



ART Term 1.1

Year Group & Topic Title:

Year 7 – Still Life Drawing: Observing the Ordinary

Key Vocabulary:

- **Still Life**
 - **Composition**
 - **Tone**
 - **Form**
 - **Contour Line**
 - **Highlight**
 - **Shadow**
 - **Contrast**
 - **Perspective**
 - **Observational Drawing**
 - **Grid-method**
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Key Knowledge:

- Still life art focuses on inanimate objects arranged for observation and drawing.
 - Artists use **line**, **tone**, and **form** to create realistic and expressive representations.
 - Light and shadow help to show **depth** and **three-dimensional form** on a flat surface.
 - A strong **composition** helps guide the viewer's eye and creates interest.
 - Understanding **proportion** and **perspective** is essential to achieve accurate drawings.
 - Observational skills are fundamental to improving drawing accuracy and attention to detail.
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Artist Links:

- **Giorgio Morandi** – Known for quiet, contemplative still life arrangements with subtle tone and simple forms. A master of composition and muted palettes.
- **Paul Cézanne** – Explored form, structure, and space in still life through bold shapes and tonal variations. A key influence on modern art.



- **Clara Peeters** – A Flemish Baroque still life painter, notable for her attention to detail and reflective surfaces.
 - **Patrick Caulfield** – Used bold outlines and flat colour in still life to suggest objects through simplified graphic shapes, offering a modern contrast.
 - **Janet Fish** – Contemporary artist known for vibrant still life paintings that explore light, transparency, and reflection.
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Lesson Sequence:

1. **Introduction to Still Life & Observational Skills**
 2. **Contour Line Drawing from Observation**
 3. **Exploring Tone: Shading and Form**
 4. **Final Still Life Composition: Drawing from a Personal Arrangement**
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Any Possible Misconceptions:

- Drawing what you *think* an object looks like instead of what you see.
 - Believing shadows are just black rather than observing a gradient of tones.
 - Thinking outlines must be bold and consistent rather than varied or subtle.
 - Confusing size with importance, leading to objects being out of proportion.
 - Believing that still life cannot be creative or expressive.
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3 Key Questions for the Topic:

1. **How can I use line and tone to make my still life drawing look realistic and three-dimensional?**
2. **What choices can I make about composition to create an effective still life arrangement?**
3. **How does looking closely and drawing from observation improve my skills as an artist?**



Term 1.2

Year 7 – Natural Forms: Drawing Nature's Detail

Key Vocabulary:

- **Natural Forms**
 - **Texture**
 - **Line**
 - **Tone**
 - **Form**
 - **Contour**
 - **Observation**
 - **Detail**
 - **Pattern**
 - **Negative Space**
 - **Layering**
 - **Contrast**
 - **Mark-making**
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Key Knowledge:

- Natural forms include objects found in nature, such as shells, leaves, bones, feathers, seed pods, and rocks.
 - Drawing natural forms develops careful **observation skills** and a greater understanding of **texture, detail, and structure**.
 - Artists often explore **line, tone, and mark-making** to express different qualities of natural materials.
 - Using a variety of drawing media (e.g., pencil, charcoal, ink, fine liner) enhances different effects and artistic outcomes.
 - Learning to observe **shape, proportion, and negative space** is essential for accurate representation.
 - Natural forms can be used to inspire abstract or imaginative work while still developing strong technical skills.
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Artist Links:

- **Georgia O’Keeffe** – Known for large-scale flower studies that explore the details and forms found in nature.
 - **Ernst Haeckel** – Scientific illustrator whose highly detailed studies of sea creatures and plants combine science and art.
 - **Angie Lewin** – Contemporary artist who uses natural forms like seed heads and coastal plants to create stylised prints and drawings.
 - **Peter Randall-Page** – Explores organic forms through sculpture and drawing, often inspired by seeds and growth.
 - **Karl Blossfeldt** – Photographer who captured close-up images of plants and seed pods, often used for drawing reference.
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Lesson Sequence:

