

Meden School Curriculum Planning							
Subject	Art & Design	Year Group	7	Sequence No.	1	Topic	Observational Drawing

Retrieval	Core Knowledge	Student Thinking
What do teachers need retrieve from students before they start teaching new content ?	What specific ambitious knowledge do teachers need teach students in this sequence of learning?	What real life examples can be applied to this sequence of learning to development of our students thinking, encouraging them to see the inequalities around them and 'do something about them!'
<p>Basic knowledge of drawing:</p> <ul style="list-style-type: none"> • Proportion (shape, size) • Tone (Shading) • Detail & texture (mark making) <p>Retrieval questions:</p> <p><u>Week 1:</u> Why do we need to do a baseline test in drawing?</p> <p><u>Week 2:</u> What is a line drawing?</p> <p><u>Week 3 & 4:</u> What is a tonal drawing? What are the differences between the two drawing styles?</p> <p><u>Week5:</u> What does good drawing look like?</p>	<p><u>Week 1:</u> Base line drawing test in pencil to ascertain student prior knowledge. Drawing is of a shoe to link in with the Pop Art project next.</p> <p><u>Week 2:</u> (Practice) Understanding of what line drawing and contour drawing is and how artists use it (warm up exercises).</p> <ul style="list-style-type: none"> • Focus on line, shape and proportions. <p>Line & Shape: Lines often define the edges of a form. Creating an outline.</p> <p>Continuous line: Drawing without taking the pencil off the paper.</p> <p>Proportions: Size, shape and position of parts of a drawing in relation to the whole. Ensures work is balanced and accurate and helps with realism.</p> <ul style="list-style-type: none"> • First step to a successful drawing is too look! • Importance of getting an accurate outline before moving onto adding shading or detail. <p><u>Week 3:</u> (Practice)</p>	<p>Different types of drawing and the different purposes for drawing. Enables students to make cross curricular links and see how Art can be used later in life.</p> <ul style="list-style-type: none"> • Diagrams in Science • Maps and landmarks in Geography • Design and 3D drawing in DT • Shapes in Maths • Quick sketches for planning or practice compared to more established pieces. • Architectural drawings and plans. <p>Good artists to look at are:</p> <ul style="list-style-type: none"> • Escher (optical illusions) He was a mathematician as well, as an artist. • Rembrandts preliminary portrait sketches compared to his paintings.

<p><u>Week 6:</u> How is this drawing more successful than your baseline test?</p>	<p>Understanding of what a tonal drawing is and how to use shading to add depth to a drawing:</p> <ul style="list-style-type: none"> • Understanding Light (direction and position of highlights) • How to shade smoothly and gradually (through pressure control and use of blending stumps. • How to create a wide range of tones using one pencil through pressure control. • The difference in shadows (cast, occlusion and core shadows) <p>Cast shadows. A hard light will produce a cast shadow with a sharp edge, a soft light will produce a cast shadow with a blurrier edge.</p> <p>Core Shadow. The dark band visible where light and shadow meet. It is the point at which light can no longer reach the form to illuminate it. It is the darkest area of the shadow on the sphere (the "form shadow") because it is least affected by reflected light.</p> <p>Occlusion Shadow. It comes from light bouncing up off the ground surface, or from other surfaces. The darkest parts of the shadow are usually at the points of contact, called the occlusion shadow.</p> <p><u>Week 4: (Apply)</u> Students apply learning to another drawing of a shoe.</p> <ul style="list-style-type: none"> • Rules of observational drawing (look, don't assume approach) Students should be constantly comparing their drawing to the image or object to make sure it is accurate. • Measuring, use of guidelines or grid technique to check proportions and positioning. If the image is the same size as their drawing students need to be using the same measurements. Get students to check with a ruler. 	
