



Year 9 - Art and Design Curriculum Map

YEAR 9	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	Structural Forms		Cityscape – Geometric Forms	Visual History of City Structures	Buildings for the Future	
Curriculum Content	<p>‘Futurism - Moving Forms’ Introducing ‘Futurism’ a colourfully (R) exciting Italian 19th century art movement inspired by the of automation and the machine age.</p> <p>Students will be expected to work more independently, resolving problems with increased confidence and competence, creating work with personal responses.</p> <p>Composite 1 “Moving Forms” – How the fast pace of movement and change within the modern world is captured by the artist.</p> <p>Component Titles 1.Observing differences between static and moving forms.</p> <ul style="list-style-type: none"> How does strong tonal values applied when drawing 3D forms help imply solidity, strength, permanence? Complexity is added to observational drawings – clearer distinctive tonal drawing, subtleties of light and shadow, more controlled mark making – implying stillness. <p>2/3. Exploring drawing techniques to imply the moving form.</p> <ul style="list-style-type: none"> Learning about the uses of gestural and force lines and how they are correctly positioned to suggest movement. Analysing how movement is implied within key Futurist works. Do these works create strength and speed of movement? <p>3/4.Explore uses of colour and mark making techniques.</p>	<p>Learning about famous cubists. Beginning to realise the impact of the cube when realising 3D built structural form - architecture.</p> <p>Composite 2 Cubism within structural forms.</p> <p>Component Titles 1. Creating form within multi viewpoint drawings.</p> <ul style="list-style-type: none"> Realising the cubists used this method of drawing to present 3D imagery. More complex observational drawing task – layering different viewpoint images without losing recognition of them? How does colour become more important when producing these drawings? <p>2/3. Exploring ideas to create simple building forms.</p> <p>4. Transforming building forms into ‘implied’ realistic structures.</p> <ul style="list-style-type: none"> Identifying important building features – windows/entrances... Know how artists Georgia O’Keefe and Edward Hopper implied windows within their landscape paintings. Revisit still life table top forms, generate cuboid sketch ideas to transform objects into structural forms - buildings. 	<p>Cityscape Reviewing the city as a cluster of largely geometric cuboid forms. Know about the works of iconic surreal artists M C Escher and Salvador Dali - artists studied for their clever visionary responses to imagining structural form, beyond the cube!</p> <p>Composite 3 Learning to create structures with focus upon curved forms, spheres, cylinders. (Stretch and challenge)</p> <p>Component Titles 1/2.Generating ideas to create structures using spheres and cylinder forms.</p> <ul style="list-style-type: none"> Recalling work Rainy Naha – design across curved surfaces – how to? (R) More complex problem solving, how do window shapes recede around the curves? How do I plan/draw this form convincingly? Learning about the curved structural possibilities within the exciting work of artist M.C. Escher, his wood print - ‘Balcony, 1945’. (Analyse). Knowing how to convincingly plan/draw building features across 3D curved surfaces. <p>3/4. Realising final ideas within painting study(ies).</p> <ul style="list-style-type: none"> Recall colour theory – make considered choices. Do I select colours that are bright and vivid (Futurism inspired?) or show the work in more muted tones. (R) <p>5/6 Extending ideas further – Creating context.</p>	<p>‘In the beginning’ Focus - Liverpool’s historical buildings, the early years. Comparing now and then, what has changed, how well do new structures work alongside historical ones. Visual awareness of some of Liverpool’s oldest and newest buildings and features. Developing appreciation of a culturally rich city! *Valuing harmony/difference/ - The rural landscapes of Vincent Van Gogh, and the built up more modern cityscape of Boccioni. Galleries are filled with visitors who want to view concepts of old and new, appreciating difference.</p> <p>Composite 4 Analysing historical architectural forms.</p> <p>Component Titles 1. Recreating the Liverpool waterfront using sketch form.</p> <ul style="list-style-type: none"> Knowing about earliest Liverpool architecture image 1207. <p>2/3. Drawing gargoyle images. (R)</p> <ul style="list-style-type: none"> Know the creative purpose of the gargoyle within Liverpool’s gothic architecture. Complex task learning to recreate images of gargoyle heads using mixed materials/creating texture. <p>4/5. Develop ideas (R) – recreating gargoyle figures within local city context.</p>	<p>What, do we imagine, will the future structural landscape look like? Does film influence future ideas/thinking?</p> <p>Composite 5 Designing buildings for the future. <i>Considering building design and function, merging with other structures. Simplicity of form or a return to featuring richly detailed embellishments (recall early gothic structures).</i></p> <p>Component Titles 1/2. Generating ideas for future building design.