

# Curriculum Scheme

## Art and Design



*Believe, Succeed, Together*

## Curriculum Scheme

The fundamental aim of a curriculum scheme is to coherently plan and sequence the cumulative acquisition of subject content to facilitate retention, recall and application.

## CREATE Curriculum

Curriculum schemes are underpinned by the CREATE Curriculum which brings together the key interrelated aspects of curriculum structure, design and delivery into a single coherent entity.

CREATE Element	Description
Challenge	Stretch and extend learning to foster a deeper understanding beyond the content of the National Curriculum and GCSE specifications.
Regulate	Plan, monitor and evaluate specific aspects of learning to foster greater responsibility and independence – DRAFT.
Enhance	Consolidate and develop transferable literacy and numeracy skills.
Adapt and Assess	Adapt teaching to take account of different pupils' needs and provide an opportunity for all pupils to achieve. Undertake regular in-class assessment to monitor strengths and highlight specific areas of improvement.
Target	Consolidate identified strengths and develop and overcome areas of improvement.
Enrich	Enhance physical and emotional wellbeing; develop social, spiritual, moral and cultural capital; and provide opportunities and experiences to successfully transition to the next stage from secondary education.

## Curriculum Allocation

Year Group	7	8	9	10	11
Number of Lessons	1	1	1	3	3

## Curriculum Intent

Art and Design is a National Curriculum foundation subject – refer to [National Curriculum Art and Design Programmes of Study](#)

### Key Stage 1

Learning Intentions
<ul style="list-style-type: none"><li>• Use a range of materials creatively to design and make products.</li><li>• Use drawing, painting and sculpture to develop and share their ideas, experiences and imagination.</li><li>• Develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space.</li><li>• Learn about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.</li></ul>

### Key Stage 2

Learning Intentions
<ul style="list-style-type: none"><li>• Create sketch books to record their observations and use them to review and revisit ideas.</li><li>• Improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials e.g. pencil, charcoal, paint, clay.</li><li>• Learn about great artists, architects and designers in history.</li></ul>

### Key Stage 3

#### Learning Intentions

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

### Key Stage 4

Art and Design is a GCSE option subject - [AQA Art and Design GCSE \(8202\)](#)

#### Learning Intentions

- Actively engage in the creative process of art, craft and design in order to develop as effective and independent learners, and as critical and reflective thinkers with enquiring minds.
- Develop creative, imaginative and intuitive capabilities when exploring and making images, artefacts and products.
- Become confident in taking risks and learn from experience when exploring and experimenting with ideas, processes, media, materials and techniques.
- Develop critical understanding through investigative, analytical, experimental, practical, technical and expressive skills.
- Develop and refine ideas and proposals, personal outcomes or solutions with increasing independence.
- Acquire and develop technical skills through working with a broad range of media, materials, techniques, processes and technologies with purpose and intent.
- Develop knowledge and understanding of art, craft and design in historical and contemporary contexts, societies and cultures.
- Develop an awareness of the different roles and individual work practices evident in the production of art, craft and design in the creative and cultural industries.
- Develop an awareness of the purposes, intentions and functions of art, craft and design in a variety of contexts and as appropriate to students' own work.
- Demonstrate safe working practices in art, craft and design.

## Curriculum Assessment

### Key Stage 3 Indicative Competencies

	Develop	Refine	Record	Present
8+	An exceptional ability to communicate a full understanding of meanings in artwork, identifying why ideas are subject to different interpretations. Develops an exceptionally imaginative and original artwork in response to studied artists/themes.	An exceptional and confident ability to take independent risks, that demonstrates creative flair when exploring own original artistic outcomes. Decision making expresses reasoned judgements.	An exceptional ability to demonstrate confidence, control and skill when using a wide range of mediums, techniques and processes to suit intentions. Original and creative outcomes achieved.	An exceptional ability to fluently analyse and communicate their ideas, insights and views when explaining their thinking and practical work. Original and creative realisation of intentions produced with clear connections back to studied artists.
7	A highly developed ability to examine art from different time and cultures, making meaningful comments. Creatively responds to studied influences when exploring ideas and intentions.	A highly developed ability to select appropriate mediums, to suit their ideas and intentions. Risk taking is met with success and conveys own intentions. Decision making is purposeful.	A highly developed ability to respond consistently with skill and control using a wide range of mediums, techniques and processes.	A highly developed ability to explain meanings of their own and other's artwork and share influences that has led to their own realisation of intentions.
6	Demonstrates a consistent ability to consider and discuss how art is made, showing an understanding of studied theme. Development of own intentions are created and explained.	Explores own ideas, demonstrating a consistent ability when making artworks. Takes some risks when making artwork. Decision making is appropriate.	A consistent ability to utilise art mediums, techniques and processes with purpose and control.	A consistent ability to explain meanings of their own and other's artwork and share influences that has led to their own realisation of intentions.
5	Demonstrating a moderate ability to compare and contrast views about artwork, artists and other visual sources. Own intentions developed with links to studied artists/themes.	Demonstrates a moderate ability to explore suggested ideas with success, when making art. Decision making is shared.	A moderate ability to control mediums, techniques and processes to suit intentions.	A moderate ability to explain meanings of their own and other's artwork and share influences that has led to their own realisation of intentions.
4	Demonstrating some ability to comment on artwork and artists. Some ability to produce own intentions in connection to studied artists/themes.	Takes part, showing some ability, when exploring suggested ideas to make a piece of art. Decision making is straightforward.	Demonstrates some ability when using a range of mediums, techniques and processes.	Demonstrates some ability to explain meanings of their own and other's artwork and share influences that has led to their own realisation of intentions.
3	Describes and uses key features from studied sources. Artwork produced has some link to studied artists/themes.	Follows steps to make a response with developing independency.	Explores art mediums and techniques with developing independency.	A realisation of intention is created with a developing level of independency. Attempts to explain meanings of their own and other's artwork.
2	Describes artistic features in a minimal way.	Follows simple steps to make a response.	Uses art mediums and techniques.	An attempt to realise an intention.
1	Uses simple artistic key words/phrases.	Minimal ability to follow steps to make a piece of artwork.	Minimal ability to use art mediums and techniques.	Minimal ability to realise an intention.

### Key Stage 4 GCSE Scheme of Assessment

[AQA GCSE Art and Design Scheme of Assessment](#)

## Curriculum Overview

### Key Stage 3

Year Group	Autumn Term	Spring Term	Summer Term
7	<p><b>Half Term 1 Project - Still Life</b> Baseline testing formal elements and key skills. Observing the works of Giorgio Morandi, with reference to Paul Cezanne, Wayne Thiebaud, Vincent Van Gogh and Andy Warhol.</p> <p><b>Half Term 2 Project – Pop Art, Onomatopoeia</b> Literacy based outcome exploring onomatopoeic words, influenced by Pop Art. Observing the works of Andy Warhol, Roy Lichtenstein and Burton Morris.</p>	<p><b>Half Term 3 Project - Colour Theory</b> Colour Theory – Observing the works of Pablo Picasso and Claude Monet. Exploring traditional painting methods.</p> <p><b>Half Term 4 Project – Animals, Carolee S Clark</b> Utilising colour theory from previous half term. Skill learnt will be applied in animal-based artwork. Observing the work of Carolee S Clark – pattern.</p>	<p><b>Half Term 5 Project – Insects</b> Insect based project that explore materials, techniques and processes. Observing the works of Robert Hooke.</p> <p><b>Half Term 6 Project – Insects, Op Art and composition</b> Insect themed outcome inspired by artists styles. Observing the works of Eugene Seguy – composition (rotating/overlapping/multiple) Observing the works of Bridget Riley – Optical Illusion art.</p>
8	<p><b>Half Term 1 Project – Proportion</b> Traditional still life drawing. Using mannequins to measure proportion. Key skills and foundations explored.</p> <p><b>Half Term 2 Project – Surrealism, Rene Magritte</b> Art Movement Surrealism explored with focus to the two different aspects, the subconscious mind and Automatism. Main artistic focus, Rene Magritte with reference to Salvador Dali.</p>	<p><b>Half Term 3 Project - Abstraction</b> Observing the work of Georgia O’Keeffe. View finders to abstract/crop artworks.</p> <p><b>Half Term 4 Project – Grid Technique</b> Looking at art movement Photorealism. Observing the works of Chuck Close. Utilising the grid method to accurately record a playing card in a photorealistic manner.</p>	<p><b>Half Term 5/6 Project – Landscape art</b> Observing the works of various historical and contemporary artists.</p> <p>Understanding composition encompassing many artistic key words.</p> <p>Experimentation with materials, techniques and process to depict weather types.</p> <p>Knowledge refined towards a final intended outcome.</p>

9	<p><b>Project – Portraiture</b> <b>Half Term 1</b></p> <p>Traditional drawing methods to record. Observations of facial features. Exposure to historical and contemporary artists that explore portraiture.</p>	<p><b>Project – Architecture</b> <b>Half Term 3</b></p> <p>Exploring principles of technical drawing. Perspective. Working toward an outcome which is based on a design brief. Imagination and creative outcomes utilising skills explored. Observing the works of Zaha Hadid and Antoni Gaudi.</p>	<p><b>Project – Music in Art</b> <b>Half Term 5</b></p> <p>Observing the work of Pablo Picasso, exploring analytical and synthetic cubism. Collaborative artwork producing a synthetic sculptural outcome.</p>
	<p><b>Half Term 2</b></p> <p>Continuation of theme – portraiture from a pop art perspective. Observing the works of Roy Lichtenstein and Andy Warhol. Poly block printing to convey repetition of artworks.</p>	<p><b>Half Term 4</b></p> <p>Continuation of Architecture which explores materials, techniques and processes. Idea generated on Utopian and Dystopian Worlds. Observing the works of Robert Hooke, Mark Powell, Matt Dinniman, Abby Dimond and Kovacs Anne Brigitta.</p>	<p><b>Half Term 6</b></p> <p>Observing the work of Wassily Kandinsky, exploring mark making techniques when listening to pieces of music. Exploration of techniques and processes to produce and inspired outcome.</p> <p>Mark Making – Observing the works of Wassily Kandinsky with reference to Barbara Rae, William DeKooning, Mark Rothko, Jackson Pollock, Piet Mondrian and Twombly.</p>

#### Key Stage 4

Year Group	Autumn Term	Spring Term	Summer Term
10	HT1: Seashore-2D HT2: Seashore-3D Ceramic workshop.	HT3: 60% Unit 1- Still Life artist studies. HT4: Unit 1-Still Life. Photography and own outcomes.	HT5: Unit 1-Still Life. Developing own ideas. HT6: Unit 1-Still Life-Refinement.
11	HT1: Still Life- Conclusion. Final outcomes Unit 1 HT2: Unit 2 preparation.	HT3: Unit 2- Initial reactions and artist studies. HT4: Unit 2- Exploration, trialling and development of ideas.	Exam: April.

