

Rye College Art Progress Map

Year 7

Unit		Taking Flight	Under the Microscope	Alebrijes
Final Product		Mixed media hanging bird sculpture Observational drawings of birds	Sculpture of a cell	Mexican folk art sculptures - Alebrijes (dreamlike hybrid creatures)
Theoretical knowledge		<ul style="list-style-type: none"> • Know how Mark Hearld layers mark making to create texture • Hearld's work is unique due to its freedom of expression and use of layering • Track his nature inspiration and ceramics from Eric Vivillas into his work • Van Gogh and Hearld are similar in their use of mark making as a main feature of their work • Nature inspires artists 	<ul style="list-style-type: none"> • Ernst Haeckel: part scientist, part artist, who met Charles Darwin and produced 'Art Forms in Nature', a book still used today • Haeckel draws with a high level of accuracy and never draws things he can't see, including transparent detail • Art Nouveau: the similarity with Haeckel's work as his discovery and celebration of unknown organisms inspired the movement • Lea Anderson: installation artist working across different media, wanting people to make their own connections with her work • Anderson's upbringing (her father worked with steel) influenced her use of welding • Anderson's exhibition 'Matters': inspired by the close deaths of both her parents, and how her work can be a healing process • Know that drawing was important in science before photography • Haeckel's theory of monism • Haeckel and Goodsell's work is both similar and different • Careers week: David Goodsell and Natalie Intven, illustrators who create scientific/cell artwork and how this can become a career 	<ul style="list-style-type: none"> • Hybrid - what it means; an introduction to Mexican folk art and pattern • Context: Pedro Linares saw the creatures in a vision during a coma/fever dream and called them Alebrijes • Alebrijes weren't selling originally, so were made bright and colourful and became popular • Originally papier-mâché, but the craft has evolved to include wood carvings, involving painstaking brushwork over many hours • What makes an Alebrije: lots of colour, pattern and vibrancy; a mix of different animals; elements of wind, earth, fire and water incorporated through animal choice and pattern • Alexis Diaz: contemporary Puerto Rican street artist known for massive hybrid creatures painted on walls • Symbolism is prominent in folk art
Practical knowledge	Drawing and mark making	<ul style="list-style-type: none"> • Observational drawings of birds in pencil, using accurate shapes and creating dark and light tones • Owl head drawing: tone and texture in pencil using a tonal ladder from dark to light. Using patterns and mottling for texture. Begin to understand proportions of the face and drawing outlines. 	<ul style="list-style-type: none"> • Observational drawing of close-up cells: focus on shape and colour matching by blending pencils, using grids to copy accurately square by square • Response to Haeckel: drawing on black paper with a white pencil to create highlights (the reverse of the usual approach), imagining and drawing organisms as seen through a microscope 	<ul style="list-style-type: none"> • Studying Alexis Diaz's mark-making: cross-hatching and different brush strokes, dotted and curly lines and lines in different directions for texture • Draw the shape of fish scales and create tone and highlights • Proportion: comparing scale between different animal parts (e.g. rabbit head to zebra body)

