

Year 8 - Art and Design Curriculum Map



YEAR 8	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2	
National Curriculum Strands	<ul style="list-style-type: none"> Produce creative work, exploring their ideas and recording their experiences. Become proficient in drawing, painting, sculpture and other art, craft and design techniques. Evaluate and analyse creative works using the language of art, craft and design. Know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms. 						
	A spiral curriculum is in place throughout – to revisit and build upon subject knowledge and skills within cumulative learning. (R)						
Theme	Abstract and Photoreal Portraits		Expressive Portraits		Grotesques	Contemporary Portrait Images “The Selfie”	
Curriculum Content	<p>...Building upon skills and knowledge learnt in year 7. Learning now places focus upon the journeying of ideas within the study of the portrait.</p> <p><u>Portrait studies</u></p> <p>Awareness of a range of different approaches used by traditional and contemporary artists when creating portraits. Emphasis will be placed upon effective, explorative material applications and ideas to create portraits. Encouraging introspective responses. What do I see when I look at a portrait? Do I see what you see?</p> <p>Composite 1: <i>Developing a sense of identity - Portrait studies.</i></p> <p>Component Titles 1/2. Interpreting facial distortions within observational drawing. (R)</p> <ul style="list-style-type: none"> Enquiry – reflective surfaces – observe twisted, distorted abstract facial forms. <p>3/4. Painting abstract portraits.</p> <ul style="list-style-type: none"> Analysing the works of abstract portrait artist, Martina Shapiro - and her approach to creating portraits to convey emotion. Building in colour theory – capturing emotive impact when creating monotone and colour images. How abstract art represents thoughts experiences and emotions, stirs feelings. (R) <p>5. Generating ideas – Patterned portrait.</p> <ul style="list-style-type: none"> Learning about the work of contemporary portrait artist Iain MacArthur - his approach to creating decorated/patterned portraiture. Challenge – undulated surfaces. How to convincingly apply pattern design across facial form. 	<p>Composite 2: <i>Learning how to effectively draw and paint the anatomical portrait image.</i></p> <p>Component Titles 1/2. Know how to accurately draw the facial image.</p> <ul style="list-style-type: none"> Understand how facial features are symmetrically positioned. <p>3/4. Capturing emotional realism within portrait drawings.</p> <ul style="list-style-type: none"> (Introducing portrait artist Michael Shapcott). Analysing the self-image, building upon awareness of our own reflections, how are we seen, recognised? <p>5/6. Applying tribal marking - emotive portraiture.</p> <ul style="list-style-type: none"> Understand why Shapcott uses the face as a feature to carry symbolism from Native American Culture. 	<p>Composite 3: <i>Creating expressive portraits using printmaking. (Michael Shapcott study cont'd)</i></p> <p>Investigating mixed material uses to create expressive portraits using explored press print techniques. (R)</p> <p>Reflecting upon the emotional impact of the face that stares straight out toward the viewer? A fuller expressive/emotive exposure. Learning about the uses of photoshop to explore colour and texture ideas further.</p> <p>Component Titles 1. Etching press plate for portrait imagery.</p> <ul style="list-style-type: none"> Understand which parts of the plate to cut into and what this will look like in print outcome. <p>2. Preparing colour paper wash(s) for surface print(s) (R)</p> <ul style="list-style-type: none"> Comparing block and tonal colours for print base(s). Thinking about what expressive portrait outcome they are planning to achieve? Vibrant colours (Van Gogh? Derain?) or considering more muted colours (Shapcott). Making decisions, problem solving, taking risks. <p>3/4. Producing the prints. (R)</p> <ul style="list-style-type: none"> Choosing contrasting ink colours to ensure print image is distinctive in outcome. Recalling print activity Y7, how could a more successful print outcome be achieved? Consider – is the plate lined up correctly to match surface block? <p>5. Investigating and exploring properties of the print-plate further.</p>	<p><i>‘A more journeyed history of the portrait’</i></p> <p>Reflecting upon the diverse range of approaches associated within one area of study – ‘portraits’. Realising the unlimited scope to journey and present ideas, gain confidence and competence to explore ideas in an increasingly personal way.</p> <p>Composite 4 <i>Exploring the more playful potential for ideas development within portraiture.</i></p> <p>Component Titles 1. Recreating grotesque portrait studies.</p> <ul style="list-style-type: none"> Learning about the grotesque portrait works of Leonardo Da Vinci. His investigative studies of the human form including the exaggerated effects of aging within portrait studies. <p>2/3. Creating multiple grotesque portraits.</p> <ul style="list-style-type: none"> How to exaggerate facial features, imaginatively. Exploring ideas for more complex drawings. Shall I insert two bulging eyes or one? Shall I reduce the size of the chin and perhaps distort the jaw? <p>4. Exploring ideas within portrait surrealism. (R)</p>	<p>This unit further consolidates knowledge and skills more clearly. Ideas are encouraged to be created in an increasingly thoughtful and personal way, and artists influences help shape the forming of new ideas within the uses of a range of materials explored.