## Curriculum Content

KS3 - Year 7

Topic	HT 1 - Still Life	C	R	E	A	T	E
<b>NC Learning Intention</b>	<ul style="list-style-type: none"> <li>Use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas.</li> <li>Use a range of techniques and media.</li> <li>Increase their proficiency in the handling of different materials.</li> <li>Analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work.</li> <li>Learn about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day.</li> </ul>						
<b>Lesson Learning Intentions</b>	<ol style="list-style-type: none"> <li>A series of dry medium based activities to be completed with appropriate scaffolding to support teacher in gaining an awareness of a student's confidence and starting skill level when recording via drawing.</li> <li>Household items used as visual stimulus in connection to a still life artist, Giorgio Morandi with reference to other artists such as Paul Cezanne, Wayne Thiebaud, Andy Warhol and Vincent Van Gogh.</li> <li>Students encouraged to share their comprehension and understanding of studied artist in a written format using provided keywords and sentence starters.</li> <li>Exploration of tone via traditional methods and elements of mark making.</li> <li>Students to work towards the production of a drawing that showcases learnt techniques from across the term into an outcome that can be reviewed regarding effective use of formal elements, art medium control and studied artists.</li> <li>Continuation of previous statement – Assessment of outcome.</li> </ol>		✓	✓	✓	✓	✓
<b>Lesson Tasks</b>	<ul style="list-style-type: none"> <li>Skills based demonstration taught on controlling a tonal pencil. Tonal bars and change of direction when applying the technique of shading.</li> <li>Primary source observation of household items that have an ellipse with reference to artist who explore this technique. Task set to allow students to combine shading and primary source skills as a homework task. Teacher to be able to review understanding and ability.</li> </ul>	✓	✓	✓	✓	✓	✓

	<ul style="list-style-type: none"> <li>• Artist study – Giorgio Morandi. Discussion on how taught techniques are used by establishing who the artists is, reflecting the process of etching. Comprehension to be shared in written format upon worksheet. Introduction to other methods of recording tone via stippling, hatching and-cross hatching techniques to mimic artist style.</li> <li>• Discovering key word composition, observing the artist’s work (Morandi) in relation to formal elements. Planning for a personal outcome. Primary sources from department used as stimulus. Teacher to stretch or support ambition of task based on previous outcomes created.</li> <li>• An A4 drawing of a household item/s to be scaled to A4 incorporating taught techniques from the topic.</li> <li>• Mid-reflection of project to be completed, reviewing current practice against the KS3 indicative competencies.</li> </ul>						
<b>Resources</b>	<p>Departmental resources available in the form of teaching PowerPoints. Art resources- multiple primary source objects of varying difficulty to record available.</p> <p>Art mediums provided.</p> <p>Feedback booklets and challenge booklets issued to all students.</p> <p>YouTube clip on Etching (printing) <a href="https://www.youtube.com/watch?v=ik4FITrgaRE">https://www.youtube.com/watch?v=ik4FITrgaRE</a></p> <p>YouTube clip – recording with coloured pencils <a href="https://www.youtube.com/watch?v=LjaEVbPA1UY">https://www.youtube.com/watch?v=LjaEVbPA1UY</a></p>		✓		✓	✓	
<b>DRAFT</b>	<p>Students to use feedback booklet to reflect on what went well/ even better if opportunities for any improvement. Homework and end of project evaluations are recorded in feedback booklets.</p> <p>Art indicative competencies used to assess termly project at stages.</p> <p>Time allocated for targets to be reacted to at end of topic.</p> <p>Self/Peer-Reflection tasks embedded into areas of the project, allowing pupils to reflect on successes and setting SMART targets pushing outcomes forward.</p>		✓			✓	
<b>Literacy</b>	<p>Tier 2 vocabulary: Research. Sphere. Gradient. Objects. Arrangement. Height</p> <p>Tier 3 vocabulary: Shading. Ellipse. Primary source. Tonal. Cross hatching. Form. Transcription. Composition. Still Life. Foreground. Background. Light source. Shadows.</p>			✓			
<b>Numeracy</b>	<p>Names of key shapes used. Sphere. Ellipse. 3D sketching and proportions tackled.</p> <p>Students required to scale up their smaller planned design to A4 scale.</p> <p>Opportunity to work out ages of studied artists.</p>			✓			
<b>Challenge</b>	<p>Challenge Term 1 task issued to students. This topic requires students to use their imagination. Can they turn empty circles into recognisable objects?</p>	✓					

Topic	HT 2 - Pop Art, Onomatopoeia						
<b>NC Learning Intention</b>	<ul style="list-style-type: none"> <li>Use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas.</li> <li>Use a range of techniques and media.</li> <li>Increase their proficiency in the handling of different materials.</li> <li>Learn about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day.</li> </ul>	C	R	E	A	T	E
<b>Lesson Learning Intentions</b>	<ol style="list-style-type: none"> <li>Study the work of Andy Warhol, Roy Lichtenstein and contemporary Pop Artist Burton Morris. Discuss and learn what it means to make Pop Art. Key characteristics and historical context.</li> <li>Use a range of dry mediums such as pencil; fine liner, felt pen, coloured pencil to work in 2D formats to increase proficiency when handling different materials.</li> <li>Prepare to create an independent response using sketchbooks to document recording ability both practical and in a written format when commenting on own outcomes.</li> <li>Conclusion of topic-students to produce a personal outcome to realise their intentions. Set task to produce a Pop Art influenced outcome showcasing learnt Pop Art characteristics.</li> </ol>				✓	✓	✓
<b>Lesson Tasks</b>	<ul style="list-style-type: none"> <li>Gain knowledge about the art movement of Pop Art. Recall and remember taught information in a worksheet format and via recaps.</li> <li>Computer based task set, whereby students utilise a method of producing an image that will fit with the Pop Art theme. Understanding to be applied of what it means to use a 'popular,' item to inspire an artwork and visual outcome allowing teacher to become informed of student understanding (optional challenge task).</li> <li>2D observational skills developed through practical tasks. Applying skills such as shape, proportion, lettering, colour application and control of chosen medium into sketchbooks.</li> <li>Planning for a personal outcome. A word art, onomatopoeia task introduced. Students given time to prepare and resolve design possibilities through preparation, trialling of ideas and evaluation of proposals to assist in working towards a personal outcome.</li> <li>Time given for the creation of a Pop Art inspired artwork. Student to use planning to assist them in scaling up their favourite design and focussing their time on producing an outcome made to the best of their abilities.</li> </ul>		✓	✓	✓	✓	✓

	<ul style="list-style-type: none"> <li>End of topic evaluation of strengths, areas of enjoyment, areas of challenge and language learnt in connection to subject indicative competencies.</li> </ul>						
<b>Resources</b>	<p>Departmental resources available in the form of teaching PowerPoints. Art resources, including computer access for those who do not have access at home.</p> <p>Feedback booklets and challenge booklets issued to all students.</p> <p>What is Pop Art - <a href="#">What is Pop Art?   Tate Kids - YouTube</a></p>	✓	✓			✓	
<b>DRAFT</b>	<p>Computer generated outcome assessed for understanding of theme. Students to use feedback booklets to reflect on what went well and opportunities for any improvement.</p> <p>Art indicative competencies used at end of topic to indicate student attainment.</p> <p>Time allocated for targets to be reacted to at end of topic.</p>		✓				
<b>Literacy</b>	<p>Tier 2 vocabulary: popular, idea generation, trialling, intention, independent outcome.</p> <p>Tier 3 vocabulary: transcription, composition, repeat, focal point.</p> <p>Strong link to literacy via onomatopoeia task.</p>			✓			
<b>Numeracy</b>	<p>Students required to scale up their smaller planned design to A4 scale.</p> <p>Opportunity to work out ages of studied artists.</p>			✓			
<b>Challenge</b>	<p>Challenge Term 1 task issued to students. This topic requires students to use their imagination. Can they turn empty circles into recognisable objects?</p> <p>Computer based outcome that mimics pop art – students will research a popular item and repeat this digitally, altering the colours and style of selected image.</p> <p>During this topic there is an annual Christmas Card design challenge offered to students to take part in. Working to a live brief and deadline.</p>	✓					

Topic	HT 3 & 4 - Colour Theory and Application	C	R	E	A	T	E
NC Learning Intention	<ul style="list-style-type: none"> <li>• Use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas.</li> <li>• Use a range of techniques and media, including painting.</li> <li>• Increase their proficiency in the handling of different materials.</li> <li>• Analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work.</li> <li>• Learn about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day.</li> </ul>						
Lesson Learning Intentions	<ol style="list-style-type: none"> <li>1. Build confidence with key colour vocabulary.</li> <li>2. Build confidence with ability to mix, apply and control paint in several ways. Flat, blended, at various consistencies and direction of brushstrokes.</li> <li>3. Provide opportunities for learners to view and evaluate the work of artists both past and present and review the impact of their use of colour and how it is applied to achieve certain moods, emotions, and effects for the viewer.</li> <li>4. Document practical exploration with coloured media, inclusive of paint, inside sketchbooks.</li> <li>5. Work towards the creation of an independent outcome created in paint to showcase knowledge and skills learnt during topic.</li> <li>6. Reflect at various stages; personal thoughts regarding own progress, other students progress and evaluate artists in relation to the use of colour and its impact.</li> </ol>				✓	✓	✓
Lesson Tasks	<ul style="list-style-type: none"> <li>• Practical colour wheel task to be completed which can introduce or help recall and remember key colour vocabulary that will have been learnt at KS2 and that can be built upon.</li> <li>• Study of Pablo Picasso in relation to his blue and rose periods. Stimulate conversation about colour temperature and how cold and warm colours can achieve mood and emotion in art.</li> <li>• Practical activities to assist students in increasing their proficiency in the handling of paint in relation to focus of temperature and application in various directions (flat/curved.)</li> <li>• Tints, tones, shades and blending skills focussed upon.</li> <li>• Mid-reflection of project to be completed, reviewing current practice against the KS3 indicative competencies.</li> </ul>		✓	✓	✓	✓	✓

	<ul style="list-style-type: none"> <li>• Study of a contemporary artist who captures animal personalities via colour use and application. Carolee S. Clark. Analysis skills to be recorded in sketchbooks alongside personal view, thoughts and opinions about the impact of the colour use.</li> <li>• Students to work towards the creation of their own animal themed artwork that takes on board practical skills developed and plans for colour being used for a specific intention. Plans, trials and realised intentions to be recorded in sketchbooks.</li> <li>• Evaluative opportunities to take place in feedback booklet once practical tasks have been completed.</li> </ul>						
<b>Resources</b>	<p>Departmental resources available in the form of teaching PowerPoints.</p> <p>Art resources, including range of brushes, tools to make marks and a range of types of paint available.</p> <p>Feedback booklets and challenge booklets issued to all students.</p>	✓	✓			✓	
<b>DRAFT</b>	<p>Set classwork and homework tasks assessed for understanding of colour topic.</p> <p>Students to use feedback booklets to reflect on what went well and opportunities for any improvement.</p> <p>Art indicative competencies used mid-way and at end of topic to indicate student attainment.</p> <p>Time allocated for targets to be reacted to at appropriate intervals in topic.</p>		✓		✓		
<b>Literacy</b>	<p>Tier 2 vocabulary: Dazzling, vibrant, muted, pale, warm, cold, diluted, clashing, earthy, neutral, subtle, earthy, dull, smooth, textured.</p> <p>Tier 3 vocabulary: colour, primary, secondary, tertiary, complementary, harmonious, hue, consistency, brushstrokes, temperature, tints, tones, shades, blending.</p>			✓			
<b>Numeracy</b>	<p>Conversations about colour ratios when mixing. How to achieve the same colour by counting amounts of colours combined when mixing the palette ready for painting.</p> <p>Opportunity to work out ages of studied artists.</p>			✓			
<b>Challenge</b>	<p>Challenge Term 2 task issued to students. This topic requires students to recall key aspect learnt from studying artist Carolee S Clark. Students need to use key vocabulary when sharing insights. Students will produce an outcome that display key feature from studied artist – hot and cold colour to mimic highlights and shadows and you embellish the surface with pattern.</p>	✓					

Topic	HT 5 & 6 - Insects						
<b>NC Learning Intention</b>	<ul style="list-style-type: none"> <li>• Use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas.</li> <li>• Use a range of techniques and media, including painting.</li> <li>• Increase their proficiency in the handling of different materials.</li> <li>• Analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work.</li> <li>• Learn about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day.</li> </ul>	C	R	E	A	T	E
<b>Lesson Learning Intentions</b>	<ol style="list-style-type: none"> <li>1. Investigate the work of Robert Hooke, commenting on style, technique and time period in which his insect themed drawings were created. Discuss microscopes, scientific illustration and need for realist and detailed approach to observation.</li> <li>2. Students to explore the grid technique method when drawing to increase observation proficiency and dry medium technical ability.</li> <li>3. Give opportunity to practise observation skills and the grid technique at home to build confidence and familiarity with this method of working.</li> <li>4. Investigate an additional artist who is influenced by an insect theme. Discuss and comment on Eugene Seguy's composition choices, introduce key vocabulary linked to his style and approach.</li> <li>5. Take pattern vocabulary forward into a small clay outcome linked to an insect. Opportunity for students to handle the art medium that is not often used regularly and expose students to this media. Return to this outcome at end of summer term for addition of colour and to build on colour application and painting skills focused on in previous term. Craft focus.</li> <li>6. Return to 2D approaches via the investigation of a female artist, Bridget Riley. Explore and learn about optical illusion art. Celebrate Riley's understanding of light and contrast to create impactful visual effects.</li> <li>7. Provide time for learners to create an independent outcome that brings together all studied artists approaches to showcase composition ability using insects as the subject matter and optical illusions as a background. Allow freedom for art media choices and methods of application. Students to document decision making in sketchbooks.</li> </ol>				✓	✓	✓