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	<p>Grid Technique: Placing a grid over an image helps with checking shapes and lines are in the right position or the right size by focusing on a square at a time and not the image as a whole.</p> <ul style="list-style-type: none"> • Step one is to get an accurate line drawing. See criteria from week 2. <p><u>Week 5:</u> (Apply) How to use specialised materials & equipment to aid effective drawing of shoes:</p> <ul style="list-style-type: none"> • Step two is to add shading and detail including texture where needed. • 2B-6B pencils for light to dark tones as well as pressure control • Blending stumps for gradual and smoother shading • Applying detail and texture through mark making. • Using a rubber as a drawing tool to create texture or highlights. <p>Students should be applying knowledge from week 3 here.</p> <p><u>Week 6:</u> (Assess) Self-reflection and identifying progress made in comparison to base line drawing test through written annotation (what went well, even better if) and marking against the success criteria.</p>	
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Meden School Curriculum Planning							
Subject	Art & Design	Year Group	7	Sequence No.	2	Topic	Colour & Pop Art

Retrieval	Core Knowledge	Student Thinking
What do teachers need retrieve from students before they start teaching new content ?	What specific ambitious knowledge do teachers need teach students in this sequence of learning?	What real life examples can be applied to this sequence of learning to development of our students thinking, encouraging them to see the inequalities around them and 'do something about them!'
<p>Basic understanding of colour theory:</p> <ul style="list-style-type: none"> Primary & secondary Warm/ cold colours <p>Basic understanding of how to paint.</p> <ul style="list-style-type: none"> How to hold a brush What consistency of paint is needed. <p>Retrieval Questions:</p> <p><u>Week 1:</u> What is a primary colour? What is a secondary colour? How do you make a secondary colour? Where are the colour groups positioned on the colour wheel? What does good painting look like?</p> <p><u>Week 2:</u> How do you make a tertiary colour? What does good painting look like?</p> <p><u>Week 3 & 4:</u></p>	<p><u>Week 1:</u> Understanding of colour placement and using watercolours to mix colours:</p> <ul style="list-style-type: none"> Primary Colours (3 main colours that can not be mixed. They are red, yellow and blue). Secondary Colours (The next 3 colours that are made by mixing 2 primary colours. These are orange, purple and green). <p>Red + Yellow = Orange Blue + Yellow = Green Red + Blue = Purple</p> <p>How to paint well.</p> <ul style="list-style-type: none"> Hold a brush like a pencil on the metal area to give more control. Rest your hand on the table for greater control. Paint the edges first to create a neat outline then fill in with longer strokes for an even finish. The consistency of the paint should be like cream and not too transparent or watery or too dry that it scratches the surface of the paper. <p><u>Week 2:</u></p>	<p>Show students how artists use colour and for what purpose.</p> <ul style="list-style-type: none"> Picasso's Blue and Rose periods. <p>Can also show how colour is used in advertising, branding and design to make the real-life connection.</p> <ul style="list-style-type: none"> Coca cola – Red Facebook – Blue <p>Get students to consider what was popular in the 1950's compared to what is popular today. To provide a better understanding of why Pop Artists used everyday objects and popular culture in their work.</p> <ul style="list-style-type: none"> Marilyn Monroe or Elvis Presley versus Billie Eilish or Justin Bieber. <p>Ask students about their knowledge and understanding of history and what happened before Pop Art Emerged.</p> <ul style="list-style-type: none"> Advertising, mass production and spending money were all a result of WW2 ending and people celebrating life.

