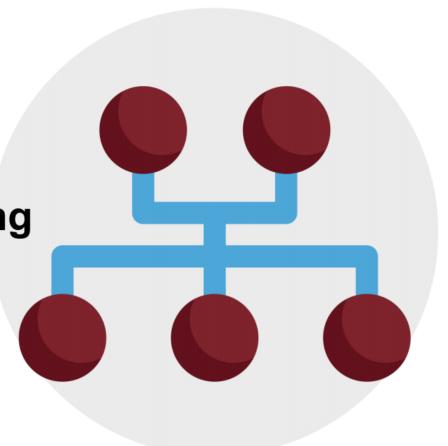


Art

**Curriculum Mapping** 

2021



September 2021- July 2022	Rotation Subject	
, .	11 lessons in a carousel delivered in form groups over the year. Each form will learn the following:-	
Year 7		
Learning	Art. Surrealism.	
	Key elements	
	Blending	
	Research and undertake visual image analyse of the work of artists.	
	Develop ideas and record observations.	
	Experiment and explore.	
	Production of personal response to starting point.	
Concepts	Line	1
	Colour	
	form	
	shape	
	value	
	texture	
	space.	
Sticking points	how to get ideas from head onto paper; the physical difficulty of drawing.	1
	Inability to think of original ideas derived from the set starting point.	
	The rules of drawing to create the illusion of three dimensions.	
	DA could be unable to bring stimuli from home.	
AOs	A01,2,3,4	1
Common	Art is easy.	
Misconceptions	Any drawing counts as Art.	
	There is no writing involved in learning about Art.	
Year 8		
Learning	Art. Surrealism.	
	Key elements	
	Blending	
	Research and undertake visual image analyse of the work of artists.	
	Develop ideas and record observations.	

Concepts  Sticking points	Production of personal response to starting point.  Line  Colour  form  shape  value  texture  space.  how to get ideas from head onto paper; the physical difficulty of drawing.  Inability to think of original ideas derived from the set starting point.  The rules of drawing to create the illusion of three dimensions.  DA could be unable to bring stimuli from home.	
Sticking points	Colour form shape value texture space. how to get ideas from head onto paper; the physical difficulty of drawing. Inability to think of original ideas derived from the set starting point. The rules of drawing to create the illusion of three dimensions.	
	form shape value texture space. how to get ideas from head onto paper; the physical difficulty of drawing. Inability to think of original ideas derived from the set starting point. The rules of drawing to create the illusion of three dimensions.	
	shape value texture space. how to get ideas from head onto paper; the physical difficulty of drawing. Inability to think of original ideas derived from the set starting point. The rules of drawing to create the illusion of three dimensions.	
	value texture space. how to get ideas from head onto paper; the physical difficulty of drawing. Inability to think of original ideas derived from the set starting point. The rules of drawing to create the illusion of three dimensions.	
	texture space.  how to get ideas from head onto paper; the physical difficulty of drawing.  Inability to think of original ideas derived from the set starting point.  The rules of drawing to create the illusion of three dimensions.	
	space.  how to get ideas from head onto paper; the physical difficulty of drawing.  Inability to think of original ideas derived from the set starting point.  The rules of drawing to create the illusion of three dimensions.	
	how to get ideas from head onto paper; the physical difficulty of drawing.  Inability to think of original ideas derived from the set starting point.  The rules of drawing to create the illusion of three dimensions.	
	Inability to think of original ideas derived from the set starting point.  The rules of drawing to create the illusion of three dimensions.	
	The rules of drawing to create the illusion of three dimensions.	
	DA could be unable to bring stimuli from home.	
AOs	A01,2,3,4	
Common	Art is easy.	
Misconceptions	Any drawing counts as Art.	
	There is no writing involved in learning about Art.	
Year 9	- <del></del>	
Learning		
Concepts		
	form	
	shape	
	value	
	texture	
	space.	
Year 9  Learning  Concepts	shape value texture	

Sticking points	how to get ideas from head onto paper; the physical difficulty of drawing.
	Inability to think of original ideas derived from the set starting point.
	The rules of drawing to create the illusion of three dimensions.
	DA could be unable to bring stimuli from home.
AOs	AO1,2,3,4
Common	Art is easy.
Misconceptions	Any drawing counts as Art.
	There is no writing involved in learning about Art.

