

UNIT OVERVIEW

Year 7 Terms 3,4,5,6

Unit Title: Underwater

Assessments:

4 key pieces of Class work and Homework

Links to prior learning:

Students will have already studied the formal elements of Art: line, shape, form, tone, texture, pattern, colour and composition. Their understanding will be developed through extending their creative drawing skills within the underwater theme. More emphasis will be placed on imagination, independent enquiry and personal design work to encourage students to take risks when experimenting and trying out new techniques.

Link across units:

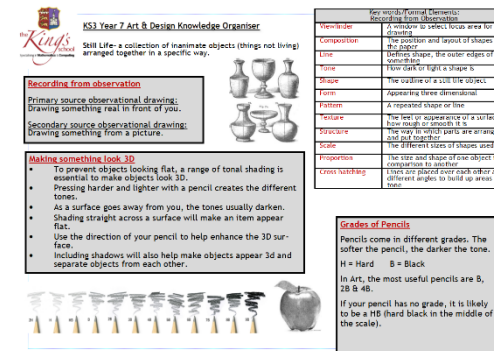
The study of Art and Design helps students make sense of the world around them. Students will be using materials and techniques to extend their experience of physical and manipulative skills, and so providing an outlet for individual imagination and creativity. We aim for students to become more independent learners who will be more adept and experienced in managing their own learning. Art is a discipline. It is a way of looking at the world around us, of asking questions and developing ideas. Art is about investigating.

Character/ Wider Development:

During this unit students will explore the theme of Underwater. We will discuss the plight of the world's oceans and raise awareness of the effects of plastic pollution on marine life. Reference will be made to how Artists are raising awareness against the devastating effects plastics.

Guideline Time:

VIPS Very Important Points:



KS3 Year 7 Art & Design Knowledge Organiser
 Still Life - a collection of inanimate objects (things not living) arranged together in a specific way.

Recording from observation
 Primary source observational drawing: Drawing something real in front of you.
 Secondary source observational drawing: Drawing something from a picture.

Making something look 3D

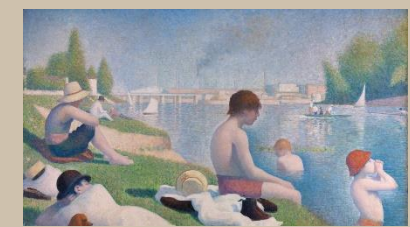
- To prevent objects looking flat, a range of tonal shading is essential to make objects look 3D.
- Pressing harder and lighter with a pencil creates the different tones.
- As a surface goes away from you, the tones usually darken.
- Shading straight across a surface will make an item appear flat.
- Use the direction of your pencil to help enhance the 3D surface.
- Including shadows will also help make objects appear 3D and separate objects from each other.

Key words / formal elements for drawing and observation:

Viewfinder	A window to select focus area for drawing
Composition	The position and layout of shapes on the page
Line	Defines shape, the outer edges of something
Form	How dark or light a shape is
Shape	The outline or size the object
Tone	Applying three-dimensional
Pattern	A repeated shape or line
Texture	The feel or appearance of a surface, how rough or smooth it is
Proportion	The way in which parts are arranged and related
Scale	The different sizes or issues used
Properties	The size and shape of one object in comparison to another
Contrasting	Lines are placed over each other at different angles to build up areas of tone

Grades of Pencils
 Pencils come in different grades. The softer the pencil, the darker the tone.
 H = Hard B = Black
 In Art, the most useful pencils are B, 2B, B, HB.
 If your pencil has no grade, it is likely to be a HB (hard black in the middle of the scale).

There are five large trash vortexes floating in the world's oceans. One of them, the Great Pacific Garbage Patch, is the size of India, Europe and Mexico combined. And this is just its surface! Smaller and heavier plastic pieces sink to the sea floor; or worse, are consumed by marine life. In the North Pacific Ocean, there are now six times more pieces of plastic than plankton.



'Bathers at Asnières' is an important transitional work for Seurat. It shows him developing the application of his novel pointillist technique.

OVERVIEW OF TEACHING SEQUENCE

Sequence	Learning Focus or Key Question	Learning Outcomes	Key Words	Depth of Learning	Misconceptions	Activities
Title page based on the project Sea life	An understanding of visual language.	I can develop an observational drawing in graphite pencil tone.	Outline Layout Sketch Observe Shade Colour Composition Scale Detail Pointillism Visual-Language 'Bathers at Asnières' Still life	Increase drawing skills and confidence and open students' eyes generally to the wider world of art, through building up a framework of the formal elements of art; from which students start to express themselves visually.	Failing to look at what you are drawing is one of the most fundamental errors an Art student can make. Many students attempt to draw things the way that they think they should look, rather than the way they actually do look. The only way to record shape, proportion and detail accurately is to look at the source of information. Forms, shadows and details are hard enough to replicate when they are right there in front of you; if you have to make them up, they appear even less convincing. In order to produce an outstanding observational drawing, you must observe: your eyes must continually dance from the piece of paper to the object and back again. Not just once or twice, but constantly. Real objects do not have dark lines running around every edge. Edges should instead be defined by a change in tone and/or colour, If you are producing a line drawing, a cartoon or some other graphic image, outlines may be darkened, but in an observational drawing – especially one which you wish to be realistic – dark outlines are never advised.	Typography is the art of designing typefaces and fonts and the arrangement of printed type.
Key word brainstorm - Typography	Applying the formal elements to observational drawing.	I can demonstrate an understanding of visual language by exploring my own ideas based on the theme underwater.		To produce a well organised sketchbook – building upon existing drawing, and research skills		
Shell observation	A creative response to an underwater theme.	I can handle a range of media.		Produce an observational drawing around the theme.		
Underwater scene	How have artists represented pollution within their art work?	I can execute close up detail and the formal elements of colour and composition.		Exploration and experimentation of materials and technique		
Imaginary sea creature	What messages can be drawn from the imagery?	I can develop my work in the style of George Seurat.		To have an understanding of the artist Seurat and Zentangle design work.		
Pollution awareness	The proficiency in using oil crayon, pastel and paint media.	Develop a critical understanding of artists working to highlight pollution.				
Lobster and Fish head	Zentangle drawing – therapeutic drawing.					
Close up fish scales composition						
Sea horse Zentangle						