ART Term 1.1

Year Group & Topic Title:

Year 9 – Drawing: Magnified Distortion – Reflections, Reality & Illusion

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Key Vocabulary:

· **Observation**

· **Magnification**

· **Distortion**

· **Reflection**

· **Contour line**

· **Tone**

· **Form**

· **Perspective**

· **Contrast**

· **Illusion**

Key Knowledge:

· Artists can use **reflection and distortion** to explore how we perceive form, identity, and space.

· Drawing from a **spoon reflection** allows students to observe and interpret complex distortions — a creative and technical challenge.

· Students will be introduced to the work of **M. C. Escher**, known for his use of **optical illusion, distorted space**, and **reflected self-portraits** (e.g. *Hand with Reflecting Sphere*).

· Students will build confidence in **proportion, tone, and curved perspective** by observing and drawing their own distorted reflection in a spoon.

· This develops skills in **controlled line drawing, tonal shading**, and **creative composition** through unusual viewpoints.

· Students will experiment with **pencil, graphite stick, and fine liner** to build accurate drawings.

Lesson Sequence:

1. **M. C. Escher and Distorted Reflection – Artist Study and Spoon Sketching**
2. **Observing the Self – Drawing a Distorted Spoon Self-Portrait**
3. **Tone and Illusion – Enhancing Form through Contrast and Curved Shading**
4. **Final Piece – Escher-Inspired Self-Portrait with Magnified Distortion**

Any Possible Misconceptions:

· "Reflections should look the same as reality" – Reflected surfaces, especially curved ones, **distort form** in interesting ways.

· "Distortion is a mistake" – In this project, distortion is **intentional and artistically valuable**.

· "Spoons are simple to draw" – They are actually **complex in surface, reflection, and perspective**.

· "The artist's goal is perfect realism" – Here, the goal is **creative interpretation through observation**.

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3 Key Questions for the Topic:

1. **How can distortion and reflection change the way we see and represent ourselves?**
2. **What techniques help us draw curved reflections accurately and imaginatively?**
3. **How did M. C. Escher use illusion and magnification to challenge our understanding of reality?**

Term 1.2

Year 9 – Painting: Extreme Perspectives – Observing the Human Form in Motion

Key Vocabulary:

· **Foreshortening**

· **Perspective**

· **Proportion**

· **Pose**

· **Contour**

· **Figure drawing**

· **Tonal value**

· **Observation**

· **Underpainting**

· **Form**

Key Knowledge:

· **Foreshortening** is a drawing technique used to show an object or figure **receding sharply into space**, making parts appear **shortened or compressed** depending on the angle.

· Students will develop the skill of **observational drawing** by closely studying **poseable artist mannequins** placed in dynamic positions.

· Through painting, students will explore how **light, shadow, and colour** bring the **illusion of depth** to the human figure.

· This technique was used in the **Renaissance** and is echoed in modern figure work by **Kehinde Wiley**, who uses **heroic, foreshortened figures** and **bold backgrounds**.

· Students will experiment with **acrylic paint**, applying layers to **sculpt form** and create realism in human poses.

Lesson Sequence:

1. **What Is Foreshortening? – Sketching from Artist Mannequins**
2. **Creating a Dynamic Pose – Adjusting and Observing from Life (or artistic mannequins)**
3. **Drawing with Accuracy – Measuring Proportions in Foreshortened Poses**
4. **Tonal Studies – Shading Form and Depth from a Physical Reference**
5. **Underpainting the Figure – Blocking in Shape and Shadow**
6. **Painting in Layers – Building Skin Tones and Surface Detail**
7. **Background Choices – Pattern vs Space Inspired by Kehinde Wiley**
8. **Final Painting Showcase – Evaluation and Refinement**

Any Possible Misconceptions

· "Foreshortening means just making parts smaller" – It's about **changing the angle and shape** based on viewpoint.

· "Drawing from a mannequin is too simple" – Mannequins **mimic the human figure** and help build **observational skills**.

· "Shadows are black" – Shadows are created through **tonal variation and colour temperature**, not flat black.

· "All parts of the body are the same size" – In foreshortening, **closer parts appear larger**, and distant ones **smaller**.

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3 Key Questions for the Topic:

1. **How does observing a 3D object like a mannequin help us understand foreshortening?**
2. **How can we use paint to build realistic form and depth in the human figure?**
3. **How do artists like Kehinde Wiley use perspective, pose, and background to create powerful compositions?**

Term 2

Year 9 – Photography: Painting with Light – Capturing Movement, Time and Expression

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Key Vocabulary:

· **Long exposure**

· **Shutter speed**

· **Light source**

· **Movement trail**

· **Composition**

· **Ambient light**

· **Contrast**

· **Experimentation**

· **Digital editing**

Key Knowledge

· **Painting with light** is a photographic technique using **long exposure times** in dark settings to capture trails of light made by a **moving light source**.

· Students will explore **creative control over shutter speed and light** to create dynamic, expressive images.

· This technique allows artists to **draw in space**, blur the line between drawing and photography, and produce **abstract, symbolic, or figurative effects**.

· Artists such as **Man Ray**, **Gjon Mili**, and **Pablo Picasso** (who experimented with light drawing) have influenced this form of creative photography.

· Students will use **torches,** or phone lights to "paint" in the air, experimenting with **line, motion and shape**.

· · Final images will be **digitally edited** to enhance contrast and colour impact, encouraging thoughtful composition and meaning.

