

## RCHK Subject Overview MYP Visual Arts

Unit #	Key Concept	Related Concept	Global Context	Statement of Inquiry	Subject group objectives	Content/ Knowledge/ Skills	Assessment Criteria & type
Year 7 Creative Lettering	Communication	Audience / Expression / Style	Personal and cultural expression	Text can convey a variety of meanings to different audiences and situations.	All objectives addressed	<ul style="list-style-type: none"> <li>- Appropriate use of process journals.</li> <li>- Relevant research to aid understanding of unit's components.</li> <li>- Use of ATL skills to enhance productivity and standards.</li> <li>- Application of new vocabulary.</li> <li>- Inspiration from other artists' imagery to aid own artwork.</li> <li>- Effective use of different media.</li> <li>- Creative technological use of 'Fontstruct'.</li> <li>- Constant reflections of individual artwork and relevant thought processes.</li> <li>- Responding to feedback from peers, family, friends and teachers.</li> <li>- Evaluating artwork in order to improve future image production.</li> <li>- View and discuss the history of lettering (with the help of PHI resources).</li> <li>- Draw three examples of lettering over time and culture in journals and comment.</li> <li>- Find examples of different types of lettering in magazines and newspapers, stick in journals and</li> </ul>	<p><b>Both formative and summative assessment will occur, relating to all strands of all four criteria.</b></p> <p>A: Analysis of early forms of lettering - Matisse research and critical analysis of his work.</p> <p>B: 'Fontstruct' alphabet - Individual name design.</p> <p>C: Development of ideas for both alphabet and name.</p> <p>D: Collection of useful relevant resources - Continuous reflection and final evaluation.</p>

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<p>Year 7 Creative Lettering</p>						<p>annotate.</p> <ul style="list-style-type: none"> <li>- Create own font using 'Fontstruct' (online), attempting to use the same 'bricks' for each letter of the alphabet.</li> <li>- Research and investigate the work of artists Miro, Matisse and Kandinsky.</li> <li>- Write your name using influence from each (A4).</li> <li>- Complete Matisse criterion A worksheet.</li> <li>- Use peer feedback to help reflections.</li> <li>- Complete criterion D responding worksheet.</li> </ul>	
<p>Year 7 Shoe Design</p>	<p>Aesthetic s</p>	<p>Audience / Expression / Style</p>	<p>Personal and cultural expression</p>	<p>Objects can be both decorativ e and functional .</p>	<p>All objectives addressed</p>	<ul style="list-style-type: none"> <li>- Appropriate use of process journals.</li> <li>- Relevant research to aid understanding of unit's components.</li> <li>- Use of ATL skills to enhance productivity and standards.</li> <li>- Application of new vocabulary.</li> <li>- Understanding aspects of the history of shoes / shoe design.</li> <li>- Inspiration from other artists' imagery to aid own artwork.</li> <li>- Effective use of different media.</li> <li>- Creative use of materials for 3-D work.</li> <li>- Constant reflections and relevant thought processes.</li> <li>- Responding to feedback from</li> </ul>	<p><b>Both formative and summative assessment will occur, relating to all strands of all four criteria.</b></p> <p>A: Artist research and critical analysis of imagery. Impact on the development of own artwork.</p> <p>B – Shoe assembly</p> <p>C - Development of ideas for shoe creation.</p>

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<p>Year 7 Shoe Design</p>					<p>peers, family, friends and teachers.</p> <ul style="list-style-type: none"> <li>- Evaluating artwork in order to improve future image production.</li> <li>- Study the different types of art element LINE and complete worksheets.</li> <li>- Look at artists who use line in their work, particularly Bridget Riley, noting interesting information in journals.</li> <li>- Complete worksheet comparing the work of Piet Mondrian and Jackson Pollock.</li> <li>- Make observational drawings of individual shoes.</li> <li>- Reflect and receive feedback on drawings.</li> <li>- Produce a 'Pages' brochure with visual examples of various types of shoes and written responses to questions.</li> <li>- Create shoe designs based on one or more of the studied artists....</li> </ul> <p>Matisse, Miro, Kandinsky, Pollock, Mondrian, Riley</p> <ul style="list-style-type: none"> <li>- Assemble individual 3-D shoe and decorate in a manner associated with journal ideas.</li> <li>- Respond to the finished artifact and complete criterion D worksheet.</li> </ul>	<p>D – Collection of useful relevant resources. Continuous reflection and final evaluation.</p>
