

# HOLLAND PARK SCHOOL ART DEPARTMENT

## Year 9 Art & Design Overview

### YEAR 9: UNIT 1 IDENTITY – EXPLORING PORTRAITURE

Overview	<p><b>Overview:</b> In this unit, students explore the theme of identity through drawing, photography, symbolism, and mixed media. Using portraiture as a vehicle, they investigate how artists communicate aspects of culture, memory, emotion, heritage, and representation. Students analyse a range of artists and produce tonal self-portraits, transcription work, and symbolic responses using layered materials. The unit aims to develop confidence in observation, creativity in response, and depth in meaning.</p> <p><b>Knowledge focus:</b></p> <ul style="list-style-type: none"> <li>• Understand how artists explore identity, self-representation, and symbolism</li> <li>• Study the formal elements in relation to facial proportion, tone, light, and texture</li> <li>• Explore personal and cultural identity through visual elements</li> <li>• Learn how to plan, build and annotate artist research and independent responses</li> <li>• Understand how meaning can be communicated through colour, texture, materials, and symbolic content</li> </ul> <p><b>Skill focus:</b></p> <ul style="list-style-type: none"> <li>• Draw accurate facial features using pencil and tonal shading</li> <li>• Create a grid-based self-portrait using midtones, highlights, and shadows</li> <li>• Use biro, pencil, charcoal, collage, oil pastel, and mono-printing in mixed media studies</li> <li>• Transcribe and respond to artists such as Delita Martin, using symbolic layering</li> <li>• Annotate and reflect using the CCTV (Context, Concept, Technical and Visual) framework</li> <li>• Develop sketchbook pages showing experimentation, personal response, and evaluative thinking</li> </ul>
Assessment	<p>Each half term, students will be assessed on their technical skill, ability to explore materials and critical analysis of the work of artists.</p> <p><b>By the end of the unit students will understand:</b></p> <p><b>Technical Skill</b></p> <ul style="list-style-type: none"> <li>• Use the grid method to draw an accurate self-portrait from a photograph</li> <li>• Apply tonal shading techniques to render depth, light, and proportion</li> <li>• Develop control using dry media including pencil, biro, and charcoal</li> </ul> <p><b>Exploring Materials</b></p> <ul style="list-style-type: none"> <li>• Experiment with layering techniques, combining mono-printing, collage, pastel, and biro</li> <li>• Use symbolic elements to personalise portrait work</li> <li>• Explore layout and composition to reflect personality and theme</li> </ul> <p><b>Critical Analysis</b></p> <ul style="list-style-type: none"> <li>• Analyse artists such as Delita Martin, Chuck Close, Frida Kahlo, Kehinde Wiley, Cindy Sherman, Tracey Emin, and Lucian Freud</li> <li>• Use the CCTV model to reflect on context, concept, technical approach, and visual impact</li> <li>• Justify symbolic choices in their own work through written and verbal explanation</li> <li>• Reflect on identity as a visual concept and how different materials alter meaning</li> </ul>
Keywords	<p><b>By the end of the unit, students should know and use the following key terms:</b> Identity, Portrait, Proportion, Grid method, Tone, Highlight, Midtone, Shadow, Symbolism, Representation, Culture, Expression, Self-portrait, Layering, Monoprint, Mixed media, Collage, Personal response, Annotation, Biro, Oil pastel, Transfer, Texture, Form, Light source, Contrast, Visual language, Reflection, Evaluation, Composition, Focal point, Material response.</p>

