

## YEAR 9, Great Artists 5: Still Life, ART DEPARTMENT

Rationale and Context of Unit:	Core curriculum content:	Tier 2 & Tier 3 vocabulary explicitly taught:
<p><i>This teaching year aims to serve a foundation 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</i></p> <p>Students should have already:</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>This teaching year aims to bookend 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 through the study of perspective, relevant Art Movements and artists and a student-led mini-project encasing all elements of a thorough Contextual Study. Students will be asked to consider the evolution of the Still Life, from 15<sup>th</sup> Century BC, through the Vanitas and Memento Mori paintings of the 17<sup>th</sup> Century, a further look at how the</p>	<p><b>The fifth of 6 schemes of work delivered through Key Stage 3 to explicitly learn about great artists, craft makers and designers and understand the historical and cultural development of their artforms.</b></p> <p>Students will be introduced to relevant historical and contemporary artists including those who are British, European and female</p> <p>Students will learn about where these artists fit into a larger picture, how they use their media and be encouraged to use what they have learned to inform their own work (Pastiching)</p> <p>This scheme of work is designed to expand on drawing, sketching, shading, mark-making, blending, presentation, analysis of own and others' art work, art appreciation, application of paint, oil pastel, colouring pencil, using drawing equipment, composition, accuracy of observation, as well as play and confidence in different media. Students will be taught what objects can be included in a Still life (building on year 7 learning) both in traditional and contemporary examples and theories regarding compositional devices, building on year 8 learning, as well as the meaning of objects within the Still Life genre.</p>	<p>Proportion Composition Perspective Pastiche Contextual Iconic Hyperrealism / photorealism Impressionism The Golden Section The Rule of Thirds The Phi Grid Underpainting Overpainting Value</p>

Still life genre was treated by the Impressionists, Post-impressionists and Cubists, to the Modern and Contemporary approaches of Patrick Caulfield and Sarah Graham

Rationale: To give the students a grounding in a selection of Artists who respond to the tradition of the 'Still Life' using different starting points and media. Students are encouraged, step-by-step, to perform a variety of tasks and analyse their progress. At the end of the unit, students will be asked to respond to a brief, showing clear influence of one or more of the artists studied.

Assessment and monitoring of class and homework is performed formally and informally at junctures to give time for the students to digest, practise and improve.

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

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 a more complex composition for their homework that requires deeper skills, a good understanding of key terms: Perspective, Tone, Texture and Composition. Opportunity to choose a style that suits the Abilities of the student</p>	<p>Contemporary artists How we are ALL artists. Different ways to explore your own creativity and make money out of it. Online marketplaces and Social Media</p> <p><b>Female artists / gender issues</b> Georgia O’Keeffe had a long, prestigious career in a world mainly inhabited by male artists. She insisted upon full control of work and its exhibition. Sarah Graham, contemporary, female, British artist</p> <p><b>Well-being</b> Using art to respond to the World and your well-being within your environment.</p> <p><b>21<sup>st</sup> Century life</b> Iconic Objects: how they have changed, what they might be today – Patrick Caulfield</p>	<p>Contemporary selling sites- using social media and online marketplaces to sell your work</p> <p>Great artists ranging from Vincent Van Gogh, Pablo Picasso, Georgia O’Keeffe and Edouard Manet to Contemporary Artists. How their styles were influenced / in opposition to former styles and technological advancements</p>
Historical, Social, Moral, Spiritual, Cultural context:	Cross curricular links/ literacy/numeracy:	Common misconceptions:
<p>Death: The vanitas and memento mori picture became popular in the seventeenth century, in a religious age when almost everyone believed that life on earth was merely a preparation for an afterlife. However, modern artists have continued to explore this genre. Today we appear to be more concerned with ‘objects’ as desirable or fashionable possessions, rather than having deep meaning</p> <p>How Art can unlock and assist those who experience Mental Health issues. How we can support each-other at difficult times or just show our vulnerability / appreciation</p>	<p>Glossary terms to be used regularly</p> <p>Self / peer assessment</p> <p>Writing frames to help write about artists and one’s opinions on the work</p> <p>Maths – Composition: rule of thirds v the phi grid and The Golden section</p> <p>MFL- using French terms and French Artists</p>	<p>Still life is not about ‘live’ subjects. The French term is ‘Nature Morte’ and perhaps better describes the subjects being inanimate or dead</p> <p>How to begin a Still Life painting – Sarah Graham’s time lapse video shows the layering and the ‘roughness’ of the beginning stages, resulting in Photorealism</p> <p>Value is an American term for ‘Tone’, but often used in Tutorials / literature</p>

**Assessment timeline:**

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

*Baseline assessment to establish starting point and introduce the concept of MASTERY STATEMENTS*

*Feedback 4 assessment every term*

*Homeworks: SELF / PEER / TEACHER assessed*

*WAGOLLS used regularly, embedded in resources*

**Home learning**

*Spring 1: Still Life drawing /painting, showing understanding of a compositional device (rule of thirds, Golden Section or Phi Grid)*

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>								