

Meden School Curriculum Planning							
Subject	Art & Design	Year Group	8	Sequence No.	1	Topic	Natural Forms (Printmaking)

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>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> What is proportion and how can you make check this in your work?</p> <p><u>Week 2:</u> What is tone and where are the different tones placed on the image? How many tones should you include in your drawing? What can you use to help achieve different tones?</p> <p><u>Week 3 & 4:</u> Who is Angie Lewin and what are the key features of her work?</p>	<p><u>Week 1 & 2:</u></p> <ul style="list-style-type: none"> To recognise and be able to apply the different tones to your drawing of a Poppy Seed Head. To record accurately by showing an understanding of tone, proportion, detail and line. <p>Tone – refers to the light and dark of something. Proportion – Size, shape and position of each part in relation to a whole in order to create a n accurate and realistic outline.</p> <p><u>Week 3 & 4:</u> Knowledge of who Angie Lewin is and the key features of her work:</p> <ul style="list-style-type: none"> She studied BA(Hons) Fine Art Printmaking at Central St. Martins College of Art and Design between 1983 and 1986. After working in London as an illustrator she studied horticulture and a move to Norfolk prompted a return to printmaking. Inspired by both the clifftops and saltmarshes of the North Norfolk coast and the Scottish Highlands, she depicts these contrasting environments and their native flora in wood engraving, linocut, silkscreen, 	<p>Why are Poppies used for Remembrance Day? All students create painted pebbles and some students from each class contribute to the mural for the school Remembrance display.</p> <p>Highlight the importance of wild flowers and save the bee campaigns.</p>

<p><u>Week5 & 6:</u> What is printmaking? How do you create a repeat pattern? What does a successful press print look like?</p>	<p>lithograph and collage. These landscapes are often glimpsed through intricately detailed plant forms.</p> <ul style="list-style-type: none"> • Simplified shapes and use of curved lines. She also uses a limited colour palette with black as the consistent colour used to add the most detail. <p>How to use a viewfinder to select key areas of her work.</p> <p>Viewfinder: a tool that enables artists to frame or crop a particular scene to arrange their composition. It is usually a square or a rectangle made out of card or plastic through which you look at an area in more detail.</p> <p><u>Week 5 & 6:</u> Understanding of how to create a repeat pattern using press printing technique. Students would have had experience of press prints and using layers in Year 7 so this builds on this but with the introduction of creating a repeat print rather than one singular print.</p> <p>Repeat print:</p> <ol style="list-style-type: none"> 1. Design inspired by Angie Lewin’s work is drawn in the middle of the paper (must not touch the edges) 2. The design is then cut into 2 halves, switched round and stuck back together. The design will now be on the outer edges of the paper. 3. This is then transferred to the poly board ready for printing. 4. When printing onto A4 the design is repeated so it joins together and creates a full page of printed pattern. 5. More detail will be added to the poly board before printing a darker colour on top of the original A4 pattern. 	
--	--	--

Meden School Curriculum Planning							
Subject	Art & Design	Year Group	8	Sequence No.	2	Topic	Insects (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>Knowledge of drawing:</p> <ul style="list-style-type: none"> Proportion (shape, size) Tone (Shading) Detail & texture (mark making) <p>Basic knowledge & understanding of working with clay:</p> <ul style="list-style-type: none"> Construction (slab & pinch pot) Joining (slip & score) Decorating (etch, carve & relief) <p>Retrieval Questions:</p> <p><u>Week 1 & 2:</u> How do you draw with pen? How have you used symmetry in your work?</p> <p><u>Week 3 & 4:</u> What is meant by 3D? What does an effective design look like? How do you make something out of clay?</p>	<p><u>Week 1 & 2:</u></p> <ul style="list-style-type: none"> To record accurately by showing an understanding of tone, proportion, detail and line when using pen. To recognise how to use symmetry in a drawing. To be able to use mark making to create different tones in pen. To recognise and be able to apply the different tones to your drawing of a beetle. <p>Tone – refers to the light and dark of something. Proportion – Size, shape and position of each part in relation to a whole in order to create a n accurate and realistic outline. Symmetry – Mirror image of something to create harmony and balance. Mark Making – cross hatch, stippling, pressure control.</p> <p><u>Week 3 & 4:</u></p> <ul style="list-style-type: none"> To produce a range of design ideas for a brooch, pendent or magnet on the theme of insects. For higher ability students a tealight holder is a more complex starting form to use. 	<p>Clay as a sustainable material. Discuss with student's what clay is and where it is found. Share with them how they can make their own gifts or wearable items from clay instead of plastic to help save the environment.</p>