# Year 10

Learning	Charles Rennie Mackintosh and	Charles Rennie Mackintosh, William	Charles Rennie	Portraiture	Portraiture	Portraiture	Portraiture
ccurring	Natural forms.	Morris and Natural forms.	Mackintosh, William	TOTTIGICATE	Torracture	Tottalcare	Tottalcare
			Morris and Natural	Suitable medium	Theoretical analysis	Large scale oil pastel study	Small scale tonal pencil observational
	Oil pastel: technique on black sugar	Ink layering	forms.	selected from	Theoretical analysis	Large scare on paster stady	study; 3 of 3
	paper			experience in last	Photographic research	Medium scale acrylic painterly	3.33,73 3.3
	F-F-	Colour theory	Creating personal	project to make	· · · · · · · · · · · · · · · · · · ·	piece	Plans for personal response
	Colour theory		response	visual analysis of	Large scale chalk and charcoal study	P.SSS	
	,	Visual analysis in watercolour	· .	selected artists'	Large scare analy and enarced study	Small scale tonal pencil	Key elements:
	Contemplation using coloured		Key elements:	piece.	Small scale tonal pencil observational	observational study; 2 of 3	<u>,</u>
	pencil and harmonious/contrasting	Key elements:			study; I of 3		Blending
	colours.		Realising carefully	Key elements:		Key elements:	
		Blending	arranged composition,		Key elements:		(Visual) image analysis
	Visual analysis in watercolour		incorporating blending,	Blending		Blending a range of materials; new	(**************************************
		Image analysis, visual and theoretical:	demonstrating		Blending	and embedded	Research
	Key elements:	mage analysis) visual and theoretical	observation, ability to	(Visual) image	Dictioning		nesesion
		Content/Process/Mood/form	apply smooth washes,	analysis.	Image analysis, visual and theoretical:	(Visual) image analysis	Development of initial and final design
	Blending	Content/110cc33/Wiood/10111	media chosen for		image unarysis, visual una tricoreticui.	(**************************************	ideas to plan personal response.
		Perfecting washes	intrinsic qualities with	Research and	Content/Process/Mood/form	Research	ideas to plan personal response.
	Image analysis, visual and	refrecting wasnes	clear link to starting	Analyse the work of	Content/Frocess/Wood/form	nescare.	Develop ideas and record observations.
	theoretical:	Experimentation with surface	point.	artists.	Research	Develop ideas and record	Develop ideas and record observations.
	theoretican	Experimentation with surface			Research	observations.	Evacriment and evalore
	Content/Process/Mood/form	Development of initial and final design	Develop ideas and	Develop ideas and	Davidae idaaa aad aasaad	observations.	Experiment and explore.
	Content/Frocess/Mood/form		record observations.	record observations.	Develop ideas and record	Experiment and explore.	
	Research and Analyse the work of	ideas to plan personal response.			observations.	Experiment and explore.	
	artists.		Create a personal				
	urtists.	Research and Analyse the work of	response.		Experiment and explore.		
	Develop ideas and record	artists.					
	observations.	December of the control of the contr					
	observations.	Record observations.					
	Experiment and explore.						
	Experiment and explore.	Experiment and explore.					
Concepts	Line	Line	Line	Line	Line	Line	Line
	Colour	Colour	Colour	Colour	Colour	Colour	Colour
	form	form	form	form	form	form	form
	shape	shape	shape	shape	shape	shape	shape
	Simple	Simple	Shape	Shape	Simple	Shape	Silape
	value	value	value	value	value	value	value
	10.00			- Ca.uc		10.00	
	texture	texture	texture	texture	texture	texture	texture
	texture	texture	texture	texture	texture	texture	texture
	space.	space.	space.	space.	space.	space.	space.
	space.	space.	space.	space.	space.	space.	space.
L	1	1	1	l	l	1	

