

Year 7 Art – Printing/Gargoyles

Intent	<p>Wider Learning: Students will be introduced to a new medium of ink and printing, Students will learn about the Social, Moral, Cultural, Historical and Religious origins of Gargoyles. Students will learn how to draw a self portrait using basic facial proportions.</p>	<p>Prior learning: Students will build upon prior learning from their Cezanne Still Life project, becoming familiar with use of guidelines to structure their art work.</p>	<p>Key vocab: 1. Self-Portrait 2. Proportions 3. Measure 4. Guidelines 5. Basic Shape 6. Hairline 7. face shape 8, Facial features 9. Shape 10. Distort</p>	<p>11. Adapt 12. Gargoyle 13. Grotesque 14. Print 15. Printing press 16. Ink 17. Roller 18. mark making 19. Score 20. Cutting 21. Craft knife.</p>
	<p>The big questions</p> <div style="display: flex; justify-content: space-between;"> <div style="width: 48%;"> <p>1. What are Gargoyles and grotesques? What is the difference?</p> <p>2. What was the social, cultural and historical relevance of gargoyles and grotesques?</p> <p>3. How can our contextual work influence our final piece?</p> <p>4. How can we ensure the correct proportions of a face?</p> <p>5. What techniques can we use to create a print?</p> </div> <div style="width: 48%;"> <p>6. How can we ensure a high-quality print?</p> <p>7. What makes an effective print?</p> <p>8. What makes effective mark making?</p> </div> </div>			

