

YEAR 9, Great Artists 6: The Figure, 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 complete a foundation to the key stage, with further 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><i>Rationale: To give the students a grounding in a selection of Artists who respond to the tradition of the 'Figurative Art' 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.</i></p> <p><i>Relevant Contextual studies are introduced to show how artists are influenced in the same way the</i></p>	<p>The last 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.</p> <p>Students will be introduced to relevant historical and contemporary artists including those who are British and female.</p> <p>Students will learn about where these artists fit into a larger picture, how artists are influenced by others', how they use their media and be encouraged to use what they have learned to inform their own work (Pastiche).</p> <p>This scheme of work is designed to expand on drawing for purpose, using drawing as a tool to create an abstraction through metamorphosis, painting the figure to express the reality in opposition to, and challenging, the frequently distorted, more unobtainable representation of the female form that young people are exposed to in art and advertising, and using a variety of media to work in different styles.</p> <p>This unit will continue to develop the language of 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, clay-work as well as play and confidence</p>	<p>Composition / layout</p> <p>Collage</p> <p>Contextual</p> <p>Proportion</p> <p>Figurative</p> <p>Collaboration / collaborative</p> <p>Triptych</p> <p>Alliteration</p> <p>Metamorphosis</p> <p>Wax resist</p> <p>Mixed-media</p> <p>Photomontage</p>

<p><i>written and spoken word is enhanced by reading and writing. These Artists have been carefully selected to promote British / female talent and promote conversations about Body Image, Feminism, our place in Society and Migration.</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 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>in different media including photomontage, wax resist and collage</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</p>	<p>Contemporary British Artists Jenny Saville Sir Anthony Gormley David Hockney STIK- London-based Graffiti artist. Supports Homeless awareness, after spending time living in St Mungo's.</p> <p>Female artists / gender issues Female artists explicitly taught:</p> <p>Jenny Saville- contemporary British Artist – member of the YBA, credited with reinventing female nude and</p>	<p>Great Artists: Henry Moore Henri Matisse Alberto Giacometti</p> <p>Industry- How to break into the Comic Book industry- requesting scripts and learning figure drawing with the basics Relevant college courses into Comic Art- Brian Bolland studied Graphic Design at Norwich University of the Arts</p>

	<p>figure painting, Saville's <i>Propped (1992)</i> sold at Sothebys' in London for £9.5 million, becoming the most expensive work by a living female artist sold at auction. Students will be shown the disparity between Art sold at auction made by male v female artists</p> <p>The Male Gaze – How we have been fed a diet of the passive female, as an object to be merely looked at in all forms of Art and Media. How Jenny Saville attempts to challenge this through her painting</p> <p>Niki de St Phalle-used her sculptures to represent the proverbial everywoman, calling them '<i>Nanas</i>'. Originally protesting stereotypical societal roles for women, then formerly to express joy and playfulness</p>	
Historical, Social, Moral, Spiritual, Cultural context:	Cross curricular links/ literacy/numeracy:	Common misconceptions:
<p>Body image: Looking at the work of female artists and how they have represented the female form, rejecting unrealistic 'ideals'. The objectification of women in Graphic Art- students will be encouraged to look at other ways of portraying women – Heroic Girls Foundation- set up to improve the visibility and the portrayal of females in Popular culture</p> <p>The Male Gaze referenced in a series of paintings- The Babylonian Marriage Market – Edwin Long, Vermeer's Girl with a pearl earring.</p>	<p>Glossary terms to be used regularly</p> <p>Literacy</p> <ul style="list-style-type: none"> -Using newspaper articles to extract relevant information -Creating Poetic Phrases about Giacometti's work with an emphasis on alliteration -How to write about artists using pro-forma -Key text: How to draw comics the MARVEL way <p>Maths</p>	<p>How drawing and sculpture are perceived as entirely different disciplines. Artists often use sketching to inform their 3-dimensional work</p> <p>Human proportions and how they differ to 'Comic Book figure' proportions</p> <p>Even figure drawing can be rooted back to Drawing with 'Shapes' and 'Forms' e.g. Limbs as cylinders</p> <p>Artists who have developed a style where the human proportions may be skewed will have learnt the classic teachings regarding proportion, perspective and tone</p>

<p>Migration: Anthony Gormley collaborative projects, question how we want our World to be for its people</p> <p>Mental Health Awareness</p> <p>Niki de Saint Phalle used her art work to recover from a serious nervous breakdown that hospitalised her</p> <p>The Mother and child theme- Students were challenged to explore this in year 8 (Conceptual Art) when they looked at Damien Hirst. Theme prevalent in Henry Moore’s work, Jenny Saville’s and Leonardo da Vinci’s</p> <p>Building on the ‘social commentary’ of Street Artist -Banksy, looking at STIK and his accessible, inclusive community Art, which promotes the ‘visibility’ of all members of society</p>	<p>Scale & Proportion, using shapes and forms to compose a figure</p> <p>History</p> <ul style="list-style-type: none"> -Effect on artists and their art- Giacometti’s tiny smuggled sculptures, the size matching his disillusionment with humanity during WW2 -Influence of Ancient Egyptian Art on Giacometti- striding figures -Henry Moore’s Shelter drawings in the London Underground during the Blitz <p>RE: How artists have adopted the ‘Triptych’ format as a means to convey their Art</p>	
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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 2: Complete a mini Project on a suggested artist - using pro forma

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	
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								