</p> <p>Composite 5: <i>Exposing the modern day portrait, the ‘selfie’.</i></p> <p>Comparing, historically, the notion of the ‘selfie’.</p> <p>Component Titles 1. Observational drawings of the mobile phone. (R)</p> <ul style="list-style-type: none"> More complex task - using permanent pen media. <p>2/3 Developing ideas using portraits and observational drawings.</p> <ul style="list-style-type: none"> How to use viewfinder to select, crop and insert portrait image onto 3D observational drawing. (Sketchbook review, which portrait shall I select as screensaver image?) <p>4. Produce 3D clay mobile phone form.</p> <ul style="list-style-type: none"> Building on ‘making’ skills learnt (Y7-3D confectionary forms). Aiming to work with more dexterity, creating smooth flat glass like surface. Holding the clay form, gauging size and weight? Creating 3D realistic form. (R) <p>5/6. Creating product realism using paint.</p> <ul style="list-style-type: none"> Recall using paint across a porous surface – quick drying, absorbent. (R) 	<p>Composite 6: <i>Learning about ideas and concepts connected with “the mask”.</i> To what extent is the mask the face of the everyday?</p> <p>Component Titles 1 Learning to draw mask forms from observational study.</p> <ul style="list-style-type: none"> Added complexity and challenge when drawing the 3D mask since there is loss of symmetry. Also, tone/light capture is less reliable in observed study. Building on understanding of anatomical facial features – see previous learning. (R) <p>2/3. Exploring ideas for Egyptian mask design.</p> <ul style="list-style-type: none"> Analysing Egyptian mask design/culture. Learning about the purpose of the mask as a face covering/ disguise/ symbol. <p>4/5. Refining ideas within designs of Egyptian portrait panels.</p> <ul style="list-style-type: none"> Learning how to create surface embellishment informed by cultural influence. Building on knowledge and skills explored within Iain MacArthur’s patterned portraits. Could they too 	

	<p>6. Combining artist styles to create original outcomes. (R)</p> <ul style="list-style-type: none"> Comparing 'looser' and 'technical' working styles when creating portraits. Realising that both abstract and photoreal imagery can be both emotional or expressive in their effects. 		<ul style="list-style-type: none"> What are the effects of using the print plate in a more creative way? Slicing up the plate, rearranging and reworking? Using chalk pastel, acrylic paint – to build up surfaces texture, creating new expressive portrait work. <p>6. Observational portrait drawings.</p> <ul style="list-style-type: none"> Working from still life classroom set up, draw objects and portrait images situated within. Consolidate observational drawing so far. Are skill applications improving? Can I now apply tone, colour and texture to create expressive or more realistic drawings? 	<ul style="list-style-type: none"> Discovering the playful, humorous portrait studies produced by 15th century artist Giuseppe Arcimboldo. Identifying early surreal works. <p>5/6. Developing ideas to create drawings of surreal composite head forms using selection of everyday objects.</p> <ul style="list-style-type: none"> More complex task - determining scale and compositional placing of objects within head form. Are objects correctly balanced? 	<ul style="list-style-type: none"> Awareness of further possibilities within the work...attaching earphones, carving in portal, press button. Transferring portrait imagery across the full 3D form? 	<p>be described as masklike? (R)</p> <p>6. Year 8 portrait project/sketchbook overviews – summary of skills learnt and knowledge understood – embedded. (Questionnaire – drawing and written recordings)</p>
<p>Prior knowledge and skills (from previous year / key stage)</p>	<ul style="list-style-type: none"> Basic rules of observational drawing. Using artist influences to form original ideas. Bringing together two different genres to create original art works. Exploring and applying a range of 2 dimensional materials. How to develop work using creative responses. 	<ul style="list-style-type: none"> How to incorporate pattern into observational work. Rules and methods of print making. Interpreting realism within artwork produced. MacArthur's/Naha's surface decoration. 	<ul style="list-style-type: none"> How to draw the portrait. Facial proportion and symmetry rules. Comparing realistic and abstract portrait images. Creating art – carefully worked, incorporating detail. Researching artists – know how. How to develop own ideas to produce original, creative works. 	<ul style="list-style-type: none"> How to formulate own ideas, using sketches/plans. Articulating ideas more confidently. Researching artists – know how? 	<ul style="list-style-type: none"> Researching and reviewing the work of portrait artists. How to successfully use a range of chosen media to present ideas. How to draw "the face" with technical accuracy using symmetry/half way rules. 	<ul style="list-style-type: none"> Working with more independence to develop your own studies. How to create a more personal response to theme. Realising undulated surface potential within 3D forms. Researching artists with historical influence – 'The Mask'
<p>Core Knowledge Organiser content</p>	<p>Core visual elements, key vocabulary and definitions. Knowing about artists styles studied.</p>					