<p>What is colour used for in Art? What are the main colour groups? What does good pencil crayon look like?</p> <p><u>Week 5 & 6:</u> Who was Andy Warhol? What was Pop Art about? What are the key features of Andy Warhol's work?</p> <p><u>Recall from previous unit:</u> What is a line drawing? How do you shade?</p>	<ul style="list-style-type: none"> • Tertiary Colours (Made when you mix different ratios of a primary and a secondary colour. These give you the different hues like amber, lime, teal). • Reminder of how to paint well from previous week. <p><u>Week 3 & 4:</u> Understanding of colour groups:</p> <ul style="list-style-type: none"> • Complimentary Colours (opposite each other on the colour wheel and make each other stand out) <p>Red & Green Blue & Orange Purple & Yellow</p> <ul style="list-style-type: none"> • Harmonious Colours (next to each other on the colour wheel and blend well together, the main 2 groups of harmonious colours are warm and cool colours). • Monochromatic Colour Scheme (one colour but different hues of that colour. The main example is black, white and grey.) <p>Understanding of the connotations of colours:</p> <ul style="list-style-type: none"> • Warm & cold (evoke feelings or warm or cool things like fire, sunset or sea and ice.) • Red for passion or danger or White for peace and purity, blue for sadness) <p>Understanding of how to use pencil crayons effectively.</p> <ul style="list-style-type: none"> • Pressure control like when shading with a pencil to achieve lighter or more intense areas of colour. • Blending harmonious colours together by overlapping colours. • Keeping within the lines and maintain one direction or a circular motion to make it smooth and even. • Ensuring there are no gaps. 	
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	<p><u>Week 5:</u> Knowledge and understanding of the Pop Art Movement and the work of Andy Warhol:</p> <ul style="list-style-type: none"> - The name given to British and American Art works that were inspired by popular culture. - Popular culture is things that are everyday items and popular at the time. - Examples are television programs, magazines, films, packaging, music and celebrities. - Pop Art began in the mid 1950's and reached its peak in the 1960's. - Key features of his work included: Repetition, limited contrasting colours, bold imagery and use of everyday objects. - One of the things commonly used in POP ART was packaging. The bright colours and funky styles were appealing to several pop artists. - Andy Warhol used mass produced items and packaging a lot in his work. <p>Understanding of composition and how to bring everything together into one final outcome.</p> <ul style="list-style-type: none"> • Layout (repetition and block of 4) • Angles (zoom in and choose interesting parts of the shoe for a more interesting design) • Use of line (get an accurate outline using continuous line) • This part will demonstrate knowledge learnt in the first half term about drawing. <p><u>Week 6 & 7:</u> Understanding of composition and how to bring everything together into one final outcome.</p> <ul style="list-style-type: none"> • Use of colour (complementary colour scheme for opposite panels and harmonious colours to add depth) 	
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	<ul style="list-style-type: none"> • Use of tone (light and dark even when using colour and crayons) • This part will demonstrate knowledge of colour and use of pencil crayons learnt in weeks 1-4. 	
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Meden School Curriculum Planning							
Subject	Art & Design	Year Group	7	Sequence No.	3	Topic	Mark Making

Retrieval	Core Knowledge	Student Thinking
What do teachers need retrieve from students before they start teaching new content ?	What specific ambitious knowledge do teachers need teach students in this sequence of learning?	What real life examples can be applied to this sequence of learning to development of our students thinking, encouraging them to see the inequalities around them and 'do something about them!'