Unit		Taking Flight	Under the Microscope	Alebrijes
		<ul style="list-style-type: none"> Drawing peacock feathers with ballpoint pen, using line to create texture and replicate the shapes in real feathers Bird feet drawing: breaking shapes down and using line to draw accurate feet, showing what foot shape (webbed, tall, etc.) tells us about a bird Pages of mark making with different media (oil pastel, watercolour, ink) - free and loose, exploring tone and texture. Use Hearld's use of triangles and line as inspiration. 		<ul style="list-style-type: none"> Structural drawing: breaking animals and animal parts down into shapes Designing an own Alebrije combining three different animals, using inspiration imagery to plan
	<i>Painting and colour</i>	<ul style="list-style-type: none"> Watercolour and wax-resist mark-making experiments layered over oil pastel 	<ul style="list-style-type: none"> Colour theory and complementary colours explored through pattern and shape experiments in watercolour, using hot and cold colours for contrast 	<ul style="list-style-type: none"> Adding colour and pattern with coloured pencil or pens, using Mexican patterns and the shapes within them Using hot and cold colours for contrast - harmonious colours would recede but contrast makes the piece stand out
	<i>Printing</i>	<ul style="list-style-type: none"> Mono printing, wax resist and frottage techniques Dip a range of objects in ink to experiment with marks and layering. 		
	<i>Sculpture</i>	<ul style="list-style-type: none"> Fold and layer paper to create hanging bird sculpture. 	<ul style="list-style-type: none"> Joining clay together using the slip and score method Attaching clay shapes to form a 3D sculpture Designing an own Anderson-inspired cell sculpture, using bright colours and shapes based on cell structures How to make colours contrast or harmonise, emerge or recede Considering structural soundness (can it stand? is it top-heavy? does it need wire support?) Understand how Anderson uses shapes to create patterns and how she breaks these up and creates shapes within shapes for intricate patterns Drawing Anderson-inspired shapes onto the sculpture, then using acrylic paint pens to decorate with colour and pattern 	<ul style="list-style-type: none"> Foil, tissue and newspaper sculpture techniques Cutting and constructing refined 2D and 3D shapes Building a newspaper inner core, moulded and secured with masking tape, then covered in foil to build the shape (body first, then attaching other parts; cardboard used where it suits the shape better) Applying coloured tissue paper with watered-down glue, layering it up over the sculpture Applying pattern on top with acrylic pens: shapes within shapes within shapes Pattern relevant to the theme; colour theory for pattern, tone and texture

Unit		Taking Flight	Under the Microscope	Alebrijes
	Mixed Media	<ul style="list-style-type: none"> • Mixed media and print making • Paper bird sculpture with fold-out wings: breaking a bird profile down into shapes (e.g. a circle for the head) and using folds to create a 3D structure • Mono-printed feathers and other elements cut out and collaged onto the sculpture • Haiku poetry (inspired by bird-related key words such as splatter and blot) written on top of the finished piece 		
Disciplinary knowledge		<ul style="list-style-type: none"> • Where can artists take their inspiration from? • Which of Mark Hearld's mark-making techniques best create texture? • Hearld's exhibitions include his artefacts – how might critics and audiences view this compared to a conventional exhibition. • Is commercial success linked to how good critics' think work is? 	<ul style="list-style-type: none"> • How are Goodsell and Haeckel similar and different? • What is installation art? • What is Lea Anderson trying to communicate with her art? • How can artists use art to respond to other artists? • How does context affect artists and their work? • How might knowing the story behind Lea Anderson's exhibition affect how critics interpret and value her work? • How might scientists and artists value Haeckel's work differently? 	<ul style="list-style-type: none"> • How do artists have to make changes to their work in order to sell them? • How do different artists use proportion? • Explore how Alebrijes moved from being unpopular ('weren't selling') to becoming a celebrated, recognisable folk art form - what has to change for critics, collectors and the public to decide something has artistic value?

Year 8

Unit	The Colour of Life	A is for Adventure	The Colour and the Shape
Final product	Drawing pumpkins in oil pastel - still life	Illuminated manuscript Botanical drawing and painting	Digital media and acrylic paint mixed media based on Beatriz Milhazes
Theoretical knowledge	<ul style="list-style-type: none"> • Introduction to Impressionism and Post-Impressionism and how they differ from traditional realistic painting • Introduction to Cezanne and Monet, exploring a range of styles (pointillism, brighter/muted tones, rough dashes) • Art timeline starting with Monet's sunrise, tracing realism through to Impressionism and 	<ul style="list-style-type: none"> • Marianne North: Victorian artist and traveller who has plants named after her, breaking expectations of women at the time by travelling the world alone to paint • Recognising that North's botanicals differ by showing plants within their habitat/environment 	<ul style="list-style-type: none"> • Beatriz Milhazes: vibrant, large-scale abstract art combining Brazilian cultural motifs with European modernism, described as a celebration of Brazilian culture • Abstract art does not try to obviously depict reality

