

What content?

FORMAL ELEMENTS

Line, Pattern, Texture, Shape, Tone Space, Value

Why teach this? What is the rationale?**FOUNDATION SKILLS****Skill Development and Progression:**

Building a solid artistic foundation that prepares students for more advanced concepts and techniques at higher levels of study. This will establish a strong base upon which students can continue to develop their artistic abilities.

Confidence Building:

As students learn to practice different techniques, they gain a sense of accomplishment and self-assurance in their work.

MARK MAKING**Connecting Emotions and Mark Making:**

Incorporating mark making and emotions into the unit provides students with a creative outlet to explore and communicate their feelings. This approach not only enhanced their technical skills but also encourages self-express, empathy, and an appreciation of the power of art to evoke and convey emotions.

FEATURES OF THE HUMAN FORM**Human Anatomy and Portraiture:**

Understanding facial features allows students to gain knowledge of human anatomy and the structure of the face. It helps them recognise the relationships between different features and their placement of the face. The knowledge is particularly valuable when it comes to portraiture, as students learn how to accurately depict individuals and capture their likeness.

How will you do it? (The learner attribute will influence the how)

E1	Focus Learner Attribute	Sequence of learning (to include skills / concepts where relevant)	HWK (if applicable)
	Risk-Taking	<p><u>Setting expectations</u></p> <ul style="list-style-type: none"> Students are introduced to the Art classroom and shown exemplar work across all key stages. Students are introduced to their sketchbooks and expectations are explained. <p><u>Foundation skills</u> <u>IGCSE criteria AO3</u> Develop shading skills using a range of pencils to create depth, form, and volume in their drawings:</p> <ul style="list-style-type: none"> Graduation; students to learn to create smooth transitions of value from light to dark value or vice versa. Practice applying varying pressure on the pencil to achieve gradual tonal values, resulting in a realistic representation of light and shadow. 	<p>Student choice boards: Bite size practical skills/techniques to support progression and confidence. Video links to aid with guidance and independent learning.</p>

		<ul style="list-style-type: none"> • Blending; Students learn techniques to blend and smudge graphite using various tools such as blending stumps, cotton buds, tissue or even their finger. Create smoother transitions between light and dark areas softening the edges and adding a sense of realism to the shading. • High lights and reflected Light; Students explore the concept of highlights and reflected light in shading. They learn how to leave areas of the drawing untouched or lightly shading to represent the brightest areas where light directly hits the subject. Observe and represent areas where light bounces off surfaces illuminating nearby areas. • Hatching; creating parallel lines or strokes to indicate shading or value. Students to experiment with different spacing, lengths and angles of the lines to achieve different effects and textures. They learn to use hatching to create shading and depth in their drawings. • Form and volume: Students' study how shading can be used to create the illusion of form and volume in their drawing, by accurately rendering these tonal variations, they can depict the three-dimensional qualities of the subject. 	
Intended outcomes and/or Assessment?			
<ul style="list-style-type: none"> • A series of shading skill outcomes representing a progression of the students' ability and understanding. • Weekly verbal 1:1 feedback 			

E2	Focus Learner Attribute	Sequence of learning (to include skills / concepts where relevant)	HWK (if applicable)
	Thinker Open-minded	<p><u>Introduction to Mark Making and Emotion - Artists, and Artwork</u> <u>IGCSE criteria AO1, AO2, AO4</u> Begin the unit by introducing the concept of mark making as a form of visual expression.</p> <ul style="list-style-type: none"> • Discuss the connection between emotions and art, emphasising how artists have used marks, lines and strokes to convey feelings. • Show examples of artworks created with pen that effectively depict emotion through mark making. – Mark Powell <p>Controlled Line Variation: Marking making using pen, creating a series of x9 lines, marks and textures.</p> <ul style="list-style-type: none"> • Practice creating thin, delicate lines by lightly holding the pen and applying minimal pressure. • Contrast this with bold, thick lines by pressing firmly on the pen, allowing the ink to flow freely. • Create a pen outcome of the human eye in the style of the Artist - Mark Powell 	Student choice boards: Bite size practical skills/techniques to support progression and confidence. Video links to aid with guidance and independent learning.

	<ul style="list-style-type: none"> • Create a journal page and critically investigate the Artist - Mark Powell • Students will develop critical thinking and analytical skills • Exceptional analysis and connections to the artist/artwork 	
Intended outcomes and/or Assessment? <ul style="list-style-type: none"> • Mark making, line, texture, value – black biro pen • Journal page artist analysis – Mark Powell • A5 human eye (cardboard/coloured paper) • Weekly verbal 1:1 feedback 		

E3	Focus Learner Attribute	Sequence of learning (to include skills / concepts where relevant)	HWK (if applicable)
	Thinker	<p><u>Proportions and Facial features</u> <u>IGCSE criteria AO1, AO3</u> Develop and build confidence removing the preconceptions of realism drawing using the traditional medias (pencil). Emphasise process over outcome: Encourage students to focus on the process of drawing rather than solely aiming for a realistic outcome through a step-by-step approach to support students to create a cohesive series of facial features (male/female) in pencil.</p> <ul style="list-style-type: none"> • Eyes • Nose • Mouth • Ears • Hair <p><u>Grid method</u> Inspired by the Artist Chuck Close students will use the technique of using a grid to draw, this will improve the accuracy of drawings. The grid allows students to focus on drawing one small section of an image at a time. This will allow them to draw more efficiently.</p> <p>Students will inquire and apply: The impact of Chuck Close’s grid technique on the art world and its influences on contemporary portraiture. Highlight how his work challenges traditional notions of realism while exploring the boundaries of representation and abstraction. Some artists struggle with using a grid because they think it's cheating. What do you think?</p> <ul style="list-style-type: none"> • Engage students in a hands-on activity inspired by Chuck Close’s grid technique. Providing them with an image to recreate using the grid technique and encourage them to focus on capturing the details and individuality of each section. 	<p>Student choice boards: Bite size practical skills/techniques to support progression and confidence. Video links to aid with guidance and independent learning.</p> <p>Student choice boards: Bite size practical skills/techniques to support progression and confidence. Video links to aid with guidance and independent learning.</p>

Intended outcomes and/or Assessment? <ul style="list-style-type: none">• A series of A7 pencil drawings (eyes, nose, mouth, ears, hair)• Observational study portrait, A4 grid method - pencil• Weekly verbal 1:1 feedback			