Implement	<p>Order of learning</p> <p>1. Facial Proportions. Students will start this project with drawing a self-portrait. This will then later be developed into their print influenced by gargoyles. During the first lesson students should be introduced to the proportions of the face. It should take approximately one lesson for the students to draw out the basic shape of the face and start to add individual details such as their face shape and hair style.</p> <p>Starter. Students are asked to draw an upside down egg shape on a page in their sketchbook. The class teacher should show an example of how large this should be compared to the page size. Students should be encouraged to draw this as lightly as possible in order for it to be rubbed out later. Link this back to the use of guidelines in the Cezanne/drawing project. Students should then hold up their work and the best one should be shown and the student receives a positive house point.</p> <p>Main Once students have their egg shape on the paper they can then be introduced to the main activity of creating a basic head shape with basic features that they will then turn into their own portrait. Students should be introduced to the idea that we all have the same basic proportions and these are sometimes surprising such as the eyes being ½ ways down the head. Students will then follow the class teacher's instructions and use the PowerPoint examples as a guide to creating their own basic face. Some students may complete this more quickly than others due to varying measuring skills. Students who do this should move onto adding their hair although this will be covered in detail next lesson.</p> <p>Plenary. Memory game on the proportions of the face. Ask the students questions about the proportions. Eg, How far UP the face is the nose? How far down the face are the eyes?</p> <p>2. Self Portraits. Students will continue with their self-portraits focusing on hair, face shape and adapting the features from the basic shapes to more detailed and individual ones.</p> <p>Starter. Students to recap on the proportions of the face through a question and answer session or similar.</p> <p>Main. Students will start to add their own individual features to the basic shapes in order to make the portrait resemble them. They will start with adding the hair and face shape and then move onto adapting the basic feature shapes into their own features. The drawing should remain as a line drawing. Students can look at the PowerPoint provided for examples. The class teacher should lead the students through this activity.</p> <p>Plenary. Look again at the bad examples of portraits on the PowerPoint. Students should then check their work to see if they have made any of these mistakes. They should then spend 5 min correcting any issues. This should be recorded in the sketchbook to evidence self-assessment.</p> <p>3. Introduction to gargoyles and grotesques. Students will look at a variety of images from architecture featuring gargoyles and grotesques and discuss the practical and spiritual issues of these architectural features. They will then start adapt their own portraits into 'monsters' influenced by the shapes and features of the gargoyles and grotesques. This can be done using Photoshop or tracing paper depending on the class teachers preference and ICT availability.</p> <p>Starter. Introduction to Gargoyles and examples of the print they will be doing. Student will be shown an example of what they will be doing along with receiving an introduction to Gargoyles and grotesques.</p> <p>Main. Students will start to adapt their portraits in to monsters influenced by Gargoyles. This can be done using Photoshop or tracing paper depending on availability or teacher preference. To use tracing paper students must simply place the tracing paper over their portrait and stretch and adapt the features from the original shapes. This way they will have the basic proportions and shapes but they will be stretched and misshapen. This should be completed using an outline only and should not be over complicated. See example on PowerPoint.</p> <p>Plenary. Put out all the work onto one desk and gather the students around. Then ask students to look at the work and find something they really like about one of the pieces. They are then given 5 min to back to their work and add something similar to their own work in order to enhance it. Write what they have added as evidence as self-assessment.</p> <p>4 and 5. Introduction to card printing. Students will be shown an example of what they will produce and be introduced to the printing process. Students will start a trial print in order to practice the techniques before starting work on their 'monster' print. These will then be printed in order for student to see how well each technique works and discover how to create a variety of effects for use on their final piece.</p> <p>Starter. Introduction to the printing process. Students will be shown the printing process by the class teacher. They will discuss how the process works and the reason Artists use printmaking in their work.</p> <p>Main. Students will then be introduced to the different techniques that can be used on the card. This will be led by the class teacher and completed systematically. It is suggested that the students split their card up into sections first so they can practice a different technique or style of mark in each section. The PowerPoint has an example of this but class teachers will need to demonstrate and produce their own examples to aid their own individual teaching.</p> <p>Plenary. Put out all the work onto one desk and gather the students around. Then ask students to look at the work and find something they really like about one of the pieces. They are then given 5 min to back to their work and add something similar to their own work in order to enhance it. Write what they have added as evidence as self-assessment.</p> <p>All trials should be printed once the students have completed them. Class teachers will need to book the art technician or extra help in lessons to assist with this.</p> <p>6-11. Final Piece. Students will start their 'monster' print on A4 card. The students should firstly transfer their outline onto the card with the tracing paper and then start to build up detail. Students should approach this systematically throughout the following lessons led by the class teacher. Eg, The first lesson might focus on adding detail to the hair, the second to the neck and</p>	<p>Differentiation</p> <p>Scaffold:</p> <p>Students are supported with teacher demonstrations, step by step guides as visual reminders.</p> <p>Teacher to draw a basic face shape for those struggling, for them to then add on their self portrait.</p> <p>Key terminology is embedded in lessons to support questioning and feedback.</p> <p>Stretch:</p> <p>Students are encouraged to consider deeper meaning in their art work.</p> <p>Students use their contextual work to influence their own work.</p> <p>Students are encouraged to use a wide range of techniques such as mark making and relief work to create a range of textures and patterns.</p>
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	<p>so on. This should encourage students to work with care and attention and focus on the results they will get from each different technique.</p> <p>Starter. Look at the example on the PowerPoint or past pieces of work and discuss what techniques have been used. For the following lessons the class teacher should select a series of relevant starter sessions for their individual groups.</p> <p>Main. Students will start by transferring their image onto the card that they will use for printing. The class teacher will then give the students a specific area to work on Eg, the hair. Students will then all work on adding detail to the hair using various techniques. This approach will then be continued throughout the following lessons with different sections of the face. For example the next section may be the eyes.</p> <p>Plenary. A selection of plenary tasks should be set by the class teacher throughout the remainder of the project. This should include peer and self-assessment.</p>	
Impact	<p>Assessment and homework</p> <p>Teacher assessment- Formative. Teachers should mark class work as it progresses. This should be done for each group once a month and can be completed on the back of their work, on formative assessment sheets or in sketchbooks.</p> <p>Teacher assessment- Summative. All work should be mark at the end of the project. This should be done on the back of the students work or on a sheet attached to the work that has been used for all previous peer, self and formative assessment. The contextual work should be marked on the back of the sheet, formative assessment sheet or on the page in the sketchbook. Marks should then be added to the database in order for a average mark to be worked out for the end of the year. Year 7 and 8 contextual work makes up 50% of each project but year 9 contextual work is marked separately.</p> <p>Peer assessment- Students should swap work and write one thing the person has done well and set one target for them to improve their work. This should be written on the back of their work or in the sketchbook. This must be completed for every project alongside other peer assessment methods used by individual teachers.</p> <p>Self assessment-Students should swap work and then stand at different ends of the classroom in order to view their work at a distance. They should then set themselves an improvement target and write this on the back of their work or in their sketchbook. This must be completed during every project alongside individual teachers' self-assessment methods. Students will also write a small evaluation of their work at the end of the project. This can be on the formative assessment sheets, on the back of their work or in their sketchbook.</p> <p>Homework Contextual work on Gargoyles. All students should work with the department format for contextual research. Each project students will produce a research sheet on the artist they are studying. This is completed in a set format given over series of homework's.</p>	<p>Feedback</p> <p>Students receive verbal and written feedback in lessons.</p> <p>Students also receive peer feedback to help target setting for the following lessons.</p>
	<p>Where will this be revisited?</p>	

KS3 National Curriculum

- To use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas
- To use a range of techniques and media, including painting
- To increase their proficiency in the handling of different materials
- To analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work
- About the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day

GCSE

AO1: Develop ideas through investigations, demonstrating critical understanding of sources.

AO2: Refine work by exploring ideas, selecting, and experimenting with appropriate media, materials, techniques, and processes.

AO3: Record ideas, observations, and insights relevant to intentions as work progresses.

AO4: Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.