</p> <ul style="list-style-type: none"> More complex task using watercolour washes to create a feel of ‘outside’ -sky and ground. (R) Colour theory – mixing materials – reviewing properties. (R) Modern urban architecture – Zaha Hadid. <p>3. Developing ideas within Multiview point drawings. (R)</p> <ul style="list-style-type: none"> Realising the building structure from all angles. <p>4. Refine ideas development using artist influences.</p> <ul style="list-style-type: none"> Challenge - Make judgements - cuboid or curved structure, simple or embellished...? <p>5. Using clay to model ideas. (R)</p>	<p>Architecture, the fast-moving pace of city life...</p> <p>This final unit evaluates learning so far. The impact of Art and Design upon the city scape? What would Liverpool look like without the input of the artist? How much more aware of this culturally exciting city are we?</p> <p>Focus - ‘City Hoardings’ - The temporary screens that surround the next new building structure. Creating hoarding imagery inspired by the work of artists previously studied. (R)</p> <p>Composite 6 Analysing the purpose of city hoardings, the artist’s public canvas! <i>Learning to select own hoardings imagery that showcases their now developed skill set and preference of artist study.</i></p> <p>Component Titles 1. Generating ideas for city hoarding screens.</p> <ul style="list-style-type: none"> Learning impact of large-scale public art. Knowing about the work of street artist Banksy – visual messaging.

	<ul style="list-style-type: none"> Analyse and compare the works of Severini and Giulio D’Anna - their uses of vibrant colour to create dynamic imagery. <p>5/6. Create Futurism inspired image movement within figurative form.</p> <ul style="list-style-type: none"> Revisit initial drawing - resolve how to transform still life form into vibrant moving imagery. 	<p>5/6. Refine ideas within final drawing outcome of building form.</p> <ul style="list-style-type: none"> Challenge – more detailed technical drawing. Using colour to imply context, where will this building be positioned? 	<ul style="list-style-type: none"> Considering the landscape theme – imagining the building within the local city context? Perhaps the structure could remain within the surroundings of still life forms that continue to inspire ideas for potential building structures further? 	<ul style="list-style-type: none"> Learning about gargoyles with and upon Notre Dame Cathedral. <p>6. Inserting gargoyle features into modern day structures.</p> <ul style="list-style-type: none"> Evaluate learning - is there a place for detailed embellished features within modern day structures? – mixed media design studies. 	<ul style="list-style-type: none"> Clay media, recall prior use - know how to manipulate the material more convincingly to create representational form. Trial and error activity. (R) <p>6. Final ideas realised within making/constructing realistic 3D form.</p> <ul style="list-style-type: none"> What is the impact of the group’s designs, buildings clustered together? Is there a believable scene of a future metropolis? 	<p>2/3. Selecting and refining ideas for image transfer. (R)</p> <ul style="list-style-type: none"> What is the visual message of your chosen image? <p>4/5. Creating the hoardings panel.</p> <ul style="list-style-type: none"> Creating context – how will individual hoardings, class grouped look within city street scene? Using photoshop to present the final hoardings street scene. <p>6. Year 9 project overviews – summary of skills learnt and knowledge understood – embedded. (Drawing and written recordings). (R)</p>
<p>Prior knowledge and skills (from previous year / key stage)</p>	<ul style="list-style-type: none"> Observational drawing recap. Colour theory – effectively using a range of 2D materials. Visual elements – line, form, tone, shape, colour. 	<ul style="list-style-type: none"> The Futurism Art Movement – how can we recognise a Futurism painting? Drawing development – convincing? Effective uses of mixed materials to express form, vibrancy, mood. How to extend an image in order to create the suggestion of movement/dynamic. Using the artist influence to create original ideas. 	<ul style="list-style-type: none"> The Cubist Art Movement - Image distortion using everyday objects/images. Mixed media methods and effects. How to extend an image in order to create the suggestion of movement/dynamic. 	<ul style="list-style-type: none"> The history of the local landscape. The city, comparing ‘futurism’ forward looking view and evaluating why old and new structures form the city? The changing face of the Liverpool waterfront. Seeing everyday objects as a potential source for structure/buildings ideas. 	<ul style="list-style-type: none"> Ideas development. Materials range further explored. The changing face of the Liverpool waterfront. Seeing everyday objects as a potential source for structure/buildings ideas. Merging own ideas into the Liverpool skyline – 2D and 3D. Researching and reviewing the work of landscape artists. Explaining realism within an artwork. 	<ul style="list-style-type: none"> Functional art forms within the urban setting. Structure and context. Merging own ideas to create personal outcomes in both 2D and 3D. How to form a personal response, using sketches and 3D forming to work through creative ideas.
