## ART CURRICULUM SEQUENCE GRID

| **Year 9 ART** | |
|---|---|
| **Unit(s)** (Tablet in 39week plan) | **Portraiture** |
| **Key Retainable substantive and disciplinary knowledge** (Required for Y11/13) <br>• What... <br>• How.... <br>• Why.... <br>• | **Substantive Knowledge:** <br><br> This refers to the core content students learn during the project: <br><br> 1. **Portraiture Techniques**: <br>   a. Students learn techniques specific to portraiture, such as capturing likeness, facial proportions, and expression. This foundational knowledge helps students understand how to accurately depict the human face. <br> 2. **Anatomy and Proportions**: <br>   a. Students learn the anatomical structure of the human face, including the correct proportional relationships between facial features. This knowledge is essential for achieving accuracy in portraiture. <br> 3. **Composition**: <br>   a. Students acquire knowledge on how to effectively use space, placement, and balance in portrait composition. This includes how to integrate background and foreground elements to complement the subject. <br> 4. **Expression and Emotion**: <br>   a. Students learn how to convey personality, mood, and emotion through subtle details and facial expression in their portraits, which adds depth and character to their work. <br> 5. **Use of Media**: <br>   a. Students gain proficiency with various media, including graphite, charcoal, pastels, and paints, to create detailed and realistic portraits. This includes mastering techniques for shading, tonal variation, and blending to enhance their work. <br><br> **Disciplinary Knowledge:** <br><br> This refers to how students engage with and apply the substantive knowledge through their artistic practice: <br><br> 1. **Drawing from Observation**: <br>   a. Students practice observational drawing, using real-life subjects or photographic references to accurately capture facial features, expressions, and proportions. This hands-on application helps them refine their technical skills. <br> 2. **Experimentation with Styles**: <br>   a. Students explore different artistic styles of portraiture (e.g., realistic, abstract, or stylized), inspired by both classical |

and contemporary artists. This allows students to broaden their approach and find their own artistic voice.

3. **Use of Techniques**:
   a. Students practice using shading, tonal variations, and blending techniques to create depth and dimension in their portraits. This is essential for rendering realistic portraits and developing their technical abilities.
4. **Composition Planning**:
   a. Students are encouraged to sketch multiple compositions before finalizing their artwork. This helps them experiment with different perspectives and layouts, allowing them to make intentional choices about how their portrait will be presented.
5. **Artist Study and Reflection**:
   a. Students research renowned portrait artists (e.g., Rembrandt, Frida Kahlo, Chuck Close) and reflect on their techniques. By studying these artists, students learn how different approaches can inform and influence their own work.

**Why This Knowledge is Taught:**

1. **Developing Technical Skill**:
   a. Mastering portraiture provides students with foundational drawing and painting skills that are applicable to other art forms and subjects. This technical skill development prepares them for future GCSE-level work in art.
2. **Cultural and Emotional Expression**:
   a. Portraiture allows students to explore and express individuality, identity, and emotion. This form of art captures the human condition and helps students understand how visual art can communicate personal and cultural significance.
3. **Critical Thinking and Observation**:
   a. The project strengthens students' observational skills, encouraging them to pay attention to detail. It also enhances their ability to critically analyse their own work and the work of others, fostering reflective practices.
4. **Creative Independence**:
   a. The project encourages creative independence by allowing students to experiment with different styles and techniques. This autonomy fosters personal expression and helps students develop their own artistic voice.

**Key Takeaways for Retainable Knowledge and Skills:**

- **Substantive Knowledge** includes understanding portraiture techniques, human facial anatomy, composition, emotional expression, and media use.
- **Disciplinary Knowledge** includes applying these techniques through observation, experimentation with styles, use of shading and composition planning, and reflecting on the work of notable portrait artists.

This project helps students build technical and creative skills while developing a deeper understanding of portraiture, preparing

them for more advanced studies in art.