Sticking points	How to form links between artists work seen and own work.  The physical difficulty of manipulating media (drawing/using oil pastels/using mixed media) to make aesthetically pleasing pieces.  Inability to think of original ideas derived from the set starting point.  DA could be unable to make studies at home and research independently.	How to get ideas from head onto paper; the physical difficulty of manipulating media (drawing/using oil pastels/using mixed media/using watercolour/making a smooth wash) to make aesthetically pleasing pieces.  Inability to think of original ideas derived from the set starting point.  DA could be unable to make studies at home and research independently.	how to get ideas from head onto paper; the physical difficulty of drawing.	Grid making  The physical difficulty of manipulating media (drawing/using oil pastels/using mixed media) to make aesthetically pleasing pieces.	Grid making  The physical difficulty of manipulating media (drawing/using oil pastels/using mixed media) to make aesthetically pleasing pieces.	Grid making  The physical difficulty of manipulating media (drawing/using oil pastels/using mixed media) to make aesthetically pleasing pieces.  Inability to think of original ideas derived from the set starting point.  DA could be unable to make studies at home and research independently.	How to form links between artists work seen and own work.  The physical difficulty of manipulating media (drawing/using oil pastels/using mixed media) to make aesthetically pleasing pieces.  Inability to think of original ideas derived from the set starting point.  DA could be unable to make studies at home and research independently.
AOs	AO1 and AO2.	AO1, 2 and 3	AO2 and 4	AO1 and 2	AO2 and 3	AO2 and 3	AO2 and 3
Common Misconceptions	You can do whatever you want in art.  Art is easy.  Any drawings will get you the qualification.	You can do whatever you want in art.  Art is easy.  You can make any old piece and if you can talk it up, it will get you marks.	You can do whatever you want in art.  Art is easy.  Any drawings will get you the qualification.	At this stage students have generally realised that if they don't try, they won't succeed, and attempting to explaining that 1 want it to look like that' in response to teacher advice on how to improve a drawing/painting, just means poor marks are awarded, so there tends to be no real misconceptions from here on in.	There tends to be no real misconceptions at this point in the course.	There tends to be no real misconceptions at this point in the course.	There tends to be no real misconceptions at this point in the course.

# Year 11

Learning	Nature versus portraiture.	Personal project	Controlled assessment	Controlled assessment	Controlled assessment	Course ends after exam; 1st week in May.
	Create a personal response for	From a choice of starting points	Select a starting point from the options in the	Image analysis; visual and theoretical	Image analysis; visual and	
	either unit 2 or make improvements	derived from past exam papers, make	exam paper then make:		theoretical	
	to unit 1	either a short project covering:		Content/Process/Mood/form		
			Image analysis; visual and theoretical		Content/Process/Mood/form	
	Key elements:	All assessment objectives		Photographic and web research		
			Content/Process/Mood/form		Photographic and web research	
	Realising carefully arranged	Or		Large, medium, and small-scale studies		
	composition, incorporating		Photographic and web research	in suitable mediums.	Large, medium, and small-scale	
	blending, demonstrating	Solely Observation			studies in suitable mediums	
	observation, ability to apply smooth		Large, medium, and small-scale studies in suitable	Key elements:		
	washes, media chosen for intrinsic qualities with clear link to starting	Or	mediums.		Create personal response under	
	point.			Blending	controlled conditions.	
	point.	Solely Artist research	Key elements:			
	Research and Analyse the work of	_		Image analysis, visual and theoretical:	Key elements:	
	artists.	Or	Blending		DI II	
	G. (1565)			Content/Process/Mood/form	Blending	
	Develop ideas and record	make additional pieces from any	Image analysis, visual and theoretical:			
	observations.	assessment objective for the unit you have selected as your coursework	0 1 1/2 /24 1/5	Perfecting washes	Image analysis, visual and theoretical:	
		submission: Unit 1 or 2.	Content/Process/Mood/form		trieoreticai.	
	Experiment and explore.	Submission. One 1 of 2.	5 C 11 L	Experimentation with surface	Content/Process/Mood/form	
		Key elements:	Perfecting washes		Content/Process/Mood/Torm	
	Create a personal response.	key elements.	e i com ou e	Development of initial and final design	Perfecting washes	
		Blending	Experimentation with surface	ideas to plan personal response.	reflecting washes	
		Dienuing	Decearsh and Analysis the work of artist-	Decease and Analyse the work of	Experimentation with surface	
		Image analysis, visual and theoretical:	Research and Analyse the work of artists.	Research and Analyse the work of artists.	Experimentation with surface	
		image analysis, visual and theoretical.		di tists.		

