



## Art Curriculum Overview

### Our department's vision

The vision for the Art Department is to provide children with a balanced and rich curriculum that inspires pupils to express themselves creatively and develop a natural sense of curiosity about the world around them in order to give them a life of choice and opportunity.

We want to enable children to better understand the world they live in and we use art as a way to educate children about different cultures and societies both past and present. Through our art curriculum, pupils will develop their own personal opinion of different artists' work, art movements and moments in art history. Pupils will have the opportunity to experiment and make judgments using a wide variety of different media and through this they will develop independence in their creativity.

### What knowledge have we selected in our curriculum and why?

In secondary art we meet all expectations of the National Curriculum and in several areas exceed it as our learners are given access to print-making, collage, and textiles across key stages 3 and 4, alongside the core focuses on drawing, painting and sculpture.

The backwards planning allows students to all develop independent creativity as they have supported opportunity to refine and design personal outcomes to the prescribed themes (cycles), learning how to show influence from the artists' they have studied and apply technical skills to ensure the very best outcomes.

#### 1. Knowledge-rich:

The art curriculum is backwards planned so that students are equipped with the skills that they need to take art in further education and in later life. Pupil's art education begins in the Early Years Foundation Stage as pupils explore mark making, colour and brush work. They explore their creativity and base their art on observation of the world around them.

We know that developing the skills pupils need to be successful artists in the later years begins early. This is why pupils are taught from the earliest stages how to talk about artwork, how to share an opinion on artwork and how to recreate artwork in an artist's style (appropriate to their age and stage). Each cycle students will revisit these key skills and build upon them. Skills are not seen in isolation but develop upon each other, especially as we begin to explore more explicitly how these are combined in different artistic movements. As pupils master the fundamental skills, they have the opportunity to explore their creativity through a range of media, processes and ideas, and can articulate the creative decisions they have made.

#### 2. Backwards planned:

At Reach, we believe that art is a way of understanding and expressing the world. Art is more than just learning how to draw and paint. Art provides a window into the culture, society and history of generations gone by, and those to come. In a world of many incredible artists and a range of different

techniques, we aim to expose pupils to a broad range of different artists and styles which they can emulate and from which they can then innovate. We have made conscious choices to ensure that this rich core of knowledge is revisited throughout the art curriculum and builds on what has come before, for example in the development of tone or the work of Van Gogh.

We aim to provide the children with a balanced and rich curriculum that inspires pupils to express themselves creatively, and develop a natural sense of curiosity about the world around them. This knowledge will equip them with the ability to progress and think critically when understanding art and design. In Primary, children develop proficiency and confidence in three key areas; drawing/mark marking, colour and paint, multimedia (which is broken down into sculpture, collage, printmaking and textiles). When pupils reach Secondary, we look at the intersection of these areas more and focus more on art movements. This allows us to explore how the skills pupils have developed in primary combine and develop, and how the artists they have already studied contribute to the wider artistic landscape.

Each lesson starts with a retrieval practice of key knowledge for the current unit, and previous units. Each lesson begins with an introduction of the key vocabulary called 'Star Words', in Primary. In Secondary pupils revisit their 100% sheet from their booklets in order to support their knowledge of these keywords. Secondary pupils also use a software called Carousel to support them to revise key words at home in a quiz style. Children are encouraged to use this vocabulary throughout the lesson and unit. Every lesson, the children are prompted to revisit different types of artists to remove stereotypical barriers. They will also explore different artists and art movements to be equipped with opinions, thoughts and techniques of artists throughout history.

### 3. Carefully resourced:

We know that Art is a resource intensive subject, where our pupils, like the artists they study, will work across a range of mediums during their time with us. This begins by considering the mediums in which the artists we are studying worked and what the age and stage appropriate version of that is for our pupils so they can learn and practise artistic skills. For instance, using different types of pencils and exploring the variety of shade and tones that can be achieved using them in Year 4 is an important development from drawing facial features and developing the appropriate motor skills that happens in Year 1. Similarly, understanding how different artists have used oil pastels or water colours requires pupils to have the opportunity to experiment with these mediums themselves. The core skills that we help pupils to develop over their artistic journey with us allow pupils the freedom to create, while carefully considering how to develop, refine, record and present their artistic abilities.

