The Holy Family
Catholic School

Art

Curriculum Mapping

2021
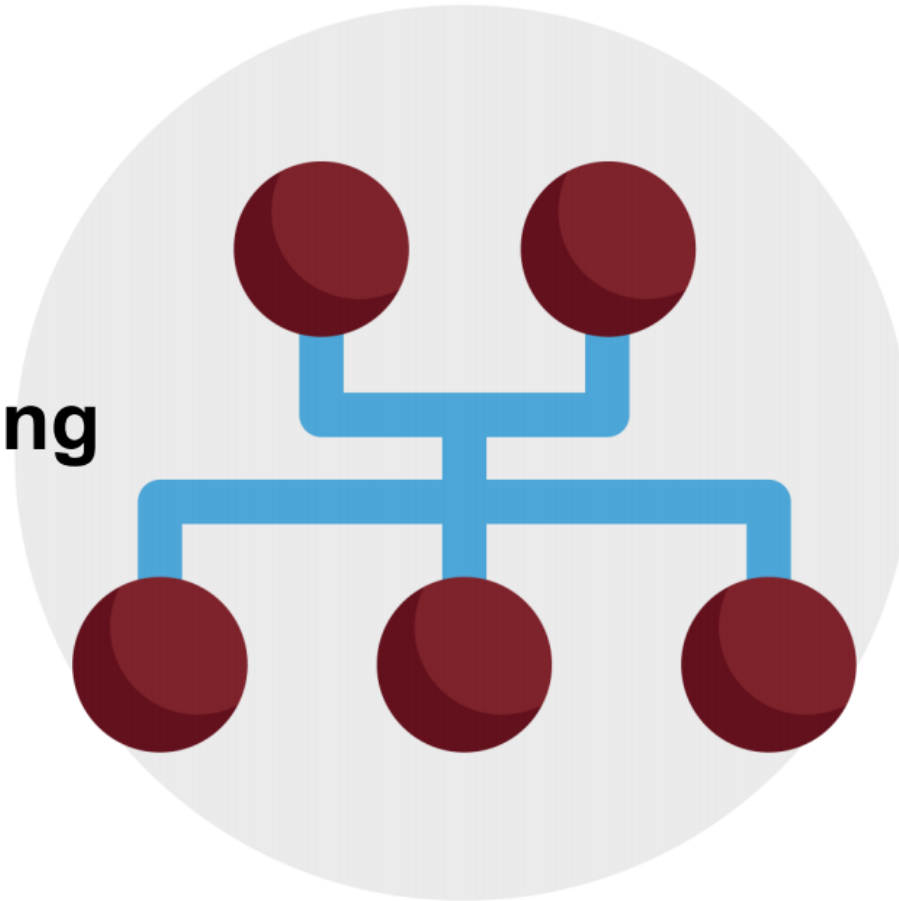
September 2021- July 2022		Rotation Subject
		11 lessons in a carousel delivered in form groups over the year. Each form will learn the following:-

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
	Colour
	form
	shape
	value
	texture
	space.
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 Misconceptions	Art is easy.
	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.

	Experiment and explore.	
	Production of personal response to starting point.	
Concepts	Line	
	Colour	
	form	
	shape	
	value	
	texture	
	space.	
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 Misconceptions	Art is easy.	
	Any drawing counts as Art.	
	There is no writing involved in learning about Art.	

Year 9

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	
	Colour	
	form	
	shape	
	value	
	texture	
	space.	

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 Misconceptions	Art is easy. Any drawing counts as Art. There is no writing involved in learning about Art.						