	Feedback booklets and challenge booklets issued to all students.						
<b>DRAFT</b>	Specific classwork and homework tasks will be assessed for understanding of grid method. Composition and pattern also a focus for assessment. Students to use feedback booklets to reflect on what went well and opportunities for any improvement. Art indicative competencies used mid-way and at end of topic to indicate student attainment. Time allocated for targets to be reacted to at appropriate intervals in topic.		✓		✓	✓	
<b>Literacy</b>	Tier 2 vocabulary: Observation, precision, illusion, contrast, impact, aesthetics. Tier 3 vocabulary: Grid method, mark making, composition, flip, rotate, overlap, repeat, symmetry, pattern, texture, distance, depth, visual stimulus.			✓			
<b>Numeracy</b>	Opportunity to work out ages of studied artists. Symmetry, flip, rotate methods used in parts of scheme. Grid method and increase in scale using this technique.			✓			
<b>Challenge</b>	Challenge Term 3 task issued to students. This topic requires students to produce an artist fact page about artist Bridget Riley. Students will need to share thoughts and insight, using key artistic language when doing so. Personal thought and opinions are shared, and students will produce a transcript (copy) of the artist's work mimicking their style – Optical Illusion art.	✓					

KS3 - Year 8

Topic	HT 1 – Proportion, Technical outcomes	C	R	E	A	T	E
NC Learning Intention	<ul style="list-style-type: none"> <li>Use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas.</li> <li>Use a range of techniques and media.</li> <li>Increase their proficiency in the handling of different materials.</li> <li>Analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work.</li> <li>Learn about the history of art, craft, design, including periods, styles and major movements from ancient times up to the present day.</li> </ul>						
Lesson Learning Intentions	<ol style="list-style-type: none"> <li>A series of dry medium based activities to be completed with appropriate scaffolding to support teacher in gaining an awareness of a student’s confidence and developing skill levels when recording via tone.</li> <li>Visual stimulus in connection to theme with reference to artists to support development of student outcomes.</li> <li>Students encouraged to share their comprehension and understanding of studied artist/others work in a written/verbal format using provided keywords, sentence starters and prompted questions.</li> <li>Students to work towards the production of a drawing that showcases learnt techniques from across the term into an outcome that can be reviewed regarding effective use of formal elements, art medium control and studied artists/art movements.</li> </ol>		✓	✓	✓	✓	✓
Lesson Tasks	<ul style="list-style-type: none"> <li>Introduction to project theme ‘Proportion’. Key word is explored in detail. Students will demonstrate their ability to record proportions using either primary or secondary sources of a pair of scissors. Students are to utilise key skill learnt from previous learning in year 7 regarding applications of tone.</li> <li>Learning dialogues to take place to review key word proportion. Prompted questions allows student to share thoughts and insights. Proportion explored further when observing the human form. How many heads fit into a human body? Further demonstrations to show support this shown by class teacher. Students are to observe a wooden mannequin to capture proportions</li> </ul>	✓	✓	✓	✓	✓	✓

	<p>accurately. Head must be used to check proportions. Scaffolded tasks are offered at various levels.</p> <ul style="list-style-type: none"> <li>• Students are to reflect on prior practical activity to make any final adjustments before applying tone. Observations of key details are vital for students' outcomes.</li> <li>• Students will explore Still Life by assembling objects which must include a mannequin. Students will work in pairs to construct two different compositions to plan and record from. One of these sketches will influence final inspired outcomes next lesson.</li> <li>• Over a series of lessons, pupils are to develop an inspired outcome that features a mannequin alongside other still life objects, reviewing and making decisions as their idea develops. Opportunities for self/peer-reflection are used to assess work against the grading descriptors and for setting SMART targets. Applications of selected mediums are utilised to make outcomes effective and engaging, demonstrating skill and control.</li> <li>• Mid-reflection of project to be completed, reviewing current practice against the KS3 indicative competencies.</li> </ul>						
<b>Resources</b>	<p>Departmental resources available in the form of teaching PowerPoints. Art mediums provided. Secondary source images of artists work will be provided as resources. Primary objects will be provided – mannequins. Feedback booklets and challenge task issued to all students.</p>		✓		✓	✓	
<b>DRAFT</b>	<p>Students to use feedback booklet to reflect on what went well/ even better if opportunities for any improvement. Homework and end of project evaluations are recorded in feedback booklets. Art indicative competencies used to assess termly project at stages. Time allocated for targets to be reacted to at end of topic. Self/Peer-Reflection tasks embedded into areas of the project, allowing pupils to reflect on successes and setting SMART targets pushing outcomes forward.</p>		✓			✓	
<b>Literacy</b>	<p>Tier 2 vocabulary: INDEPENDENT DECISIONS ARRANGEMENT STIMULATING EXCITING THOUGHTFUL Tier 3 vocabulary: SHAPE PROPORTION OBSERVATION HEIGHTS FOREGROUND BACKGROUND MID-TONES HIGHLIGHTS SHADOWS TONE LIGHT-SOURCE PRESSURE COMPOSITION</p>			✓			
<b>Numeracy</b>	<p>Accuracy when measuring dimensions of wooden mannequins. 3D sketching and proportions tackled. Students required to scale up their outcome to A3 (if selected).</p>			✓			

<b>Challenge</b>	Challenge Term 1 task issued to students. This topic requires students to draw from life. When recording, students can demonstrate tonal ability via different methods. Proportions must be observed.	✓					
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Topic	HT 2 – Surrealism, Rene Magritte						
<b>NC Learning Intention</b>	<ul style="list-style-type: none"> <li>Use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas.</li> <li>Use a range of techniques and media, including painting.</li> <li>Increase their proficiency in the handling of different materials.</li> <li>Analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work.</li> <li>Learn about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day.</li> </ul>	C	R	E	A	T	E
<b>Lesson Learning Intentions</b>	<ol style="list-style-type: none"> <li>A series of dry/wet medium based activities to be completed with appropriate scaffolding to support teacher in gaining an awareness of a student’s confidence and developing skill levels when recording.</li> <li>Surrealist visual stimulus in connection to artist Rene Magritte (specifically ‘Personal Values’) with reference to Salvador Dali. Using examples of previous students work as visual aids to support creative ideas.</li> <li>Students encouraged to share their comprehension and understanding of studied artist/others work in a written/verbal format using provided keywords, sentence starters and prompted questions.</li> <li>Students to work towards the production of a drawing/painting that showcases learnt techniques from across the term into an outcome that can be reviewed regarding effective use of formal elements, art medium control and studied artists/art movements.</li> </ol>		✓	✓	✓	✓	✓
<b>Lesson Tasks</b>	<ul style="list-style-type: none"> <li>Introduction to Surrealism exploring the two aspects of the art movement – Automatism and the subconscious mind. Students are introduced to Rene Magritte, observing examples of his work, generating learning dialogues. Focus is shifted to a specific outcome by Magritte, ‘Personal Values’, whereby again learning dialogues are generated. Reference to Salvador Dali when observing other Surrealist artworks. Fact File page is created in sketchbooks. Students to use prompted questions and key artistic language when analysing ‘Personal Values’. Homework – to produce a mood board of personal items/objects and explaining the sentiment of these.</li> <li>Primary and Secondary studies are constructed from homework task. Students are required to bring in a personal item to draw from primary source and using existing images/own photos (secondary source) from their mood boards. Students are to familiarise and trail sketches,</li> </ul>	✓	✓	✓	✓	✓	✓

	<p>practicing for their final inspired compositions. Different mediums are explored/trialled, so students gain confidence when using them and considerations made regarding medium choices moving outcomes forward.</p> <ul style="list-style-type: none"> <li>• Observing the works of previous students. Learning dialogue created to discuss similarities and differences relating to studied artist, Rene Magritte. Students begin creating a template for their bedroom inspired outcomes. Students are to explore perspective to make outcomes appear 3D. Students are to consider key language, juxtaposition, levitation and scale change to influence their compositions. Students are to refer to mood boards, selecting objects to take forward in their outcomes. Mini homework – to bring in inspiration for bedroom backgrounds.</li> <li>• Over a series of lessons, pupils are to continue developing inspired outcomes, reviewing and making decisions as the ideas develop. Opportunities for self/peer-reflection are used to assess work against the grading descriptors and for setting SMART targets. Applications of selected mediums are utilised to make outcomes effective and engaging, demonstrating skill and control.</li> <li>• End of topic evaluation of strengths, areas of enjoyment, areas of challenge and language learnt in connection to subject indicative competencies.</li> </ul>					
<b>Resources</b>	<p>Departmental resources available in the form of teaching PowerPoints.  Art mediums provided.  Secondary source images of artists work will be provided as resources.  Own primary source objects gathered from home.  Feedback booklets and challenge booklets issued to all students.  YouTube clip from the Tate – What is Surrealism? <a href="#">What is Surrealism?   Tate Kids - YouTube</a></p>		✓		✓	✓
<b>DRAFT</b>	<p>Students to use feedback booklet to reflect on what went well/ even better if opportunities for any improvement. Homework and end of project evaluations are recorded in feedback booklets.  Art indicative competencies used to assess termly project at stages.  Time allocated for targets to be reacted to at end of topic.  Self/Peer-Reflection tasks embedded into areas of the project, allowing pupils to reflect on successes and setting SMART targets pushing outcomes forward.</p>		✓			✓
<b>Literacy</b>	<p>Tier 2 vocabulary: Scale change. Levitation. Odd. Weird. Strange. Dreamlike. Unreal. Bizarre. Clever. Meaningful. Intelligent. Thoughtful. Unusual. Surreal. Juxtaposition.</p>			✓		

	Tier 3 vocabulary: OBJECTS ELLIPSES COMPOSITION ARRANGEMENT FOREGROUND BACKGROUND HEIGHT TONE SHADOWS HIGHLIGHTS SHADING HATCHING PERSONAL SKILL CONTROL SPACE DISTANCE DEPTH PERSPECTIVE						
<b>Numeracy</b>	Accuracy when measuring and calculating dimensions of their bedroom inspired outcomes. 3D sketching and proportions tackled. Students required to scale up their outcome to A3. Opportunity to work out ages of studied artists.			✓			
<b>Challenge</b>	Challenge Term 1 task issued to students. This topic requires students to draw from life. When recording, students can demonstrate tonal ability via different methods. Proportions must be observed.	✓					

Topic	HT 3 – Abstraction, Georgia O’Keeffe						
NC Learning Intention	<ul style="list-style-type: none"> <li>Use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas.</li> <li>Use a range of techniques and media, including painting.</li> <li>Increase their proficiency in the handling of different materials.</li> <li>Analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work.</li> <li>Learn about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day.</li> </ul>	C	R	E	A	T	E
Lesson Learning Intentions	<ol style="list-style-type: none"> <li>A series of wet/dry medium based activities to be completed with appropriate scaffolding to support teacher in gaining an awareness of a student’s confidence skill level when recording in a technical, creative and imaginative manner. Pupils to continue developing skills from Year 7 when recording via the medium of paint.</li> <li>Students encouraged to share their comprehension and understanding of studied artist in both written/verbal format using provided keywords, sentence starters and prompted questions.</li> <li>Exploration of paint, increasing awareness and proficiency of this when recording in an abstracted manner.</li> <li>Students to work towards the production of an imaginative and creative outcome that showcases learnt techniques from across the term and in prior learning, in an outcome that can be reviewed regarding effective use of formal elements, art medium control and studied artists.</li> <li>Students are exposed to historical artist Georgia O’Keeffe and the technique of abstraction.</li> </ol>		✓	✓	✓	✓	✓
Lesson Tasks	<ul style="list-style-type: none"> <li>Introduction to new topic – Abstraction. Students are shown visual stimuli about the artist Georgia O’Keeffe. Students have the opportunity to converse, discussing what they see before being told any information about the artists herself, style of artwork, technical approaches and intentions. Learning dialogue is created to explain their thoughts and insights. Information is then scaffolded to make the artworks clearer to the students. Students need to complete a short-written activity about the artist, recalling key information and elaborating on personal opinions. Student activity is to produce a transcript of the artist’s work, exploring the medium of oil pastel. As many students wouldn’t have been exposed to this medium before, demonstrations are</li> </ul>	✓	✓	✓	✓	✓	✓

