

## YEAR 9, Portraiture, ART DEPARTMENT

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 and used them 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, charcoal, paint, clay</li> <li>-had some experience of learning about 'great artists, architects and designers in history'.</li> </ul> <p><i>This teaching year aims to serve as consolidation to the key stage, with deeper emphasis given to the importance of the language of drawing, the control of a range of media, the appreciation of Contextual studies and the ability to analyse one's own / others' work. Students will be encouraged to assign their own meanings to a range of self-portraits and discuss what can be shown in an art work, aside from appearance.</i></p> <p><i>The year is split into 4 main projects: Drawing objects, Cubism and Michael Craig-Martin, Great Artists 5: Still Life, Portraiture and Great Artists 6: The Figure with a broad range of activities to enable students to build on and complete their journey through Key Stage 3, equipping them with some of the skills and Contextual information required for Key Stage 4</i></p>	<p><b>This scheme of work is designed to build on previous unit's learning on Composition, Typography and proportion. Students will learn the proportions of a 'Generic' face, how to give depth through tone, how to draw using other techniques: Lettering, straight lines, wire, as well as assigning meaning to Great Portraits.</b></p> <p>A selection of Great Self-portraits, ranked from Photorealistic to Surreal will be used to draw out what students can glean from an image alone. Contextual information will be imparted to complete the idea that 'A self-portrait is much more than a physical likeness.'</p> <p>Students will learn to pastiche artists' work and understand how artists have endeavoured to represent their personal circumstances as well as the times that they live in, through their art work.</p>	<p>Proportion Composition Contextual Linear Typography Photorealism / Hyperrealism Surrealism Profile (side view of head) Abstract Observation</p>

Challenge and Support:	World wide learning/ links to 21 <sup>st</sup> century:	Cultural capital/ Industry/ Enrichment:
<p>Opportunities to repeat and embed skills / pursue a challenge activity given regularly</p> <p>Students are able to challenge themselves by selecting Homeworks that require deeper skills and use of mixed-media / ability to alter proportion to accommodate expression on a face</p> <p>Differentiated writing frames</p> <p>Scaffolded resources to sketch 'Proportions of the face' exercise</p> <p>Group exercise – mind-mapping themes. Encouraged to include higher level vocabulary</p> <p>Online tutorials used to demystify drawing facial features and how to use tone effectively in a pencil portrait</p>	<p><b>Contemporary artists</b>            Jenny Saville            Chuck Close            Sean Williams            Josh Bryan</p> <p><b>Female / Gender issues / Sexuality</b>            The symbol of the 'female' as a grief-stricken mother – 'No Woman, No Cry' &amp; 'Weeping Woman'            Frida Kahlo-a life of difficult events faced with incredible bravery, proud of her Mexican heritage and lauded for facing adversity            Jenny Saville- body image and why some feel disgust when faced with her work, discussion point            Francis Bacon- Homosexual at a time when it was illegal</p> <p><b>BLM</b>            Chris Ofili's 'No Woman, No Cry' (1998) A portrait of Doreen Lawrence (now Baroness Lawrence of Clarendon OBE), the mother of Stephen Lawrence, who was murdered as a teenage boy in an unprovoked racist attack in London in 1993. a judicial inquiry into the police investigations into their son's death, published two years later, found police conduct had been marred by professional incompetence and institutional racism. The report made seventy recommendations, which led to an overhaul of Britain's race relations legislation. Chris Ofili was the first Black artist to win the Turner prize in 1998</p>	<p>A series of Great Self-portraits' studied for their perceived meaning. These examples are displayed from Hyper realistic to Surreal.</p> <p>Industry: Sean Williams and his printed T-shirts sold online</p> <p>Leonardo Da Vinci-looking at the Renaissance artist's obsession with proportion of the human face</p>