Primary art is delivered through pre planned slides, teachers use a visualiser to supplement modelling of techniques taught in order to develop skills. Teachers use their own sketchbook when modelling as an example of how the students should use their own sketchbooks. Previous student's artwork are shared as an example of greater depth and excellence.

Secondary art is delivered through pre planned slides with clear progression to a final outcome, planned through introducing and building on skills in each cycle. The teacher uses a visualiser to clearly demonstrate technique in order to develop skills. The teacher uses their own sketchbook when modelling as an example of how students should use their own sketchbooks. The teacher also shares exemplary examples of excellent practice to ensure ambition in student work. Each cycle is linked to 10-12 keywords which are referred to throughout the cycle and students learn the meaning and in some cases the techniques linked to this subject specific vocabulary as part of their designated

homework. The slides are full of images to teach and motivate our students with a plethora of diverse artists from a range of cultures and time periods including: African Masks and contemporary African painter Chief Jimoh Buraimoh, vanitas and 17th Century painting alongside contemporary vanitas painter Audrey Flack, and portrait and identity themes linked to the female dominated portraits of the Madhubani tradition alongside western artists including David Hockney and Loui Jover.

There is opportunity to reflect on practical work as well as on the work of key artists and designers. Written tasks are embedded within the lessons and there are sentence starters and word banks to enable all students to access the work as well as exciting prompts to extend the thinking and writing skills of the more able students.

Students have their own sketchbooks and are given a variety of equipment to experiment and explore with. For example watercolour and oil pastel to create the bright colours of Fauvism in Year 8, and clay and wire to develop 3D skills in designing and building an insect sculpture.

As an all-through school, we are aligned about what excellent teaching in art looks like. We explicitly look at great art and great artists and study the context in which they are creating. We break down the techniques that artists use in different mediums and explicitly practise these throughout the curriculum, considering when an artist might use one technique over another. Once these choices have been explicitly examined and techniques practised, pupils will have opportunities to combine them in different ways to produce their creative pieces.

The Director of Art and the Primary Art Lead are responsible for developing the content and resources used in Art lessons to provide our children with experiences to gain a life of choice and opportunity.

#### 4. Aspirational, inclusive and diverse:

The art and design curriculum at Reach is planned so that a wide range of artists and techniques from all cultures and backgrounds are studied. For instance, Year 2 pupils will study the Lascaux cave paintings and discuss the history of early art, Year 4 look at the landmark printing of Hokusai, and Year 7 look at the cultural and ecological masks of the Boruca (Costa Rica) tradition.

Aspiration in our curriculum is seen in our high expectations of pupils, through the art they study, the techniques they learn, and the feedback they receive on how to improve their work. Pupils evaluate their work and that of their peers so that they can consistently improve their skills.

We support and ensure our curriculum is inclusive for pupils with a range of needs first and foremost through high quality teaching: this means explicit instruction, scaffolding, and adapting teaching according to assessment for learning to help more pupils learn. Where pupils need scaffolding, we plan carefully for how they can be helped to access the learning in an environment where they can succeed in exploring the artistic process and the creative decisions that artists have to make.

#### 5. Rigorously assessed:

Phase	Structure of summative assessments	Frequency of summative assessments	Grades reported
1	End of unit final piece	Aut 2 / Spr 2 / Sum 2	WTS - EXS - GDS
2	End of unit final piece	Aut 1 / Spr 1 / Sum 1	WTS - EXS - GDS
3	Section A: Knowledge quiz Section B: Practical assessment	Week 11 of each cycle (& week 10 in summer)	WTS - EXS - GDS



4	GCSE style mock exam. (Extended time on a piece of work)	AP1: Dec/Jan Y10 AP2: July Y10 AP3: Nov/Dec Y11 AP4: Feb (Mocks) Y11	AP1: Grade bands 1-3, 4-6, 7-9 AP2-4:GCSE grades 9-1
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## 6. Regularly evaluated and reflected upon.

