

## YEAR 8, Great Artists 5: Still Life

Rationale and Context of Unit:	Core curriculum content:	Tier 2 & Tier 3 vocabulary explicitly taught:
<p><i>Students should have already:</i></p> <ul style="list-style-type: none"> <li>-used sketchbooks to record observations, creative developments, as well as using the book to review and revisit ideas.</li> <li>-Continued to improve their mastery of art and design techniques (drawing, painting, sculpture) using a variety of materials e.g. pencil, paint, inks, and printing.</li> <li>-Had some experience of learning about 'great artists, architects and designers in history.'</li> </ul> <p><i>Year 8 is focused on : imagination, design, development and concept.</i></p> <p><i>This teaching term aims to provide experiences connected with Still lifes- one of the formal skills and topics to develop drawing, 3-d knowledge and visual recording in Art and Design, as well as line, colour, imagination and shape.</i></p> <p><i>Throughout KS3 we continue to return too, the appreciation of Contextual studies 'Great Artists' and the ability to analyse one's own / others' work. This developed through the introduction for key artists, their cultural references, links to local settling and the wider world too..</i></p>	<p><b>This is the sixth of 9 schemes of work delivered through Key Stage 3, with a focus on explicitly learning about great artists, craft makers and designers. This is all underpinned by supporting the understanding of the historical and cultural development of 'Great Artists,' their artforms, and cultural references.</b></p> <p>Students will be introduced to relevant historical and contemporary artists including those with British and international connections. Artists who have explicitly concerned themselves with work promoting LGBTQ+ rights, battled personal challenges, focused on well-being and cultural connections, to give a rich tapestry of creativity.</p> <p><b>The term will focus on</b> (please refer to the curriculum map for a detailed plan of activities and outcomes); <b>Introduction to Still Life</b> and how this has been explored over time by great artists.</p> <p>We will explore:</p> <ul style="list-style-type: none"> <li>-Drawing from life</li> <li>-Mix media</li> <li>-ink studies</li> <li>-Painting</li> <li>-Connections to great artists</li> <li>-Painting on different surfaces</li> <li>- Abstraction of lines</li> </ul>	<p>Pattern, rhythm, repetition, texture, proportion, layout, colour, composition, perspective, contemporary, depth, clay, shapes, lines, monoprinting, relief, motif, typography, serif, font, design, graphics, contextual, collaborative, construction, foreground, background, mix media, still life, silhouette, contemporary, Cubism.</p>

<p><i>Rationale: To promote the understanding, knowledge and skills of exploring visually the 'still life' through, drawing, painting, 3-d and 2-d. Assessment and monitoring of class and homework is performed formally and informally at junctures to give time for the students to digest, practice and improve.</i></p> <p><i>The year is split into 3 main projects:</i></p> <ul style="list-style-type: none"> <li>● <i>Pattern (Great artists 3)</i></li> <li>● <i>Text in Art (Great artists 4)</i></li> <li>● <i>Still Life (Great Artists 5)</i></li> </ul> <p><i>This will include a broad range of activities to enable students to access, progress and enjoy the rest of the Key stage 3 Learning journey, giving a diverse creative learning experience.</i></p> <p><i>year 7: The beginning/foundations of the creative KS3 journey</i></p> <p><i>year 8 : imagination, design, development and concept</i></p> <p><i>year 9 : A deeper dive into the formal elements, contextual studies and The Portrait.</i></p>	<p>-Colour -Scale</p> <p><b>In the second part of the term</b>, we will explore creating artwork on a larger scale- outside of the A4 sketchbook. We will also create individual still lifes using photography.</p> <p>-Developing how to draw to objects -Working on A3 scale -Using a 'view finder.' -Using proportion -Creating your own 'still life' using important objects to each student.</p> <p><b>Note:</b> Potentially- there is room to use photography within this project. This would be great, as it would capture the imagination of the students. For example, photographing a hairbrush- close up, at an angle, from above, or below. All of these give a great opportunity for creative development</p>	
Challenge and Support:	World wide learning/ links to 21 <sup>st</sup> century:	Cultural capital/ Industry/ Enrichment:
<p>Students will be stretched through the development of their visual skills using techniques such as refined proportion, kinaesthetic connections, expanding knowledge of the colour and tonal use of mark making, exploring the fact we can draw and record the everyday.</p> <p>Many Great artists and contemporary artists use this theme within their work to understand the world around us, this project is an ideal chance and challenge to</p>	<p>Over the time period of twelve weeks we will study a range of contemporary styles, artists and key cultural connections to broaden students knowledge of the topic and subject area. This is also supported through the verbal, written and visual language used.</p> <p><b>Contemporary Great Artists:</b> <a href="#">Michael Craig-Martin</a>, <a href="#">Kate Malone</a>, <a href="#">Katharine Morling</a>, <a href="#">Salt Studios</a></p>	<p>The contemporary artist offer a great insight into being a professional artist and all explore a diverse range of materials too.</p> <p>Local, national and international artists for cultural development.</p>