	<p>appropriate to scaffold the students. Students are encouraged to explore this medium but can complete the activity in coloured pencils. Homework opportunity – students are required to demonstrate their technical ability to record but zooming in on a food item, much like the style of the artist, Georgia O’Keeffe.</p> <ul style="list-style-type: none"> <li>• Students are introduced to the concept of view finders. What is a view finder? What is the purpose of it? How does it link to the style of the artist explored? Demonstration to take place to show how to successfully create a view finder. Students will need to select a resource of a natural form (focus either being tropical fish or fruit and vegetables). Students will need to lay their view finder over the selected image, moving it around until they find a view, that is suitable for their skill and ability. Students are to glue this down to keep it in place as this will be referred to over a series of lessons. Once glued, students are encouraged to use a simplified version of a grid to help them scale this up onto either A4/3 paper. Students will need to observe the line/pattern work carefully from their selected resource as they scale up their compositions.</li> <li>• Students are to look back at their zoomed in outcome from their previous lesson. Students will need to continue/complete their line/pattern work, observing these extremely carefully. Once pupils are happy with their compositions and proportions are accurate, students will begin to apply water colour paints, utilising skills learn in year 7 about colour theory. A quick recap of key concepts would be advisable – Primary/Secondary/Tertiary hues, Tints, Tones and shades, brush control, colour mixing and effective paint consistency.</li> <li>• Spelling opportunity at the start of the lesson regarding key language learnt during this topic. Recap of lessons learnt before to refresh student’s memories of the artist/theme we’re studying. Who is the artist we’ve been exploring? What is the artist interesting in painting? What country did she come from? What were here intention when creating the work? How have we been inspired? Students are to continue working on their paintings, applying this medium with skill and control. Opportunity to self-assess, reflecting on practice, setting SMART targets and review against the grading descriptors.</li> <li>• Final lesson to complete natural form assessment task. Students are to review their targets set from the previous lesson and need to action these. Continuation of applying paint with skill and control. Extension task provided upon completion of assessment.</li> <li>• Mid-reflection of project to be completed, reviewing current practice against the KS3 indicative competencies.</li> </ul>						
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<b>Resources</b>	Departmental resources available in the form of teaching PowerPoints. Art mediums and materials provided. Feedback booklets and challenge task worksheet issued to all students.		✓		✓	✓	
<b>DRAFT</b>	Students to use feedback booklet to reflect on what went well/ even better if opportunities for any improvement. Homework and end of project evaluations are recorded in feedback booklets. Art indicative competencies used to access termly project at stages. Time allocated for targets to be reacted to at end of topic. Self/Peer-Reflection tasks embedded into areas of the project, allowing pupils to reflect on successes and setting SMART targets pushing outcomes forward.		✓			✓	
<b>Literacy</b>	Tier 2 vocabulary: ZOOMED IN. CLOSE UP. COLOUR. MERGING. ORGANIC. NATURAL. ABSTRACT. LAYERING, VIEW FINDER. Tier 3 vocabulary: SHAPE LINE PATTERN ACCURACY CREATIVITY SKILL CONTROL BLENDING. TONE. MIXING. DIRECTION OF ART MEDIUM. COMPOSITION. OBSERVATION			✓			
<b>Numeracy</b>	Proportions tackled to scale up. Measuring with rulers to calculate larger quantities. Students required to scale up their final assessed design to A3 scale (optional) or A4. Opportunity to work out ages of studied artists. Ratios when mixing paints.			✓			
<b>Challenge</b>	Challenge Term 2 task issued to students. Student will complete a technical recording task whereby they will explore the grid technique. Mediums are applied will skill and control. Mediums choices are made independently by the students.	✓					

Topic	HT 4 – Photorealism, Chuck Close						
<b>NC Learning Intention</b>	<ul style="list-style-type: none"> <li>Use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas.</li> <li>Use a range of techniques and media, including painting.</li> <li>Increase their proficiency in the handling of different materials.</li> <li>Analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work.</li> <li>Learn about the history of art, craft, design, including periods, styles and major movements from ancient times up to the present day.</li> </ul>	C	R	E	A	T	E
<b>Lesson Learning Intentions</b>	<ol style="list-style-type: none"> <li>A series of dry medium based activities to be completed with appropriate scaffolding to support teacher in gaining an awareness of a student’s confidence skill level when recording in a technical, creative and imaginative manner.</li> <li>Students encouraged to share their comprehension and understanding of studied artist in both written/verbal format using provided keywords, sentence starters and prompted questions.</li> <li>Exploration of coloured pencils, increasing awareness and proficiency of this when recording in a photorealistic manner.</li> <li>Students to work towards the production of playing card that showcases techniques learnt and in prior learning, in an outcome that can be reviewed regarding effective use of formal elements, art medium control and studied artists.</li> <li>Students are exposed to historical artist Chuck Close and the technique of grid referencing.</li> </ol>		✓	✓	✓	✓	✓
<b>Lesson Tasks</b>	<ul style="list-style-type: none"> <li>Introduction to new topic – Photorealism. Students are to gain awareness of the art movement photorealism and studied artist Chuck Close. Students are to observe his work learning the intentions behind his outcomes. Students are to view how his practice changes in his career. All students are introduced to the grid techniques, much what the artist utilises in his compositions and to gain insights why this technique is important. Students are to reflect back over tasks cover in prior learning (and year 7) where the grid method may have been explored. Students task is to share views and opinions about the artist and recall key information. Students will use the grid technique to enlarge an image of an elephant.</li> <li>Over a series of lessons students will use an image of a playing card to copy in a photorealistic manner. Students will select an appropriate resource, depending on their skill and ability. To</li> </ul>	✓	✓	✓	✓	✓	✓

	<p>begin students must accurately draw their own grids to help them record well as their outcomes develop. Line, shapes and patterns must be observed in detail. Applications of mediums to be used as learning outcome progresses.</p> <ul style="list-style-type: none"> <li>• Students are to continue working on their playing cards, applying this medium with skill and control. Opportunity to self/peer-assess, reflecting on practice, setting SMART targets and review against the grading descriptors.</li> <li>• Final lesson to complete assessment task. Students are to review their targets set from the previous lesson and need to action these. Continuation of applying colour pencils with skill and control. Extension task provided upon completion of assessment.</li> <li>• End of topic evaluation of strengths, areas of enjoyment, areas of challenge and language learnt in connection to subject indicative competencies.</li> </ul>						
<b>Resources</b>	<p>Departmental resources available in the form of teaching PowerPoints.  Art mediums and materials provided.  Feedback booklets and challenge task worksheet issued to all students.  Playing cards from primary source.</p>		✓		✓	✓	
<b>DRAFT</b>	<p>Students to use feedback booklet to reflect on what went well/ even better if opportunities for any improvement. Homework and end of project evaluations are recorded in feedback booklets.  Art indicative competencies used to assess termly project at stages.  Time allocated for targets to be reacted to at end of topic.  Self/Peer-Reflection tasks embedded into areas of the project, allowing pupils to reflect on successes and setting SMART targets pushing outcomes forward.</p>		✓			✓	
<b>Literacy</b>	<p>Tier 2 vocabulary: OBSERVATION ACCURACY VIEW PRECISE PERFECTION TECHNICAL  Tier 3 vocabulary: ENLARGE OBSERVATION RATIO PROPORTION SCALE SHAPE PATTERN SUITABLE  ART MEDIUM INDEPENDENCY</p>			✓			
<b>Numeracy</b>	<p>Proportions tackled to scale up. Measuring with rulers to calculate larger quantities.  Students required to scale up their final assessed design to A3 scale (optional) or A4.  Opportunity to work out ages of studied artists.</p>			✓			
<b>Challenge</b>	<p>Challenge Term 2 task issued to students. Student will complete a technical recording task whereby they will explore the grid technique. Mediums are applied with skill and control. Mediums choices are made independently by the students.</p>	✓					

Topic	HT 5 & 6 - Landscapes						
<b>NC Learning Intention</b>	<ul style="list-style-type: none"> <li>Use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas.</li> <li>Use a range of techniques and media, including painting.</li> <li>Increase their proficiency in the handling of different materials.</li> <li>Analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work.</li> <li>Learn about the history of art, craft, design, including periods, styles and major movements from ancient times up to the present day.</li> </ul>	C	R	E	A	T	E
<b>Lesson Learning Intentions</b>	<ol style="list-style-type: none"> <li>A series of dry/wet medium based activities to be completed with appropriate scaffolding to support teacher in gaining an awareness of a student's confidence skill level when recording in a technical, creative and imaginative manner.</li> <li>Students encouraged to share their comprehension and understanding of studied artist in both written/verbal format using provided keywords, sentence starters and prompted questions.</li> <li>Exploration of numerous art mediums, increasing awareness and proficiency of this when recording in a range of different ways -technical/mark-making.</li> <li>Students to work towards the production of landscape that showcases techniques learnt and in prior learning, in an outcome that can be reviewed regarding effective use of formal elements, art medium control and studied artists.</li> <li>Students are exposed to various historical and contemporary artists who explore landscapes.</li> </ol>		✓	✓	✓	✓	✓
<b>Lesson Tasks</b>	<ul style="list-style-type: none"> <li>Introduction to new topic – Landscapes. Students will be shown various artworks from historical and contemporary artists. Students are to engage in a learning dialogue to share thoughts and insights. Landscapes are observed to portray key artistic features, horizon lines and perspective. In addition, composition is explored to convey other artist key language such as distance, depth, space, scale, foreground and background. Students will have the opportunity to select a landscape to discuss and share insights (embedding key artistic language) and to have an opportunity to record the landscape in a range of different mediums.</li> <li>Over a series of lessons students will begin to focus on different weather types. To begin students will record clouds. Observations of clouds will be observed in various historical and contemporary artworks. Traditional methods will be explored first using dry mediums, leading</li> </ul>	✓	✓	✓	✓	✓	✓

	<p>to more expressive methods to record clouds via the medium of paint. Tools are to be explored appose to just using paint brushes – sponges, cotton buds, pallet knives. Clip is show on a loop via the whiteboard so students and observe the techniques throughout the lesson. Homework opportunity.</p> <ul style="list-style-type: none"> <li>• Students will explore the weather type, rain. Students are to record this in two different ways. Controlled flicking of the brush and watering down hues to drip across the page. Clip is show on a loop via the whiteboard so students and observe the techniques throughout the lesson.</li> <li>• Students will explore sunsets. Recording with either dry/wet mediums to reflect blending ability and the skills to control this. Students will transcribe selected source image.</li> <li>• Students will need to present body of explorative work. Presentation in sketchbooks is key and student will need to share thoughts and insights, using the questions/writing frames provided. Extension task is to transcribe an image that depicts the weather type, wind. Homework opportunity – to begin gather resources for final landscape composition.</li> <li>• Mid-reflection of project to be completed, reviewing current practice against the KS3 indicative competencies. Students are to begin composition planning. Students are to reflect over all tasks explored and key language to sketch two different compositions. Compositions are review by a peer whereby they share their thoughts and opinions.</li> <li>• Over a sequence of lessons students are to explore a composition planned in their books. Visual prompted gathered for homework are key. Compositions must demonstrate confidence, skill and control when applying a range of different art mediums and must pull together all aspects studied. Opportunities to self/peer-assess, reflecting on practice, setting SMART targets and review against the grading descriptors.</li> <li>• End of topic evaluation of strengths, areas of enjoyment, areas of challenge and language learnt in connection to subject indicative competencies.</li> </ul>						
<p><b>Resources</b></p>	<p>Departmental resources available in the form of teaching PowerPoints.  Art mediums and materials provided.  Feedback booklets and challenge task worksheet issued to all students.  YouTube – drawing clouds - <a href="#">How to Draw Clouds with a Pencil - YouTube</a>  YouTube – Painting clouds - <a href="#">How to Paint Clouds for Beginners</a> ☺ <a href="#">Sponge Painting Clouds/QTIP Clouds/Sky Acrylic Painting Tutorial - YouTube</a>  YouTube – recording rain - <a href="#">Art for kids from 3 to 5 years old. How to paint rain - YouTube</a></p>		✓		✓	✓	