<p><u>Week 5:</u> How do you use the slab technique as a starting point for your clay work? What is the importance of slip and score?</p> <p><u>Week 6:</u> What is a kiln and what is it used for? How do you add colour to your clay work?</p>	<ul style="list-style-type: none"> • To consider habitat in the design to combine ideas from the natural forms project in the first half term. • To be able to label or annotate the designs to explain what their ideas show and how they will make it. Showing an understanding of the different clay techniques learnt in Year 7. • To be able to evaluate the designs by comparing and contrasting and decide on which is the best design. <p>Habitat – An animal or insect’s environment. Where they live. Including plants and fauna.</p> <p><u>Clay techniques:</u> 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. 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 5:</u></p> <ul style="list-style-type: none"> • To use the slab technique as a starting point to construct either a 3D relief design for a brooch, magnet or pendent out of clay or to be able to construct a 3D tealight holder out of clay on the theme of insects and natural forms. • To be able to recognise when and where to use appropriate and effective clay techniques to build up their design. 	
--	---	--

	<ul style="list-style-type: none"> To understand the process of working in clay so all parts are securely attached and will not fall off during the drying process. <p><u>Week 6:</u></p> <ul style="list-style-type: none"> Understanding of what happens to clay to turn it into ceramics including the process of drying out and then firing in the kiln. <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> <ul style="list-style-type: none"> How using watercolours can help to build up colour and tone onto their clay work. How using PVA glue can seal and varnish their work to help protect it. How to turn their clay work into a finished item. For a brooch they need to stick on the mechanism to the back. For a pendent they need to thread a string through the hole and for a magnet they need to stick the magnet to the back. Show students how they can place a candle in the tea light holder at home. 	
--	--	--

Meden School Curriculum Planning						
Subject	Art & Design	Year Group	8	Sequence No.	3	Topic
						Portraiture

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>Knowledge of drawing:</p> <ul style="list-style-type: none"> Proportion (shape, size) Tone (Shading) Detail & texture (mark making) <p>Basic knowledge and understanding of symmetry.</p> <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>Week1:</u> How do you accurately draw the facial features?</p> <p><u>Week 2 & 3:</u> What is symmetry and why is it used in traditional portraiture? How do you apply symmetry to your work?</p>	<p><u>Week 1:</u></p> <ul style="list-style-type: none"> To be able to draw (using pencil) the different facial features (eyes, nose, mouth and ear) accurately using the correct shapes and proportions. To be able to add shading and the correct tones to these facial features to make them look more realistic and 3 dimensional. <p>Tone – refers to the light and dark of something. Proportion – Size, shape and position of each part in relation to a whole in order to create a n accurate and realistic outline.</p> <p><u>Week 2 & 3:</u></p> <ul style="list-style-type: none"> To be able to recognise how symmetry creates balance and harmony in a portrait. To be able to apply symmetry to a drawing of a celebrity. To be able to use the correct proportions and positioning of the facial features to create an accurate portrait. To understand how a ruler can be an important and useful tool when drawing to check and measure positions and size of facial features. Remembering to draw light until they get it right and to make sure the outline is correct before adding any shading. 	<p>How do you mix skin tones with paint?</p> <ul style="list-style-type: none"> Show students a TED TALK by Black artist & photographer Angélica Dass. Where she describes peoples skin colours beautifully. Get students to mix different skin tones and try to match their own using acrylic paint. Use this as a background to do a self-portrait on top. Could display in the school corridor to show the diversity in students skin colour at Meden. <p>Symmetry in traditional portraits. It was believed a symmetrical face was perfection and showed beauty. This notion is still considered today. Discuss with students if they believe this to be true or should we be celebrating our differences?</p> <p>Which face is most beautiful? Photo-manipulation shows people's left and right sides as they would look in total symmetry: https://www.dailymail.co.uk/femail/article-2564557/Which-YOUR-best-Photo-manipulation-shows-left-right-faces-look-total-symmetry-surprising-results.html</p>

