Concepts.

The Formal Art Elements form the basis of the Language of Art.

They consist of seven visual parts.

Elements of art are stylistic features that are included within an art piece to help the artist communicate. The seven most common elements include line, shape, texture, form, space, colour and value, with the additions of mark making, and materiality. When analyzing these intentionally utilized elements, the viewer is guided towards a deeper understanding of the work.

Line

A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines often define the edges of a form. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin. They lead your eye around the composition and can communicate information through their character and direction.

1	Line	Horizontal lines suggest a feeling of rest or repose because objects parallel to the earth are at rest. In this landscape, horizontal lines also help give a ser continuation of the landscape beyond the picture plane to the left and right. Vertical lines often communicate a sense of height because they are perpendicular to the earth, extending upwards toward the sky. In this church inter-
1	Line	Horizontal and vertical lines used in combination communicate stability and solidity. Rectilinear forms with 90-degree angles are structurally stable. The
1	Line	Diagonal lines convey a feeling of movement. Objects in a diagonal position are unstable. Because they are neither vertical nor horizontal, they are eith
1	Line	The curve of a line can convey energy. Soft, shallow curves recall the curves of the human body and often have a pleasing, sensual quality and a softeni sculptures on the horizon.

Shape and Form

Shape and Form define objects in space. Shapes have two dimensions-height and width-and are usually defined by lines. Forms exist in three dimensions, with height, width, and depth.

2	Shape	Shape has only height and width. Shape is usually, though not always, defined by line, which can provide its contour.
3	Form	Form has depth as well as width and height. Three-dimensional form is the basis of sculpture, furniture, and decorative arts. Three-dimensional forms can
23	Shape and Form	Geometric shapes and forms include mathematical, named shapes such as squares, rectangles, circles, cubes, spheres, and cones. Geometric shapes an
23	Shape and Form	Organic shapes and forms are typically irregular or asymmetrical. Organic shapes are often found in nature, but man-made shapes can also imitate orga

Space

Real space is three-dimensional. Space in a work of art refers to a feeling of depth or three dimensions. It can also refer to the area within the picture plane. The area around the primary objects in a work of art is known as negative space, while the space occupied by the primary objects is known as positive space.

4	21	Positive and negative space The relationship of positive to negative space can greatly affect the impact of a work of art. In this drawing, the man and his shadow occupy the positive
	Space	negative space accentuates the figure's vulnerability and isolation.
4	Space	Three-dimensional space The perfect illusion of three-dimensional space in a two-dimensional work of art is something that many artists, laboured to achieve. The illusion of space

Colour and Value

Light reflected off objects. Colour has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is). Colours can be described as warm (red, yellow) or cool (blue, grey), depending on which end of the colour spectrum they fall.

56	Colour and Value	Value describes the brightness of colour. Artists use colour value to create different moods. Dark colours in a composition suggest a lack of light, as in a
		Light colours often describe a light source or light reflected within the composition. In this painting, the dark colours suggest a night or interior scene. The second se
56	Colour and Value	Intensity describes the purity or strength of a colour. Bright colours are undiluted and are often associated with positive energy and heightened emotio
	1	

Texture

The surface quality of an object that we sense through touch. All objects have a physical texture. Artists can also convey texture visually in two dimensional work of art, texture gives a visual sense of how an object depicted would feel in real life if touched: hard, soft, rough, smooth, hairy, leathery, sharp, etc. In three-dimensional works, artists use actual texture to add a tactile quality to the work.

sense of space. The lines delineate sections of the landscape, which recede into space. They also imply

erior, vertical lines suggest spirituality, rising beyond human reach toward the heavens.

This stability suggests permanence and reliability.

ther about to fall or are already in motion.

ning effect on the composition. The edge of the pool in this photograph gently leads the eye to the

can be seen from more than one side.

and forms are often man-made. However, many natural forms also have geometric shapes.

ganic forms.

ve space, while the white space surrounding him is the negative space. The disproportionate amount of

isional work of art is something that many artists, laboured to achieve. The illusion of space is achieved through perspective drawing techniques and shading.

a night or interior scene. Dark colours can often convey a sense of mystery or foreboding.