Lesson Sequence (Just Titles):

1. **What Is Painting with Light? – Discovering the Technique and Contextual studies**
2. **Playing with Light – Experimenting with Torches and Exposure Times**
3. **Composing in Darkness – Planning Shapes, Lines, and Timing**
4. **Capturing the Shot – Using DSLR/Phone Cameras**
5. **The Art of Movement – Drawing with Purpose and Expression**
6. **Digital Editing – Enhancing Colour, Contrast, and Clarity**
7. **Storytelling with Light – Creating a Series of Connected Images**
8. **Exhibition and Critique – Curating and Reflecting on Final Work**

Any Possible Misconceptions:

· "Photography is just clicking a button" – Painting with light involves **planning, timing, and composition**.

· "You need expensive equipment" – You can create amazing effects with **a phone camera**, **free apps**, and **creative thinking**.

· "Light trails are random" – Great light painting is **purposeful**, with **intentional shapes, timing, and narrative ideas**.

· "Editing is cheating" – Editing is part of the **creative process**, helping enhance visual communication.

3 Key Questions for the Topic:

1. **How can we use light, time, and movement to create expressive and powerful photographic images?**
2. **What techniques help us control the effects of long exposure and draw with light successfully?**
3. **How can we edit and curate our images to communicate a visual story or mood?**

Year Group & Topic Title:

Year 9 – Sculpture: Picasso-Inspired Face Sculptures – Exploring Abstraction in 3D

Key Vocabulary:

· **Cubism**

· **Abstract**

· **Profile**

· **Geometric**

· **Form**

· **Facial characteristics**

· **Assemblage**

· **Construction**

· **Relief sculpture**

· **Expression**

Key Knowledge:

- **Pablo Picasso**, co-founder of **Cubism**, revolutionised portraiture by presenting **multiple viewpoints at once**, breaking down the face into **geometric shapes**.
- Students will explore how to translate **2D abstract facial drawings into 3D sculpture**, using card, paper, Modroc, or wire.
- Students will learn **construction techniques** including slotting, layering, folding, and building a **relief structure.**
- Emphasis is on **expressive abstraction** rather than realism – the goal is to **represent personality and mood** through **shape and structure**.
- Students will reflect on how facial features can be **rearranged and simplified** to still communicate identity.

- Colour and pattern may be added in later lessons to enhance mood, inspired by Picasso's painted sculptures and portraits.

Lesson Sequence:

1. **Who Was Picasso? – Exploring Cubism and Facial Abstraction**
2. **Drawing the Face from Multiple Angles – Abstract Sketches**
3. **Planning the Sculpture – Designing in Paper and Profile View**
4. **Constructing the Base – Layering and Slotting Techniques**
5. **Building Form – Adding Features in Relief**
6. **Texturing and Modelling – Adding Dimension with Mixed Materials**
7. **Adding Colour and Pattern – Expressive Painting Inspired by Picasso**
8. **Evaluation and Exhibition – Writing About Meaning and Process**

Any Possible Misconceptions:

· "Faces have to look realistic" – In Cubism, the **essence of the face is shown abstractly** using form and shape.

· "Sculpture must be carved" – 3D artwork can be built through **assemblage and construction techniques**.

· "Facial features must be symmetrical" – Picasso often **deliberately rearranged features** to show **emotion or movement**.

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3 Key Questions for the Topic:

1. **How did Picasso use Cubism to break the rules of traditional portraiture?**
2. **How can we construct a sculpture that captures the spirit or mood of a face through abstraction?**
3. **What 3D techniques help us transform flat drawings into expressive sculptural forms?**

Term 3

Year 8 – Clay: Expressive Creatures and Characters in 3D

Key Vocabulary:

· **Form**

· **Structure**

· **Relief**

· **Score and slip**

· **Texture**

· **Surface decoration**

· **Kiln**

· **Glaze**

· **Pinch / Coil / Slab**

· **Refinement**

Key Knowledge:

· Clay allows artists to tell stories through **form, texture, and expression**.

· Students will create a **3D character or creature** inspired by emotion, imagination, or cultural symbolism.

· Work will be influenced by artists who explore narrative, identity, and storytelling through clay, including:

> **Grayson Perry** – known for richly decorated ceramics that explore identity and society.

> **Magdalene Odundo** – known for elegant hand-built vessels with sculptural form and cultural significance.

Kate Malone – known for playful forms and intricate textures inspired by nature and imagination.

· Students will explore **pinch pots, coil and slab building**, and learn how to **securely join parts using score and slip**.

· Focus is on creating an imaginative form with thoughtful **surface texture and decoration** using tools, carving, and colour.

· Decoration may be completed using watercolour **paint or glaze**, depending on drying and firing time.

Lesson Sequence (Just Titles):

1. **Exploring Artists – Clay as Sculpture and Storytelling**
2. **Design a Character or Creature – Sketch Ideas and Viewpoints**
3. **Clay Techniques – Pinch, Coil, and Slab Construction Practice**
4. **Start Building – Constructing the Main Form**
5. **Adding Detail – Features, Texture, and Character Elements**
6. **Refinement – Smoothing, Strengthening, and Cleaning Up**
7. **Drying and Decorating – Paint or Glaze Decisions**
8. **Present and Reflect – What Story Does Your Sculpture Tell?**

Any Possible Misconceptions:

· Believing clay is just decorative – it's also **structural and expressive**.

· Forgetting to slip and score – leads to parts **breaking during drying**.

· Making parts too thin – **thin clay is fragile and likely to crack**.

· Treating decoration as an afterthought – **texture and colour should support the concept**.

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3 Key Questions for the Topic:

1. **How can artists use clay to tell a story or express identity and emotion?**
2. **What techniques help us build strong and expressive 3D forms?**
3. **How do surface textures and details bring our clay characters to life?**