

HOLLAND PARK SCHOOL ART DEPARTMENT

Year 7 Art & Design Overview

YEAR 7: UNIT 1 & 2 THE DRAWING MYTH	
Overview	<p>Topic: Recording, Drawing & Mark Making</p> <p>Overview: The emphasis on students' experience of Art and Design through Year 7 is to gain a key understanding of materials, techniques, and visual language inspired by artists, movements, and cultures. The act of drawing to observe and record is established as the foundation of all artistic expression, forming the basis from which students begin to work in both 2D and 3D media. Throughout this unit, students will explore the formal elements of art through practical application, supported by contextual studies.</p> <p>Knowledge focus: Students develop a strong foundation in the formal elements: tone, line, shape, texture, scale, proportion, and composition. They learn how to render objects three-dimensionally using tone and shading techniques, and analyse how artists use light, form, and structure in their work.</p> <p>Skill focus:</p> <ul style="list-style-type: none"> • Building confidence with dry materials (e.g. pencil, biro) for life drawing • Developing a range of tonal shading techniques (tonal ladder, spheres, crosshatching) • Creating observational drawings with accurate proportion and perspective • Exploring a variety of drawing styles and mark making methods • Applying texture and detail through careful observation • Using the grid method for transcription and spatial accuracy • Analysing and annotating artwork using subject-specific vocabulary • Producing artist research pages and personal creative responses
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>By the end of the unit students will understand:</p> <p>Technical skill:</p> <ul style="list-style-type: none"> • Students will gain an ability to record from first hand observation in a range of materials and techniques (biro, pencil and mixed media) <p>Exploring materials:</p> <ul style="list-style-type: none"> • Effectively apply a range of creative and technical skills, experimentation and innovation to develop and refine work. For example, cross hatching, hatching and texture. • Demonstrate an understanding of visual language, technique, media and contexts <p>Critical analysis:</p> <ul style="list-style-type: none"> • Demonstrate elements of critical investigation and understanding of sources to develop ideas convincingly through class discussion and the creation of artist research pages (Henry Moore, Jim Dine & Wayne Thiebaud) • Demonstrate an understanding of visual language, technique, media and contexts
Keywords	<p>By the end of the unit, students should know and use the following key terms: Highlight, Mid tone, Shadow, Light source, Gradient, Tonal range, Contrast, Texture, Smooth, Rough, Fine, Coarse, Uneven, Implied texture, Line weight, Pencil pressure, Layers, Hatching, Cross-hatching, Stippling, Scumbling, Contour line, Flowing, Delicate, Simple, Bold, Thick, Thin, Expressive, Chaotic, Subtle, Controlled, Muted, Dramatic, Contrasting, Composition, Scale, Proportion, Perspective, Foreground, Midground, Background, Positive space, Negative space, Viewpoint, Focal point, Overlapping</p>
Key Dates, Art Movements & Artists	<p>Henry Moore (1898–1986) Explored the human form through simplified, organic shapes. His sketchbooks and drawings support students' understanding of form, mark making, and tonal shading - particularly when studying observational drawing of bones or sculptural forms.</p> <p>Wayne Thiebaud (1920–2021) His vibrant, textural still life paintings help students explore Pop Art, composition, and mark making techniques using line, colour, and shadow—especially relevant in the Reconsidering Drawing unit.</p> <p>Jim Dine (1935–present) Known for expressive drawings of tools and hearts, Dine inspires students to draw everyday objects with emotion and gesture, linking to observational work and experimental drawing styles.</p> <p>Edward Weston (1886–1958) His black-and-white photographs emphasize form, light, and shadow. Weston's work teaches students how to look closely at shape and texture when building tonal drawings.</p>