Key Dates, Art Movements & Artists	<p><b>Artists:</b></p> <p><b>Delita Martin (contemporary)</b> – Mixed media artist who combines printmaking, collage, and drawing to represent Black female identity and spirituality</p> <p><b>Chuck Close (1940–2021)</b> – Known for large-scale grid portraits using photorealism and abstraction</p> <p><b>Frida Kahlo (1907–1954)</b> – Self-portraits exploring pain, gender, and Mexican heritage</p> <p><b>Kehinde Wiley (b. 1977)</b> – Portraits of Black subjects in poses and settings referencing European art history</p> <p><b>Cindy Sherman (b. 1954)</b> – Uses photography and costume to explore identity and performance</p> <p><b>Tracey Emin (b. 1963)</b> – Contemporary artist who uses autobiographical themes and text to explore personal trauma and memory</p> <p><b>Lucian Freud (1922–2011)</b> – Known for raw, unidealised figurative portraits</p> <p><b>Art Movements:</b></p> <p>Expressionism (early 20th century) – Explores inner emotion and psychological states through colour and form</p> <p>Contemporary Figurative Art (20th century–present) – Artists exploring identity, representation, and realism through portraiture</p> <p>Photorealism (1960s–present) – Highly detailed representation based on photographs</p> <p>Conceptual Art (1960s–present) – Emphasis on idea and intention behind the work, often integrated in reflective outcomes</p> <p>Surrealism (1920s–1970s) – Informs symbolic and psychological aspects of identity-based art</p>
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UNIT	KEY CONTENT	SKILL ASSESSED	GLOSSARY LINK
Unit 1: Identity: Exploring Portraiture	Mindmap & Moodboard - Identity	Technical Skill & Exploring Materials	Pages 38 - 42
	Facial Features (Pencil)	Technical Skill	
	Observation Drawing: Self Portrait	Technical Skill	
	Delita Martin Study	Technical Skill & Exploring Materials	
	Delita Martin Research Page	Critical Analysis & Exploring Materials	
	Portrait Photoshoot Presentation	Exploring Materials	
	Portrait Oil Pastel Transfer on Pattern Background	Technical Skill & Exploring Materials	
	Monochromatic Ink/Biro Study	Technical Skill & Exploring Materials	

YEAR 9: UNIT 2: MANMADE

Overview	<p><b>Overview:</b> In this unit, students investigate architecture, industrial structures, and man-made environments through observational drawing, photography, and experimental mixed media. Inspired by a wide range of contemporary and historical artists, students explore the visual language of the built environment. They respond to their own and others' photography using layered techniques such as biro, oil pastel transfer, ink wash, mono-printing, and coffee painting. Students develop their ideas into refined compositions and final outcomes, using personal photographs and structural reference imagery.</p> <p><b>Knowledge focus:</b></p> <ul style="list-style-type: none"> <li>• Understand the concept of man-made forms in art: buildings, machinery, industrial landscapes</li> <li>• Develop knowledge of architectural terminology: structure, perspective, scale, proportion, surface</li> <li>• Learn how artists explore texture, surface, decay, and history in built environment</li> <li>• Understand how composition, media, and mark making communicate visual interest and meaning</li> <li>• Use the CCTV framework (Context, Concept, Technical, Visual) for research and analysis</li> </ul> <p><b>Skill focus:</b></p> <ul style="list-style-type: none"> <li>• Use a range of mark-making techniques to create tonal depth and texture</li> <li>• Experiment with coffee painting, biro, ink, watercolour, oil pastel transfer, and mono-printing</li> <li>• Create mixed media compositions based on students' own architectural photography</li> <li>• Use sketchbooks to plan, refine, annotate, and layer studies and final pieces</li> <li>• Explore structural form and surface through artists such as Ian Murphy, John Piper, and Sunga Park</li> <li>• Refine compositional layout with an emphasis on depth, shape, balance, and expressive surface</li> </ul>
Assessment	<p>Each half term, students will be assessed on their technical skill, ability to explore materials and critical analysis of the work of artists.</p> <p><b>By the end of the unit students will understand:</b></p> <p><b>Technical Skill</b></p> <ul style="list-style-type: none"> <li>• Apply tonal shading and observational drawing with biro, pencil, and ink</li> <li>• Build surface texture through layered techniques including coffee wash and mixed media</li> <li>• Draw architectural forms with accurate perspective, proportion, and depth</li> </ul> <p><b>Exploring Materials</b></p> <ul style="list-style-type: none"> <li>• Create personal studies using photography, oil pastel transfer, mono-printing, and collage</li> <li>• Use media combinations to express texture, light, surface, and structure</li> <li>• Experiment and refine ideas over time through layering and annotation</li> </ul> <p><b>Critical Analysis</b></p> <ul style="list-style-type: none"> <li>• Analyse artists including Ian Murphy and John Piper</li> <li>• Use the CCTV structure to reflect on artist influence, materials, and intent</li> <li>• Evaluate their own work using key vocabulary to describe materials, structure, and meaning</li> </ul>
Keywords	<p><b>By the end of the unit, students should know and use the following key terms:</b> Man-made, Structure, Built environment, Architecture, Industrial, Scale, Proportion, Perspective, Horizon line, Vanishing point, Texture, Surface, Mixed media, Mark making, Tonal shading, Contrast, Observation, Coffee painting, Biro, Ink wash, Mono-print, Oil pastel transfer, Layering, Foreground, Background, Composition, Collage, Photography, Response, Surface decay, Urban, Grid method, Annotate, Evaluate, Refine</p>
Key Dates, Art Movements & Artists	<p><b>Artists:</b></p> <p><b>Ian Murphy (b. 1963)</b> – British artist known for mixed media drawings and paintings of urban architecture using texture, decay, and gestural mark making</p> <p><b>John Piper (1903–1992)</b> – English painter and printmaker focusing on British churches, ruins, and landscapes with atmospheric depth</p> <p><b>Sunga Park (b. 1984)</b> – South Korean artist using watercolour and ink to explore delicate, dreamy representations of architecture from around the world</p>