	<p><b>Art in times of conflict</b> Picasso's 'Weeping Woman' (1937) – a silent protest against the horrors of War. Stanley Spencer Official War artist for WW1 &amp; WW2 – Self-portrait the year he died</p> <p><b>Mental Health Awareness</b> Francis Bacon and Frida Kahlo famously included their struggles with Mental Health in their Self-portraits</p>	
<b>Historical, Social, Moral, Spiritual, Cultural context:</b>	<b>Cross curricular links/ literacy/numeracy:</b>	<b>Common misconceptions:</b>
<p>Effects of World Wars on Art &amp; Design how artists respond to conflict</p> <p>Well-being Looking at artists who channelled their Mental Health experiences into their Art work</p> <p>Body Image Jenny Saville's visceral body paintings Frida Kahlo' honest paintings of her physical health and image</p> <p>British Justice system The family of Stephen Lawrence- their battle to bring their murdered son justice and the ultimate changes their actions brought to the justice system, exposing Institutional racism within the Metropolitan Police and the repeal of the Double Jeopardy rule for Murder cases within the Criminal Justice Act 2003</p>	<p>Glossary terms</p> <p>Literacy – mind-mapping techniques, using source material to contextualise imagery and write a report Using writing frames How to read and distil information from a newspaper article Using appropriate text to create a 'Text Portrait'</p> <p>Self / peer assessment</p> <p>Proportion – looking at 'the face' in fractions</p> <p>MfL- European &amp; American artists</p> <p>Textiles: Sean Williams' merchandise</p>	<p><i>Proportions of the face are skewed, when the subject is anything but 'face-on'. Handouts and exercises given to demonstrate this</i></p> <p><i>Shading can only be done with dark smudgy areas- looking at using straight lines / text in varying heights and widths to show depth</i></p> <p><i>That drawing has to be 2-Dimensional-Alexander Calder was the first to use wire to create three-dimensional line "drawings" of people, animals, and objects.</i></p>

**Assessment timeline:**

*A separate document has been created to show the chronology of the learning journey, with the relevant assessments undertaken*

*Feedback 4 assessment every 6-9 weeks*

*Homeworks: SELF / PEER / TEACHER assessed*

*WAGOLLS used regularly, embedded in resources*

**Home learning**

*Spring 2: Pencil portrait showing expression, proportion and tone*

*Summer 1: Create a portrait in either style: Josh Bryan / Sean Williams*

Feedback on homework – self / peer & absorbed into feedback 4

**Feedback**

See separate document for detail

Feedback 4 as per document

Self / peer and teacher assessment

EDSM

Oral feedback given each lesson

----ART ASSESSMENT OBJECTIVES----					
marks	Technique – practical work	Analysis - written	Outcome – final piece	Presentation	
<b>E (1-6)</b>	Students <b>have attempted</b> to some of the techniques and processes taught during this project, but needed a lot of support to develop these techniques in their class and homework tasks	Students <b>needs support</b> to use EDSM assessment grids and assistance to write about their own and others’ art work. Students show limited <b>understanding</b> of the key words when prompted and need help using them in their texts	Students have <b>required support</b> to create a very simple final outcome showing some understanding of context and technique	Student <b>needs support</b> to present work to a good standard. Some dates, L.Q.s, missing. Practical tasks are often incomplete and written tasks often have spelling and grammatical errors	
<b>D (7-12)</b>	Students have practised some of the techniques and processes taught during this project, but <b>needed some support</b> to develop these techniques in their class and homework tasks	Students are able to use EDSM assessment grids to some effect, can write about their own and others’ art work with some accuracy. Students show <b>some understanding</b> of the key words and can <b>mostly</b> use them correctly in their texts	Students have created an outcome with <b>some independence</b> , drawing on some of the learning relating to their practical techniques and context	Student <b>sometimes presents</b> work to a good standard. Some dates, L.Q.s, missing. Practical tasks are completed and written tasks in full sentences with some spelling and grammatical errors	
<b>S (13-18)</b>	Students have <b>developed some techniques</b> and processes taught this term and have shown the ability to develop these techniques in their class and homework tasks	Students are able to use EDSM assessment grids to some effect, can write about their own and others’ art work with some accuracy. Students show <b>some understanding</b> of the key words and can <b>mostly</b> use them correctly in their texts	Students have drawn on some of their learning and created a <b>pleasing outcome</b> that relates to the context and the techniques	Student <b>mostly presents work to a good standard</b> with Dates, L.Q.s, titles in place. Practical tasks are completed and written tasks in sentences with minimal spelling and grammatical errors	
<b>M (19-25)</b>	Students have <b>developed and honed</b> the techniques and processes taught throughout the project and have shown the ability to develop these techniques in their class and homework tasks	Students are able to use EDSM assessment grids to good effect, can write about their own and others’ art work with accuracy. Students show a <b>good understanding</b> of the key words and can use them correctly in their texts.	Students have <b>consolidated</b> their learning, relating the context and the techniques, showing proficiency in their work	Student <b>always presents work</b> to a high standard with Dates, L.Q.s, titles in place. Practical tasks are completed and written tasks in paragraphs with minimal spelling grammatical errors	
	25%	25%	25%	25%	100%

Length of unit (duration indicated in lessons)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39
<b>Autumn 1</b>							<b>Autumn 2</b>							<b>Spring 1</b>					<b>Spring 2</b>					<b>Summer 1</b>					<b>Summer 2</b>									
<b>Drawing Objects, Cubism &amp; Michael Craig-Martin</b>															<b>Great Artists 5: Still Life</b>					<b>Portraiture</b>										<b>Great Artists 6: The Figure</b>								