	<p>Gillian Kyle (contemporary) A graphic designer who turns everyday food packaging into playful illustrations. Her work supports design thinking, cultural identity, and mixed media drawing in units focusing on ordinary objects.</p> <p>Christophe Pierrat (contemporary) Explores the intersection of drawing and sculpture. His work helps students see drawing as three-dimensional thinking, especially relevant to the Drawing Myth unit.</p> <p>Alison Watt (contemporary) Renowned for meticulous drawings and paintings of draped fabric. Students study her work to learn texture, subtle tone, and observational precision.</p> <p>Art Movements</p> <p>Pop Art (1950s–1970s) Pop Art's bold colours and focus on mass culture support projects where students draw everyday objects, connecting to Wayne Thiebaud and Gillian Kyle.</p> <p>Modern Art (1860–1970) Encompasses a range of techniques and ideas that help students understand experimentation, abstraction, and observation in drawing - providing the wider historical context for developing their own style.</p> <p>Modernism (Late 19th–early 20th century) Encourages innovation and abstraction. Helps frame students' early explorations of form and non-traditional approaches to drawing and mark making.</p> <p>Surrealism (1920s–1970s) Supports concept-based thinking and symbolic representation. While more indirectly related, it helps students begin to understand how drawing can express imagination and deeper meaning beyond observation.</p>
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UNIT	KEY CONTENT	SKILL ASSESSED	GLOSSARY LINK
Unit 1: The Drawing Myth: Pencil Skills & Techniques	Tonal Ladder	Technical Skill	Pages 38 - 42
	Tonal Sphere	Technical Skill	
	'Paper' Sculpture Ribbon Drawing	Technical Skill & Exploring Materials	
	Exploring Texture - Fruit Observation	Technical Skill & Exploring Materials	
	Proportion: Tools of the Trade Observation	Technical Skill & Exploring Materials	
	Tone & Form: Fabric Drawing	Technical Skill & Exploring Materials	
	Edward Weston Research & Analysis	Critical Analysis & Exploring Materials	
	Edward Weston Grid Method	Technical Skill & Exploring Materials	
Unit 2: The Drawing Myth Mark: Mixed Media Recording	Jim Dine – Biro Drawing	Technical Skill & Exploring Materials	Pages 38 - 42
	Jim Dine - Mixed Media Drawing/Oil Pastel Print	Technical Skill & Exploring Materials	
	Wayne Thiebaud Mark Making	Technical Skill & Exploring Materials	
	Wayne Thiebaud Cake Biro Observation	Technical Skill & Exploring Materials	
	Wayne Thiebaud Artist Analysis & Research	Critical Analysis & Exploring Materials	
	Wayne Thiebaud Monoprinting	Technical Skill & Exploring Materials	
	Gillian Kyle - Tea Cake (Line Drawing)	Technical Skill	
	Flexi Lesson Lotus Biscuit (Stippling)	Technical Skill	