<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>Futurism – an Italian art movement of the early twentieth century that aimed to capture in art the dynamism and energy of the modern world. Mannequin - an articulated figurative form used by artists and others. Mixed Media - an artwork in which more than one medium or material has been employed. Figurative - representing forms that are recognisably derived from the human form. Extension – an extending part designed to enlarge, stretch or extend an image or form.</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. Cubism - artworks which bring different views of subjects together in the same picture, resulting in paintings that appear fragmented and abstract. Distortion – the alteration of an original shape within a picture image or still life form. Abstract - art that does not attempt to represent an accurate depiction of a visual reality but instead use shapes,</p>	<p>Evolving – the gradual development of something developed from earlier forms during the history of the earth. Ideas Development - is about selecting ideas, visual elements, compositions and techniques from this initial work and using them in creative ways. Perspective – the art of representing solid objects within both 2 and 3 dimensional forms, creating distance in picture view. Landscape - all the visible features of an area of land. An artist’s chosen way of relaying their work within a range of methods used.</p>	<p>Technique – a way of carrying out a particular task, especially the execution or performance of an artistic work. 3D Form - a three-dimensional shape is defined as a solid figure or an object or shape that has three dimensions – length, width and height. Review - to think or talk about ideas, deciding on any changes needed or make a decision on whether these ideas are successful? Satisfying? Possible? Surface – a material that it is possible to create art on.</p>	<p>Perspective – the art of representing solid objects within both 2 and 3 dimensional forms, creating distance in picture view. selecting ideas, visual elements, compositions and techniques from this initial work and using them in creative ways. 3D Form - a three-dimensional shape is defined as a solid figure or an object or shape that has three dimensions – length, width and height.</p>	<p>3D Form - a three-dimensional shape is defined as a solid figure or an object or shape that has three dimensions – length, width and height. Evolving – the gradual development of something developed from earlier forms during the history of the earth. Sketch - a rough drawing or painting which notes down preliminary ideas for a work</p>

		colours, forms and gestural marks to achieve its effect.			Symmetrical – made up of exactly similar parts facing each other or around an axis; showing symmetry.	that will be realised with greater precision and detail. Ideas Development - is about selecting ideas, visual elements, compositions and techniques from this initial work and using them in new ways. Technique – a way of carrying out a particular task, especially the execution or performance of an artistic work.
Assessment 1	Produce an observational mannequin drawing.					Convert classroom still life setup into hoardings imagery – geometric drawing. AP3 – Assessment Point
Assessment 2		Produce a still life drawing, transforming objects to functional structural forms. AP1 – Assessment Point		Produce 2D symmetrical forms, transformed using the gargoyle influence. Producing paint and pencil studies. AP2 – Assessment Point	Structure in context – drawing the structure in place within the waterfront cluster.	
Cross Curricular Links with other faculties	Maths – measurement, dimensions, extension skills. English – literacy skills – subject specific language. History – timeline of art genre.	Maths – measurement, dimensions, geometric skills. English – literacy skills – subject specific language. History – timeline of art genre. Geography – the ever-changing local landscape.	Maths – measurement, dimensions, geometric skills. English – literacy skills – subject specific language. History – timeline of art genre. Geography – the evolution of the Liverpool landscape.	Maths – measurement, scale, geometric skills. English – literacy skills – subject specific language. History – timeline of art genre. Geography – the evolution of the Liverpool landscape.	Maths – measurement, dimensions, geometric skills. English – literacy skills – subject specific language. History – timeline of art genre. Geography – the evolution of the Liverpool landscape.	Maths – measurement, dimensions, geometric skills. English – literacy skills – subject specific language. Geography – the use of hoardings within the built up environment.
Extra-Curricular Offer	A5 Sketchbooks are available with project supplementary images for further research/skills practise.	Paperfolding tasks, creating 3d forms using A4 paper. Explore ideas... Structures?	A5 Sketchbooks are available alongside home learning tasks for all students.	Sketchbooks to sketch the “local environment”.	A5 Sketchbooks are available for students to sketch/practise/explore their own ideas of what the Liverpool waterfront will look like in the future.	Students considering opting for GCSE Art, Craft and Design can take home introduction packs to build upon existing skills and develop subject strengths/interests further.
Time Allocation	6 Lessons	6 Lessons	6 Lessons	6 Lessons	6 Lessons	6 Lessons