		1	1		,	
		Content/Process/Mood/form	Develop ideas and record observations.	Develop ideas and record observations.	Development of initial and final design ideas to plan personal	
		Perfecting washes	Experiment and explore.	Experiment and explore.	response.	
		Experimentation with surface			Realising carefully arranged composition, incorporating	
		Development of initial and final design ideas to plan personal response.			blending, demonstrating observation, ability to apply smooth	
		Research and Analyse the work of			washes, media chosen for intrinsic qualities with clear link to starting	
		artists.			point.	
		Develop ideas and record observations.			Research and Analyse the work of artists.	
		Experiment and explore.			Develop ideas and record observations.	
		Create a personal response.			Experiment and explore.	
					Create a personal response.	
Concepts	Line	Line	Line	Line	Line	Course ends after exam; 1 <sup>st</sup> week in May.
	Colour	Colour	Colour	Colour	Colour	
	form	form	form	form	form	
	shape	shape	shape	shape	shape	
	value	value	value	value	value	
	texture	texture	texture	texture	texture	
	space.	space.	space.	space.	space.	
Sticking points	How to form links between artists work seen and own work.	How to form links between artists work seen and own work.	The physical difficulty of manipulating media (drawing/using oil pastels/using mixed media) to make aesthetically pleasing pieces.	How to form links between artists work seen and own work.	How to form links between artists work seen and own work.	Course ends after exam; 1 <sup>st</sup> week in May.
	The physical difficulty of manipulating media (drawing/using	The physical difficulty of manipulating media (drawing/using oil pastels/using	Inability to think of original ideas derived from	The physical difficulty of manipulating media (drawing/using oil pastels/using	The physical difficulty of manipulating media (drawing/using	
	oil pastels/using mixed media) to make aesthetically pleasing pieces.	mixed media) to make aesthetically pleasing pieces.	their choice of starting point.	mixed media) to make aesthetically pleasing pieces.	oil pastels/using mixed media) to make aesthetically pleasing pieces.	
	Inability to think of original ideas	Inability to think of original ideas	Grid making	Inability to think of original ideas	Inability to think of original ideas	
	derived from the set starting point.	derived from the set starting point.	Creative freeze	derived from their choice of starting point.	derived from their choice of starting point.	
	DA could be unable to make studies at home and research independently.	DA could be unable to make studies at home and research independently.	DA could be unable to make studies at home and research independently.	Grid making	Creative freeze	
	independency.			Creative freeze	DA could be unable to make studies at home and research	
				DA could be unable to make studies at home and research independently.	independently.	
AOs	AO1,2,3 and/or 4	AO 1,2,3 and/or 4	AO1,2 and 3	AO1,2 and 3	AO1,2,3, and 4	Course ends after exam; 1 <sup>st</sup> week in May.
Common	There tends to be no real	That drawing any old nonsense	There tends to be no real misconceptions at this	There tends to be no real	There tends to be no real	Course ends after exam; 1 <sup>st</sup> week in May.
Misconceptions	misconceptions at this point in the course.	counts.	point in the course.	misconceptions at this point in the course.	misconceptions at this point in the course.	

Concepts.

# The Formal Art Elements form the basis of the Language of Art.

## They consist of seven visual parts.

**Elements of art** are stylistic features that are included within an art piece to help the artist communicate. The seven most common elements include line, shape, texture, form, space, colour and value, with the additions of mark making, and materiality. When analyzing these intentionally utilized elements, the viewer is guided towards a deeper understanding of the work.

### Line

A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines often define the edges of a form. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin. They lead your eye around the composition and can communicate information through their character and direction.

1	Line	Horizontal lines suggest a feeling of rest or repose because objects parallel to the earth are at rest. In this landscape, horizontal lines also help give a sense of space. The lines delineate sections of the landscape, which recede into space. They also imply continuation of the landscape beyond the picture plane to the left and right.  Vertical lines often communicate a sense of height because they are perpendicular to the earth, extending upwards toward the sky. In this church interior, vertical lines suggest spirituality, rising beyond human reach toward the heavens.
1	Line	Horizontal and vertical lines used in combination communicate stability and solidity. Rectilinear forms with 90-degree angles are structurally stable. This stability suggests permanence and reliability.
1	Line	<b>Diagonal lines</b> convey a feeling of movement. Objects in a diagonal position are unstable. Because they are neither vertical nor horizontal, they are either about to fall or are already in motion.
1	Line	The curve of a line can convey energy. Soft, shallow curves recall the curves of the human body and often have a pleasing, sensual quality and a softening effect on the composition. The edge of the pool in this photograph gently leads the eye to the sculptures on the horizon.