The artist used light colours to describe the light created by the candle flame.

ions. Dull colours have been diluted by mixing with other colours and create a sedate or serious mood.

7	Texture	Texture depicted in two-dimensions Artists use colour, line, and shading to imply textures. In this painting, the man's robe is painted to simulate silk. The ability to convincingly portray fall artist captured both the seriousness and the joy of the scene with the dull grey stone interior and the bright red drapery.
7	Texture	Surface texture The surface of this writing desk is metallic and hard. The hard surface is functional for an object that would have been used for writing. The smooth su

Art Curriculum Map

<u> </u>						
September 2024- July 2025	Half term 1	Half term 2	Half term 3	Half term 4	Half term 5	Half term 6
Year 7						
Learning	Baseline Assessment then Picasso.	Picasso.	Van Gogh then Hundertwasser.	Hundertwasser.	Egypt.	Egypt.
	Key elements	Key elements	Key elements	Key elements	Key elements	<u>Key elements</u>
	Dry media Blending.	Wet media Blending.	Wet media Blending.	Wet media Blending.	Research and undertake visual image	Wet media Blending.
	Research and undertake visual image	Research and undertake visual image analysis	Research and undertake visual image analysis of the work	Using a NET.	analyse of the work from another culture.	Research and undertak
	analysis of the work of artists.	of the work of artists.	of artists.	Research and undertake visual image	Develop ideas and record observations.	visual image analysis of the work from another
	Record observations and explore.	Develop ideas and record observations.	Develop ideas and record observations.	analysis of the work of artists.	Experiment, explore and sculpt.	culture.
		Experiment and explore. Produce 2 personal responses to starting	Experiment and explore. Production of personal responses to starting points.	Develop ideas and record observations.	Production of personal response to starting point.	Develop ideas and record observations.
		point.	Production of personal responses to starting points.	Experiment and explore.		Experiment, explore and
				Production of personal response to		sculpt.
				starting point.		Production of personal response to starting point.
Concepts	Line	Line	Line	Line	Line	Line
	form	Colour	Colour	Colour	Colour	Colour
	shape	form	form	form	form	form
	value	shape	shape	shape	shape	shape
	texture	value	value	value	value	value
	space	texture	texture	texture	texture	texture
		space	space	space	space	space
Sticking points	Ability to comprehend the difference between our lives and the lives of people in	How to get ideas from head onto paper; the physical difficulty of drawing.	How to get ideas from head onto paper; the physical difficulty of drawing.	How to get ideas from head onto paper; the physical difficulty of	How to get ideas from head onto paper; the physical difficulty of drawing.	How to get ideas from head onto paper; the
	the past. Writing legibly to show understanding.	ast. Inability to think of original ideas derived	Inability to think of original ideas derived from the set starting point.	drawing. Inability to think of original ideas	Inability to think of original ideas derived from the set starting point.	physical difficulty of drawing.
		Difficulty using scissors.	The rules of drawing to create the illusion of three dimensions.	derived from the set starting point. Difficulty using scissors.	The rules of drawing to create the illusion of three dimensions.	Inability to think of original ideas derived from the set starting
					Dexterity when using small items to create	point.
					3D texture.	Dexterity when using small items to create 3E texture.
AOs	A01,2,3.	A01,2,3,4.	A01,2,3,4.	A01,2,3,4.	A01,2,3,4.	AO1,2,3,4.

abric of different types was one of the marks of a great painter during the 17th century. In this image the

urface of the writing desk reflects light, adding sparkle to this piece of furniture.