<p>Where are the facial features positioned on the face? How can you ensure they are correctly positioned and are the correct size?</p> <p><u>Week 3 & 4:</u> Where are the facial features positioned on the face? How can you ensure they are correctly positioned and are the correct size? What is tone and why do we use it? How do you shade with a pencil? How many tones should a drawing have?</p> <p><u>Week 5:</u> What is texture? How do you draw hair?</p> <p><u>Week 6:</u> How do you know your portrait drawing is successful? What have you done well? What do you still need to improve on?</p>	<p>Symmetry – Mirror image of something to create harmony and balance.</p> <p><u>Week 3 & 4:</u></p> <ul style="list-style-type: none"> • To be able to add shading and identify the correct tones (dark, mid & light) to the portrait to make it look more realistic and 3 dimensional. • To understand how many tones a drawing should have and how to achieve these through pressure control and blending stumps. • Remembering that shading should be smooth and gradual. <p><u>Week 5:</u></p> <ul style="list-style-type: none"> • Know how to use a pencil and rubber to add detail and texture to a portrait through use of mark making. This helps to make it look highly realistic. For example, in the hair or beard. Layering of marks is used to create depth in these areas. <p>Texture – How a surface looks and feels. It might feel or look bumpy or smooth.</p> <p>Mark making – use of lines, dots, dashes to create textures and detail.</p> <p><u>Week 6:</u></p> <ul style="list-style-type: none"> • Know how to self-assess and be able to refine and improve work to get the best outcome using the success criteria. 	<p>Challenging us to compare the left side of our face to the right, photographer Eray Eren from Istanbul, Turkey and New York-based photographer Alex John Beck. Present their portraits as triptychs - a work of art divided into three sections.</p>
--	--	---

Meden School Curriculum Planning						
Subject	Art & Design	Year Group	8	Sequence No.	4	Topic
						Fauvism

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>Knowledge of drawing:</p> <ul style="list-style-type: none"> • Proportion (shape, size) • Tone (Shading) • Detail & texture (mark making) <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 & 2:</u> What is meant by Fauvism? What are the key features of fauvist artwork? How can colour effect the mood and atmosphere of artwork? How can colour be used to express emotion? How do you work with oil pastels?</p> <p><u>Week 3, 4 & 5:</u></p>	<p><u>Week 1 & 2:</u> Knowledge of what the Fauvist Art Movement was about and what they key features of the Fauvists artist's work are:</p> <ul style="list-style-type: none"> • Fauvism is the name applied to the work produced by a group of artists (which included Henri Matisse and André Derain) from around 1905 to 1910, which is characterised by strong colours and fierce brushwork. • Favism means wild beasts in French. • The fauvists were interested in the scientific colour theories developed in the nineteenth century – particularly those relating to complementary colours. • Complementary colours are pairs of colours appear opposite each other on scientific models such as the colour wheel, and when used side-by-side in a painting make each other look brighter. • Fauvism can be seen as an extreme extension of the post-impressionism of Van Gogh combined with the neo-impressionism of Seurat. The influences of these earlier movements inspired Matisse and his followers to reject traditional three-dimensional space and instead use flat areas or patches of colour to create a new pictorial space. Fauvism can also be seen as a form of expressionism in its use of brilliant colours and spontaneous brushwork. <p>https://www.youtube.com/watch?v=tcjJEOapNKY</p>	

<p>How can you produce a fauvist style portrait using oil pastels? What does your chosen colour scheme show?</p> <p><u>Week 6:</u> How do you know your portrait is successful? What have you done well? What do you still need to improve on?</p>	<p>Knowledge of how artist Andre Derain painted his Fauvist Portrait of Matisse in 1905 by mimicking his style using oil pastels:</p> <ul style="list-style-type: none"> • Observing the colours correctly • Using the oil pastels in thick marks that overlap. • Not blending colours but instead layering them. • Ensuring there are no white gaps in the application of the oil pastels. <p><u>Week 3, 4 & 5:</u> To be able to produce their own portrait in the Fauvist style taking into consideration the following:</p> <ul style="list-style-type: none"> • Portrait drawing from the previous unit (proportions and position of facial features to get an accurate likeness). • Apply the knowledge and understanding of Fauvist work (bright contrasting colours and bold, visible brushwork). • Knowledge of colour theory from Year 7 through the use of complimentary colours. • Consideration of colour choice and what effect this may give to the emotion or mood of the piece of work. <p>Complimentary colours – colours opposite each other on the colour wheel. They contrast and make each other stand out more. There are 3 key pairs:</p> <ol style="list-style-type: none"> 1. Purple and Yellow 2. Blue and Orange 3. Red and Green <p><u>Week 6:</u></p> <ul style="list-style-type: none"> • Know how to self-assess and be able to refine and improve work to get the best outcome using the success criteria. 	
--	--	--