| | |
|---|---|
| **Key Technical Vocabulary** (To be modelled and deliberately practiced in context.) | ## Key Technical Vocabulary (Portraiture)<br><br>1. **Proportional Grid**<br> A technique using a grid to break down and accurately scale an image.<br>2. **Tonal Range**<br> The spectrum of light to dark values used to create depth and form.<br>3. **Contour Drawing**<br> Sketching the outline of a subject with attention to flow and structure.<br>4. **Visual Texture**<br> The perceived surface quality of an object, created through varied mark-making.<br>5. **Symmetry and Asymmetry**<br> Balanced mirror-image arrangement versus natural unevenness in features.<br>6. **Palette**<br> The selected range of colours used in an artwork.<br>7. **Highlight**<br> The lighter areas where light hits the face directly.<br>8. **Undertones**<br> Subtle hues within skin tones affecting colour mixing.<br>9. **Mark Making**<br> Various techniques to create texture, depth, and form through strokes and patterns |
| **Opportunities for Reading** | • **Drawing on the Right Side of the Brain" by Betty Edwards**<br>• This book provides valuable insights into drawing techniques and helps develop students' observational skills, focusing on how to capture accurate proportions and likeness in portraiture.<br>• **"The Art of Portrait Drawing" by Joy Thomas**<br>• A comprehensive guide on the fundamentals of portrait drawing, covering proportions, facial structure, and techniques |

| ART CURRICULUM SEQUENCE GRID |
|---|

| | for capturing lifelike expressions and details.<br>• **"Portraits: A History" by Mary F. B. Mullett**<br>• This book explores the history and evolution of portraiture, from classical portraits to contemporary interpretations, helping students contextualise their own portrait work.<br>• **"Frida Kahlo: The Artist in the Blue House" by Suzanne Barbezat**<br>• An exploration of Frida Kahlo's life and work, focusing on her iconic self-portraits. This reading helps students understand how portraiture can express personal identity and emotional depth.<br><br>These readings provide both technical guidance and cultural context, enriching students' understanding of portraiture as an art form. |
|---|---|
| **Developing Cultural Capital** | • **Historical and Cultural Appreciation**: Students explore portraiture across different periods and cultures, understanding its role in documenting and expressing identity, status, and emotion.<br>• **Exposure to Influential Artists**: By studying artists like Frida Kahlo, Rembrandt, and Chuck Close, students connect with a variety of styles and techniques, broadening their artistic vocabulary.<br>• **Personal and Social Identity**: Creating self-portraits encourages students to reflect on their own identity, culture, and emotions, fostering self-awareness and empathy.<br>• **Critical Engagement**: Through analysing portraits, students develop the ability to interpret, critique, and appreciate art, skills that enhance their understanding of human creativity and achievement.<br><br>These elements support students' growth as informed, creative individuals with a deeper appreciation of art's societal impact. |
| **Strategies to engage and maximise achievement of PP leaners** | • **Differentiated Support**: Tailor tasks to different ability levels and offer extra guidance where needed, helping PP learners build confidence and skills.<br>• **Practical, Hands-On Learning**: Use engaging, hands-on activities like sculpting and painting to enhance understanding and retention, especially for kinesthetics learners.<br>• **Positive Reinforcement**: Celebrate small achievements and progress to build motivation and resilience in their learning journey.<br>• **Access to Resources**: Provide additional materials and after-school support to ensure PP learners have equal opportunities to experiment and complete high-quality work.<br>• **Parental Engagement**: Keep parents informed of progress and encourage at-home support, fostering a supportive learning environment beyond the classroom.<br><br>These strategies create an inclusive, engaging environment where PP learners can thrive and reach their full potential. |

## ART CURRICULUM SEQUENCE GRID

| | |
|---|---|
| **Cross Curricular Links**<br>(Authentic Connections with other curriculum) | • **History**: Students learn about the evolution of portraiture and its historical significance, exploring how different cultures and eras have documented identity.<br>• **English**: Opportunities for reflective writing and analysis of self-portraits and famous artworks, enhancing critical thinking and descriptive skills.<br>• **Science (Biology)**: Study of human facial anatomy, proportions, and structure supports students' understanding of realistic drawing techniques.<br>• **PSHE (Personal, Social, Health and Economic Education)**: Self-portrait projects encourage self-reflection and personal expression, connecting art to identity, self-awareness, and emotional well-being.<br>• These links help students see how art interconnects with other subjects, enhancing their understanding and appreciation of each. |
| **Key Assessments** | • **Sketchbook Progress**: Regular assessment of idea development, research on portrait artists, and practice sketches, focusing on creativity and skill growth.<br>• **Final Portrait Piece**: Evaluation of the completed portrait based on technical skills (proportion, shading, texture), composition, and expression of mood or identity.<br>• **Self-Reflection and Evaluation**: Written or verbal reflections where students assess their own progress, discuss challenges, and identify areas for improvement in their work.<br>• **Peer Critique**: Structured group feedback sessions where students give and receive constructive critiques, developing analytical skills and appreciation for diverse styles. |