Year 8						
Learning	Tribal African Masks.Key elementsCultural understandingBlendingResearch and undertake visual image analyse of the work of artists.Develop ideas and record observations.Experiment and explore.Production of personal response to starting point.	Tribal African Masks. <u>Key elements</u> Cultural understanding Blending Research and undertake visual image analyse of the work of artists. Develop ideas and record observations. Experiment and explore. Production of personal response to starting point.	Traditional Australian aboriginal pattern and ceramics. <u>Key elements</u> Wet media Blending. Use of clay. Research and undertake visual image analyse of the work of another culture. Develop ideas and record observations. Experiment and explore. Production of personal response to starting point.	Traditional Australian Aboriginal Pattern and Ceramics. Then Giant Sweets. <u>Key elements</u> Blending and sculpting. Teamwork. Research and undertake visual image analyse of the work of artists. Develop ideas and record observations. Experiment and explore. Production of personal response to starting point.	Giant Sweets.Key elementsBlending and sculpting.Teamwork.Research and undertake visual image analyse of the work of artists.Develop ideas and record observations.Experiment and explore.Production of personal response to starting point.	Architecture and doorways. <u>Key elements</u> Blending Research and undertak visual image analyse of the work of architects. Develop ideas and record observations. Experiment and explore Production of personal response to starting point.
Concepts	Line Colour form shape value texture space	Line Colour form shape value texture space	Line Colour form shape value texture space	Line Colour form shape value texture space	Line Colour form shape value texture space	Line Colour form shape value texture space
Sticking points	 how to get ideas from head onto paper; the physical difficulty of drawing. Inability to think of original ideas derived from the set starting point. The rules of drawing to create the illusion of three dimensions. 	how to get ideas from head onto paper; the physical difficulty of drawing. Inability to think of original ideas derived from the set starting point. The rules of drawing to create the illusion of three dimensions.	how to sculpt with clay; the physical difficulty of using the medium. Inability to think of original ideas derived from the set starting point. The rules of drawing to create the illusion of three dimensions.	 how to work well in a team. The rules of drawing to create the illusion of three dimensions. How to effectively replicate a flat image in three dimensions. Mixing colours to match those seen in source images. Painting on a large scale. 	 how to work well in a team. The rules of drawing to create the illusion of three dimensions. How to effectively replicate a flat image in three dimensions. Mixing colours to match those seen in source images. Painting on a large scale. 	how to get ideas from head onto paper; the physical difficulty of drawing. Inability to think of original ideas derived from the set starting point. The rules of drawing to create the illusion of three dimensions.
AOs	AO1,2,3,4	AO1,2,3,4	A01,2,3,4	A01,2,3,4	AO1,2,3,4	A01,2,3,4

Year 9						
Learning	Surrealism.	Surrealism.	Celebrity Portraits.	Celebrity Portraits.	Pop Art.	Pop Art.
	<u>Key elements</u>	<u>Key elements</u>	Key elements	Key elements	<u>Key elements</u>	<u>Key elements</u>
	Western historic understanding.	Western historic understanding.	Research and undertake visual image analyse of the work	Research and undertake visual image	Block colour use.	Block colour use.
	Blending.	Blending.	of artists.	analyse of the work of artists.	Research and undertake visual image	Research and undertake
	Research and undertake visual image analyse of the work of artists.	Research and undertake visual image analyse of the work of artists.	Develop ideas and record observations. Mix inks.	Develop ideas and record observations.	analyse of the work of artists. Develop ideas and record observations.	visual image analyse of the work of artists.
	Develop ideas and record observations.	Develop ideas and record observations.	Experiment and explore.	Mix inks.	Experiment and explore.	Develop ideas and record observations.
	Experiment and explore.	Experiment and explore.	Production of personal response to starting point.	Experiment and explore.	Production of personal response to starting	Experiment and explore
	Production of personal response to starting point.	Production of personal response to starting point.		Production of personal response to starting point.	point.	Production of personal response to starting point.
Concepts	Line	Line	Line	Line	Line	Line
	Colour	Colour	Colour	Colour	Colour	Colour
	form	form	form	form	form	form
	shape	shape	shape	shape	shape	shape
	value	value	value	value	value	value
	texture	texture	texture	texture	texture	texture
	space	space	space	space	space	space
Sticking	How to get ideas from head onto paper; the	How to get ideas from head onto paper; the	Necessity of accuracy in drawing a grid.	Necessity of accuracy in drawing a	Ensuring each of the quarters adheres to	Ensuring each of the
points	physical difficulty of drawing.	physical difficulty of drawing.	Using the grid correctly.	grid.	the rules of contrasting colour pair use and	quarters adheres to the
	Inability to think of original ideas derived	Inability to think of original ideas derived	Inability to think of original ideas derived from the set	Using the grid correctly.	edges are crisp/ no overlaps.	rules of contrasting colour pair use and
	from the set starting point. The rules of drawing to create the illusion	from the set starting point. The rules of drawing to create the illusion of	starting point. Using ink; difficulty in achieving neatness.	Inability to think of original ideas derived from the set starting point.		edges are crisp/ no overlaps.
	of three dimensions.	three dimensions.	Mixing inks: creating secondary colours.	Using ink; difficulty in achieving neatness.		
				Mixing inks: creating secondary colours.		
AOs	A01,2,3,4	A01,2,3,4	A01,2,3,4	A01,2,3,4	A01,2,3,4	AO1,2,3,4

