

YEAR 9, Drawing Objects, Cubism & Michael Craig-Martin, 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"> -used sketchbooks to record observations and used them to review and revisit ideas -Continued to improve their mastery of art and design techniques (drawing, painting, sculpture) using a variety of materials e.g. pencil, charcoal, paint, clay -had some experience of learning about 'great artists, architects and designers in history'. <p><i>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 how New scientific discoveries and Technological advancements forced 'Art' to reinvent itself and respond to change.</i></p> <p><i>Rationale: To give the students a love and confidence through the language of drawing and use of the formal elements. This unit revisits drawing skills, control of media, and introduces the idea of comparing artists / movements; looking for</i></p>	<p>A further grounding in to sketching geometric shapes and forms, perspective drawing and application of drawing shapes to create a still life painting in the Cubist tradition. Students will learn about Michael Craig-martin, looking at and emulating his style, with comparisons made to Cubism</p> <p>This unit is sequenced to begin with sketching of general shapes and forms, developing to using tone to show depth and reflection, using perspective lines to show depth, and being able to use perspective lines to show proportion when drawing objects.</p> <p>Cubism, as a pivotal Art Movement, will be studied with regard to Scientific and Technological advancement, and the notion of how not only the 3rd, but the 4th dimensions (Space and Time) were referenced within these art works</p> <p>Students will be encouraged to look for, describe and write about differences and similarities between Cubism and the initially contrasting aesthetic of Michael Craig-Martin</p> <p>This scheme of work is designed to revisit drawing, sketching, shading, pattern work, mark-making, blending, presentation, analysis of own and others' art work, art appreciation, typography, observational drawing-skills, discussion and research. Students will be</p>	<p>Proportion Composition Perspective Shape & Form Still Life Contextual Cubism Post-Impressionism Uniformity Transience</p>

<p><i>similarities and differences and importantly, being able to construct eloquent, well-written information to support opinions.</i></p> <p><i>Students are encouraged, step-by-step, to perform a variety of tasks and analyse their progress.</i></p> <p><i>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.</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 complete their journey through Key Stage 3 and equip them with some of the skills and Contextual information required for Key Stage 4</i></p>	<p>guided through techniques and concepts including: creating a balanced composition, blending oil pastels, using a restricted palette of colour, using a scalpel, using flat colour, using drawing equipment, creating a monogram and printing</p>	
<p>Challenge and Support:</p>	<p>World wide learning/ links to 21st century:</p>	<p>Cultural capital/ Industry/ Enrichment:</p>
<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 – Michael Craig- Martin homework differentiated to provide 3 levels of responses</p> <p>Challenge- the most complicated multi-sided shapes and multi-facetted forms mind mapped</p>	<p>Contemporary artist Michael Craig-Martin, attended Yale University where the colour theory of Josef Albers is still heavily drawn upon (studied in Colour Theory unit -y7) Uses everyday objects and flat colours</p> <p>Art and innovation: How new scientific discoveries of the late 19th, early 20th Centuries shaped the Visual Arts</p>	<p>Students will be shown how to draw on information usually imparted in other subject areas, and transfer it contextually to make sense of the examples shown. Joining together initially disparate information from subject areas, is an essential skill in a multi-media age</p> <p>The ability to refine one’s own work- students will create a number of compositions, adding</p>