	YouTube – blending hues - <a href="#">How To Blend Colored Pencils - YouTube</a>						
<b>DRAFT</b>	Students to use feedback booklet to reflect on what went well/ even better if opportunities for any improvement. Homework and end of project evaluations are recorded in feedback booklets. Art indicative competencies used to access termly project at stages. Time allocated for targets to be reacted to at end of topic. Self/Peer-Reflection tasks embedded into areas of the project, allowing pupils to reflect on successes and setting SMART targets pushing outcomes forward.		✓			✓	
<b>Literacy</b>	Tier 2 vocabulary: Drip. Sponge. Rotate. Effective. Warmth. Time of day. Mood. Serene. Tranquil. Dramatic. Chaotic. Soothing. Peaceful. Tier 3 vocabulary: Composition. Horizon line. Vanishing point. Depth. Distance. Space. Perspective. Background. Foreground. Scale. Weather. Layers. Textures. Details.			✓			
<b>Numeracy</b>	Proportions tackled to scale up. Measuring with rulers to calculate larger quantities. Students required to scale up their final assessed design to A3 scale (optional) or A4. Opportunity to work out ages of studied artists. Ratios when mixing hues (painted tasks)			✓			
<b>Challenge</b>	Challenge Term 3 task issued to students. Student will have the opportunity to record from primary source. Students will need to observe a view from a window at home and to record this landscape using any medium of their choice. Photography task attached whereby students can take photos of their view and can record from this.	✓					

KS3 - Year 9

Topic	HT 1 & 2 - Portraiture	C	R	E	A	T	E
NC Learning Intention	<ul style="list-style-type: none"> <li>Use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas.</li> <li>Use a range of techniques and media.</li> <li>Increase their proficiency in the handling of different materials.</li> <li>Analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work.</li> <li>Learn about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day.</li> </ul>						
Lesson Learning Intentions	<ol style="list-style-type: none"> <li>A series of dry/wet medium based activities to be completed with appropriate scaffolding to support teacher in gaining an awareness of a student’s confidence skill level when recording via various art mediums (focus - poly block printing). Pupils to continue developing skills from Year 7 and Year 8.</li> <li>Students encouraged to share their comprehension and understanding of studied artist in both written/verbal format using provided keywords, sentence starters and prompted questions.</li> <li>Exploration and increasing awareness and proficiency of materials, techniques and process to mimic art movement style explored – Pop Art</li> <li>Students to work towards the production of various drawings that showcases learnt techniques when exploring portraiture and in prior learning. Furthermore, to build confidence and explore the technique of poly-block printing in a series of outcomes that can be reviewed regarding effective use of formal elements, art medium control and studied artists/movement.</li> <li>Students are exposed to historical artist, Andy Warhol, Roy Lichtenstein MC Esher and various portrait artist both historical and contemporary. Art movement Pop Art explored.</li> </ol>		✓	✓	✓	✓	✓
Lesson Tasks	<ul style="list-style-type: none"> <li>Students are introduced to the themed project – Identity (Pop art focus). Students will be shown visual stimuli based on the topic of portraiture. Students will be shown various contemporary and historical artist that explore this theme referring to Pablo Picasso, Claude Monet, Roy Lichtenstein, Andy Warhol, Julian Opie, Chuck Close, Leonardo DaVinci, Edvard Munch, Frida</li> </ul>	✓	✓	✓	✓	✓	✓

	<p>Kahlo, Frances Bacon and various Renaissance artists. Students will gain an insight as to how portraiture can be viewed (to depict a likeness, create a mood or to tell us stories). Discussions about the portraits are to take place in the form of a learning dialogue. What are students observing? Personal opinions explored? Links made to art mediums, techniques and process. Students are to watch YouTube clip about Pop Art, and to understand how this style of work will influence later work in the project. Greater focus on Andy Warhol and Roy Lichtenstein's work, referring to many artworks of theirs but more of an emphasis on portraiture. Students will need to put together a fact file page about these two artists, answering a series of prompted questions to share what students have learnt and conveying their personal opinions. Literacy opportunities embedded in the task, using tier two and three language in their writing.</p> <ul style="list-style-type: none"> <li>• Students will begin exploring traditional method to record portraiture starting with the basics, building confidence and skills to tackle more complex features. Students will explore the key words proportion and tone. Students will gain insights regarding how to record a human face in proportion, adopting key principle when doing so. Students will need to present information in their sketchbooks and apply key principles learnt to produce a transcript of a face which is proportionally accurate.</li> <li>• Students focus is shifted to a facial feature – eyes. Students are scaffolded with resources and YouTube clip. Students will begin to gain confidence and can be further scaffolded by demonstrations. Their outcomes still need to consider proportion when recording an individual eye, considering all aspects that contribute to this feature, eye lids, eye lashes, tear duct, iris detail, reflections, eyebrows and skin texture. Either tone or colour pencils can be explored in their outcomes. Homework opportunity – To produce a transcript of an eye create by MC Esher. Presentation needs to be considered and a range of prompted questions must be answered to share thoughts and insights. Additional Challenge task optional – To take a series of photos of eyes which capture human emotion. One image is selected to be transcribed (copied) and presentation of photography/outcomes is to be considered.</li> <li>• Skill learnt from previous lesson will be further developed as students begin to tackle recording a pair of eyes. This also relies on previous lessons taught when recording the human face in proportion. Scaffolded resources will be available for students to use to make them succeed, tracing paper/light box. Outcomes produced are to be complete via the medium of tone of</li> </ul>						
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	<p>coloured pencils. Peer-assessment opportunity available to assess strengths, improvements and links to grading descriptors.</p> <ul style="list-style-type: none"> <li>• Moving towards developing skills when recording noses and mouths over a series of lessons. Mouths are covered in more details to express human emotions.</li> <li>• Mid-reflection of project to be completed, reviewing current practice against the KS3 indicative competencies.</li> <li>• Students will recap theme learnt so far, sharing thoughts and insights about, what is our theme? What have we been looking at? What art movement did we explore? Who can remind the group of the two artists we explored? Can anyone recall anything interesting about these two artists? Students are required to consider the aspects of Andy Warhol and Roy Lichtenstein's work as these artists heavily influence pupil outcomes. Students will have the opportunity to explore Poly-Block printing. YouTube clip used to show the printing process. Links made in reference to Andy Warhol more so at this stage. Students will be tasked to create their own Poly-Block tile inspired by Pop Art, studies artist and portraiture. Demonstration of the process is advised to scaffold the YouTube clip. Students will select resources to transfer onto the tile. Tile prepped for future lessons.</li> <li>• Students are to create 2-3 inspired backgrounds, ready to print on top in a future lesson. Students need to reflect to their studied art movement, Pop Art and should consider applying appropriate resources to mimic this style of art referencing Roy Lichtenstein predominantly. Background must have purpose. Bold colours, bend day dots and various patterns.</li> <li>• Over a series of lessons students have the opportunity to print, showing skill and control when exploring this technique. Health and safety to be reference before beginning. Utilising the Poly-Block tile and creative Pop Art backgrounds made, students will print their portraits using solid hues and fading printing inks into one another as an additional level of challenge. Focus on solid block hues to be explored in one lesson, more creative fades explored in the next. Demonstration regarding how to fade will be utilised in second lesson.</li> <li>• End of topic evaluation of strengths, areas of enjoyment, areas of challenge and language learnt in connection to subject indicative competencies (feedback booklets). For the remaining part of the lesson, students need to present all printed outcomes in their sketchbooks to mimic the repetition of prints, similarly to Andy Warhol. Final evaluation to be completed by students using provided writing frame and demonstrating effective use of tiered art vocabulary.</li> </ul>						
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<b>Resources</b>	<p>Departmental resources available in the form of teaching PowerPoints.          Art mediums and materials available.          Feedback booklets and challenge worksheet issued to all students.          YouTube link – What is Pop Art? <a href="#">What is Pop Art? Art Movements &amp; Styles - YouTube</a>          YouTube link – How to draw eyes? <a href="#">How To Draw A Realistic Eye: Narrated Step by Step - YouTube</a>          YouTube link – How to draw a nose <a href="#">How to Draw Noses - 8th Grade: Human Face Unit - YouTube</a>          YouTube link – Poly Block printing <a href="#">Poly Block Printing - YouTube</a></p>		✓		✓	✓	
<b>DRAFT</b>	<p>Students to use feedback booklet to reflect on what went well/ even better if opportunities for any improvement. Homework, Mid reflection and end of project evaluations are recorded in feedback booklets.          Art indicative competencies used to access termly project at stages.          Time allocated for targets to be reacted to at end of topic.          Self/Peer-Reflection tasks embedded into areas of the project, allowing pupils to reflect on successes and setting SMART targets pushing outcomes forward.</p>		✓		✓		
<b>Literacy</b>	<p>Tier 2 vocabulary: STYLISED / CARTOON / FLAT COLOUR / REPEAT / COMIC BOOK / BEN DAY DOTS / STRIPES / VIVID / STORY TELLING / PORTRAIT / PAINT / TRANSIENT / EXPENDABLE / LOW COST / MASS PRODUCED / YOUNG / WITTY          Tier 3 vocabulary: PROPORTION LINE SHAPE TONE SHADOWS TEXTURE DETAIL          ACCURATE REALISTIC FORM MID-TONES HIGHLIGHTS BOLD BRIGHT COMPOSITION LAYER</p>			✓			
<b>Numeracy</b>	<p>Repeating pattern/symmetry          Opportunity to work out ages of studied artists.          Opportunity to work out age of art movement.</p>			✓			
<b>Challenge</b>	<p>Challenge Term 1 task issued to students. Self-portrait– Students are to produce a self-portrait which captures a likeness and mood. Their self-portrait can be completed in any medium but must be A4 in scale. Students need to consider the style of the portrait, reflecting over one of the art movements studied in class.</p>	✓					

Topic	HT 3 - Architecture and Perspective						
<b>NC Learning Intention</b>	<ul style="list-style-type: none"> <li>Use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas.</li> <li>Use a range of techniques and media, including painting.</li> <li>Increase their proficiency in the handling of different materials.</li> <li>Analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work.</li> <li>Learn about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day.</li> </ul>	C	R	E	A	T	E
<b>Lesson Learning Intentions</b>	<ol style="list-style-type: none"> <li>A series of dry medium based activities to be completed with appropriate scaffolding to support teacher in gaining an awareness of a student's confidence skill level when recording in a technical, creative and imaginative manner. Pupils to continue developing skills from Year 7.</li> <li>Students encouraged to share their comprehension and understanding of studied artist in both written/verbal format using provided keywords, sentence starters and prompted questions.</li> <li>Exploration of tone and increasing awareness and proficiency of this when recording in a technical manner – perspective.</li> <li>Students to work towards the production of an imaginative and creative outcome that showcases learnt techniques from across the term and in prior learning, in an outcome that can be reviewed regarding effective use of formal elements, art medium control and studied artists.</li> <li>Students are exposed to contemporary and historical architectural designers, reviewing their styles, methods, designs and works.</li> </ol>		✓	✓	✓	✓	✓
<b>Lesson Tasks</b>	<ul style="list-style-type: none"> <li>Introduction to project theme Architecture/Perspective. Students are to utilise the technique of perspective, recording basic shapes and objects to one vanishing point. Students are scaffolded when exploring the technique, reciting the key rules when drawing in one-point perspective. Multiple activities are completed to consolidate learning intentions into more complex aspects by record point perspective in the form of a road or train track scene. Homework opportunity – to consider recording a space/room at home, practicing the skill of point perspective.</li> </ul>	✓	✓	✓	✓	✓	✓

	<ul style="list-style-type: none"> <li>Recall key technique from the previous lesson – one-point perspective. Students will need to remember key principles as they're challenge with a more complex methods of technical recording, two-point perspective. Students are to practice this technique when recording a building. Shapes need to be observed with a developing level of accuracy as the structures vanish to two separate vanishing points. Art mediums are to be applied with skill and control, developing skills learnt from year 7 via the medium of tone/colour.</li> <li>Students are introduced to stimuli of architecture. Many examples will be reviewed and discussed by the pupils as they interpret what they see. Learning dialogue is generated, sharing insights, thoughts and personal opinions. Students are introduced to the architectural structures of Zaha Hadid and Antoine Gaudi. Literacy opportunities to read aloud to the class. Again, learning dialogue generated upon observations of their work. Students will produce a fact file page based on the architects explored. Literacy opportunity used to assess their understanding through prompted questions on a worksheet which contains key tiered language. This language should be embedded in their answers.</li> <li>Assessment opportunity to test recording ability in two-point perspective. Outcomes are reflective of a design brief:  <u><b>Design Brief</b></u>  You are tasked to design a building for: Sea life centre, Ice cream parlour, Nature reserve, Fashion store. As part of the design, you are required to have windows and a door. If you are feeling ambitious, design a shop logo for your building. Furthermore, your design must be in colour. Dry mediums only.  Students have a series of lessons to complete a creative and imaginative outcome using dry based mediums which demonstrates skill, flair and control.</li> <li>Mid-reflection of project to be completed, reviewing current practice against the KS3 indicative competencies.</li> </ul>						
<b>Resources</b>	Departmental resources available in the form of teaching PowerPoints. Art mediums and materials provided. Feedback booklets and challenge task worksheet issued to all students.		✓		✓	✓	
<b>DRAFT</b>	Students to use feedback booklet to reflect on what went well/ even better if opportunities for any improvement. Homework and end of project evaluations are recorded in feedback booklets. Art indicative competencies used to access termly project at stages.		✓			✓	