Year 10							
Year 10 Learning	Charles Rennie Mackintosh and Natural forms.Oil pastel: technique on black sugar paperColour theoryContemplation using coloured pencil and harmonious/contrasting colours.Visual analysis in watercolourKey elements:BlendingImage analysis, visual and theoretical:Content/Process/Mood/formResearch and Analyse the work of artists.Develop ideas and record observations.	Charles Rennie Mackintosh, William Morris and Natural forms.Ink layeringColour theoryVisual analysis in watercolourKey elements:BlendingImage analysis, visual and theoretical:Content/Process/Mood/formPerfecting washesExperimentation with surfaceDevelopment of initial and final design ideas to plan personal response.	Charles Rennie Mackintosh, William Morris and Natural forms.Creating personal responseKey elements:Realising carefully arranged composition, incorporating blending, demonstrating observation, ability to apply smooth washes, media chosen for intrinsic qualities with clear link to starting point.Develop ideas and record observations.Create a personal response.	Portraiture Suitable medium selected from experience in last project to make visual analysis of selected artists' piece. Key elements: Blending (Visual) image analysis. Research and Analyse the work of artists. Develop ideas and record observations	PortraitureTheoretical analysisPhotographic researchLarge scale chalk and charcoal studySmall scale tonal pencil observational study; I of 3Key elements:BlendingImage analysis, visual and theoretical:Content/Process/Mood/formResearchDevelop ideas and record observations.Exporiment and oxplore	PortraitureLarge scale oil pastel studyMedium scale acrylic painterly pieceSmall scale tonal pencil observational study; 2 of 3Key elements:Blending a range of materials; new and embedded(Visual) image analysisResearchDevelop ideas and record observations.Experiment and explore.	PortraitureSmall scale tonal pencilobservational study; 3 of3Plans for personalresponseKey elements:Blending(Visual) image analysisResearchDevelopment of initialand final design ideas toplan personal responseDevelop ideas andrecord observations.
Concepts	Experiment and explore. Line Colour form shape value	Research and Analyse the work of artists. Record observations. Experiment and explore. Line Colour form shape value	Line Colour form shape value	Line Colour form shape value	Experiment and explore. Line Colour form shape value	Line Colour form shape value	Experiment and explore Line Colour form shape value
	texture space	texture space	texture space	texture space	texture space	texture space	texture space
Sticking points	 How to form links between artists work seen and own work. The physical difficulty of manipulating media (drawing/using oil pastels/using mixed media) to make aesthetically pleasing pieces. Inability to think of original ideas derived from the set starting point. 	How to get ideas from head onto paper; the physical difficulty of manipulating media (drawing/using oil pastels/using mixed media/using watercolour/making a smooth wash) to make aesthetically pleasing pieces. Inability to think of original ideas derived from the set starting point.	how to get ideas from head onto paper; the physical difficulty of drawing.	Grid making The physical difficulty of manipulating media (drawing/using oil pastels/using mixed media) to make aesthetically pleasing pieces.	Grid making The physical difficulty of manipulating media (drawing/using oil pastels/using mixed media) to make aesthetically pleasing pieces.	Grid making The physical difficulty of manipulating media (drawing/using oil pastels/using mixed media) to make aesthetically pleasing pieces. Inability to think of original ideas derived from the set starting point.	 How to form links between artists work seen and own work. The physical difficulty of manipulating media (drawing/using oil pastels/using mixed media) to make aesthetically pleasing pieces. Inability to think of original ideas derived from the set starting point.
AOs	AO1 and AO2.	AO1, 2 and 3	AO2 and 4	AO1 and 2	AO2 and 3	AO2 and 3	AO2 and 3