## **Shape and Form**

**Shape and Form** define objects in space. Shapes have two dimensions—height and width—and are usually defined by lines. Forms exist in three dimensions, with height, width, and depth.

2	Shape	Shape has only height and width. Shape is usually, though not always, defined by line, which can provide its contour.
3	Form	Form has depth as well as width and height. Three-dimensional form is the basis of sculpture, furniture, and decorative arts. Three-dimensional forms can be seen from more than one side.
2	Shape and Form	<b>Geometric shapes and forms</b> include mathematical, named shapes such as squares, rectangles, circles, cubes, spheres, and cones. Geometric shapes and forms are often man-made. However, many natural forms also have geometric shapes.
2	Shape and Form	Organic shapes and forms are typically irregular or asymmetrical. Organic shapes are often found in nature, but man-made shapes can also imitate organic forms.

#### Space

Real **space** is three-dimensional. Space in a work of art refers to a feeling of depth or three dimensions. It can also refer to the artist's use of the area within the picture plane. The area around the primary objects in a work of art is known as negative space, while the space occupied by the primary objects is known as positive space.

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#### Positive and negative space

The relationship of positive to negative space can greatly affect the impact of a work of art. In this drawing, the man and his shadow occupy the positive space, while the white space surrounding him is the negative space. The disproportionate amount of negative space accentuates the figure's vulnerability and isolation.

### Space

#### Space

#### Three-dimensional space

The perfect illusion of three-dimensional space in a two-dimensional work of art is something that many artists, laboured to achieve. The illusion of space is achieved through perspective drawing techniques and shading.

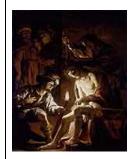
#### Colour and Value

Space

Light reflected off objects. **Colour** has three main characteristics: **hue** (red, green, blue, etc.), **value** (how light or dark it is), and **intensity** (how bright or dull it is). Colours can be described as warm (red, yellow) or cool (blue, grey), depending on which end of the colour spectrum they fall.

5 Colour and Value

6



**Value** describes the brightness of colour. Artists use colour value to create different moods. Dark colours in a composition suggest a lack of light, as in a night or interior scene. Dark colours can often convey a sense of mystery or foreboding.

Light colours often describe a light source or light reflected within the composition. In this painting, the dark colours suggest a night or interior scene. The artist used light colours to describe the light created by the candle flame.

Colour and Value

**Intensity** describes the purity or strength of a colour. Bright colours are undiluted and are often associated with positive energy and heightened emotions. Dull colours have been diluted by mixing with other colours and create a sedate or serious mood.

#### Texture

The surface quality of an object that we sense through touch. All objects have a physical texture. Artists can also convey texture visually in two dimensions. In a two-dimensional work of art, texture gives a visual sense of how an object depicted would feel in real life if touched: hard, soft, rough, smooth, hairy, leathery, sharp, etc. In three-dimensional works, artists use actual texture to add a tactile quality to the work.

7	Texture	Texture depicted in two-dimensions  Artists use colour, line, and shading to imply textures. In this painting, the man's robe is painted to simulate silk. The ability to convincingly portray fabric of different types was one of the marks of a great painter during the 17th century. In this image the artist captured both the seriousness and the joy of the scene with the dull grey stone interior and the bright red drapery.
	Texture	
7	Texture	Surface texture  The surface of this writing desk is metallic and hard. The hard surface is functional for an object that would have been used for writing. The smooth surface of the writing desk reflects light, adding sparkle to this piece of furniture.



He Can No Longer at the Age of 98, Francisco José de Goya y Lucientes, 1819–1823



Christ Crowned with Thorns, Gerrit van Honthorst, about 1620



Portrait of Agostino Pallavicini, Anthony van Dyck, 1621–1623