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<p>Year 8 Still Life</p>	<p>Culture</p>	<p>Expression/ Representation / Interpretation</p>	<p>Personal and Cultural Expression</p>	<p>Objects are the expressio n of culture</p>	<p>All objectives addressed</p>	<ul style="list-style-type: none"> <li>- Investigating the styles of different artists and how they influence the representations of still-life imagery</li> <li>- How culture influences our perceptions</li> <li>- Applying knowledge from research and investigation to inform the creation of artwork.</li> <li>- Developing sketches of bottles and cans</li> <li>- Understanding shape and form, perspective and shading techniques</li> <li>- Doing research into a chosen culture to better influence artwork</li> <li>- Create a 3D cultural form using paper Mache</li> <li>- Using the inquiry cycle to develop ideas into realized imagery.</li> <li>- Reflecting throughout the process with comments and annotations.</li> <li>- Responding to feedback and giving feedback to others, helping to inform decisions.</li> <li>- Evaluating artwork and the processes undertaken, helping to improve future artwork.</li> </ul>	<p><b>Both formative and summative assessment will occur, relating to all strands of all four criteria.</b></p> <p>A: Critical analysis of still-life artists and their imagery and how the research undertaken has impacted your art-making</p> <p>B: Observational studies of bottles and cans, acquisition of sculptural skills using cardboard, tape and paint.</p> <p>C: Development of still life drawings and still life sculpture.</p> <p>D: Continuous reflection and final evaluation</p>
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<p>Year 9 Unit 1 Portraiture “Me, myself and I”</p>	<p>Communi- cation</p>	<p>Audience/ Expression/St yle</p>	<p><b>Identities and relationships</b></p>	<p>Emotions can be portrayed in different ways</p>	<p>All objectives addressed</p>	<p>- How portraiture influences our perceptions. The styles of different artists and how they can influence the composition, shape, space, form and colour of the paintings. The history of portraiture and how it has developed through time. - Applying knowledge from research and investigation to inform the creation of artwork. - Developing sketches of facial features, such as eyes, noses and lips. - Manipulating digital photographic images. - Experimenting with different designs to aid decision-making. - Using the inquiry cycle to develop ideas into realized imagery. - Reflecting throughout the process with comments and annotations. - Responding to feedback and giving feedback to others, helping to inform decisions. - Evaluating artwork and the processes undertaken, helping to improve future artwork.</p>	<p><b>Both formative and summative assessment will occur, relating to all strands of all four criteria.</b></p> <p>A: Critical analysis of portrait artists and their imagery and how the research undertaken has impacted your art-making.</p> <p>B: Observational studies of facial features, manipulation of photos and acrylic paintwork.</p> <p>C: Development of a painted self-portrait</p> <p>D: Continuous reflection and final evaluation</p>
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<p><b>Year 10 Unit 1 Journeys</b></p>	<p>Communi- cation</p>	<p>Composition/ Expression/In- terpretation</p>	<p><b>Orientation in time and space</b></p>	<p>Journeys can be communi- cated in the form of symbols and conventio- ns which are influence- d by time and culture</p>	<p>All objectives addressed</p>	<ul style="list-style-type: none"> <li>- Applying knowledge from research and investigation to inform the creation of artwork.</li> <li>- Developing sketches of personal significant journeys.</li> <li>- Using the inquiry cycle to develop ideas into realized imagery.</li> <li>- Experimenting with different designs to aid decision-making.</li> <li>- Using different media effectively when creating artwork based on / related to maps and / or journeys.</li> <li>- Referencing the work of artists who use maps in their artwork to inspire your own artwork.