1. **Introduction to Natural Forms & Observational Drawing**
 2. **Line Drawing Techniques: Contour and Continuous Line**
 3. **Exploring Tone: Pencil Shading of Natural Objects**
 4. **Texture Studies Using Mark-making and Mixed Media**
 5. **Close-up Detail Study (inspired by Blossfeldt/O’Keeffe)**
 6. **Experimental Composition Using Layering and Negative Space**
 7. **Planning a Personal Natural Forms Composition**
 8. **Final Outcome: Sustained Drawing with Chosen Media**
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Any Possible Misconceptions:

- Drawing quickly without observing carefully leads to inaccurate forms.
 - Believing that drawing has to be completely realistic – expressive or stylised approaches are also valid.
 - Thinking there’s only one “correct” way to use drawing tools – experimentation is part of the creative process.
 - Mistaking texture for pattern – texture is about surface quality; pattern is a repeated design.
 - Assuming objects are flat when drawing them – forgetting to show depth and form with shading.
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3 Key Questions for the Topic:

1. **How do artists use drawing to explore and respond to the natural world?**
2. **What techniques can I use to show texture, tone, and detail in my drawings of natural forms?**
3. **How can I develop a personal and creative final piece based on close observation and experimentation?**



Term 2

Year 7 – Natural Forms: Drawing Nature's Detail

Key Vocabulary:

- Natural Forms
 - Texture
 - Line
 - Tone
 - Form
 - Contour
 - Observation
 - Detail
 - Pattern
 - Negative Space
 - Layering
 - Contrast
 - Mark-making
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Year Group & Topic Title:

Year 7 – Painting: Japanese Art & Influence

Key Vocabulary:

- **Brushwork**
 - **Wash**
 - **Layering**
 - **Composition**
 - **Harmony**
 - **Contrast**
 - **Symbolism**
 - **Traditional vs Contemporary**
 - **Ukiyo-e** (浮世絵 – “Pictures of the Floating World”)
 - **Nature Motifs**
 - **Mount Fuji**
 - **Sakura (Cherry Blossom)**
 - **Line & Flat Colour**
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Key Knowledge:

- Japanese art is known for its harmony with nature, use of symbolism, and strong composition.
- Traditional painting techniques often use **brush and ink**, with **watercolour-like washes** and **fine lines**.
- **Ukiyo-e** woodblock prints, such as those by **Hokusai** and **Hiroshige**, heavily influenced Western artists (e.g. Van Gogh, Monet).
- Themes include **landscapes, seasons, animals, myths**, and **everyday life**.
- Modern Japanese painting also includes pop culture influences (e.g., **Takashi Murakami**), blending tradition with modern ideas.
- In painting, Japanese artists often use **flat colour, asymmetry**, and strong **linework** to create visually balanced artworks.
- Colour choice in Japanese art often carries **emotional and symbolic meaning** (e.g., red for joy, white for purity, black for mystery).



Artist Links:

- **Katsushika Hokusai** – Famous for *The Great Wave off Kanagawa* and *Thirty-Six Views of Mount Fuji*.
- **Utagawa Hiroshige** – Known for poetic landscape prints like *The Fifty-Three Stations of the Tōkaidō*.
- **Yayoi Kusama** – A contemporary Japanese artist whose use of repeated pattern and bold colour invites expressive painting techniques.
- **Takashi Murakami** – Merges fine art with Japanese pop culture in vibrant, flatly coloured paintings.
- **Chiho Aoshima** – Blends traditional themes with modern digital painting and fantasy imagery.