Learning	Nature versus portraiture.	Personal project	Controlled assessment	Controlled assessment	Controlled assessment	Course ends after exam;
	Create a personal response for either unit 2 or make improvements to unit 1	From a choice of starting points derived from past exam papers, make either a short	Select a starting point from the options in the exam paper then make:	Image analysis; visual and theoretical	Image analysis; visual and theoretical	1 st week in May.
	·	project covering:	Content/Proces	Content/Process/Mood/form	Content/Process/Mood/form	
	Key elements:	All assessment objectives	Image analysis; visual and theoretical	Photographic and web research	Photographic and web research	
		Or	Content/Process/Mood/form Photographic and web research	Large, medium, and small-scale studies in suitable mediums.	Large, medium, and small-scale studies in suitable mediums	
	observation, ability to apply smooth washes, media chosen for intrinsic qualities with clear link to starting point.	Solely Observation Or	Large, medium, and small-scale studies in suitable mediums.	Key elements: Blending	Create personal response under controlled conditions.	
	Research and Analyse the work of artists.	Solely Artist research	Key elements:	Image analysis, visual and theoretical:	Key elements:	
	Develop ideas and record observations.	Or	Blending	Content/Process/Mood/form	Blending	
	Experiment and explore.	make additional pieces from any assessment	Image analysis, visual and theoretical:		Image analysis, visual and theoretical:	
	Create a personal response.	objective for the unit you have selected as your coursework submission: Unit 1 or 2.	Content/Process/Mood/form	Perfecting washes Experimentation with surface	Content/Process/Mood/form	
		Key elements:	Perfecting washes	Development of initial and final	Perfecting washes	
		Blending	Experimentation with surface	design ideas to plan personal	Experimentation with surface	
		Image analysis, visual and theoretical:	Research and Analyse the work of artists.	response. Research and Analyse the work of	Development of initial and final design ideas to plan personal response.	
		Content/Process/Mood/form Perfecting washes Experimentation with surface	Develop ideas and record observations.	artists. Develop ideas and record observations. Experiment and explore.	Realising carefully arranged composition, incorporating blending, demonstrating observation, ability to apply smooth washes, media chosen for intrinsic qualities	
			Experiment and explore.			
			as			
		Development of initial and final design ideas to plan personal response.			with clear link to starting point. Research and Analyse the work of artists.	
		Research and Analyse the work of artists.				
		Develop ideas and record observations.			Develop ideas and record observations.	
		Experiment and explore.			Experiment and explore.	
		Create a personal response.			Create a personal response.	
Concepts	Line	Line	Line	Line	Line	Course ends after exam
	Colour	Colour	Colour	Colour	Colour	1 st week in May.
	form	form	form	form	form	
	shape	shape	shape	shape	shape	
	value	value	value	value	value	
	texture	texture	texture	texture	texture	
	space	space	space	space	space	
Sticking points	How to form links between artists work seen and own work.	How to form links between artists work seen and own work.	The physical difficulty of manipulating media (drawing/using oil pastels/using mixed media) to make	How to form links between artists work seen and own work.	How to form links between artists work seen and own work.	Course ends after exam 1 st week in May.
	The physical difficulty of manipulating media (drawing/using oil pastels/using mixed media) to make aesthetically pleasing pieces	The physical difficulty of manipulating media (drawing/using oil pastels/using mixed media) to make aesthetically pleasing pieces.	aesthetically pleasing pieces. Inability to think of original ideas derived from their choice of starting point.	The physical difficulty of manipulating media (drawing/using oil pastels/using mixed media) to make aesthetically pleasing pieces.	The physical difficulty of manipulating media (drawing/using oil pastels/using mixed media) to make aesthetically pleasing pieces.	
	pleasing pieces. Inability to think of original ideas derived from the set starting point.	Inability to think of original ideas derived from the set starting point.	Grid making Creative freeze	Inability to think of original ideas derived from their choice of starting	Inability to think of original ideas derived from their choice of starting point.	
				point.	Creative freeze	
				Grid making		
				Creative freeze		
AOs	AO1,2,3 and/or 4	AO 1,2,3 and/or 4	AO1,2 and 3	AO1,2 and 3	AO1,2,3, and 4	Course ends after exam 1 st week in May.