</li> <li>- Learning and applying new skills and techniques, acknowledging their potential for present and future application.</li> <li>- Learning and applying new vocabulary appropriately.</li> <li>- Creating your own collaged relief board portraying your journey and subsequently attempting to make a ceramic artifact with the same theme and some similar art elements</li> <li>- Reflecting throughout the process with comments and annotations.</li> <li>- Responding to feedback and giving feedback to others, helping to inform decisions.</li> <li>- Evaluating artwork and the processes undertaken, helping to improve future artwork.</li> </ul>	<p><b>Both formative and summative assessment will occur, relating to all strands of all four criteria.</b></p> <p>A: Critical analysis of artists using maps in their work and how the research undertaken has impacted your art-making.</p> <p>B: Experimentation with media, techniques, collage and composition</p> <p>C: Development of mixed media imagery and construction of ceramic artifact</p> <p>D: Continuous reflection and final evaluation</p>
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<p>Year 10 Unit 2 Beneath the surface</p>	<p>Change</p>	<p>Composition/ presentation/ innovation</p>	<p><b>Scientific and technological innovation</b></p>	<p>Creative processes are driven by inspiration and may change through influence</p>	<p>All objectives addressed</p>	<ul style="list-style-type: none"> <li>- Applying knowledge from research and investigation to inform the creation of artwork.</li> <li>- Developing observational studies of sea-life</li> <li>- Using the inquiry cycle to develop ideas into realized imagery.</li> <li>- Experimenting with different designs to aid decision-making.</li> <li>- Use the lino printing technique when creating artwork based on sea-life observations.</li> <li>- Referencing the work of lino print artists to inspire your own artwork.</li> <li>- Learning and applying new skills and techniques, acknowledging their potential for present and future application.</li> <li>- Learning and applying new vocabulary appropriately.</li> <li>- Creating your own series of lino prints based on studies of still life.</li> <li>- Reflecting throughout the process with comments and annotations.</li> <li>- Responding to feedback and giving feedback to others, helping to inform decisions.</li> <li>- Evaluating artwork and the processes undertaken, helping to improve future artwork.</li> </ul>	<p><b><i>Both formative and summative assessment will occur, relating to all strands of all four criteria.</i></b></p> <p>A: Investigation into lino printers and the evolution of lino printing and how the research undertaken has impacted your art-making.</p> <p>B: Experimentation with print-making, observational drawing, collage and composition</p> <p>C: Development of a series of prints based on still life</p> <p>D: Continuous reflection and final evaluation</p>
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<p><b>Year 11 Unit 1 Protest Art</b></p>	<p>Communi- cation</p>	<p>Composition/ Expression/In- terpretation</p>	<p><b>Personal and Cultural Expression</b></p>	<p>Text can be used in many ways as a form of expressio- n</p>	<p>All objectives addressed</p>	<ul style="list-style-type: none"> <li>- Applying knowledge from research and investigation to inform the creation of artwork.</li> <li>- Developing different text compositions exploring a significant issue that they feel passionate about</li> <li>- Using the inquiry cycle to develop ideas into realized imagery.</li> <li>- Experimenting with different designs to aid decision-making.</li> <li>- Using different media effectively when creating artwork based on / related to a chosen issue using 'text' as the significant visual element.</li> <li>- Referencing the work of artists who use text in their artwork to inspire your own artwork.</li> <li>- Learning and applying new skills and techniques, acknowledging their potential for present and future application.</li> <li>- Learning and applying new vocabulary appropriately.</li> <li>- Creating your own acrylic painting using 'text' as the main visual element, expressing a personal opinion</li> <li>- Reflecting throughout the process with comments and annotations.</li> <li>- Responding to feedback and giving feedback to others, helping to inform decisions.</li> <li>- Evaluating artwork and the processes undertaken, helping to improve future artwork.</li> </ul>	<p><b><i>Both formative and summative assessment will occur, relating to all strands of all four criteria.</i></b></p> <p>A: Critical analysis of artists using text in their work and how the research has impacted their art-making</p> <p>B: Experimentation with acrylic paint, techniques and composition</p> <p>C: Development of text based imagery to create an artistic response to the theme 'Protest Art'.</p> <p>D: Continuous reflection and final evaluation</p>