Lesson Sequence:

1. **Introduction to Japanese Art & Nature Themes**
2. **Painting Techniques: Washes, Brush Control, & Linework**
3. **Nature Studies: Sakura Blossom, Koi Fish, or Mount Fuji**
4. **Understanding Hokusai: The Wave & Landscape Composition**
5. **Designing a Japanese-Inspired Painting (Planning Session)**
6. **Applying Colour Theory & Symbolism**
7. **Painting Final Outcome: Personal Japanese-Inspired Artwork**
8. **Evaluation & Presentation of Work**

Any Possible Misconceptions:

- Thinking all Japanese art looks the same — it includes a wide range of traditional and contemporary styles.
 - Overusing black outlines in painting – not all Japanese art uses heavy outlines.
 - Assuming traditional Japanese paintings are always realistic – they often stylise and simplify nature.
 - Confusing Japanese art with other Asian styles (e.g., Chinese or Korean) – each has distinct traditions.
 - Believing Japanese art is not relevant to modern practice – it continues to influence global art movements.
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3 Key Questions for the Topic:

1. **How do Japanese artists use composition, colour, and symbolism in painting?**
2. **What painting techniques can I use to create a personal response inspired by Japanese art?**
3. **How can traditional and modern Japanese styles influence my own painting ideas?**



Term 3

Year 7 – Insects: Pattern & Texture through Batik

Key Vocabulary:

- **Batik**
 - **Resist technique**
 - **Wax application**
 - **Dyeing**
 - **Pattern**
 - **Texture**
 - **Symmetry**
 - **Line**
 - **Repetition**
 - **Natural forms**
 - **Motif**
 - **Textiles**
 - **Design transfer**
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Key Knowledge:

- **Batik** is a **resist dyeing technique** used on fabric, traditionally from **Indonesia**, but also practiced in parts of Africa and India.
 - Insects offer a rich source of **pattern, symmetry**, and **textural detail** for visual exploration and design.
 - The batik process involves **flour** to resist colour, creating layered and contrasting colours.
 - Insect forms often contain **repeating shapes, bold patterns**, and **fine lines**, ideal for stylised textile designs.
 - Artists and textile designers often study **natural forms** to create **abstract or decorative motifs**.
 - Working with batik develops planning, patience, and fine motor control, as well as understanding the interaction of **material and process**.
 - Colour layering and **design planning** are essential for success when using batik.
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Artist Links:

- **Angie Lewin** – Uses insects and plants to create stylised, nature-inspired prints and patterns.
 - **William Morris** – 19th-century designer known for his repeating natural motifs in wallpaper and textiles.
 - **Yinka Shonibare** – Uses wax batik fabrics in conceptual artworks that explore identity and global trade.
 - **Barbara Walker** – Contemporary British artist exploring batik as a cultural reference point.
 - **Traditional Javanese Batik Artists** – Known for intricate symbolic and natural motifs.
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Lesson Sequence (Just Titles):

1. **Introduction to Insect Forms and Batik as a Process**
 2. **Observational Drawing of Insects: Focus on Pattern & Symmetry**
 3. **Design Development: Creating Stylised Insect Motifs**
 4. **Practising Resist Techniques on Paper & Fabric**
 5. **Transferring Design to Fabric & First Application**
 6. **Applying First Dye Layer & Adding Additional Resist**
 7. **Final Dyeing, Removal, and Fabric Finishing**
 8. **Evaluation & Presentation of Final Batik Insect Artwork**
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Any Possible Misconceptions:

- Wax is permanent — it must be **melted and removed** at the end to reveal the resist pattern.
 - Colours will appear exactly as planned — **dyes can blend or change subtly** during the process.
 - Batik is just decorative — it also has **cultural, historical, and symbolic meanings**.
 - All insect drawings need to be realistic — **stylisation and abstraction** are encouraged for design.
 - Rushing the process — **timing and accuracy** in wax application is key to a successful outcome.
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3 Key Questions for the Topic:

1. **How can I use the batik process to communicate pattern, texture, and form inspired by insects?**



2. **What techniques help me plan and apply my design successfully on fabric?**
3. **How do artists across cultures use natural forms like insects to create textile art?**