YEAR 7: UNIT 3 & 4 COLOUR THEORY & WATERCOLOUR AND COLOUR PENCIL TECHNIQUES	
Overview	<p>Overview: In this unit, students develop a deep and broad understanding of colour - both as a visual tool and as a concept with emotional, symbolic, and historical weight. Beginning with the basics of colour theory, students investigate hue, value, saturation, tints, tones, and shades. They apply this knowledge through a range of watercolour techniques, learning how artists use colour to construct dynamic compositions and communicate mood. In the second phase of the unit, inspired by <i>The Secret Lives of Colour</i> by Kassia St Clair, students explore the origins, symbolism, and cultural significance of individual colours. This allows them to build more meaningful, personal, and contextualised responses through a combination of observational work, research, and annotation.</p> <p>Knowledge focus: Understanding primary, secondary, tertiary colours and the properties of hue, saturation, and value, exploring colour relationships: complementary, analogous, warm, cool, investigating the history, symbolism, and cultural meanings of specific pigments, understanding how artists throughout history have used colour to create meaning and emotion.</p> <p>Skill focus:</p> <ul style="list-style-type: none"> • Understanding and applying the colour wheel and key colour relationships • Exploring tints, tones, and shades through controlled watercolour application • Creating abstract compositions using expressive brushwork and colour schemes • Developing observational paintings of fruit/vegetables using wet-on-wet and dry-on-dry techniques • Practising line control and creating implied outlines using brush technique • Creating a collaged colour wheel and a CCTV research page on a chosen pigment • Using colour pencil blending and swatching to extract colour from found imagery • Analysing the work of artists including Terry Frost • Developing annotation, analysis and evaluation skills through reflective writing
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>By the end of this unit, students will understand:</p> <p>Technical Skill:</p> <ul style="list-style-type: none"> • Apply precision and control in the use of watercolour techniques including wet-on-wet, wet-on-dry, and wax resist • Develop blending and layering skills using both watercolour and coloured pencil to demonstrate tonal variation and accurate colour mixing • Understand and apply key concepts in colour theory, including hue, saturation, value, tints, tones, and shades <p>Exploring Materials:</p> <ul style="list-style-type: none"> • Experiment with a wide range of painting and drawing techniques, including abstract mark making, colour blending, and collage • Explore the emotional and symbolic potential of colour, using materials innovatively to communicate meaning and mood • Demonstrate a clear understanding of colour relationships (complementary, analogous, warm, cool) through practical tasks and compositions <p>Critical Analysis:</p> <ul style="list-style-type: none"> • Produce in-depth artist research pages using the CCTV framework (Context, Concept, Technical, Visual) • Critically engage with the work of Terry Frost, analysing how colour is used to create impact • Reflect thoughtfully on their own use of colour and techniques through annotation and self-evaluation
Keywords	<p>By the end of the unit, students should know and use the following key terms: Colour, Hue, Saturation, Value, Tint, Tone, Shade, Colour relationships, Colour harmony, Warm colours, Cool colours, Complementary colours, Analogous colours, Contrasting colours, Monochromatic, Primary colours, Secondary colours, Tertiary colours, Colour wheel, Colour blending, Colour mixing, Pigment, Intensity, Desaturated, Vibrancy, Neutral tones, Muted colours, Watercolour, Wash, Flat wash, Graded wash, Glazing, Layering, Lifting, Bleeding, Bloom, Wet-on-wet, Wet-on-dry, Dry brush, Wax resist, Implied line, Transparent, Opaque, Dilution, Soft edge, Hard edge, Flow, Bleed control, Brush stroke, Brushwork, Soft gradient, Background wash, Splatter, Colour pencil, Layering, Burnishing, Gradient, Blending, Scumbling, Hatching, Cross-hatching, Stippling, Pressure control, Textural blending, Swatch, Colour extraction, Colour matching, Smooth shading, Sharp edge, Detail work, Pencil tone, Warm build-up, Colour intensity, Highlight, Shadow, Still life, Observational drawing, Viewpoint, Composition, Foreground, Midground, Background, Scale, Proportion, Space, Balance, Focal point, Emphasis, Positive space, Negative space, Symmetry, Asymmetry, Rhythm, Unity, Contrast, Layout, Arrangement, Annotate, Evaluate, Symbolism, Mood, Emotion, Interpretation, Context, Artistic intention, Cultural significance, Abstract, Representation, Personal response, Visual impact, Aesthetic choices.</p>

<p>Key Dates, Art Movements & Artists</p>	<p>Artists Josef Albers (1888–1976): Focused on the interaction of colour and the power of visual perception. His Homage to the Square series helps students explore how colour relationships influence optical effects and emotional response. Cy Twombly (1928–2011): Known for expressive line and symbolic mark making. His loose, gestural style encourages students to explore spontaneity and emotion in their brushwork and watercolour line experiments. Patrick Heron (1920–1999): Used flat, vibrant colour and abstract shapes to explore rhythm and harmony. His work supports student understanding of colour field painting and abstraction through layering and bold palettes. Terry Frost (1915–2003): A British abstract artist who used geometric shapes and bold colour to explore movement and emotion. His work is ideal for introducing abstract composition and colour contrast. Claude Monet (1840–1926): An Impressionist master who captured changing light through layered colour. Monet helps students understand atmosphere, reflection, and soft transitions in watercolour. David Hockney (b. 1937): Used vibrant colour and digital media to reinterpret landscape and space. His iPad drawings and bold compositions inspire students to see colour as joyful, graphic, and emotionally resonant.</p> <p>Art Movements Pop Art (1950s–1970s): Celebrates bold colour, mass culture, and graphic imagery. Influences colour pencil work and use of recognisable imagery in collage and still life studies (e.g. Hockney, Thiebaud). Impressionism (1860s–1900s): Focuses on light, colour, and immediate visual impressions. Supports development of layered, responsive brushwork in watercolour (e.g. Monet). Colour Field Painting / Abstract Expressionism (1940s–1960s): Artists like Patrick Heron used expansive, simplified colour to evoke mood and spatial relationships—helping students with abstract composition and palette control. Modernism (Late 19th – early 20th century): Encouraged innovation, abstraction, and emotional expression. Forms the foundation for exploring colour as a tool for meaning beyond representation. Symbolism (Late 19th century – early 20th century): Explores colour for psychological and spiritual effect—helpful context for The Secret Lives of Colour and understanding cultural associations of colour.</p>
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UNIT	KEY CONTENT	SKILL ASSESSED	GLOSSARY LINK
Unit 3: Colour Theory & Watercolour Techniques	Introduction to Colour Title Page	Technical Skill & Exploring Materials	Pages 38 - 42
	Understanding Saturation & Colour Blending	Exploring Materials	
	Tints, Tones and Shades	Technical Skill & Exploring Materials	
	Colour Wheel	Technical Skill & Exploring Materials	
	Colour Relationships	Critical Analysis	
	Watercolour Accuracy - Abstraction & Colour	Technical Skill & Exploring Materials	
	Terry Frost Study - Painting Accuracy	Technical Skill & Exploring Materials	
	Terry Frost Analysis & Research Page	Critical Analysis & Exploring Materials	
Unit 4: Colour Pencil & Watercolour Techniques	Colour Research & Analysis Page	Critical Analysis & Exploring Materials	Pages 38 - 42
	Watercolour - Exploring Line	Technical Skill & Exploring Materials	
	Wet into Wet - Fruit Observation	Technical Skill & Exploring Materials	
	Colour Pencil Skills	Technical Skill & Exploring Materials	
	Extracting Colour	Technical Skill & Exploring Materials	
	Observational Fruit Drawing in Colour Pencil	Technical Skill & Exploring Materials	