<p>Basic knowledge of drawing:</p> <ul style="list-style-type: none"> • Proportion (shape, size) • Tone (Shading) • Detail & texture <p>Understanding of colour theory:</p> <ul style="list-style-type: none"> • Warm/ cold colours • Harmonious • Complimentary • Primary & secondary <p>Retrieval Questions:</p> <p><u>Week1:</u> How do you create different types of marks with a pencil?</p> <p><u>Week 2:</u> How do you apply mark making to a drawing? How can you improve your drawing skills from the last 2 units?</p> <p><u>Week 3:</u></p>	<p><u>Week 1:</u> Basic understanding of artist Van Gogh, in particular his lesser known landscape drawings. For example: Street in Saintes-Maries-de-la-Mer, July 15, 1888. https://www.metmuseum.org/toah/hd/gogh_d/hd_gogh_d.htm</p> <p>Understanding of what mark making is. Mark Making: Using lines, dots and dashes to apply detail or texture to a piece of work. Marks can be layered to create darker areas of tone and depth.</p> <p>Understanding of how Van Gogh has used mark making in his work.</p> <ul style="list-style-type: none"> • Directional marks (horizontal, vertical, diagonal, swirling) • Type of mark: Small dashes or lines as opposed to long continuous lines. • Layering of marks and dashes to create depth. • Different thickness of marks. <p><u>Week 2:</u> Understanding of how to apply mark making to a drawing by copying Van Gogh's Portrait. Students need to look carefully at</p>	<p>Introduce students to a range of artists (contemporary but more importantly historic) that use mark making in different ways. This can be as a compare and contrast starter activity:</p> <ul style="list-style-type: none"> • Jackson Pollock (abstract, action art, 1940's) • Frank Auerbach (gestural portraits, 1950 +) • Agnes-Cecile (drip portraits, present day) • Albrecht Dürer (The Rhinoceros 1515) • Henry Moore (wax resist, 1940's +) • Philip Wilson Steer (Figures on the Beach, 1888) • Cornelia Parker (Cold Dark Matter: An Exploded View, sculpture, 1991) • Constable's Sketch for Hadleigh Castle, 1829 • Turner (Chichester Canal, 1829) <p>Discuss why Van Gogh cut off his ear. (Awareness for mental Health). Explain to students how he spent a lot of his career in an asylum before committing suicide. Ask students if this changes their opinion of his work.</p> <p>Consider if the digital world is damaging to the arts.</p>

<p>What are the key features of Post Impressionism Art? Who is Van Gogh? Why did he work in this way?</p> <p><u>Week 4:</u> How can you add colour but still use mark making? How is this similar or different to using just a pencil?</p> <p><u>Week 5 & 6:</u> What is printmaking? How do you create a layered press print?</p>	<p>how Van Gogh has used mark making identified from last lesson and try to replicate this using pen rather than pencil.</p> <p>Understanding of how to progress from earlier drawings. For example, if a student struggles with the line drawing and getting proportions correct from Unit 1 then they could do the line drawing in pencil first before adding mark making in pen. This will enable them to erase and amend to get step one accurate before moving forward.</p> <p><u>Week 3:</u> Understanding of Van Gogh's paintings (A Pair of Leather Clogs and Starry Night Sky) https://www.vangoghmuseum.nl/en/collection/s0120V1962</p> <ul style="list-style-type: none"> • Limited colour palette • Use of mark making (visible brushstrokes) <p>Understanding of the key features of Post Impressionist artwork:</p> <ul style="list-style-type: none"> • Personal and expressive use of colour to evoke emotion or atmosphere. • Rather than merely represent their surroundings, they relied upon the interrelations of colour and shape to describe the world around them. • An impression or artist interpretation rather than direct and realistic copy of the landscape. Object or person. • Rejecting interest in depicting the observed world, they instead looked to their memories and emotions in order to connect with the viewer on a deeper level. • Brushwork directly expressing emotional response to subject and his inner world. Fast, visible and expressive. <p>https://www.theartstory.org/movement/post-impressionism/</p> <p><u>Week 4:</u></p>	
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	<p>Understanding of how to apply mark making when using colour and how to use oil pastels effectively by copying one of Van Gogh's paintings.</p> <ul style="list-style-type: none"> • All the criteria identified from week 1 and 2 still apply here. • Layering of colours to cover the paper underneath and ensure no gaps are visible. • Observation of dark and light tones • Oil pastels applied thickly (like painted brushstrokes) <p><u>Week 5& 6:</u></p> <p>Understanding of what printmaking is and what it can be used for (both historical and contemporary).</p> <ul style="list-style-type: none"> • Creating an image through transfer techniques either by hand or with the aid of a printing press. Printmaking techniques include press prints of monoprints, etchings, lino prints or screen prints. • Printmaking can be used for fine art but is also used commercially for printing fabrics or wallpaper designs, for t-shirts or tea towels. It is now done with machines rather than by hand and digitally printing has replaced a lot of the more traditional methods commercially. <p>Understanding of how to apply mark making to printmaking (press prints) and working in coloured layers.</p> <ul style="list-style-type: none"> • Transferring a partial design onto poly board using indentation. • Printing the first layer using a light colour. The ink should be even and not patchy. All lines should print clear and visible. • Adding additional details to the design before printing a second layer in a darker colour. 	