Unit		The Colour of Life	A is for Adventure	The Colour and the Shape
		<p>beyond and looking at how art builds on, subverts and develops what came before</p> <ul style="list-style-type: none"> • Research into Cezanne: his determination to paint despite difficulties and repeatedly painting the same mountain • What is figurative art? • The difference between how Cezanne and Euan Uglow used colour planes 	<ul style="list-style-type: none"> • She used oil paint so the colours were more vivid and realistic. • Learn about balanced and unbalanced compositions and use this to make observations of North's compositions • Careers week: illustrator Isabelle Grant, who created an alphabet made of animals, and how she makes a career from illustration 	
Practical knowledge	Drawing	<ul style="list-style-type: none"> • Baseline drawing task: a bowl of lemons, focusing on formal elements and using shade to create a 3D form • A still life sits below the horizon line • Layering and blending oil pastels light to dark • Using a grid to create art for accurate measuring, scale and proportion • Tone - a pumpkin is not just orange • Neutralising colours rather than using black to make colours darker • Emerging and receding colour temperatures, complementary colours, and colour planes to add depth • The colour wheel: primary, secondary and tertiary colours • Grid drawing of a squash/pumpkin for precision, using a tonal ladder in pencil and using markings to make intersect lines clear • Drawing a real still life at a larger scale, breaking the form into three spheres and segments, and reflecting curved (C-shaped) lines 	<ul style="list-style-type: none"> • Grid drawing in pencil (more complex) of one of Marianne North's paintings, focusing on shape, tone and texture • Celtic-style lettering: designing own letter using Celtic knots, adding tone to show where lines go under and over by creating light and shadow. 	
	Painting and colour	<ul style="list-style-type: none"> • Applying oil pastel in layers - a first layer, then a second layer leaving a gap for highlights, blending white into the colour • Tonal perspective drawing and painting task: colour becomes lighter with distance, using tints (adding white) and shade (adding black, or neutralising) to show depth, using horizon lines across a landscape • Building up colour from palest at the back, gradually adding more colour and making 	<ul style="list-style-type: none"> • Watercolour techniques: applying a tint, blending, and wet-on-wet • Watercolour hydrangea study: close-up painting layered on cartridge paper, with colour matching for accuracy • Final illuminated manuscript design bringing together a large medieval letter with a border, Celtic knots and swirls, and strong botanical elements 	<ul style="list-style-type: none"> • Colour theory when painting: colour matching, brush control and warm and cool primary colours

Unit		The Colour of Life	A is for Adventure	The Colour and the Shape
		tones darker towards the front, developing brush control and precision	<ul style="list-style-type: none"> • Watercolour techniques applied to the final piece: light and dark tints, gradual blends between colours, and wet-on-wet • Adding gold paint to make the piece 'illuminated' • Using fineliner to create tapered (fat and thin) lines to make details stand out 	
	Mixed Media			<ul style="list-style-type: none"> • Digital art suite (PowerPoint): using shapes related to Milhazes' work, layering shapes in background and foreground and weaving them in and out using the arrange tool, adding colour and effects • Choosing a colour palette used more than once to create balanced composition, echoing the same colours in different places across the piece • Printing the digital design onto cartridge paper, then colour-matching with acrylic paint on top • Adding more intricate and delicate motifs on top once painted • Composition: creating a balanced composition with shape and colour to lead the viewer's eye through the artwork, using layering, concentric circles and abstracted forms • Forming an own colour palette and exploring how to balance colour
Disciplinary knowledge		<ul style="list-style-type: none"> • How does art build on what has come before and how does it subvert and develop it? • Discuss how Impressionism differed from traditional realistic painting, and why critics and audiences at the time found this new style controversial – what does this tell us about how 'quality' in art can be judged differently across history? • Explore how art historians discuss and compare artists such as Cezanne and Monet 	<ul style="list-style-type: none"> • Judge and discuss whether Marianne North's paintings are balanced or unbalanced, and justify the decision 	<ul style="list-style-type: none"> • What is contemporary art? • What is abstraction? • Why has Milhazes' work been described as 'frivolous, kitschy and grounded in its use of colour alone'? How did a critic reach that judgement? • How can colours and shapes symbolise sounds and emotions?