YEAR 7: UNIT 5 & 6 OCEANIC ARTISTRY: MIXED MEDIA OBSERVATIONAL TECHNIQUES & CERAMIC REEFS: NATURE IN FORM

Overview	<p>Overview: In this unit, students investigate the concept of 'organic' through historical, cultural, and scientific lenses. Beginning with mark-making and drawing inspired by natural forms, students explore how artists across time have been influenced by nature - from prehistoric cave paintings to contemporary installation and environmental sculpture. Pupils go on to design and create their own clay sculpture inspired by marine life, focusing on texture, form, pattern, and surface detail. They conclude the unit with reflective drawing and watercolour studies of their own sculptural outcomes.</p> <p>Knowledge focus: Understand what the term "organic" means in the context of art and natural form, learn about how artists have been inspired by nature, marine environments, and the natural world across cultures and time, explore themes of environmentalism, biology, adaptation, and form through artist case studies, develop knowledge of sculpture and 3D design processes including planning, sketching, and construction techniques, study artists such as Courtney Mattison, Peter Randall-Page, Aki Inomata, Hubert Duprat, Ernst Haeckel, and Angela Schwer, understand the role of clay as a sculptural medium and how texture and form are built up and explore how watercolour and drawing can be used to extend and refine sculptural ideas.</p> <p>Skill focus:</p> <ul style="list-style-type: none"> • Create a mind map and mood board exploring organic imagery and textures • Practice tonal pencil studies and texture drawing techniques (e.g. hatching, scumbling, line weight) • Develop observational drawing and ink and stick studies based on shells, barnacles, and coral • Design and plan a 3D ceramic sculpture based on marine organic forms using sketching and annotation • Learn how to slip, score, and build using clay, adding texture with tools and press techniques • Experiment with mark making in sculpture (build-up, press-in, and tool carving methods) • Produce a small maquette and refine it into a final clay piece • Create a watercolour study of the finished sculpture, focusing on colour blending, tone, and form • Evaluate their final outcomes through written reflection and sketchbook drawing
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>By the end of the unit students will understand:</p> <p>Technical Skill:</p> <ul style="list-style-type: none"> • How to translate observational drawing into sculpture through planning, sketching, and tonal studies • Build confidence in clay handling techniques, including pinching, slipping, scoring, and constructing three-dimensional forms • Apply line, tone, texture, and composition through both drawing and sculpture <p>Exploring Materials:</p> <ul style="list-style-type: none"> • Experiment with a wide range of 2D and 3D techniques, including ink and stick drawing, maquette making, and clay mark making • Create surface detail through building up, pressing in, and carving into clay using natural objects and sculpting tools • Use watercolour techniques to represent sculpture with attention to tone, colour blending, and visual texture <p>Critical Analysis:</p> <ul style="list-style-type: none"> • Develop informed artist research using the CCTV structure (Context, Concept, Technical, Visual), referencing artists such as Courtney Mattison and Ernst Haeckel • Reflect on and evaluate their final sculpture using subject-specific vocabulary and sketchbook annotations • Demonstrate understanding of how artists use natural forms, pattern, and environmental context to inspire their work
Keywords	<p>By the end of the unit, students should know and use the following key terms: Organic, Natural forms, Observation, Mood board, Coral, Shells, Texture, Pattern, Structure, Surface, Shape, Repetition, Symmetry, Asymmetry, Irregular, Biomorphic, Form, Abstract, Sculptural, Clay, Slip, Score, Attach, Maquette, Model, Base, Build-up, Press-in, Carve, Indent, Refine, Pinch pot, Slab, Join, Tool, Detail, Thumb, Smooth, Mark making, Surface detail, Press texture, Additive, Subtractive, 3D, Three-dimensional, Planning, Sketching, Annotate, Evaluate, Composition, Scale, Line weight, Tone, Watercolour, Wet-on-dry, Wet-on-wet, Layering, Blending, Shape variation, Visual texture, Depth, Mass, Balance, Visual impact, Environmental, Marine, Ecology, Inspired by nature, Sculpture, Final outcome, Artist research, Courtney Mattison, Peter Randall-Page, Ernst Haeckel, Aki Inomata, Hubert Duprat.</p>