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Meden School Curriculum Planning						
Subject	Art & Design	Year Group	7	Sequence No.	4	Topic
						Animal Illustration

Retrieval	Core Knowledge	Student Thinking
What do teachers need retrieve from students before they start teaching new content ?	What specific ambitious knowledge do teachers need teach students in this sequence of learning?	What real life examples can be applied to this sequence of learning to development of our students thinking, encouraging them to see the inequalities around them and 'do something about them!'
<p>Basic knowledge of drawing:</p> <ul style="list-style-type: none"> Proportion (shape, size) Tone (Shading) Detail & texture (mark making) <p>Basic knowledge of mark making:</p> <ul style="list-style-type: none"> Directional marks Type of mark Thickness of mark Layering of marks <p>Understanding of colour theory:</p> <ul style="list-style-type: none"> Warm/ cold colours Harmonious Complimentary Primary & secondary <p>Retrieval Questions:</p> <p><u>Week 1:</u> What is illustrative Art? What is the difference between fine art illustration and graphic illustration?</p>	<p><u>Week 1:</u> Understanding of what illustrative art is.</p> <ul style="list-style-type: none"> Illustrations mean an artist interprets a text, or even social meaning, turning it into a drawing or painting. This often means incorporating personality or humour. An illustration is used to create emotion or give a message. It is often designed for integration in print and digital published media, such as posters, flyers, magazines, books, teaching materials, animations, video games and films. An illustration is typically created by an illustrator. There is a difference between fine art illustration and graphic illustration but both work to a client brief and a target audience or customer. <p>Understanding of who the artist Yago Partal is and the key features of his 'Zoo Portraits'.</p> <ul style="list-style-type: none"> Digital illustrations. Underlying values of protection and conservation. The portraits of dressed animals are (ironic) caricatures for us to identify with. They help us learn how to protect the species that they represent. 	<p>Share a wide range of illustrations with students, in particular books they may be familiar with like Quentin Blakes in Roald Dahl's books but also lesser known illustrators to widen their understanding of the creative sector:</p> <ul style="list-style-type: none"> Quentin Blake (Roald Dahl books) Beatrix Potter Ernest Howard Shepard (Winnie the Pooh) Raymond Briggs (The Snowman) Maurice Sendak (Where the Wild Things Are) Clement Hurd (1940's) ARTHUR RACKHAM - Fairy Tales of the Brothers Grimm (1917) <p>Compare a children's book illustration such as 'Stick Man' by Julia Donaldson and Axel Scheffler and a Movie Poster such as Doaly's alternative poster design for Black Panther.</p> <p>Consider the message behind Yago Partal's 'Zoo Portraits' and how Art can have an impact or raise awareness. Introduce students to other artists that use their art for a purpose other than being pleasing to look at.</p> <ul style="list-style-type: none"> Andy Warhol – Endangered species Students have already looked at his Pop Art pieces in Unit 2 so this

<p>What are the key features of Yago Partal's work?</p> <p><u>Week 2:</u> How do you successfully enlarge a drawing?</p> <p><u>Week 3, 4 & 5:</u> How do you use mark making effectively to show fur, feathers or scales?</p> <p><u>Week 6:</u> What is a complimentary colour? What is a harmonious colour? How do you use pencil crayons effectively? What is meant by mixed media?</p>	<ul style="list-style-type: none"> • Anthropomorphic animal depictions. <p>Anthropomorphic - described or thought of as being like human beings in appearance, behaviour, etc. The recognition of human qualities in these beings.</p> <p><u>Week 2:</u> How to enlarge a drawing to A3 and still maintain correct proportions:</p> <ul style="list-style-type: none"> • Measuring or grid technique. Get students to check measurements with a ruler. <p>Proportions – Refers to the size, shape and position of features of a drawing in relation from one part to another in order to maintain a realistic and accurate representation.