Meden School Curriculum Planning						
Subject	Art & Design	Year Group	8	Sequence No.	5	Topic
						Animal Collage

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>Knowledge of drawing:</p> <ul style="list-style-type: none"> • Proportion (shape, size) • Tone (Shading) • Detail & texture (mark making) • <p>Knowledge of drawing styles:</p> <ul style="list-style-type: none"> • Line drawing • Continuous line drawing • Gestural drawing <p>Working in mixed media.</p> <p>Retrieval Questions:</p> <p><u>Week 1:</u> Who is Michel Keck and what are the key features of her work?</p> <p><u>Week 2:</u> What is contour drawing? How does Michel Keck use contour drawing?</p>	<p><u>Week 1:</u> Who Michel Keck is:</p> <ul style="list-style-type: none"> • American artist born in 1971. • Contemporary, self-taught mixed media collage artist. • Her work combines paint, material, paper, vintage photography, and material. • A lot of her dog portraits are commissions. A commission is when a client or customer asks her to produce artwork of their pet. She would sometimes meet the dog and work directly other times she would work from a photograph. <p>Be able to identify key features of her work:</p> <ul style="list-style-type: none"> • Loose drawing style • Bright colours • Patterns • Sections • To make her dogs look realistic, despite being made in collage, she often paints the eyes and nose. She also often adds a bold, whimsy contour around the edge of the dog, for contrast and emphasis. <p><u>Week 2:</u> To understand what a contour drawing is and what artists use it for. To recognise the how Michel Keck uses it in her work.</p>	

<p><u>Week 3 & 4:</u> What is collage and how do you use it effectively? How can you replicate Michel Kecks' style?</p> <p><u>Week 5 & 6:</u> Why are eyes and noses important in Michel Keck's work? How do you draw and paint an animal eye accurately?</p> <p><u>Week 7:</u> How can you replicate Michel Kecks' style? How is your work similar to Michel Kecks? How do you know your portrait is successful? What have you done well? What do you still need to improve on?</p>	<p>Contour drawing - The French word contour means "outline. " Contour line art is a method of drawing where you draw only the outline of an object, without any shading. Many artists will begin a project with a contour line drawing to get a quick sense of the piece's composition, then they'll later go back and add more details. Contour line art is also a good way to become more skilled at replicating the outline of an object and developing hand-eye coordination.</p> <p><u>Week 3 & 4:</u> To be able to replicate Michel Keck's style and produce their own version. To be able to use collage and colour theory effectively to add detail to their chosen animal.</p> <ul style="list-style-type: none"> • Contour drawing of an animal where the shapes and proportions are accurate. • Neutral collaged background • Select 10 types of paper which roughly represent a value of 1-10, or lightest to darkest. Limiting their papers will result in a more BALANCED and HARMONIOUS end result. • Collage larger value areas first, then address the smaller value areas by layering this over top the larger areas. • Avoid straight paper edges or corners as this looks unnatural and inorganic. Tear these away. • Eyes and nose are avoided (to be painted later), but carefully collaged around. <p>Proportions – the size and shape of one element in relation to the whole to create balance and accuracy.</p> <p>Collage - describes both the technique and the resulting work of art in which pieces of paper, photographs, fabric and other</p>	
--	--	--

	<p>ephemera are arranged and stuck down onto a supporting surface</p> <p><u>Week 5 & 6:</u> To understand why the eyes and nose are important in Michel Kecks work.</p> <ul style="list-style-type: none"> • Despite being made from collage Michel Keck paints the eyes and nose in to make them more realistic and help with the character of the dog. <p>To be able to draw, then paint the eyes and nose of an animal accurately.</p> <ul style="list-style-type: none"> • Shape and proportions are well observed. • Shading and tone, dark, mid and light tones are correctly placed. • Colours are correctly observed and mixed using watercolours. • Detail and texture are well observed. <p><u>Week 7:</u> To be able to replicate Michel Keck's style and produce their own version by adding a background colour and over drawing in her loose style. Using the knowledge of contour drawing from week 2.</p> <p>Know how to self-assess and be able to refine and improve work to get the best outcome using the success criteria.</p>	
--	--	--