	Time allocated for targets to be reacted to at end of topic. Self/Peer-Reflection tasks embedded into areas of the project, allowing pupils to reflect on successes and setting SMART targets pushing outcomes forward.						
<b>Literacy</b>	Tier 2 vocabulary: ODD / WEIRD / STRANGE / DREAMLIKE / MAJESTIC / BIZARRE / CLEVER MEANINGFUL / INTELLIGENT / THOUGHTFUL / UNUSUAL / CURVED / SYMBOLIC / JUXTAPOSITION / GEOMETRIC / DYNAMIC / INTERCONNECTING Tier 3 vocabulary: PERSPECTIVE SHAPE LINE VANISHING POINT ACCURACY IMAGINATION CREATIVITY SKILL CONTROL ORGANIC			✓			
<b>Numeracy</b>	3D sketching and proportions tackled. Students required to scale up their final assessed design to A3 scale. Opportunity to work out ages of studied artists.			✓			
<b>Challenge</b>	Challenge Term 2 task issued to students. Students can research the career path of an Architect explore one of the following architects Zaha Hadid, Antoine Gaudi, Frank Gehry or Jeanne Gang.	✓					

Topic	HT 4 – Architecture, Collage and Mixed Media						
<b>NC Learning Intention</b>	<ul style="list-style-type: none"> <li>Use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas.</li> <li>Use a range of techniques and media. Including painting.</li> <li>Increase their proficiency in the handling of different materials.</li> <li>Analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work.</li> <li>Learn about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day.</li> </ul>	C	R	E	A	T	E
<b>Lesson Learning Intentions</b>	<ol style="list-style-type: none"> <li>A series of dry/wet medium based activities to be completed with appropriate scaffolding to support teacher in gaining an awareness of a student’s confidence skill level when recording via various art mediums (inks, watercolour paints and brush). Pupils to continue developing skills from Year 7 and Year 8.</li> <li>Students encouraged to share their comprehension and understanding of studied artist in both written/verbal format using provided keywords, sentence starters and prompted questions.</li> <li>Exploration and increasing awareness and proficiency of materials, techniques and process to mimic artists explored.</li> <li>Students to work towards the production of various expressive outcomes that showcases learnt techniques when exploring collage and mixed media. Outcomes can be reviewed regarding effective use of formal elements, art medium control and studied artists.</li> <li>Students are exposed to historical and contemporary artists Mark Powell, Matt Dinniman, Abby Diamond and Kovacs Anne Brigitta.</li> </ol>		✓	✓	✓	✓	✓
<b>Lesson Tasks</b>	<ul style="list-style-type: none"> <li>Recap on project theme – Architecture. Discussions about what will be covered. Utopian and Dystopian worlds. Pupil will discuss their observations generated by a learning dialogue. Literacy opportunities embedded throughout lesson. Students are to create a fact file page about the project theme, demonstrating understanding and key language learnt. Homework opportunity.</li> <li>Visual stimuli are presented to students with a focus on collage. Students are to discuss these images, contributing to a class learning dialogue whereby they share their thoughts and insights. Artists will be shown as further stimuli which focusses on the artworks of Mark Powell and Matt Dinniman. Opportunity for literacy – reading aloud and use of key art vocabulary to discuss what</li> </ul>	✓	✓	✓	✓	✓	✓

	<p>they observe. Students are to create two to three inspired backgrounds, ready to draw on top of in a future lesson. Students need to reflect to studied artists Mark Powell, Matt Dinniman and the technique of Collage. Students should consider applying appropriate resources in a purposeful manner. Backgrounds to be stored safely as they will be integral components for final assessed artworks.</p> <ul style="list-style-type: none"> <li>• Last lesson students created a series of interesting collaged backgrounds. On top of these, students will trace existing artworks of insects from Primary and Secondary sources, previously in their sketchbooks. Students will trace the image(s) as quickly as they can and apply various art mediums to bring them alive, mimicking the style of artist explored, Mark Powell and Matt Dinniman. Homework opportunity – Students have the option to complete a critical analysis about either Mark Powell or Matt Dinniman. A writing frame is provided to scaffold students with this analysis. Key artistic vocabulary is to be embedded into their analysis’.</li> <li>• Visual stimuli are presented to students with a focus on mixed media. Students are to discuss these images, contributing to a class learning dialogue whereby they share their thoughts and insights. Artists will be shown as further stimuli which focusses on the artworks of Abby Diamond and Kovacs Anne Brigitta. Opportunity for literacy – reading aloud and use of key art vocabulary to discuss what they observe. Students are to create two to three inspired backgrounds, ready to draw on top of in a future lesson. Students need to reflect to studied artists Abby Diamond, Kovacs Anne Brigitta and mixed media. Students should consider applying appropriate mediums such as inks, watercolours and brusho in a purposeful manner. Backgrounds to be stored safely as they will be integral components for final assessed artworks.</li> <li>• Last lesson students created a series of interesting mixed media backgrounds. On top of these, students are going to trace existing artworks of insects from Primary and Secondary sources, previously in their sketchbooks. Students will trace the image(s) as quickly as you can and apply various art mediums to bring them alive mimicking the style of artist explored, Abby Diamond and Kovacs Anne Brigitta.</li> <li>• Students are to look at all outcomes created via collage and mixed media. Students will have this final hour to complete, develop and improve artistic outcomes ready for assessment. Various activities will be taking place during the lesson with various art mediums being explored with purpose, skill and control.</li> </ul>						
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	<ul style="list-style-type: none"> <li>End of topic evaluation of strengths, areas of enjoyment, areas of challenge and language learnt in connection to subject indicative competencies (feedback booklets). For the remaining part of the lesson, students need to present all artistic outcomes either in their sketchbooks or on a large A2 presentation sheet. Final evaluation to be completed by students using provided writing frame and demonstrating effective use of tiered art vocabulary.</li> </ul>						
<b>Resources</b>	<p>Departmental resources available in the form of teaching PowerPoints.</p> <p>Primary sources – insects in glass cases.</p> <p>Art mediums and materials available.</p> <p>Feedback booklets and challenge worksheet issued to all students.</p>		✓		✓	✓	
<b>DRAFT</b>	<p>Students to use feedback booklet to reflect on what went well/ even better if opportunities for any improvement. Homework, Mid reflection and end of project evaluations are recorded in feedback booklets.</p> <p>Art indicative competencies used to access termly project at stages.</p> <p>Time allocated for targets to be reacted to at end of topic.</p> <p>Self/Peer-Reflection tasks embedded into areas of the project, allowing pupils to reflect on successes and setting SMART targets pushing outcomes forward.</p>		✓			✓	
<b>Literacy</b>	<p>Tier 2 vocabulary: RUBBER GRID-METHOD TRACE MIX MEDIA LAYER DRIP BLOW FREE-FLOWING DIALUTE INKS BRUSHO PAPERS</p> <p>Tier 3 vocabulary: LINE SHAPE TONE COMPOSITONS DETAILS COLOUR HUE OBSERVATION MID-TONES HIGHLIGHTS SHADOWS TEXTURE PRESSURE COLLAGE MEDIUMS</p>			✓			
<b>Numeracy</b>	<p>Repeating pattern/symmetry</p> <p>Opportunity to work out ages of studied artists.</p> <p>Proportions when scaling up work.</p>			✓			
<b>Challenge</b>	<p>Challenge Term 2 task issued to students. Students can research the career path of an Architect explore one of the following architects Zaha Hadid, Antoine Gaudi, Frank Gehry or Jeanne Gang.</p>	✓					

Topic	HT 5 – Music in Art, Cubism – Pablo Picasso						
<b>NC Learning Intention</b>	<ul style="list-style-type: none"> <li>Use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas.</li> <li>Use a range of techniques and media.</li> <li>Increase their proficiency in the handling of different materials.</li> <li>Analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work.</li> <li>Learn about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day.</li> </ul>	C	R	E	A	T	E
<b>Lesson Learning Intentions</b>	<ol style="list-style-type: none"> <li>A series of dry medium based activities to be completed with appropriate scaffolding to support teacher in gaining an awareness of a student’s confidence and starting skill level when recording via sculptural materials</li> <li>Visual stimuli utilised throughout the project. Artistic references both historical and contemporary will be inferred throughout the project. Main artistic references made in relation to Pablo Picasso with reference to Georges Braque.</li> <li>Students encouraged to share their comprehension and understanding of studied artist in a written and verbal format using provided keywords and sentence starters to share thoughts and insights.</li> <li>Exploration of paint via elements of mark making.</li> <li>Students to work towards the production of an outcome that utilises techniques learnt. A realisation of intention will be in response to studied artists through a sculptural synthetic cubist style. Students will be exposed to the importance of collaboration art. Effective use of techniques learnt exploring skill, control, and purposeful mark making will be reviewed when reflecting on artistic practice.</li> </ol>		✓		✓	✓	✓
<b>Lesson Tasks</b>	<ul style="list-style-type: none"> <li>Introduction to theme – Music in Art. Learning dialogues generated observing visual stimuli. Thoughts and insights shared. Information discovered regarding artist, Pablo Picasso and the Art movement Cubism, specifically looking at the two different types – analytical and synthetic cubism. Key language explored. Observations of other artist explored in relation to cubism. Fact file page generated. Homework opportunity.</li> <li>Recapping previous learning. Focal point of lesson is derived at producing a transcript of Picasso’s work, influenced by synthetic cubism.</li> </ul>	✓	✓	✓	✓	✓	✓

	<ul style="list-style-type: none"> <li>Students are to explore analytical cubism by setting up still life set-ups in the middle of group tables. Students are to fragment either an A4/3 piece of paper. Students will observe a section of the composition, filling up a section on their paper. Students will move around the composition to record this from multiple viewpoints. Tone is explored.</li> <li>Students will be working collaboratively to complete a sculptural outcome that considered synthetic cubism, taking inspiration from studied artist – Pablo Picasso. Students will have limited recyclable resources to produce their outcome. Students will be required to plan as a team to refine an idea. Teamwork and problem solving is key.</li> <li>Students will review outcomes from previous lesson and will begin creating their sculptures thinking about key factors such as mass, balance, space weight and posture.</li> <li>Mid-reflection of project to be completed, reviewing current practice against the KS3 indicative competencies.</li> </ul>						
<b>Resources</b>	<p>Departmental resources available in the form of teaching PowerPoints.  Art mediums and recyclable materials provided.  Printed resources given to students throughout phases of the term project.  Feedback booklets and challenge task issued to all students.</p>		✓		✓	✓	
<b>DRAFT</b>	<p>Students to use feedback booklet to reflect on what went well/ even better if opportunities for any improvement. Homework and end of project evaluations are recorded in feedback booklets.  Art indicative competencies used to access termly project at stages.  Time allocated for targets to be reacted to at end of topic.  Self/Peer-Reflection tasks embedded into areas of the project, allowing pupils to reflect on successes and setting SMART targets pushing outcomes forward.</p>		✓			✓	
<b>Literacy</b>	<p>Tier 2 vocabulary: ANGLE / LAYER / / MATERIALS / BRIGHT HUES / ANALYTICAL / SYTHENTIC / ROTATE / BROKEN / FRAGMENTED / REASSEMBLED / VIEWPOINTS  Tier 3 vocabulary: COMPOSITION / DETAILED / 2D / 3D/ SHAPE / TONE / PAINT</p>			✓			
<b>Numeracy</b>	<p>Scale – ratio increases  Opportunity to work out ages of studied artists.</p>			✓			
<b>Challenge</b>	<p>Challenge Term 3 task issued to students. This topic requires pupils to listen to a piece of contemporary music and to respond to this via mark making techniques.</p>	✓					