	<p>Lucy Jones (b. 1955) – British artist who constructs architectural collages using maps, texts, wax, and paint</p> <p>Ruth Allen (b. 1988) – Digital artist drawing influence from 1950s textiles and European architectural forms in simplified line drawing</p> <p>Abdul Qadar Al Rais (b. 1951) – Emirati artist who explores architecture through landscapes, geometry, and Arabic calligraphy</p> <p>Art Movements:</p> <p>Expressionism (early 20th century) – Focuses on emotion and distortion, especially relevant to gestural mark making</p> <p>Futurism (1909–1916) – Celebrates architecture, technology, and the energy of the modern industrial world</p> <p>Suprematism (1915–1930s) – Focuses on basic geometric forms and abstraction, useful in developing compositions</p> <p>Dada/Dadaism (1916–1924) – Encourages collage, fragmentation, and experimentation with non-traditional media</p> <p>Modernism &amp; Postmodernism (late 19th century–present) – Influences the architectural focus on function, form, and reinterpretation</p>
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UNIT	KEY CONTENT	SKILL ASSESSED	GLOSSARY LINK
Unit 2: Man Made	Mindmap & Moodboard - Manmade	Technical Skill & Exploring Materials	Pages 38 - 42
	Observational Drawing Pencil - Buildings	Technical Skill	
	Observational Drawing Biro - Buildings	Technical Skill	
	Ian Murphy Artist Analysis	Critical Analysis & Exploring Materials	
	Ian Murphy Study	Technical Skill & Exploring Materials	
	Ian Murphy Monoprinting	Technical Skill & Exploring Materials	
	Ian Murphy Ink & Fine Liner	Technical Skill & Exploring Materials	
	Experimenting with Watercolour	Technical Skill & Exploring Materials	