PPM in secondary is where the Head of Department meets with SLT to discuss the most current data from the most recent assessments.. This includes pupils furthest away from their target, the current culture of the classroom and how many pupils are currently at WTS/EXS/GDS in each class. These conversations impact how we change the curriculum for next year and what we need to re visit in future lessons.

This can include more time in refining key pencil skills and a deeper, more explicit embedding of keywords and key terms where a particular cohort or class has a higher percentage of WTS. The planning and construction of the lessons is able to accommodate this whilst also ensuring those working at GDS are not held back and can excel and maintain a higher trajectory.

Stringent questioning can be reassessed to ensure it is informative in understanding comprehension and action of key art skills.

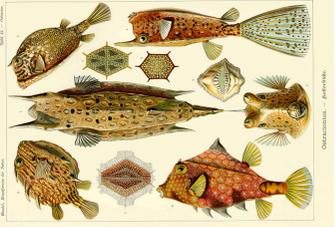
## Curriculum Maps

See next page for Curriculum Maps.

## Curriculum Maps

	Year 6	Year 7	Year 8	Year 9	Year 10
<b>Unit title</b> Cycle 1	<b>Still Life -Drawing &amp; Painting Texture</b>	<b>Drawing &amp; Vanitas</b>	<b>2D &amp; 3D Insects</b>	<b>Pop Art &amp; Sweet Tooth</b>	<b>Aquatic Sculpture</b>
<b>Key objectives</b>	<ul style="list-style-type: none"> <li>Learning to draw from observation</li> <li>Learning to record different textures using pencil &amp; paint</li> <li>Learning about a contemporary artist and their practice</li> <li>Creating artwork using different media</li> <li>Evaluating work</li> </ul>	<ul style="list-style-type: none"> <li>Tonal chart</li> <li>Light sources</li> <li>Shading spheres according to light sources</li> <li>Mark making</li> <li>Drawing skills</li> <li>Grid Method</li> </ul>	<ul style="list-style-type: none"> <li>Drawing insects with range of mark-making techniques</li> <li>Artist transcription in range of wet &amp; dry media</li> <li>Art History linked to insect drawing</li> <li>Developing original ideas through collage</li> <li>Planning a building a 3D insect inspired by key artists</li> </ul>	<ul style="list-style-type: none"> <li>Drawing 3-D shapes accurately</li> <li>Drawing lettering (typography)</li> <li>Art History: Pop Art</li> <li>Working in the style of different artists using oil pastel, watercolour &amp; mixed media</li> <li>Designing and constructing a 3-D sculpture</li> <li>Painting text and design on 3-D sculpture</li> </ul>	<ul style="list-style-type: none"> <li>Artist research</li> <li>Artist transcriptions using a variety of media. Focus on shading and tone when drawing from observation</li> <li>Planning &amp; developing ideas</li> <li>Colour theory</li> <li>Working with clay</li> <li>Understanding types of symmetry</li> </ul>



<b>Vocabulary</b>	<i>Line, shape, tone, texture, prickly, smooth, furry, sketch, mark-making, Still Life, composition</i>	<i>Line, shape, tone, light, dark, sketch, Mark-making, pressure, contouring, stippling, printing</i>	<i>Transcription, stippling, mark-making, mechanical, design, collage, sculpture</i>	<i>Pop Art, perspective, ellipse, symmetry, typography, photorealism, armature, modroc,</i>	<i>sketch, refine, define, cross hatch, shading, tone, light, dark, composition, analysis, mood, atmosphere, relief, score &amp; slip, carving. mirror symmetry, radial symmetry</i>
<b>Media</b>	Pencil, coloured pencil, felt tip, watercolour	Pencil, coloured pencil, biro, carbon printing, watercolour	Pencil, biro, oil pastel, watercolour, paper mache, wire, clay	Pencil, watercolour, colour pencil, fine liner, acrylic paint, modroc, collage	Pencil, colour pencil, watercolour, coffee, analinky, clay, acrylics, fine liner, biro, graphite
<b>Critical study artist/movement/cultural &amp; historical connections</b>	Brent Estabrook 	Audrey Flack	Raku Inoue	Sarah Graham 	Ernst Haeckel 



