

YEAR 7		Description	Levels covered	Skills & content covered	Skills & content revisited
ART					
AUTUMN 1	6 weeks of workshops, Theme and title: Mark Making	Mark making; monoprinting; sculpture; contour drawing; skills; mini controlled assessment. Still life to be set up using household objects according to colour.	3 to 6	Drawing as a mark-making process, Categorising marks using expressive language, Contour drawing (pens), tonal drawing using rubbers to 'reveal' light, monoprinting, drawing with wire (small-scale sculpture). Introduction to artist's work which connects with each activity.	<i>Observational drawing - line and tone - is revisited in the following project (7.2). Printing skills form a major part of the following project. Language for learning and understanding assessment in art follow on through the year. Core skills in drawing and mark-making are revisited in 9.1 with activities targeted to extend towards GCSE standards.</i>
AUTUMN 2	Yinka Shonibare and African Print	CREATIVE DAY/Yinka Shonibare and African print	3 to 6	Observational drawing, drawing to create pattern, drawing in colour, understanding repeat patterns, designing for textiles, printing tessellated prints from polyboard, evaluating the relationship between process and outcome.	Using observational drawing to inform on a design process; responding to an artist/designer's work through reflective research and primary investigation; understanding how to personalise a response to a given artist/designer by blending primary and secondary sources to create a novel outcome.
SPRING 1	Yinka Shonibare Pattern in 3D (Yinka Shoeibare)	Print into Shoemaking. Cover shoe with Shonibare-inspired print	3 to 6	Constructing a 3 dimensional object using flexible materials; relating 2 dimensional shapes into 3d forms; Mapping a two dimensional pattern onto a 3 dimensional shape; interrogating the design process - evaluating, selecting and improving through stages to	Tesselation in printmaking - mapping and matching pattern onto a 3D surface. Manipulation of flexible materials in 3D (Drawing in Wire)
SPRING 2	Maori Tattoos	Self-portrait /Maori monoprint/collage	3 to 6	Observational drawing; proportions of the face; relationship between line and tonal boundaries; reinforcing practical set-up for accurate observational drawing.	Identifying the proportions of the face - personalising the image through accurate observation of individual features; development of range of line and shading through modifying applied pressure; developing understanding of how 2D pattern and form can flow over the contours of a 2D observational drawing.

SUMMER 1	Painting: Michael Craig-Martin Pt 1	Painting: Michael Craig-Martin	3 to 6	Observational drawing, composition based on understanding of rotational symmetry, overlapping and underlapping objects, scale, relative proportions and contours. Research skills - use of keywords to analyse the work of the MCM.	Development of accuracy in observational drawing - avoiding using the rubber, instead building up the image using construction lines to investigate the forms. Enlarging or reducing drawn objects to successfully fit within A3 format. Tracing as a technique and compositional tool .
SUMMER2	Painting: Michael Craig-Martin Pt 2	Painting: Michael Craig-Martin	3 to 6	Finalising a composition - modifying and improving - independent decision making; self-assessment of progress; Colour theory and practical colour mixing skills; understanding the impact of diluted as opposed to opaque pigment (watercolour/acrylic media); managing materials: brushes, palette, paint.	Relationship between object and pattern - simplifying shape and form but retaining contour lines to imply 3 dimensions. Colour choices/colour combinations; colour mixing following understanding of colour theory. Refining choices made during the making of a final outcome.