<p>Students who experience difficulties accessing the initial drawing tasks can learn to make marks through use of differentiated worksheets and tracing</p> <p>Extension tasks- Juan Gris / Frances Picabia Cubist compositions / Pasticheing -printing a reversed composition</p>		<p>improvements, before finalising their Michael - Craig Martin style objects painting</p>
<p>Historical, Social, Moral, Spiritual, Cultural context:</p>	<p>Cross curricular links/ literacy/numeracy:</p>	<p>Common misconceptions:</p>
<p>Effects of Technological and Scientific advancements on Art and Design – Wilhelm Rutger Roentgen – invention of the X-Ray, The Wright brothers – flight and a new perspective, Einstein’s Theory of Relativity, and the redefining of physics – how all these innovations affected Visual Language</p> <p>Influence of Paul Cezanne / Post Impressionism on Pablo Picasso and George Braque, his attempt to show ‘perpetual motion’ in a Still Life. At the same time, across the Atlantic Ocean, Thomas Edison was doing the same-creating a machine to capture moving images</p> <p>Michael Craig-Martin homework based on His work ‘7 Deadly Sins’.</p> <p>Students also taught ‘The 7 Virtues’ and discuss their 7 top British Values</p> <p>In 2015, Craig-Martin's exhibition "Transience" at the Serpentine Galleries brought together</p>	<p>Glossary terms to be used regularly</p> <p>Self / peer assessment</p> <p>Maths: linking to names of 2D shapes and 3D Forms</p> <p>Literacy- How to compare elements of different styles</p> <p>MfL- French and German artists</p> <p>C.C.- Discussion around Biblical Sins, Virtues and Modern day / British Sins / Values</p> <p>History- Cubism and its influence on the ‘Dazzle ships’ of WW2</p> <p>Science / History- 1903 First engine-powered flight, The Wright Brothers, how this new view of the world influenced the ‘aerial perspectives’ of Cezanne’s landscapes. Einstein’s theory of Relativity- how everything is connected, how the 4th</p>	<p>The difference between shape & form (2D / 3D) How the words shape & form may be used slightly differently outside this unit / subject</p> <p>Cubism is not about drawing cubes, it was named after a throw-away comment made by an Art Critic in 1908 to describe a painting by Braque</p> <p>That drawing ‘simple’ geometric objects is ‘easy to do’. This a skill that requires practise</p> <p>Cubism paintings are ‘chaotic’ at first glance, and need contextual knowledge gathered from a variety of sources to unpick meaning</p> <p>Art Movements are not always discreet styles. They do not simply start and end, they flow into one another and influence each other’s aesthetic. Post-Impressionism – Cubism - Futurism</p>

<p>works from 1981 to 2015, including representations of once familiar yet obsolete technology; laptops, games consoles, black-and-white televisions and incandescent lightbulbs that highlighted the increasing transience of technological innovation</p>	<p>dimension is represented in Art, and entwined with mass Design & Technology – sustainability- Planned obsolescence (also called built-in obsolescence) 13 years of Technology change catalogued in Michael Craig-Martin’s exhibition ‘Transience’</p>	
<p>Assessment timeline:</p>		
<p><i>A separate document has been created to show the chronology of the learning journey, with the relevant assessments undertaken</i> Baseline assessment to establish starting point and introduce the concept of MASTERY STATEMENTS Feedback 4 assessment every Half Term Homeworks: SELF / PEER / TEACHER assessed WAGOLLS used regularly, embedded in resources</p>		
<p>Home learning</p>		
<p><i>Autumn 1: Picasso-style drawing / painting in colour -emphasis on composition, pattern, outlining</i> <i>Autumn 2: Michael Craig-Martin 3 challenges: i) One of the 7 deadly sins ii) One of the 7 Virtues iii) A British value</i></p> <p>Feedback on homework – self / peer & absorbed into feedback 4</p>		
<p>Feedback</p>		
<p>Feedback 4 as per document Self / peer and teacher assessment EDSM Oral feedback given each lesson</p>		

----ART ASSESSMENT OBJECTIVES----					
marks	Technique – practical work	Analysis - written	Outcome – final piece	Presentation	
E (1-6)	Students have attempted 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 needs support to use EDSM assessment grids and assistance to write about their own and others’ art work. Students show limited understanding of the key words when prompted and need help using them in their texts	Students have required support to create a very simple final outcome showing some understanding of context and technique	Student needs support 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	
D (7-12)	Students have practised some of the techniques and processes taught during this project, but needed some support 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 some understanding of the key words and can mostly use them correctly in their texts	Students have created an outcome with some independence , drawing on some of the learning relating to their practical techniques and context	Student sometimes presents 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	
S (13-18)	Students have developed some techniques 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 some understanding of the key words and can mostly use them correctly in their texts	Students have drawn on some of their learning and created a pleasing outcome that relates to the context and the techniques	Student mostly presents work to a good standard with Dates, L.Q.s, titles in place. Practical tasks are completed and written tasks in sentences with minimal spelling and grammatical errors	
M (19-25)	Students have developed and honed 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 good understanding of the key words and can use them correctly in their texts.	Students have consolidated their learning, relating the context and the techniques, showing proficiency in their work	Student always presents work 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
Autumn 1							Autumn 2								Spring 1					Spring 2				Summer 1				Summer 2										
Drawing Objects, Cubism & Michael Craig-Martin															Great Artists 5: Still Life					Portraiture								Great Artists 6: The Figure										