**Week by week**

1. Drawing texture - pencil
2. Smooth texture
3. Prickly texture
4. Furry texture
5. Painting texture
6. Painting smooth textures
7. Painting prickly textures
8. Painting furry texture

1. Tone, shading & light source
2. Introduction to Vanitas
3. The apple and contouring
4. Stippling & skulls
5. Carbon printing vanitas
6. Pieter Claesz pencil study
7. Georgia O'Keeffe colour study

1. Mark-making insects
2. Stippling insects
3. Brown paper challenge
4. Jan Van Kessel the Elder: watercolour insects
5. Kelly Stamford: oil pastel insects
6. Mike Libby: mechanical Insects
7. Raku Inoue: collage insects

1. Pop Art & drawing everyday objects
2. Pop Art & typography
3. Drawing with pastel & Wayne Theibaud
4. Expressive watercolour illustration technique: Georgina Luck
5. Painting sweets & scale: Sarah Graham

1. Aquatics mind map & pencil skills
2. Aquatics title page & biro skills
3. Tonal drawing: Dale Chihuly
4. Ernst Haeckel mark-making: watercolour/oil pastel/coffee
5. Radial symmetry & Haeckel



	9. Artist Research - Brent Estabrook 10. Drawing & planning a composition 11. Final texture painting 12. Final Texture painting	8. Audrey Flack watercolour study 9. The grid method 10. Drawing final Vanitas 11. Adding tone & colour to Vanitas 12. Adding Tone & Colour to Vanitas	8. 3 Designs for 3-D insect sculpture 9. Building 3-D insect 10. Refining the building of 3-D insect 11. Painting 3-D insect sculpture 12. Refining & completing 3-D insect sculpture	6. Everyday objects & extreme scale: Claes Oldenburg 7. Sweet wrapper letter design 8. Colouring sweet wrapper mixed piece 9. Building a 3-D sweets sculpture - armature 10. Building a 3-D sweets sculpture - modroc 11. Painting 3-D sweets sculpture 12. Refining & finishing 3-D sweets sculpture	6. Mirror symmetry n& Haeckel 7. Macro/micro studies & Haeckel 8. Clay tile planning-Initial aquatic inspiration studies (colour pencil) 9. Design planning x 2 10. Colour theory (acrylic/watercolour) 11. Colour planning for clay tile 12. Clay experiments/final planning
<b>Final outcome</b>	Completed textured painting of soft toys	Own mixed media Vanitas drawing	Wire/clay/paper mache 3D Insect	3D Pop Art sculpture	Ceramic tile

	Year 6	Year 7	Year 8	Year 9	Year 10
<b>Unit title</b>	<b>Cubism Portraits &amp; African Masks</b>	<b>Landscapes: Impressionism &amp; Post Impressionism</b>	<b>Fauvism: Landmarks &amp; Interiors</b>	<b>Surrealism &amp; Imaginary Creatures</b>	<b>Aquatic Sculpture</b>
<b>Cycle 2</b>					