</p> <p>Grid technique – Use of a grid over the top of an image and another plain grid exactly the same size or a scaled version (1:2) so that the image can be copied square by square or section by section rather than looking it as a whole. The grid can also help with checking measurements and proportions using a ruler to compare the drawing to the image.</p> <p>Enlarge – Working from an A4 image but drawing it out A3. Students will need to double any measurements they make, working at a ratio of 1:2.</p> <p><u>Week 3, 4 & 5:</u> Understand how to apply mark making to different subjects when drawing by revisiting landscape and portrait work from Unit 3 and considering how mark making can be used for animals.</p> <p>Understand how to use mark making for a purpose, so with more consideration on length, type, direction, thickness,</p>	<p>is a new area of his work they may not be familiar with.</p>
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	<p>layering to show the texture of fur or feathers. Developing the use of mark making from Unit 3.</p> <p><u>Week 6:</u> Understanding of colour groups through selecting a complimentary or harmonious colour scheme for the geometric jumper. This demonstrates what students have learnt about colour from Unit 2.</p> <p>Understanding of how to use pencil crayons effectively. This demonstrates what students have learnt about colour from Unit 2. With the introduction of felt tips too to give the piece a bolder look.</p> <p>Introduce students to the idea of combining materials in one piece:</p> <ul style="list-style-type: none"> • Pen for the mark making and drawing. • Crayons & Felt tips for the coloured jumper. • Collage for the background as an extension. 	
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Meden School Curriculum Planning						
Subject	Art & Design	Year Group	7	Sequence No.	5	Topic Gargoyles (Ceramics)

Retrieval	Core Knowledge	Student Thinking
What do teachers need retrieve from students before they start teaching new content ?	What specific ambitious knowledge do teachers need teach students in this sequence of learning?	What real life examples can be applied to this sequence of learning to development of our students thinking, encouraging them to see the inequalities around them and 'do something about them!'
<p>Basic knowledge of drawing:</p> <ul style="list-style-type: none"> Proportion (shape, size) Tone (Shading) Detail & texture <p>Basic knowledge of mark making:</p> <ul style="list-style-type: none"> Directional marks Type of mark Thickness of mark Layering of marks <p>Retrieval Questions:</p> <p><u>Week 1:</u> What is a gargoyle? What is the difference between a gargoyle and a grotesque? What are the key features of a gargoyle? How would you describe a gargoyle?</p> <p><u>Week 2 & 3:</u> What does symmetry mean? How do you draw with charcoal?</p>	<p><u>Week 1:</u> What is a gargoyle and the history behind them:</p> <ul style="list-style-type: none"> Gothic architecture (Notre Dame in France). Superstitions and beliefs To protect important and religious buildings To direct rain water away from the buildings. <p>The difference between a gargoyle and a grotesque:</p> <ul style="list-style-type: none"> If it doesn't have a spout to direct water away and it is purely for decoration it is a grotesque. <p>How to describe a gargoyle:</p> <ul style="list-style-type: none"> The definitions of exaggeration and distortion and what they can be used for in Art. <p>Exaggeration - to enlarge beyond bounds or the truth. It means the describing of something & making it more than it really is. Distortion - the act of twisting or altering something out of its true, natural, or original state.</p> <ul style="list-style-type: none"> Animal and Human features (Linking in the keyword from Unit 4 – Anthropomorphic) <p><u>Week 2 & 3:</u> Developing drawing skills from Sequence No4 through:</p>	<p>What is charcoal? Where does it come from?