YEAR 9: UNIT 3: URBAN DECAY – EXPLORING STREET ART

Overview	<p><b>Overview:</b> In this unit, students investigate Street Art as a form of contemporary creative expression, focusing on themes of urban decay, protest, environment, and identity. Inspired by artists such as ROA, Banksy, and Pier Paolo Spinazzè, students explore the ethics, aesthetics, and message-driven power of street art. They create mixed media sketchbook pages, develop tonal drawings, and experiment with graffiti stencils, collage, biro, oil pastel, and dry brush techniques, all while engaging in discussion about art vs vandalism, site-specific work, and public engagement.</p> <p><b>Knowledge focus:</b></p> <ul style="list-style-type: none"> <li>• Understand the definition and context of Street Art and Graffiti</li> <li>• Explore the history and political/social role of street art in urban environments</li> <li>• Learn about urban decay as an artistic theme (texture, damage, environment, memory)</li> <li>• Examine ethical questions surrounding legality, ownership, and public space in art</li> <li>• Study how tone, contrast, symbolism, and media impact visual communication</li> <li>• Use the CCTV model to analyse artists and personal work</li> </ul> <p><b>Skill focus:</b></p> <ul style="list-style-type: none"> <li>• Create detailed tonal drawings using biro, pencil, and ink (e.g. ROA animal skulls)</li> <li>• Develop mixed media backgrounds using collage, watercolour, dry brush, and transfer</li> <li>• Design and cut a graffiti stencil, then apply it using controlled paint application</li> <li>• Use photography, annotation, and artist transcription to inform visual research</li> <li>• Present analytical writing and artist studies on Banksy and ROA</li> <li>• Layer materials effectively to create atmosphere and depth linked to urban themes</li> </ul>
Assessment	<p>Each half term, students will be assessed on their technical skill, ability to explore materials and critical analysis of the work of artists.</p> <p><b>By the end of the unit students will understand:</b></p> <p><b>Technical Skill</b></p> <ul style="list-style-type: none"> <li>• Produce detailed tonal drawings using biro and observational reference (e.g. skulls, animals, urban textures)</li> <li>• Use dry brush, transfer, and watercolour wash to create textured backgrounds</li> <li>• Design, cut, and apply a graffiti-style stencil with appropriate paint techniques</li> </ul> <p><b>Exploring Materials</b></p> <ul style="list-style-type: none"> <li>• Combine newspaper, pen, paint, collage, ink, acrylic, and oil pastel in layered compositions</li> <li>• Experiment with graffiti fonts, urban textures, and street-based composition</li> <li>• Use stencilling and dry brush to evoke a sense of decay or narrative setting</li> </ul> <p><b>Critical Analysis</b></p> <ul style="list-style-type: none"> <li>• Evaluate the work of ROA, Banksy, and Spinazzè, discussing intent, symbolism, and message</li> <li>• Explore the differences between graffiti and gallery art, considering audience and location</li> <li>• Use the CCTV framework for reflective writing and artist analysis</li> <li>• Discuss personal opinions on the ethics and value of street art</li> </ul>
Keywords	<p><b>By the end of the unit, students should know and use the following key terms:</b> Street art, Graffiti, Urban decay, Mixed media, Collage, Stencil, Tonal drawing, Midtone, Highlight, Shadow, Texture, Contrast, Symbolism, Protest, Message, Form, Composition, Layering, Transfer, Spray paint, Dry brush, Background, Foreground, Surface, Biro, Acrylic, Oil pastel, Annotate, Evaluate, Public space, Illegal, Vandalism, Legal wall, Visual communication, Ethics, Political, Protest art</p>
Key Dates, Art Movements & Artists	<p><b>Artists:</b>  <b>ROA (Belgian muralist, contemporary)</b> – Known for large-scale monochrome animal murals that combine life, death, and decay; explores themes of anatomy, extinction, environment, and urban surroundings</p>

	<p><b>Banksy (British street artist, anonymous)</b> – Famed for politically charged stencils and graffiti challenging consumerism, war, and authority; raises ethical questions about ownership, authorship, and value</p> <p><b>Pier Paolo Spinazzè (contemporary)</b> – Italian artist who covers up hate symbols with colourful street art and public interventions; connects art to community healing and activism</p> <p><b>Art Movements &amp; Themes:</b></p> <p><b>Street Art / Graffiti (1970s–present)</b> – Originated from counterculture and rebellion; now recognised as a valid form of contemporary public art</p> <p><b>Protest Art / Political Art (20th–21st century)</b> – Art used to challenge societal norms, government, and injustice</p> <p><b>Environmental Art / Urban Decay</b> – Reflects on abandoned places, damaged environments, and decay as symbolism</p> <p><b>Postmodernism (late 20th century–present)</b> – Emphasises irony, cultural critique, and non-traditional materials</p> <p><b>Conceptual Art (1960s–present)</b> – Focuses on idea over aesthetic; reflected in Banksy's satirical and thought-provoking works</p>
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UNIT	KEY CONTENT	SKILL ASSESSED	GLOSSARY LINK
Unit 3: Urban Decay – Exploring Street Art	Introduction to Graffiti Mindmap & Moodboard	Technical Skill	Pages 38 - 42
	ROA Ram Head	Technical Skill	
	ROA Artist Research Page	Technical Skill & Exploring Materials	
	Oil Pastel on Black Paper Experiment	Technical Skill & Exploring Materials	
	Mixed Media Cardboard/Biro Experiment	Technical Skill & Exploring Materials	
	Experimenting with Stencils	Technical Skill & Exploring Materials	