<p><b>Key Objectives</b></p>	<ul style="list-style-type: none"> <li>● Making Links between African Masks &amp; cubism</li> <li>● Drawing in style of Picasso</li> <li>● Learning about African mask culture &amp; working in style of contemporary African artist</li> <li>● Blending oil pastels</li> <li>● Designing showing influence from art/culture</li> </ul>	<ul style="list-style-type: none"> <li>● Improving use of different mediums (eg watercolours &amp; oil pastel)</li> <li>● Artist knowledge</li> <li>● Art movement knowledge - Impressionism &amp; Post Impressionism</li> <li>● Working in the style of key artists</li> <li>● Understanding composition &amp; types of landscapes</li> </ul>	<ul style="list-style-type: none"> <li>● Drawing using 1-point perspective</li> <li>● Mark-making with watercolour &amp; oil pastel</li> <li>● Working in style of Fauvist artists</li> <li>● Drawing buildings from observation (landmarks)</li> <li>● Colour planning for final painting</li> <li>● Painting a final piece inspired by an artist</li> </ul>	<ul style="list-style-type: none"> <li>● Art movement knowledge: surrealism</li> <li>● Drawing with biro</li> <li>● Creative response to artists</li> <li>● Using collage to develop ideas</li> <li>● Creating a large mixed media piece</li> <li>● Origins of fantasy creatures</li> </ul>	<p>Progress with the coursework project, this phase is more independent with students developing their own concepts and researching their own artist links. Guided journey towards designing, planning and building an original 3D response to the aquatic theme</p>
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<p>Week by week</p>	<ol style="list-style-type: none"> <li>1. Introduction to Cubism &amp; influence of African masks</li> <li>2. African masks research page</li> <li>3. Picasso cubist portrait study</li> <li>4. Creating self-portrait in style of Picasso</li> <li>5. Artist Focus: Chief Jimoh Buraimoh</li> <li>6. Painting in style of Chief Jimoh Buraimoh</li> <li>7. Painting in style of Chief Jimoh Buraimoh</li> <li>8. 2 x potential mask designs</li> <li>9. Oil pastel techniques</li> <li>10. Cutting &amp; constructing mask from cardboard</li> <li>11. Adding oil pastel shades &amp; tints to mask pieces</li> <li>12. Building &amp; completing African/cubism inspired mask</li> </ol>	<ol style="list-style-type: none"> <li>1. Introduction to landscapes</li> <li>2. Mark-making in style of Monet</li> <li>3. Applying oil pastel to create Monet landscape</li> <li>4. Watercolour mark-making &amp; Impressionism</li> <li>5. Watercolour technique to create Monet landscape</li> <li>6. Van Gogh mark-making landscapes</li> <li>7. Van Gogh &amp; oil pastels</li> <li>8. Georges Seurat &amp; Pointillism</li> <li>9. Georges Seurat Pointillism copy</li> <li>10. Drawing own landscape from photograph</li> <li>11. Painting own landscape inspired by Monet, Van Gogh or Seurat</li> <li>12. Painting own landscape inspired by Monet, Van Gogh or Seurat</li> </ol>	<ol style="list-style-type: none"> <li>1. Introduction to Fauvism &amp; oil pastel techniques</li> <li>2. Oil pastel Fauvist landscape &amp; Matisse</li> <li>3. Matisse: View from a window</li> <li>4. Painting view from window inspired by Matisse</li> <li>5. Using One-Point perspective to draw interior</li> <li>6. Painting Interior in style of Raoul Dufy</li> <li>7. Andre Derain landmarks transcription</li> <li>8. Drawing London landmarks</li> <li>9. Colour study of best London landmark</li> <li>10. Drawing out a3 London landmark</li> <li>11. Painting London landmark showing influence of Andre Derain</li> <li>12. Painting London landmark showing influence of Andre Derain</li> </ol>	<ol style="list-style-type: none"> <li>1. Drawing creatures with biro: Exquisite corpse</li> <li>2. Salvador Dali 'Lobster Telephone' transcription</li> <li>3. Salvador Dali 'Lobster Telephone' transcription</li> <li>4. Personal response to Dali's 'Lobster Telephone'</li> <li>5. Personal response to Dali's 'Lobster Telephone'</li> <li>6. Surrealism &amp; collage</li> <li>7. Chen Rong &amp; the Chinese Dragon</li> <li>8. Contemporary surrealist imaginary creatures: Naoto Hattori</li> <li>9. Surreal collage in style of Naoto Hattori</li> <li>10. Drawing out best collage on A3 paper</li> <li>11. Oil pastel resist eye</li> <li>12. Completing A3 drawing inspired by Naoto Hattori</li> </ol>	<ol style="list-style-type: none"> <li>13. Painting clay tile</li> <li>14. Regeneration &amp; Jason de Caires Taylor</li> <li>15. Aquatic concept 2 (own choice)</li> <li>16. Aquatic concept 3 (own choice)</li> <li>17. Artist research linked to best concept</li> <li>18. Photoshoot in style of artist</li> <li>19. Experiments with modroc</li> <li>20. Collage developments</li> <li>21. Modelling from collage (clay, wire, modroc)</li> <li>22. Contextual research</li> <li>23. 2-4 final ideas for 3-d sculpture</li> <li>24. Final 3-D aquatic sculpture plan</li> </ol>
<p>Media</p>	<p>Oil pastel, felt tips, coloured pencil, cardboard, watercolour</p>	<p>Watercolours, coloured pencil, oil pastel, pencil</p>	<p>Oil pastel, watercolour, pencil, ruler, felt tips, colour pencils</p>	<p>Biro, watercolour, oil pastel, ink, collage, colour pencil, charcoal</p>	<p>Collage, wire, watercolour, acrylic, clay, modroc, sketching and pen work.</p>