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<p><b>Year 11 Unit 2 Natural Forms</b></p>	<p>Aesthetics</p>	<p>Composition / Expression / Representation</p>	<p>Personal and cultural expression</p>	<p>Similar stimuli can be interpreted in many ways.</p>	<p>All objectives addressed</p>	<ul style="list-style-type: none"> <li>- How our perception can determine our understanding and creativity.</li> <li>- The styles of different artists and how they can influence the colour, texture, line, pattern, form, shape, emphasis and unity of a large mixed media composition.</li> <li>- Applying knowledge from research and investigation to inform the creation of artwork.</li> <li>- Developing sketches of still life objects.</li> <li>- Using the inquiry cycle to develop ideas into realized imagery.</li> <li>- Experimenting with different designs to aid decision-making.</li> <li>- To use different media effectively when creating artwork based on / related to the natural environment.</li> <li>- To learn and apply new skills and techniques, acknowledging their potential for present and future application.</li> <li>- Reflecting throughout the process with comments and annotations.</li> <li>- Responding to feedback and giving feedback to others, helping to inform decisions.</li> <li>- Evaluating artwork and the processes undertaken, helping to improve future artwork.</li> </ul>	<p><b><i>Both formative and summative assessment will occur, relating to all strands of all four criteria.</i></b></p> <p>A: Critical analysis of artists that use natural forms in their work and how the research undertaken has impacted your art-making.</p> <p>B: Observational studies of natural forms, experimentation with media, techniques, collage and composition</p> <p>C: Development of mixed media imagery</p> <p>D Continuous reflection and final evaluation</p>
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<p>Year 11 Unit 3 Human Form</p>	<p><b>Aesthetics</b></p>	<p>Representation/audience/style</p>	<p><b>Personal and Cultural Expression</b></p>	<p>The representation of the human body reflects attitudes, beliefs and values in cultures</p>	<p>All objectives addressed</p>	<ul style="list-style-type: none"> <li>- Applying knowledge from research and investigation to inform the creation of artwork.</li> <li>- Developing different sculptural designs exploring the human form. Using the inquiry cycle to develop ideas into realized artwork.</li> <li>- Experimenting with different designs to aid decision-making.</li> <li>- Using clay effectively when creating artwork based on / related to the human form.</li> <li>- Referencing the work of artists/sculptors who focus on the human form in their artwork to inspire your own artwork.</li> <li>- Learning and applying new skills and techniques, acknowledging their potential for present and future application.</li> <li>- Learning and applying new vocabulary appropriately.</li> <li>- Creating your own abstracted <b>sculpture based on the human form.</b></li> <li>- Reflecting throughout the process with comments and annotations.</li> <li>- Responding to feedback and giving feedback to others, helping to inform decisions.</li> <li>- Evaluating artwork and the processes undertaken, helping to improve future artwork.</li> </ul>	<p><b>Both formative and summative assessment will occur, relating to all strands of all four criteria.</b></p> <p>A: Compare and contrast two artists that focus on the human form in their sculptural artwork</p> <p>B: Drawings of the human form and understanding the proportions of the body. Translating 2d drawings into a 3d form.</p> <p>C: Development of human form imagery to create a sculptural artistic response.</p> <p>D: Continuous reflection and final evaluation.</p>
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