<p>explore our environment, objects and the everyday in a new dynamic.</p> <p>HPA's -there are a number of key texts to explore e.g. John Berger's 'Ways of seeing,' is a classic and centre point for this topic. Each Great artist also has a wide range of texts and opportunity to expand cultural references too, web links will be provided.</p> <p>SEND/PP- This project runs on the everyday object, which gives a chance to break down the barrier of the 'must haves' and focuses on our world around us. Materials are always supplied as needed.</p>	<p><b>Great historical artists and Art movements:</b>  <a href="#">Norwich School of Painters</a>, <a href="#">Pablo Picasso</a>, <a href="#">Paul Cézanne</a>, <a href="#">Vincent Van Gogh</a>, <a href="#">George Braque</a></p> <p><b>Great historical artists and Art movements:</b>            Cubism, Contemporary art and ceramics.</p> <p><b>Outside influences:</b>            All the artists above are key in their cultural connections and personal voices in the creative community and beyond. Each artist has made a professional career from their creative work too.</p>	
<b>Historical, Social, Moral, Spiritual, Cultural context:</b>	<b>Cross curricular links/ literacy/numeracy:</b>	<b>Common misconceptions:</b>
<p>This topic is a historical must in art. The Artist has always been captivated by everyday objects over the centuries, and our museums are full of great references to support this topic. The Artist has been inspired to paint, sculpt, photograph, animate, sew or build their interpretations of 'the still life.'</p> <p>This project will rely on the connection to the individuals, for example if they photograph their own still lifes, with their own objects, this is a great chance for the project to become theirs, and create a cultural connection to their own surroundings.</p>	<p>Continued use of Pixal unlocked vocab.            Great artists referenced/completed.</p> <p>Drawing with scale references Maths knowledge and skills.</p> <p>MFL: French terms used for several of the artists.</p>	<p><b>I can't draw!</b> A great example for this is sport- ask the sport they do or like, get them to remember back when they first started, and where they are now through the practice. 'Drawing' is the same, it's just practice.</p> <p><b>Why do we need to draw a bottle?</b> Once you can understand 3-d and how your eyes can process information this is a great skill.</p>
<p><b>Assessment timeline:</b></p> <p><i>A separate document has been created to show the chronology of the learning journey, with the relevant assessments undertaken</i></p> <p><b>Baseline assessment to establish starting point and introduce the concept of MASTERY STATEMENTS</b></p> <p><b>Feedback and assessment every term</b></p> <p><b>Homeworks: SELF / PEER / TEACHER assessed</b></p> <p><b>WAGOLLS used regularly, embedded in resources</b></p>		

## Home learning

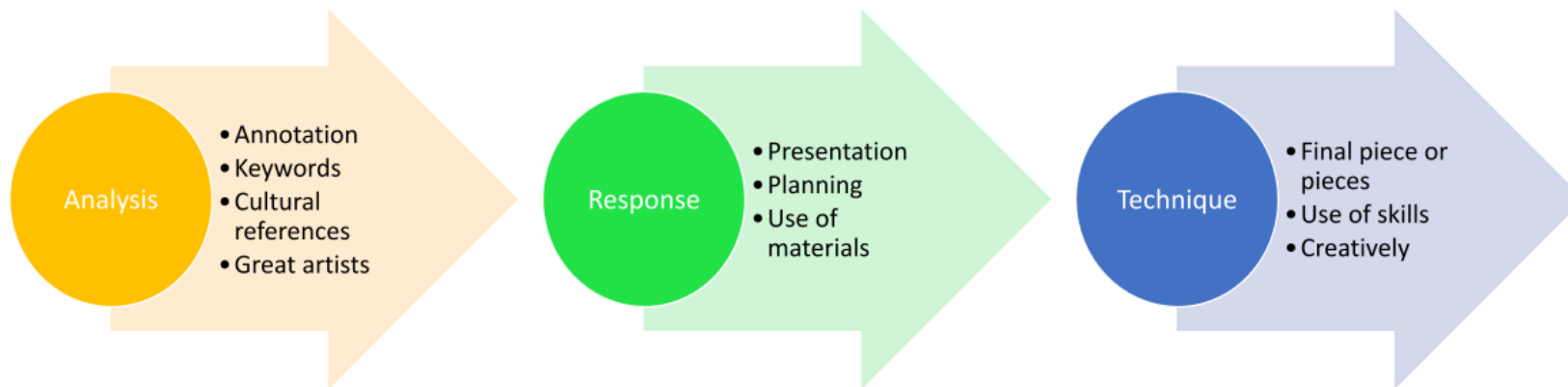
*Summer 1: Research* Set up your own still life using objects that are important to you and your interests, hobbies. Produce three photographs and upload to google. You will need these photos in class, so if you can print them- please do.

*Summer 2: Produce a written study on the Artist of your choice from this topic.*

Feedback on homework – self / peer & absorbed into feedback sheet.

## Feedback

## Art & Design Year 8. Still life. Marking sheet, term 3.



Keywords	
Still Life	Background
Depth	Mix media
Perspective	Collage
Foreground	Tone
Vanishing point	Shapes
Silhouette	Composition
Cubism	Form

Marking outline Analysis (40%)	Response (30%)	Technique (30%)	Total (100%)

Name & group

## Assessment Area: **Analysis**

In Art your knowledge of great Artists and written skills are assessed. You need to document in detail all of the information covered regarding the new Artists you are introduce to throughout the year.

9-10	Students have used <b>subject specific language</b> and have produced work that is of a <b>high</b> level of skill.
6-8	Students have produced work that is of a <b>good</b> level of skill.
4-5	Students have produced work that is of a <b>adequate</b> level of skill.
3	Students have produced work to a <b>satisfactory</b> standard. Students cannot explain how they have met the criteria.
1-2	Support has been needed to support to meet the marking criteria.
0	Nothing worthy of credit.

## Assessment Area: **Response / Technique**

In Art your practical abilities are assessed. You need to produce creative work using a range of different medium to develop your technical abilities.

9-10	Students have used <b>subject specific language</b> and have produced work that is of a <b>high</b> level of skill.
6-8	Students have produced work that is of a <b>good</b> level of skill.
4-5	Students have produced work that is of a <b>adequate</b> level of skill.
3	Students have produced work to a <b>satisfactory</b> standard. Students cannot explain how they have met the criteria.
1-2	Support has been needed to support to meet the marking criteria.
0	Nothing worthy of credit.

Level

1 2

Forma  
Great

17 18

35 36 37 38 39

till Life