<p>Key Dates, Art Movements & Artists</p>	<p>Artists:</p> <p>Courtney Mattison (contemporary) Creates intricate ceramic coral reef installations that highlight marine biodiversity and environmental issues. Her work inspires students to build texture and form in clay sculpture.</p> <p>Peter Randall-Page (b. 1954): Focuses on geometry and organic pattern in nature, using carved stone. His biomorphic forms support students’ understanding of repetition, symmetry, and natural rhythm.</p> <p>Angela Schwer (contemporary): Works with white clay to create finely detailed sculptural forms based on botanical and microscopic structures. Inspires delicate surface texture in clay.</p> <p>Ernst Haeckel (1834–1919): Biologist and artist whose scientific illustrations of marine life inspire rich organic detail, symmetry, and observational drawing.</p> <p>Aki Inomata (contemporary): Collaborates with hermit crabs and other creatures in conceptual work about cohabitation and transformation. Links to sustainability and nature’s role in shaping art.</p> <p>Hubert Duprat (contemporary): Works with caddisfly larvae to create natural-jewelled forms, challenging students to think about material, process, and collaboration with the natural world.</p> <p>Andy Goldsworthy (b. 1956): Renowned for ephemeral land art using natural materials such as leaves ice, stone, and twigs. His work teaches students about site-specificity, pattern, texture, and process-based creation in harmony with nature.</p> <p>Art Movements</p> <p>Modernism (Late 19th – mid 20th century): Encouraged abstraction and simplification of form. Moore and early abstractionists set the stage for students’ understanding of form, volume, and organic reduction.</p> <p>Environmental Art (1960s–present): Connects directly with Mattison’s coral reef installations and raises awareness about eco-conscious art and sustainability.</p> <p>Biomorphic/Organic Abstraction (20th century–present): Used to describe forms inspired by nature’s structures, often with smooth, flowing lines - key in helping students understand form and natural aesthetics in sculpture.</p>
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UNIT	KEY CONTENT	SKILL ASSESSED	GLOSSARY LINK
Unit 5: Oceanic Artistry: Mixed Media Observational Techniques	Mindmap - Organic	Technical Skill & Exploring Materials	Pages 38 - 42
	Barnacles Tonal Study	Technical Skill	
	Shell Watercolour	Technical Skill & Exploring Materials	
	Ink & Stick Shell Observation	Technical Skill & Exploring Materials	
	Exploring Texture – Recording in Pencil	Technical Skill & Exploring Materials	
	Courtney Mattison Artist Analysis & Research	Critical Analysis & Exploring Materials	
Unit 6: Oceanic Artistry: Exploring Coral Clay Sculptures Inspired by Courtney Mattison	Designing Coral Sculpture	Critical Analysis & Exploring Materials	Pages 38 - 42
	Experimenting with clay (Mark Making & Texture)	Exploring Materials	
	Sculpture Foundations	Technical Skill & Exploring Materials	
	Sculpting - Clay Experimentation	Technical Skill & Exploring Materials	
	Observational Sculpture Drawing	Technical Skill & Exploring Materials	
	(Flexi) Ernst Haeckel Drawings	Technical Skill	
	Sculpture Evaluation	Critical Analysis & Exploring Materials	