Year 6

Year 7

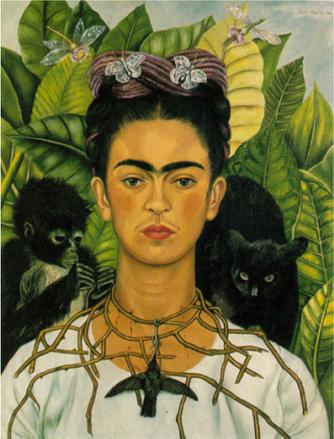
Year 8

Year 9

Year 10

Unit title Cycle 3	Textiles - Spooky Soft Toys	Animal Masks Inspired by Boruca Culture	Portraiture: Skills & Styles	Portraiture & Identity	Fragments
Key Objectives	<ul style="list-style-type: none"> <li>• Gothic mark-making</li> <li>• Tim Burton artist research</li> <li>• Hand stitching</li> <li>• Applique</li> <li>• Painting wash on canvas</li> <li>• Designing in the style of an artist/designer</li> <li>• Creating a sewn soft toy</li> </ul>	<ul style="list-style-type: none"> <li>• Learn about Boruca Art culture and their carved masks</li> <li>• Independant drawing of key local flora and fauna</li> <li>• Environmental art and artists</li> <li>• Designing to reflect cultural influence</li> <li>• Working in 3D with card/paper mache</li> </ul>	<ul style="list-style-type: none"> <li>• Basic facial proportions</li> <li>• Drawing facial features</li> <li>• Shading and tone</li> <li>• Mixing skin tones</li> <li>• Drawing/painting in the style of key artists</li> <li>• Symbolism in portraits</li> </ul>	<ul style="list-style-type: none"> <li>• Recap on proportions</li> <li>• Learn about different unique artist styles to draw and create portraiture</li> <li>• Studying art and traditions from other cultures</li> <li>• Creating a portrait to reflect cultural influence</li> <li>• Creating repeat patterns to design decorative borders</li> </ul>	<ul style="list-style-type: none"> <li>• Developing an individual response to a given theme</li> <li>• Developing ideas through creative photography</li> <li>• Identify artists that link to chosen theme</li> <li>• Experiment with different media.</li> </ul>
Week by week	<ol style="list-style-type: none"> <li>1. Spooky soft toy title page</li> <li>2. Gothic mark-making</li> <li>3. Tim Burton artist research</li> <li>4. Self portrait in the style of Tim Burton</li> <li>5. Stitch record</li> </ol>	<ol style="list-style-type: none"> <li>1. Introduction to Boruca culture &amp; masks</li> <li>2. Boruca Masks title page</li> <li>3. Fauna in local habitat: Drawing foxes</li> <li>4. Drawing Fauna: Drawing pigeons</li> </ol>	<ol style="list-style-type: none"> <li>1. Drawing eyes</li> <li>2. Drawing mouths</li> <li>3. Drawing noses and ears</li> <li>4. Portrait proportion</li> <li>5. Julian Opie artist research</li> <li>6. Painting &amp; mixing skin tones</li> </ol>	<ol style="list-style-type: none"> <li>1. Micrography portrait</li> <li>2. Micrography portrait</li> <li>3. David Hockney: collage &amp; portraits</li> <li>4. David Hockney: collage &amp; portraits</li> <li>5. Deconstructed Portraits: Loui Jover</li> </ol>	<ol style="list-style-type: none"> <li>1. Fragments mindmap</li> <li>2. Fragments title page</li> <li>3. Initial fragments experiments (collage)</li> <li>4. Fragmented portraits photoshoot</li> <li>5. Drawing &amp; recording from own photos</li> </ol>