<p>Vocabulary / Key Subject Terminology</p>	<p>Pattern – a design in which lines, shapes, forms or colours are repeated.</p> <p>Monotone - means using only one colour. This is particularly used to mean using black and white and creating shades of grey.</p> <p>Sketch - a rough drawing or painting which notes down preliminary ideas for a work that will be realised with greater precision and detail.</p> <p>Development – to combine two or more ideas together.</p> <p>Monoprint - is a form of printmaking where the image can only be made once, unlike most printmaking which allows for multiple originals.</p>	<p>Abstract - art that does not attempt to represent an accurate depiction of a visual reality but instead use shapes, colours, forms and gestural marks to achieve its effect.</p> <p>Portrait - a representation of a particular person.</p> <p>Acrylic - is a quick-drying, water-soluble paint that artists often use.</p> <p>Undulated – a surface that is not flat, such as the contours of the face.</p> <p>Embellishment Layering</p>	<p>Refine – the improvement of the work. It does not involve radical changes, but is about making small changes which improve the work in some way.</p> <p>Ideas Development - is about selecting ideas, visual elements, compositions and techniques from this initial work and using them in new ways.</p> <p>Symmetrical – made up of exactly similar parts facing each other or around an axis; showing symmetry.</p>	<p>Technique – a way of carrying out a particular task, especially the execution or performance of an artistic work.</p> <p>Portrait - a representation of a particular person.</p> <p>Review - to think or talk about own work, deciding on any changes needed or make a decision on whether or not the work is successful? Satisfying?</p> <p>Surface – a material that it is possible to create art on.</p> <p>Composite – a structure formed from different component parts.</p>	<p>Artist - a person who creates paintings or drawings as a profession, more often to share/for view/galleries etc.</p> <p>Imagery - visual language used to represent objects, actions, or ideas.</p> <p>2 Dimensional - the composition possesses the dimensions of length and width but does not possess depth. Composite portrait ideas.</p> <p>Undulated – a surface that is not flat, such as the contours of the face.</p> <p>3 Dimensional - having or appearing to have length, breadth, and depth. Undulated surfaces – uneven, smooth, curving surfaces.</p> <p>Embellishment, Layering, View finder Ideas Development - is about selecting ideas, visual elements, compositions and techniques from this initial work and using them in new ways.</p> <p>Produce creative work</p>	<p>Observation - an image not taken from either a photograph or the artist' imagination, but from real life study ("in front of you").</p> <p>Surface – a material that it is possible to create art upon.</p> <p>Mixed Media - an artwork in which more than one medium or material has been employed.</p> <p>Embellishment – surface decoration using pattern, print or textiles.</p> <p>3 Dimensional - having or appearing to have length, breadth, and depth. Undulated surfaces – uneven, smooth, curving surfaces.</p> <p>Audience - spectators or listeners at an event such as a play, film, meeting.</p>

Assessment 1						Complete an observed drawing/still life/mask. AP3 – Assessment Point
Assessment 2	Produce a patterned observational study from classroom set-up.	Produce an observational drawing with artist influence. AP1 – Assessment Point	Drawing - study sheet anatomically drawn portrait studies.	Develop own ideas to create composite head form using contemporary artefacts and the influence of Giuseppe Arcimboldo. AP2 – Assessment Point	Drawing personally produced mobile phone (refer to images in the sketchbook).	
Cross Curricular Links with other faculties	Maths – measurement, scale, symmetry skills. English – literacy skills – subject specific language.	Maths – measurement, scale, symmetry skills. English – literacy skills – subject specific language. History – timeline of art genre. Science – anatomy of the face.	Maths – measurement, scale, symmetry skills. English – literacy skills – subject specific language. Science – anatomy and how Da Vinci used Science to perfect his imagery.	Maths – measurement, scale, symmetry skills. English – literacy skills – subject specific language. Science – anatomy and how Da Vinci used Science to perfect his imagery. History – timeline of the portrait.	Maths – measurement, scale, symmetry skills. English – literacy skills – subject specific language. Science – anatomy and how Da Vinci used Science to perfect his imagery. History – timeline of the portrait.	Maths – measurement, scale, symmetry skills. English – literacy skills – subject specific language. Science – anatomy and how Da Vinci used Science to perfect his imagery. History – history of the mask.
Extra-Curricular Offer	Draw the self-portrait, using mirror reflection or photograph.	Press print issue to continue to practise surface imprint/etching.	Study sheets – facial features.	Capturing portraits (own camera) distorted faces “grotesque” Davinci influences.	Sketchbooks/supplementary work available alongside home learning tasks for all students. (profiles/back of head viewpoints)	A5 Sketchbooks are available alongside home learning tasks for all students.
Time Allocation	6 Lessons	6 Lessons	6 Lessons	6 Lessons	6 Lessons	6 Lessons