Topic	HT 6 – Music in Art, Mark Making – Kandinsky						
<b>NC Learning Intention</b>	<ul style="list-style-type: none"> <li>Use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas.</li> <li>Use a range of techniques and media, including painting.</li> <li>Increase their proficiency in the handling of different materials.</li> <li>Analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work.</li> <li>Learn about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day.</li> </ul>	C	R	E	A	T	E
<b>Lesson Learning Intentions</b>	<ol style="list-style-type: none"> <li>A series of dry and wet medium based activities (paint) to be completed with appropriate scaffolding to support teacher in gaining an awareness of a student’s confidence and starting skill level when recording via paint. Colour wheel and series of other painting tasks used to grow confidence/skill level, leading to more complex activities.</li> <li>Visual stimuli utilised throughout the project. Exploration of different colour wheels and mark making processes will be observed. Artistic references both historical and contemporary will be inferred throughout the project. Main artistic references made in relation to Wassily Kandinsky, with reference to other artists throughout – Barbara Rae, Piet Mondrian, Mark Rothko, Twombly, Jackson Pollock and William De Kooning.</li> <li>Students encouraged to share their comprehension and understanding of studied artist in a written and verbal format using provided keywords and sentence starters to share thoughts and insights.</li> <li>Exploration of paint via elements of mark making.</li> <li>Students to work towards the production of an outcome that utilises techniques learnt via wet and dry mediums across the project. A realisation of intention will be in response to studied artists through the interpretation of song. Effective use of techniques learnt exploring skill, control, and purposeful mark making will be reviewed when reflecting on artistic practice.</li> </ol>		✓		✓	✓	✓
<b>Lesson Tasks</b>	<ul style="list-style-type: none"> <li>Recap project theme - Music in Art. Introduction to a range of artists who explore mark making techniques via the use of paint. Jackson Pollock, Barbara Rae, Piet Mondrian, Twombly, Mark Rothko and William De Kooning. Students are to observe the artworks, looking specifically at how they have applied marks to the composition through different</li> </ul>	✓	✓	✓	✓	✓	✓

	<p>actions i.e. drag, sweep, blot and dab. Students are to gain deep understanding of mark making techniques through various supportive visual materials. Introduction to Wassily Kandinsky, observing how he records marks, shapes and colour through song. Students are to produce an inspired outcome via mark making and paint to a piece of music.</p> <ul style="list-style-type: none"> <li>• Recap previous learning. Students will continue to develop marks relating to a piece of music but considering composition. Students are to reflect regarding what composition is and to observe visual stimuli about what make an exciting composition.</li> <li>• Previous artists explored are viewed again. Learning dialogues generated and views are shared. Students will explore wet mediums when recording marks again, listening to a piece of music.</li> <li>• Students will bring together techniques explored to make a more cohesive piece of abstract art. Students will listen to Into by The XX to generate artworks. Dry or wet mediums used.</li> <li>• Traditional drawing of musical instruments is explored in lesson. These can be recorded from both primary and secondary sources. This outcome will feature in their final outcomes. Composition is address so outcomes are visually pleasing.</li> <li>• Students will again listen to Intro by The XX and will pull through favourite marks and shapes from previous lesson, adding this to the musical instrument study last lesson. Outcome is assessed.</li> <li>• End of topic evaluation of strengths, areas of enjoyment, areas of challenge and language learnt in connection to subject indicative competencies.</li> </ul>						
<b>Resources</b>	<p>Departmental resources available in the form of teaching PowerPoints.  Art mediums provided.  Printed resources given to students throughout phases of the term project.  Feedback booklets and challenge task issued to all students.  Speakers are required.  Musical instruments – primary sources  YouTube – XX Intro – responding artistically to music <a href="http://www.youtube.com/watch?v=H4UtBYUMVJk">www.youtube.com/watch?v=H4UtBYUMVJk</a>  YouTube – Vivaldi, The Four Seasons - <a href="#">Antonio Vivaldi - Winter (Full) - The Four Seasons - YouTube</a>  YouTube – Grieg, In the Hall of the Mountain King - <a href="#">Grieg - In the Hall of the Mountain King - YouTube</a></p>		✓		✓	✓	
<b>DRAFT</b>	<p>Students to use feedback booklet to reflect on what went well/ even better if opportunities for any improvement. Homework and end of project evaluations are recorded in feedback booklets.</p>		✓			✓	

	<p>Art indicative competencies used to access termly project at stages.</p> <p>Time allocated for targets to be reacted to at end of topic.</p> <p>Self/Peer-Reflection tasks embedded into areas of the project, allowing pupils to reflect on successes and setting SMART targets pushing outcomes forward.</p>						
<b>Literacy</b>	<p>Tier 2 vocabulary: Blot. Sweep. Drag. Dab. Arc. Curve. Free flow. Curly. Wiggle. Straight. Dot Broken. Bend. Swish. Flick. Twist.</p> <p>Tier 3 vocabulary: Overlap. Mark-Make. Primary. Secondary. Hue. Tint. Tone. Shade. Tertiary. Consistency. Mixing. Brush Control. Accuracy.</p>			✓			
<b>Numeracy</b>	<p>Ratio – mixing quantities when using paint</p> <p>Opportunity to work out ages of studied artists.</p>			✓			
<b>Challenge</b>	<p>Challenge Term 3 task issued to students. This topic requires pupils to listen to a piece of contemporary music and to respond to this via mark making techniques.</p>	✓					

KS4 - Year 10

Topic	Unit 1 – Component 1 – Seashore Project. 60%						
<p><b>NC Learning Intention</b></p>	<ul style="list-style-type: none"> <li>• Actively engage in the creative process of art, craft and design in order to develop as effective and independent learners, and as critical and reflective thinkers with enquiring minds.</li> <li>• Develop creative, imaginative and intuitive capabilities when exploring and making images, artefacts and products.</li> <li>• Become confident in taking risks and learn from experience when exploring and experimenting with ideas, processes, media, materials and techniques.</li> <li>• Develop critical understanding through investigative, analytical, experimental, practical, technical and expressive skills.</li> <li>• Develop and refine ideas and proposals, personal outcomes or solutions with increasing independence.</li> <li>• Acquire and develop technical skills through working with a broad range of media, materials, techniques, processes and technologies with purpose and intent.</li> <li>• Develop knowledge and understanding of art, craft and design in historical and contemporary contexts, societies and cultures.</li> <li>• Develop an awareness of the different roles and individual work practices evident in the production of art, craft and design in the creative and cultural industries.</li> <li>• Develop an awareness of the purposes, intentions and functions of art, craft and design in a variety of contexts and as appropriate to students’ own work.</li> <li>• Demonstrate safe working practices in art, craft and design.</li> </ul>	C	R	E	A	T	E
<p><b>Lesson Learning Intentions</b></p>	<ol style="list-style-type: none"> <li>1. Students are aware of the creative process in art, craft or design to become more critical thinkers and independent learners. Students are to participate in a range of creative processes, which realised intention is a visual and written format.</li> <li>2. Student to establish confidence in their capabilities when examining theirs and works of others artist, sharing thoughtful and purposeful insights.</li> <li>3. Student are to continue to build on prior learning at KS3, flourishing in confidence and proficiency when risk taking, whilst exploring a wide range of materials, techniques and process.</li> </ol>	✓	✓	✓	✓	✓	✓

	<p>4. Students to critically think when investigating the work of contemporary, historical artists, art movements, societies and cultures. In addition, to think critically on own artistic practice as project intentions develop.</p> <p>5. Students are to problem solve ideas when refining ideas/concepts throughout the project. Reflecting on artistic practice will allow student outcomes to be more personalised and independent, which are inspired by works of contemporary, historical artists, art movements, societies and cultures.</p> <p>6. Students are exposed to a wide range of media, materials, processes and technologies which is scaffolded in prior learning as well as developing these skills as artworks are generated.</p> <p>7. Students to develop critical skills to develop own original outcomes which realises intentions.</p> <p>8. Students are to show awareness of a safe working environment as outcomes are developed.</p> <p><b>AO1:</b> Develop ideas through investigations, demonstrating critical understanding of sources.</p> <p><b>AO2:</b> Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.</p> <p><b>AO3:</b> Record ideas, observations and insights relevant to intentions as work progresses.</p> <p><b>AO4:</b> Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language</p>						
<p><b>Lesson Tasks</b></p>	<p>Students are introduced to the theme project – Seashore. Students are guided through expectations of Unit 1 and the purpose of this project. Students will be fully aware that this first body of work impacts 60% of their GCSE.</p> <p>For four/five weeks, students aim is to respond creatively to <i>ocean themed</i> subject matter (both primary and secondary sources,) in order to put together an A2 exploration sheet. Students will be made aware that they will be meeting Assessment objectives 2 and 3 during this time.</p> <p><b>AO2:</b> Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.</p> <p><b>AO3:</b> Record ideas, observations and insights relevant to intentions as work progresses.</p>	✓	✓	✓	✓	✓	✓

	<p>Over the four/five weeks, various classroom-based activities will take place so students can experiment with media, materials, processes and technologies and demonstrating their recording ability when creating outcomes. There's an emphasis on surface texture when recording these outcomes as this will be referred to during the ceramic workshop. Ocean themed subject matter completed in these weeks:</p> <ul style="list-style-type: none"> <li>○ Studies of shells</li> <li>○ Studies of fish</li> <li>○ Studies of sea urchins</li> <li>○ Studies of Coral compositions.</li> <li>○ Extension opportunity - Water studies – media exploration and experimentation.</li> <li>○ Homework opportunities are embedded in certain weeks to provide extended opportunities to create artworks independently via a range of different mediums. Additional shell studies in various mediums and Octopus tentacle.</li> <li>○ Challenge/Aim Higher opportunities are also offered to students to showcase independence, skill, flair and control when creating additional artistic outcomes relating to our theme.</li> </ul> <p>By the end of the four weeks students should have 6/8 high-quality outcomes ready for presenting.</p> <p>Students are to present body of artworks relating to the project theme. Students are made aware that they will be exploring Assessment Objective 3 and 4.</p> <p><b>AO3:</b> Record ideas, observations and insights relevant to intentions as work progresses.</p> <p><b>AO4:</b> Demonstrates understanding of visual language</p> <p>Presentation pages must be engaging, exciting and celebrates their successes. Annotation is added to the page so that pupils can demonstrate critical thinking in relation to artistic outcomes. Scaffolded writing frame and key artistic vocabulary is given to students to support them when writing this.</p> <p>Artistic focus – Yellena James. Students are made aware that they are exploring Assessment Objective 1, 2 and 3.</p> <p><b>AO1:</b> Develop ideas through investigations, demonstrating critical understanding of sources.</p> <p><b>AO2:</b> Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.</p> <p><b>AO3:</b> Record ideas, observations and insights relevant to intentions as work progresses.</p>						
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	<p>Over a series of weeks, the Seashore project gets underpinned by contemporary artist Yellena James. Students explore the works of her organic, imaginative ecosystems specifically looking at structural forms and embellished surfaces. Students are to explore her application of art mediums to mimic her artistic style. Pens, inks, markers and watercolours are explored when creating a transcript of her artwork.</p> <p>Students will complete a critical analysis, exploring one of the artworks by Yellena James (preferably, the artwork they transcribed). Completing this analysis, it will demonstrate students critical understanding of sources. Writing frame and artistic vocabulary will be provided to support students.</p> <p>Homework opportunity to scaffold presentation page and a development of own original inspired outcome: <b>TASK: AO1/2/3- Artist research.</b> Include:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Find at least 6/8 high quality RELEVANT examples of Yellena James' work. (RELEVANT TO YOUR SEASHORE THEME – 4 to a page).</li> <li><input type="checkbox"/> Basic biographical information. WHEN and WHERE were they born/died. What 'style' is their work, does it belong to an art movement?</li> <li><input type="checkbox"/> Where have you collected your information from? Simply include a website link you used. (<a href="http://www.yellena.com">www.yellena.com</a>)</li> <li><input type="checkbox"/> Names and date of the artwork you select.</li> <li><input type="checkbox"/> find 8-10 clear images of coral reefs, ocean plants, jelly fish and seaweeds.</li> </ul> <p>Own artistic response in the style of Yellena James to be created by students over a series of lessons. Inspiration in the form of secondary resources used to support inspired outcome - 8-10 clear images of coral reefs, ocean plants, jelly fish and seaweed. Students will use coloured pencils/felt tip pens/markers/watercolours to complete outcome. No smaller than A4 and students must consider their composition. YouTube clip show for further inspiration - <a href="#">Mixed media based on the Artist Yellena James - YouTube</a></p> <p>Presentation of all artistic information, found images, critical analysis and artistic outcomes are presented in an engaging/simulating manner.</p> <p>Students are made aware that this presentation page is referencing all Assessment Objectives:</p> <p><b>AO1:</b> Develop ideas through investigations, demonstrating critical understanding of sources.</p> <p><b>AO2:</b> Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.</p> <p><b>AO3:</b> Record ideas, observations and insights relevant to intentions as work progresses.</p>						
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**AO4:** Demonstrates understanding of visual language

Ceramic workshop – Accessing all Assessment object to create I final inspired outcome in clay.