</p> <ul style="list-style-type: none"> Burnt wood Prehistoric art would have been made using charcoal and natural materials. Get students to consider what else they could make art with (found materials, turmeric, coffee, beetroot juice) to get them to consider that you don't need expensive materials to produce art. <p>Show them artists that produce art with limited or found materials:</p> <ul style="list-style-type: none"> Pablo Picasso - The Bull's Head Dominique Blain's Missa (Hanging Boots) Nicholas James Gentry – Floppy disk portraits, 1980's. Marc Quinn – Self (Blood Sculpture) 1991 <p>Get students to consider what is made from ceramics in their homes.</p> <ul style="list-style-type: none"> Plates, bowls, mugs, vases, ornaments, bricks, plant pots. <p>Why is something hand made in ceramics more expensive than something mass produced?</p>

<p><u>Week 4 & 5:</u> What is clay? What is the slab technique and the pinch pot technique? What can they be used for? How do you create something 3D? How do you add texture or detail to clay work?</p> <p><u>Week 6:</u> What is the kiln and what is the purpose of it? What does stone look like? How do you recreate the texture of stone using paint?</p>	<ul style="list-style-type: none"> • Mark making to create texture and how to draw in charcoal. • How to use charcoal and chalk to create a wide range of tone by blending and smudging. • How to enlarge a drawing to A3 (fill the page) and still maintain correct proportions. • How to use symmetry when drawing. <p>Symmetry: Something is symmetrical when it is the same on both sides. A shape has symmetry if a central dividing line (a mirror line) can be drawn on it. In art it is believed to create harmony and balance.</p> <p><u>Week 4 & 5:</u> How to use clay to construct and build a 3D grotesque.</p> <p>Slab technique – a flat, rolled out piece of clay that can then be shaped and added to. Ideal for relief work or the start of a mask or plaque.</p> <p>Pinch pot technique – the use of thumb and pinching action to create a pot or vessel from a ball of clay. One of these can be used for an open-mouthed creature or 2 can be joined together to create the body or head of a creature.</p> <p>How to use different techniques to add detail and texture to the clay work: Carve – To remove sections of clay. Etch – To scratch into or draw into the clay to add detail. Relief (adding) – to attach pieces of clay to build up areas. Score & Slip – When attaching 2 pieces of clay together both pieces need to be scored and then water applied to create slip and stick them together. Press – materials can be pressed into the clay to create texture or a patterned surface, such as foil or lace.</p> <p><u>Week 6:</u></p>	
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	<p>Understanding of what happens to clay to turn it into ceramics including the process of drying out and then firing in the kiln.</p> <p>Kiln – A thermally insulated chamber, a type of oven, that produces temperatures sufficient to complete some process, such as hardening, drying, or chemical changes. Kilns have been used for millennia to turn objects made from clay into pottery, tiles and bricks. Ours is over in DT.</p> <p>How to paint the finished clay work to make it look like stone using a limited colour palette and applying paint using stippling. Students need to recognise that the texture of stone is rough and uneven.</p> <ul style="list-style-type: none"> - Students need to look where the light would hit the gargoyle and where the darker shadows would be. - Students need to apply the paint in dabs, overlapping colours rather than using smooth brushstrokes and blending to create the texture of stone. Using a sponge rather than a brush can help some students to achieve this better. 	
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Meden School Curriculum Planning						
Subject	Art & Design	Year Group	7	Sequence No.	6	Topic
						Hundertwasser & Landscapes

Retrieval	Core Knowledge	Student Thinking
What do teachers need retrieve from students before they start teaching new content ?	What specific ambitious knowledge do teachers need teach students in this sequence of learning?	What real life examples can be applied to this sequence of learning to development of our students thinking, encouraging them to see the inequalities around them and 'do something about them!'
