gormley</p>	<p>Decorated Body casts – wire and Modroc Lesson 1 LO: Understand how a range of materials can be used to create and shape the human form. *Introduce children to the work of sculptor Anthony Gormley. Discuss comment upon and add notes to sketchbooks reflecting on the work of the artist. Ask children to consider how they might sculpt a human size body form and work in pairs to attempt this using a range of materials of the students’ determination. *Introduce the use of chicken wire and go through risk assessment for working with this material – sharp and risk of cuts. Explain how this will be used to create individual body forms which students will work on together to decorate. Use sketchbooks to plan surface decoration and where these will be exhibited for best effect following completion. *Encourage children to think and plan big, eg) the form of a body sat with knees up and feet on the floor – knees could be used as the top of a mountain and waterfalls decorating the legs, mountain goats etc use of moss... etc. Lessons 2 - 3 LO: Know how to safely work with a range of tools and materials to create a human body cast in a chosen position. *Children use chicken wire and cover this with Modroc, understanding safety expectations and potential risks of working with these materials. Once Modroc body casts are completed, they use sketchbooks to research and plan how they will decorate the surfaces of their body casts and determine their chosen theme. Lesson 4-6 LO: Using a range of starting points and themes, understand how to add surface decoration, texture and design to work to achieve a desired outcome. *Students plan the surface decoration and determine the theme of their body cast and add decoration to create the desired effect in line with their chosen theme and initial designs annotated in sketchbooks. *Work is photographed and images added to sketchbooks as the work progresses so that it can be evaluated and annotations made regarding any changes determined and reasons for these. Peer and self-evaluation inform decisions and this is clearly recorded in sketchbooks annotations and evaluations.</p>	<p>Exploring – students develop, express and realise ideas, often in original ways. They confidently exploit what they have learnt of creative processes and take creative risks in their own work.</p> <p>Investigating – Students exploit the potential of materials and processes independently, making intuitive and analytical judgements, formally and informally to develop and realise their intentions in their own work.</p> <p>Analysing – students analyse, engage with and question critically aspects of their own and others’ work, identifying how beliefs, values and meanings are expressed and shared.</p> <p>Evaluating – students confidently express reasoned judgements about their own work and that of others, demonstrating analytical, critical and contextual understanding.</p>

The Key Stage 3 Art National Curriculum

During KS3 (Years 7-9)

- *Pupils should be taught to develop their creativity and ideas, and increase proficiency in their execution.
- *They should develop a critical understanding of artists, architects and designers, expressing reasoned judgements that can inform their own work.

Pupils should be taught:

- *to use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas
- *to use a range of techniques and media, including painting
- *to increase their proficiency in the handling of different materials
- *to analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work
- *about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day

Assessment Outcomes: By the end of KS3

- *Students produce creative work, exploring their ideas and recording their experiences
- *become proficient in drawing, painting, sculpture and other art, craft and design techniques
- *evaluate and analyse creative works using the language of art, craft and design
- * know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.