Year 9

Unit	They had a dream (Dada and Surrealism)	Make it Pop!	What a Year!
Theoretical knowledge	<ul style="list-style-type: none"> Hannah Höch's work and Dada political collage; considering why the project title might connect to Martin Luther King Project explores Surrealism, with dreams as a strong feature, developing from the political influence of Dada, following the art timeline chronologically Research page choice: Hannah Höch or Deborah Roberts, focusing on social commentary such as racism and growing up as a Black child under pressures and stereotypes Surrealism developed out of Dadaism Key Surrealists: Salvador Dalí, Dorothea Tanning, Joan Miró Surrealism explores the subconscious and things that don't exist in real life Modern-day examples of Surrealism's influence, particularly on graphic design Metamorphosis, particularly in Dalí's work, and how it appears across different images Interpretation: analysing Dalí's 'The Persistence of Memory' in depth, exploring symbolism and possible meanings René Magritte: unlike Dalí, does not paint visions or dreams but communicates social commentary and challenges perceptions of society (e.g. the apple and man in a bowler hat, objects at an unexpected scale) Max Ernst's 'Fireside Angel': unpicking the rage and anger it communicates in the context of the Spanish Civil War, and the irony of its title Hattie Stewart: contemporary artist who appropriates images by drawing on top of them in a bright pop-art style, rather than through photomontage Understanding the terms motif, kitsch and iconography 	<ul style="list-style-type: none"> Introduction to different Pop artists: what Pop Art is about, where it came from, and how it was received Shepherd Fairey: a modern-day Pop artist whose work is often political, unlike earlier Pop Art Similarities and differences between Roy Lichtenstein and Shepherd Fairey Wayne Thiebaud: known for depicting sweet foods such as sundaes and cakes 	<ul style="list-style-type: none"> Looking at current events (celebrities, sport, politics) Comparing Robert Rauschenberg with Hannah Höch, recapping the year's journey chronologically from Höch and Surrealism, through Pop Art, to now Rauschenberg: a mixture of Pop Art and Abstract Expressionism, layering (often appropriated) imagery, responding to current events Introduction to references in his work: blue collar culture, Christian fundamentalism, Bauhaus, Cape Canaveral Rauschenberg worked across 3D, performance, 2D and mixed media, breaking tradition while drawing on the artists who came before him