<p>Basic knowledge of drawing:</p> <ul style="list-style-type: none"> • Proportion (shape, size) • Tone (Shading) • Detail & texture • Continuous line drawing. <p>Understanding of colour theory:</p> <ul style="list-style-type: none"> • Warm/ cold colours • Harmonious • Complimentary • Primary & secondary <p>Working in mixed media & layers.</p> <p>Retrieval Questions:</p> <p><u>Week 1:</u> Who is Hundertwasser and what are the key features of his work?</p> <p><u>Week 2:</u> What is the felt tip wash technique and what can it be used for?</p>	<p><u>Week 1:</u> Knowledge & understanding about the artist Hundertwasser. Including who he is, what he did. key features of his work and key dates:</p> <ul style="list-style-type: none"> • Born: December 15, 1928 & Died: February 19, 2000 • Austrian-born New Zealand artist and architect who also worked in the field of environmental protection. • Hundertwasser stood out as an opponent of "a straight line" and any standardization, expressing this concept in the field of building design. He loved curved forms, organic shapes found in nature and bold colours. • Even though Hundertwasser first achieved notoriety for his boldly-coloured paintings, he is more widely known for his individual architectural designs. It was in the early 1950s, he entered the field of architecture. • His architectural work is comparable to Antoni Gaudí (1852–1926) in its use of biomorphic forms and the use of tile. • He was fascinated by spirals, and called straight lines "godless and immoral" and "something cowardly drawn with a rule, without thought or feeling" 	<p>Getting students to recognise key landmarks locally, nationally and internationally:</p> <ul style="list-style-type: none"> • The Gherkin, London • Taj Mahal, India • Russian Architecture • Canal Houses in Amsterdam • The Space Needle, Seattle • Sydney Opera House, Australia. • Antonio Gaudí's famous architecture in Barcelona, Spain

<p><u>Week 3:</u> Who is Che Kumar and what are the key features of his work? What interesting building shapes do you know?</p> <p><u>Week 4:</u> How is a landscape composed? How can you show foreground, middle ground and background in your work?</p> <p><u>Week 5 & 6:</u> What key features of Hundertwasser and/or Che Kumar's work have you used in your work? How have you used your materials skilfully?</p>	<p><u>Week 2:</u> Being able to recognise the key features of Hundertwasser's work and to practice the idea of applying colour through combining and layering materials in one piece, developing skills from Sequence No.2 & 4:</p> <p>Felt tip wash – allowing non-permanent felt tips to bleed to create light washes of colour similar to watercolours. Pencil crayons – Shading and blending colours. Pens – over drawing to add detail and make outlines bolder.</p> <p><u>Week 3:</u> Knowledge of Che Kumar's work:</p> <ul style="list-style-type: none"> • Che Kumar is an illustrator whose work is inspired by his many travels across the globe. • He is from London but Che has spent time in more than 54 countries. • He recreates cityscapes in his trademark colours, travel is at the centre of everything Che creates. • Use of single line and no shading. • Different colours are used on different buildings. <p>Drawing buildings using only line. Developing the use of line and continuous line drawing from Sequence No1.</p> <p><u>Week 4, 5 & 6:</u> Understanding of how a landscape is composed: Foreground - The foreground of a landscape is generally closer to the bottom of the composition, although that isn't always the case. Because this part of the scene is closest to the viewer the objects appear to be larger. Middle ground - The middle ground is the space naturally occurring between the foreground and the background. Background - The background of a scene is the furthest away. It gives some context to the scene, where it might be taking place. Because items in the background are meant to</p>	
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	<p>appear farther away they are much smaller in size, duller in colour, and contain less detail than objects that are close to the viewer.</p> <p>Horizon Line – The horizon line in a perspective drawing is a horizontal line drawn across the picture. It can be a temporary pencil line or morph into a permanent line where sky and land meet. The actual horizon might not be visible, but you need to draw a 'virtual' horizon to construct a picture with the proper perspective.</p> <p>The use of mixed media and key features of Hundertwasser's & Che Kumar's work to create their own imaginative landscape/ cityscape (bringing everything together).</p> <ul style="list-style-type: none"> • Foreground is clear through use of larger objects and more detail and are lighter. • Middle ground is clear through using the space well. • Background is clear through use of smaller objects and less detail and are darker. • You have included the key characteristics of Hundertwasser's work and/or Che Kumar's work. These include bright, complimentary colours, organic shapes, spirals, no straight lines, continuous line. • You have used a variety of materials skilfully, using blending, shading and layering to create tone where needed. 	
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