Year 10

Learning	Charles Rennie Mackintosh and Natural forms. Oil pastel: technique on black sugar paper Colour theory Contemplation using coloured pencil and harmonious/contrasting colours. Visual analysis in watercolour Key elements: Blending Image analysis, visual and theoretical: Content/Process/Mood/form Research and Analyse the work of artists. Develop ideas and record observations. Experiment and explore.	Charles Rennie Mackintosh, William Morris and Natural forms. Ink layering Colour theory Visual analysis in watercolour Key elements: Blending Image analysis, visual and theoretical: Content/Process/Mood/form Perfecting washes Experimentation with surface Development of initial and final design ideas to plan personal response. Research and Analyse the work of artists. Record observations. Experiment and explore.	Charles Rennie Mackintosh, William Morris and Natural forms. Creating personal response Key elements: Realising carefully arranged composition, incorporating blending, demonstrating observation, ability to apply smooth washes, media chosen for intrinsic qualities with clear link to starting point. Develop ideas and record observations. Create a personal response.	Portraiture Suitable medium selected from experience in last project to make visual analysis of selected artists' piece. Key elements: Blending (Visual) image analysis. Research and Analyse the work of artists. Develop ideas and record observations.	Portraiture Theoretical analysis Photographic research Large scale chalk and charcoal study Small scale tonal pencil observational study; I of 3 Key elements: Blending Image analysis, visual and theoretical: Content/Process/Mood/form Research Develop ideas and record observations. Experiment and explore.	Portraiture Large scale oil pastel study Medium scale acrylic painterly piece Small scale tonal pencil observational study; 2 of 3 Key elements: Blending a range of materials; new and embedded (Visual) image analysis Research Develop ideas and record observations. Experiment and explore.	Portraiture Small scale tonal pencil observational study; 3 of 3 Plans for personal response Key elements: Blending (Visual) image analysis Research Development of initial and final design ideas to plan personal response. Develop ideas and record observations. Experiment and explore.
Concepts	Line Colour form shape value texture space.	Line Colour form shape value texture space.	Line Colour form shape value texture space.	Line Colour form shape value texture space.	Line Colour form shape value texture space.	Line Colour form shape value texture space.	Line Colour form shape value texture space.

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 'I 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	<u>Nature versus portraiture.</u> Create a personal response for either unit 2 or make improvements to unit 1 <u>Key elements:</u> Realising carefully arranged composition, incorporating blending, demonstrating observation, ability to apply smooth washes, media chosen for intrinsic qualities with clear link to starting point. Research and Analyse the work of artists. Develop ideas and record observations. Experiment and explore. Create a personal response.	<u>Personal project</u> From a choice of starting points derived from past exam papers, make either a short project covering: All assessment objectives Or Solely Observation Or Solely Artist research Or make additional pieces from any assessment objective for the unit you have selected as your coursework submission: Unit 1 or 2. <u>Key elements:</u> Blending Image analysis, visual and theoretical:	<u>Controlled assessment</u> Select a starting point from the options in the exam paper then make: Image analysis; visual and theoretical Content/Process/Mood/form Photographic and web research Large, medium, and small-scale studies in suitable mediums. <u>Key elements:</u> Blending Image analysis, visual and theoretical: Content/Process/Mood/form Perfecting washes Experimentation with surface Research and Analyse the work of artists.	<u>Controlled assessment</u> Image analysis; visual and theoretical Content/Process/Mood/form Photographic and web research Large, medium, and small-scale studies in suitable mediums. <u>Key elements:</u> Blending Image analysis, visual and theoretical: Content/Process/Mood/form Perfecting washes Experimentation with surface Development of initial and final design ideas to plan personal response. Research and Analyse the work of artists.	<u>Controlled assessment</u> Image analysis; visual and theoretical Content/Process/Mood/form Photographic and web research Large, medium, and small-scale studies in suitable mediums Create personal response under controlled conditions. <u>Key elements:</u> Blending Image analysis, visual and theoretical: Content/Process/Mood/form Perfecting washes Experimentation with surface	Course ends after exam; 1st week in May.	

Course ends after exam; 1st week in May.

		Content/Process/Mood/form Perfecting washes Experimentation with surface Development of initial and final design ideas to plan personal response. Research and Analyse the work of artists. Develop ideas and record observations. Experiment and explore. Create a personal response.	Develop ideas and record observations. Experiment and explore.	Develop ideas and record observations. Experiment and explore.	Development of initial and final design ideas to plan personal response. Realising carefully arranged composition, incorporating blending, demonstrating observation, ability to apply smooth washes, media chosen for intrinsic qualities with clear link to starting point. Research and Analyse the work of artists. Develop ideas and record observations. Experiment and explore. Create a personal response.	
Concepts	Line Colour form shape value texture space.	Line Colour form shape value texture space.	Line Colour form shape value texture space.	Line Colour form shape value texture space.	Line Colour form shape value texture space.	Course ends after exam; 1st week in May.
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 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.	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 their choice of starting point. Grid making Creative freeze 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 their choice of starting point. Grid making Creative freeze 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 their choice of starting point. Creative freeze DA could be unable to make studies at home and research independently.	Course ends after exam; 1st week in May.
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; 1st week in May.
Common Misconceptions	There tends to be no real misconceptions at this point in the course.	That drawing any old nonsense counts.	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.	Course ends after exam; 1st week in May.

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	**Diagonal lines** 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 3	Shape and Form	**Geometric shapes and forms** 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 3	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.		
4	Space	**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.
4	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		
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 6	Colour and Value	**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.
5 6	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.
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