	<p>6. Creating own Tim Burton inspired characters</p> <p>7. Designing a spooky soft toy: 2 ideas</p> <p>8. Refining final toy design with colour</p> <p>9. Drawing out design on canvas</p> <p>10. Making soft toy: Paint &amp; ink details</p> <p>11. Fabric applique</p> <p>12. Making soft toy: Stuffing &amp; completion</p>	<p>5. Drawing Flora: Watercolours wet-on-dry</p> <p>6. Drawing Flora: Watercolours wet-on-wet</p> <p>7. Emotive Art: Deforestation collage</p> <p>8. Artist Focus Andy Goldsworthy</p> <p>9. 2 Designs for Boruca inspired mask</p> <p>10. Drawing out &amp; building up mask with paper mache &amp; card</p> <p>11. Building up mask with paper mache and card</p> <p>12. Painting final mask</p>	<p>7. Drawing &amp; painting self portrait in style of Julian Opie</p> <p>8. Chris Offili: News stories &amp; portraits</p> <p>9. Mixed media news story portrait in style of Chris Offili</p> <p>10. Symbolism in portraits: Frida Kahlo</p> <p>11. Painting symbolism self-portrait</p> <p>12. Painting symbolism self-portrait</p>	<p>6. Madhubani Art: research page</p> <p>7. The Singh Twins: Collage interpretation</p> <p>8. Creating own Madhubani portrait: Building the design</p> <p>9. Colour &amp; Borders in Madhubani Art</p> <p>10. Sketching out final design A3</p> <p>11. Painting final Madhubani design</p> <p>12. Painting final Madhubani design</p>	<p>6. Personal colour response</p> <p>7. Fragmented portrait artist research 1</p> <p>8. Fragmented portrait artist research 2</p> <p>9. Contextual research: Cubism</p> <p>10. Final piece planning</p> <p>11. Experimentation &amp; development</p> <p>12. Final piece</p>
<b>Media</b>	Ink, sharpie, fine liner, canvas, felt, thread, watercolour	watercolour, acrylic paint, colour pencil, collage, fine liner, sharpie, card, paper mache	Pencil, coffee, colour pencil, watercolour, oil pastel, fine liner	Biro, fine liner, collage, watercolour, analinky, oil pastel, coffee, felt tips, ink	Canvas, watercolour, acrylics, collage, biro, fine liner, pencil, ink, photography
<b>Vocabulary</b>	Gothic, tone, expressive line, proportion, macabre, running stitch, back stitch, chain stitch, applique	<i>Diablo, flora, fauna, ecological, cultural, habitat, wet-on-dry, wet-on-wet, emotive art, carbon footprint</i>	<i>Portrait, self-portrait, symbolism, portrait proportion, scale, contour lines, radial shading, line</i>	<i>Micrography, contour line, portrait proportion, deconstructed portrait, stylistic, diversity,</i>	<i>Fragments, cubism, photo-montage, mixed media, layering, deconstructed portrait</i>

<p>Artists/c ultural context/c ritical studies</p>	<p>Tim Burton</p> 	<p>Boruca Masks</p> 	<p>Frida Kahlo</p> 	<p>Madhubani Traditional Portraits</p> 	<p>Marcello Monreal</p> 
<p>Final outcome</p>	<p>Canvas &amp; felt spooky soft toy</p>	<p>Paper mache &amp; card Boruca inspired animal mask</p>	<p>Symbolism self portrait</p>	<p>Self-portrait Inspired by Madhubani Tradition</p>	<p>Personal outcome on canvas</p>