Unit		They had a dream (Dada and Surrealism)	Make it Pop!	What a Year!
Practical knowledge	<i>Drawing</i>	<ul style="list-style-type: none"> • Drawing one of Dalí's melting clocks: starting with shape to establish structure, scale and proportion, then building with tone • Observing fine detail such as the angle and hand-painted, calligraphic style of the numbers, using thick and thin line • Drawing objects melting in an own way, using reference images of genuinely melting things (ice, chocolate) to inform globular shapes and stretching forms through line, shading and tonal work 	<ul style="list-style-type: none"> • Starting a portrait: planning facial proportions using measurements, and drawing the head shape from different angles • Practising facial features using tapered line to create a cartoon-style, non-realistic effect 	<ul style="list-style-type: none"> •
	<i>Painting and printing</i>		<ul style="list-style-type: none"> • Fairey-style portrait: using a transfer technique (shading the back of a printed image and drawing over it to transfer) • Drawing around shadow shapes to create faceted blocks for shadow and mid-tone • Applying watercolour in shades of blue only (dark, medium and light) • Adding fineliner on top using tapered line, with black on the blue and a pop of red 	<ul style="list-style-type: none"> • Monoprinting revisited from Year 7, using oil pastel to print images of people currently in the news, focusing on tone on the face and texture • Adding paint for an expressive element, using brushstrokes to help finish and communicate the intended message
	<i>Sculpture</i>		<ul style="list-style-type: none"> • 3D Pop Art project inspired by Wayne Thiebaud: choosing a sweet food to create using cardboard, tissue paper and paint • Step-by-step construction, e.g. for a wedge of cake - drawing, cutting and duplicating the wedge shape, forming rectangular walls and bending side pieces • Using colour to reflect the flavour of the chosen food, and adding decorative elements such as cherries, candles and flowers using tissue paper and card 	
	<i>Mixed Media</i>	<ul style="list-style-type: none"> • Photomontage: cutting complex shapes with precision • Creating a response to Höch or Roberts using magazines and portraits, thinking about what can be communicated (e.g. humour, racism, sexism) depending on the artist chosen • Creating a successful photomontage: appropriating existing imagery to communicate something new, considering the 		<ul style="list-style-type: none"> • Sewing linked to embroidered mixed-media artists: exploring colourful threads and geometric shapes • Printing a chosen person onto cartridge paper, then sewing into it using demonstrated stitches (backstitch, running stitch) to create imagery such as stars

Unit		They had a dream (Dada and Surrealism)	Make it Pop!	What a Year!
		<p>symbolism of objects chosen and how images combine and are cut with precision</p> <ul style="list-style-type: none"> • Creating an own surreal scene independently, based on something the student is passionate about, exploring metamorphosis and hybrid forms • Second photomontage attempt: creating own piece inspired by Ernst or Magritte e.g. a silhouette figure or a fantastical creature built from objects and textures (such as fabric and organs) • Copying and reworking the photomontage in a Hattie Stewart-inspired style, drawing on top with bright pop-art motifs and shapes, before applying this to a final piece 		<ul style="list-style-type: none"> • Combining monoprints, sewing and images from the news/online into a final A3 composition • Exploring more complex collage techniques: chequerboards, layering, shattering, strips, mosaic shapes, weaving, silhouette cutting, tearing, fragmenting and text • Composition: looking at balance •
Disciplinary knowledge		<ul style="list-style-type: none"> • How can we create art about society, incorporating themes such as stereotypes and beauty? • Artists often question society and create thought-provoking work around rights, diversity and equality • Art can be a form of rebellion • Art can influence pop culture and fashion • Art can be used to influence, such as propaganda • How were Post-Impressionists different to Impressionists? • Fully analyse a piece of work in four stages: describe what you see, analyse using the formal elements, interpret how it makes you feel and what it means, then give your own opinion • Look at several of Dalí's paintings and discuss which one is 'most deserving' and why, picking out details that aren't immediately obvious • Use formal elements to analyse and discuss art 	<ul style="list-style-type: none"> • Discuss how critics and scholars have debated whether Pop Art – with its focus on everyday and commercial imagery – is as artistically valid as more 'traditional' fine art subjects, using Wayne Thiebaud's paintings of cakes and sweets as an example • Explore how Shepherd Fairey's explicitly political Pop Art has been discussed differently by critics compared with the more neutral, commercial focus of earlier Pop artists like Lichtenstein – does political intent change how 'seriously' an artwork is taken? 	<ul style="list-style-type: none"> • What movements can be seen in Rauschenberg's work? • What news stories or current events can be incorporated into the piece? • Interpreting a Rauschenberg piece and linking it to what the student wants to communicate in their own work • Discuss how critics and art historians have debated Rauschenberg's use of appropriated (borrowed) imagery from newspapers and magazines – is it a valid artistic technique, or does it raise questions about originality? • Explore how Rauschenberg's 'combines' works that blur the boundary between painting and sculpture – challenged critics' existing definitions of art, and discuss what it takes for the art world to accept and value this kind of boundary-pushing work