Meden School Curriculum Planning						
Subject	Art & Design	Year Group	8	Sequence No.	6	Topic
						Cells

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>Knowledge of drawing:</p> <ul style="list-style-type: none"> • Tone (Shading) <p>Understanding of colour theory:</p> <ul style="list-style-type: none"> • Warm/ cold colours • Harmonious • Complimentary • Primary & secondary <p>Basic understanding of how to use a computer.</p> <p>Retrieval Questions: <u>Week 1 & 2:</u> What is a microscope? Where are they typically used? What might an artist use on for?</p> <p>How can you manipulate value to achieve an illusion of depth?</p> <p><u>Week 3 & 4:</u> What is Neurographic Art? How can art help relieve stress and promote mindfulness?</p>	<p><u>Week 1 & 2:</u> What a microscope is used for and how an artist might use one:</p> <p>Microscope - an optical instrument used for viewing very small objects, such as mineral samples or animal or plant cells, typically magnified several hundred times.</p> <p>David Goodsell - a structural biologist at Scripps Research in San Diego, California, and he paints watercolours of viruses and cells with exacting scientific specifications. He studies pictures of cells from high-powered microscopes. A key aspect to Goodsell's work is that he makes science accessible to a wider audience.</p> <p>Show students Leonardo Da Vinci's anatomical drawings from 1510 to show that Scientific Illustration and using Art as a method for learning is very historic. https://www.leonardodavinci.net/embryo-in-the-womb.jsp</p> <p>Be able to create a 4+ layer abstract design with an illusion of depth by applying different values. Understand that our bodies, in particular cells & muscle structure are complex and layered.</p> <p>Values – Tones or shades, refers to the dark and light of something. Created with a pencil by using pressure control.</p>	<p>Show students Leonardo Da Vinci's anatomical drawings from 1510 to show that Scientific Illustration and using Art as a method for learning is very historic. https://www.leonardodavinci.net/embryo-in-the-womb.jsp</p>

<p>What is the process for producing Neurographic Art?</p> <p><u>Week 5 & 6:</u> How can digital media be used in Art?</p>	<p><u>Week 3 & 4:</u> Understand what is meant by Neurographic Art and that finding ways to go into a meditative state while creating your art will serve you with great benefits for mind, body, and spirit.</p> <ul style="list-style-type: none"> • Neurographica, is an entire process that is based off of a psychological method. It was created by the Russian psychologist Pavel Piskarev in 2014. The theory is that when we draw using the Neurographica algorithms, it helps us engage more neurons. • It is very therapeutic to create. Neurographical art is a way to transform the fear and chaos of our world into something more calming and peaceful. • Neuroart is a way to transform your stress into something calm. Art is always about expression and finding that inner peace. <p>Be able to produce their own neurographic Art based on their own 'quest'.</p> <ul style="list-style-type: none"> • Your quest should be something you are trying to find inner peace with. It can be personal or about school. • Next you need to let the 'Stress' out onto the paper. Start at one edge of your paper and take your pen for a walk to the other side. You can repeat this process as many times as you wish on the paper. • Curving out is the process of transforming your reality from whatever it is that's causing you stress into something more positive. This is done by firstly drawing circles where lines cross over and then rounding off sections and making lines thicker. • There are no rules when it comes to adding colour but students should use their colour theory from Year 7 and select complimentary of harmonious colours. They should use the materials skilfully adding light and dark will create more depth in your work by blending and shading. Building on the value work they did in week 1 and 2. 	
--	--	--

	<p><u>Week 5& 6:</u></p> <p>Be able to turn their artwork into a positive message postcard to send out to family and friends using digital media. Students will understand how computers can be used to develop art work into products such as children’s books, wrapping paper, stationary and so forth.</p> <ul style="list-style-type: none"> • Students will be able to scan in their artwork and layer text over the top using free editing software like Pixlr. • Students can experiment with different filters and effects to alter their artwork to make it more vibrant or appealing. • They will need to consider colour schemes, font style and size of font but also what positive message they want to send. 	
--	---	--