**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

Workshop: To create a ceramic object that has exciting surface texture/s linked to textures found above/below the sea.

Break down of activities scheduled in certain periods which results all students to realise a final sculpture outcome of intent.

Links to artist made – Catrin Mostyn Jones, Heather Knight, Diane Martin Lublinski, Elizabeth Shriver, Dale Chihuly, Cri Kars-Marshall and Yellena James.

PERIOD	AO	Workshop breakdown.
1	<b>AO1/2</b>	<p><b>Task 1:</b> Gather keywords (W1) from visual artefacts. (Primary source-sea urchins/starfish &amp; A3 colour images of sea related textured objects-coral/pebbles/sea foam etc.) Students to work in small groups.  <i>(Do not provide words (Scrunched, bobbly, ridged, prickly, frilly, spongy, gritty, pitted, rough etc.) -students to generate their own words- record words in their printed booklets).</i></p> <p><b>Task 2:</b> Texturising clay with marks that link to above/below the sea. Refer to keywords collected.</p> <p>Aim: To investigate and explore a variety of approaches to achieving a textured clay surface. (AO1/2)</p> <ul style="list-style-type: none"> <li>Pupils to respond individually to keywords and visuals upon flat clay surfaces. (On projectors/tables, have a slideshow of sea related textures, bottom of starfish, waves/pebbles etc.)</li> </ul>

			<ul style="list-style-type: none"> <li>ACTIONS: Pierce/Engrave/Indent/Scratch/Pull/Dig/Twist/Press/Remove. <i>(Provide a range of tools/objects/materials for effective creation of surface texture.)</i></li> <li>Conclude period 1 with a reflection about preferred surfaces.</li> <li>Photograph all surface texture plates (class teacher).</li> </ul>							
	2	<b>AO2</b>	<p><b>Task 1:</b> (15 minutes.) Refer to a simple writing frame, give students time to view and reflect upon a ceramicist's work that they enjoy. How are they achieving an outcome that is linked to either above/below the sea?</p> <p><b>Task 2:</b> 2D into 3D. Aim: Respond to Chihuly inspired shapes. Mould and form flat pieces of clay into 3D forms. CURVE/FOLD/WRAP/ROLL/JOIN/SECURE</p> <p>Teacher to provide a demonstration of how to work with clay to achieve a 3D form. Students to create mini samples to explore 3D forms and shapes. KEYWORDS: CURVE/ FOLD/WRAP/ROLL/JOIN/SECURE. NO SURFACE DECORATION YET. FOCUS IS TO FORM INTERESTING SHAPES. Minimum 3 mini models are expected. Photograph all mini forms (class teacher).</p>							
	BREAK – continue taking photos.									
	3	<b>AO2/3</b>	<p>(15 minutes) <b>Task 1:</b> Reflection. Use a writing frame to discuss best textures achieved from P1 and best shapes/forms created in P2. Students should view work created from P1 and reflect and make decisions about which surface texture/s they wish to take forward into a more final ceramic creation.</p> <p><b>Task 2:</b> Spend the remainder of P3 TEXTURISING the clay in a focused and purposeful manner. Scale can be more adventurous and ambitious.</p>							
	4	<b>AO2/4</b>	Continuation of above task. Focus on forming the clay into desired shape and structure. (S1)							

LUNCH- TEACHER TO TAKE PHOTOS OF P1 & P2 outcomes – if they didn't manage to take them already.

5

**AO4**

Finish any final joins and construction. Teacher to ensure that a series of quality photographs are taken. Teacher to have a designated photo area to photograph outcomes.

Tidy up. Ensure any written work is safely stored so that it can be presented the following week. Keep keyword lists also to refer back to when presenting.

View and celebrate success.

Set H/W

Collect CLOSE UP imagery (at least 5 images,) of the sea related images/textures that have inspired and influenced your clay creation.

Write up an evaluation of how today went including thoughts and feelings about your ceramic creation. Use the writing frame to prompt and guide your reflection.

Presentation of Clay workshop. Pupils are made aware that they are presenting artistic intentions which mirrors all four Assessment Objectives.

**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

**PRESENTATION GUIDANCE:**

**Presentation Page 1** -Intro- what was the task? What keywords inspired/influenced you? The work of others-including written response/inspirations (h/w images) AO1-DEVELOP. Photos of clay texture

	<p>experimentation. Annotation about what was achieved and explanation about effective surfaces created, which methods proved more successful than others. AO1/2/3</p> <p><b>Presentation Sheet 2</b> - FORM: 2D into 3D in connection to Yellena James and other Ceramicists. Photos of form/shape experimentation. Written reflection included. AO1/2/3. Photos of personal response when realising intention. Multiple photos from arrange of different angles. Overall reflection, thoughts, feelings and effectiveness. (Homework task). AO4</p> <p>During the presentation phase homework is set to make student consider colour choices to place on their sculptural outcomes via the medium of glazing. Students will need to trace one of their favourite final piece photos three time. Students will refine and plan colour schemes, reflecting on these choices and how they link to their theme. Homework is to be completed on A3 paper.</p> <p>Fire ceramic outcomes while students are presenting these pages.</p> <p>Glazing ceramic outcomes.</p> <p>When students glaze, they must consider <u>contact points!</u> When fired in the Kiln, glazed contact points will stick to the surface shelves in the Kiln.</p> <p>When layering the glazes onto their ceramic outcome's students need to make sure they give it at least 2-3 coats to achieve a bold version of that colour.</p> <p>Things to consider:</p> <ul style="list-style-type: none"> <li>• <u>Spots</u> from the artist (Chihuly), linking through his Macchia Series</li> <li>• <u>Dripping</u> – to create watered textures from the ocean.</li> <li>• <u>Blending</u> the glazes together to achieve gradual fades on your outcome.</li> </ul> <p>Students are to refer to their three trialled homework's, selecting their favour colour scheme.</p> <p><u>Health and Safety</u></p> <p>When using the glazes, you must make sure you wear and apron.</p> <p>If you are using certain glazes you <u>MUST</u> be wearing gloves and a face mask as they are led based glazes. Because of this, they are <u>toxic!</u></p> <p>You will be working on a separate table at the back of the room near the fire exit for ventilation.</p> <p>Second round of firing to allow glazes to take true effect.</p> <p>Students to observe their final outcome discussing success.</p>						
<b>Resources</b>	Departmental resources available in the form of teaching PowerPoints.		✓		✓	✓	

	<p>Art mediums and materials available.  Student front sheets glued to large folders.  Clay for student final outcomes  Microsoft Teams  Cameras  Specialist equipment – Kiln and Glazes.  Artist website - <a href="http://www.yellena.com">www.yellena.com</a>  YouTube clip - <a href="#">Mixed media based on the Artist Yellena James - YouTube</a></p>						
<b>DRAFT</b>	<p>Topic front sheets are used to record marking and DRAFT opportunities throughout all aspects of the project. Bespoke target setting made by the class teacher to aid the development of the project in a personal/individual manner in both a written, visual and verbal format. Students will have deadlines attached to these which will need to be met during RISE sessions.</p>		✓			✓	
<b>Literacy</b>	<p>Tier 2/3 vocabulary: Colour Strengths. Layers. Washes. Mixing Mediums. Movement. Diluting/Colour bleeds. Rip. Tear. Overlap. Incorporate. Layer. Combine. Pierce. Engrave. Indent. Press. Scratch. Dig. Twist. Remove. Rounded, regular, spiky, rough, smooth, layered, indented, pitted, curvaceous, organic, mottled, lumpy, spongy, repetitive, sharp, engraved, course, fragile, delicate, robust, tough.  PROPORTION LINE SHAPE TONE SHADOWS TEXTURE DETAIL  ACCURATE REALISTIC FORM MID-TONES HIGHLIGHTS BOLD BRIGHT COMPOSITION LAYER SHADOWS</p>			✓			
<b>Numeracy</b>	<p>Ratios when mixing paints.  Calculating the age of artists.  Scale up when considering proportion.  Tessellation/symmetry.</p>			✓			
<b>Challenge</b>	<p>Stretch and Challenge tasks are embedded in homework tasks to extend their learning.  Opportunities to develop critical thinking by writing a critical analysis when reviewing the work of a ceramicist.</p>	✓					

KS4 - Year 10/11

Topic	Unit 1 – Component 2 (Sustained Project) – Still life 60%						
<p><b>NC Learning Intention</b></p>	<ul style="list-style-type: none"> <li>• Actively engage in the creative process of art, craft and design in order to develop as effective and independent learners, and as critical and reflective thinkers with enquiring minds.</li> <li>• Develop creative, imaginative and intuitive capabilities when exploring and making images, artefacts and products.</li> <li>• Become confident in taking risks and learn from experience when exploring and experimenting with ideas, processes, media, materials and techniques.</li> <li>• Develop critical understanding through investigative, analytical, experimental, practical, technical and expressive skills.</li> <li>• Develop and refine ideas and proposals, personal outcomes or solutions with increasing independence.</li> <li>• Acquire and develop technical skills through working with a broad range of media, materials, techniques, processes and technologies with purpose and intent.</li> <li>• Develop knowledge and understanding of art, craft and design in historical and contemporary contexts, societies and cultures.</li> <li>• Develop an awareness of the different roles and individual work practices evident in the production of art, craft and design in the creative and cultural industries.</li> <li>• Develop an awareness of the purposes, intentions and functions of art, craft and design in a variety of contexts and as appropriate to students’ own work.</li> <li>• Demonstrate safe working practices in art, craft and design.</li> </ul>	C	R	E	A	T	E
<p><b>Lesson Learning Intentions</b></p>	<ol style="list-style-type: none"> <li>1. Students are aware of the creative process in art, craft or design to become more critical thinkers and independent learners. Students are to participate in a range of creative processes, which realised intention is a visual and written format.</li> <li>2. Student to establish confidence in their capabilities when examining theirs and works of others artist, sharing thoughtful and purposeful insights.</li> <li>3. Student are to continue to build on prior learning at KS3, flourishing in confidence and proficiency when risk taking, whilst exploring a wide range of materials, techniques and process.</li> </ol>	✓	✓	✓	✓	✓	✓

	<p>4. Students to critically think when investigating the work of contemporary, historical artists, art movements, societies and cultures. In addition, to think critically on own artistic practice as project intentions develop.</p> <p>5. Students are to problem solve ideas when refining ideas/concepts throughout the project. Reflecting on artistic practice will allow student outcomes to be more personalised and independent, which are inspired by works of contemporary, historical artists, art movements, societies and cultures.</p> <p>6. Students are exposed to a wide range of media, materials, processes and technologies which is scaffolded in prior learning as well as developing these skills as artworks are generated.</p> <p>7. Students to develop critical skills to develop own original outcomes which realises intentions.</p> <p>8. Students are to show awareness of a safe working environment as outcomes are developed.</p> <p><b>AO1:</b> Develop ideas through investigations, demonstrating critical understanding of sources.</p> <p><b>AO2:</b> Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.</p> <p><b>AO3:</b> Record ideas, observations and insights relevant to intentions as work progresses.</p> <p><b>AO4:</b> Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language</p>						
<p><b>Lesson Tasks</b></p>	<p><b><u>Unit 1 Breakdown</u></b></p> <p><b>Task 1</b> – Introduction to project theme, Still Life and expectations. Mind Map.</p> <p><b>AO1- Developing ideas.</b></p> <p>Students are introduced to the theme, still life, looking at visual stimuli of artists work. Artist explored during learning dialogue are: Jenny Baron, Paul Cezanne, Picasso, Frida Kahlo, Vincent Van Gogh, Tom Wesselmann, Caravaggio, Henri Matisse, Claude Monet, Roy Lichtenstein, Georgia O’Keeffe and Michael Craig Martin. Students are to share thoughts and insights about these historical and contemporary artists considering key formal elements relating to composition.</p>	✓	✓	✓	✓	✓	✓

Mind map activity.

“A consistent ability to effectively develop ideas through purposeful investigations.”

Develop: grow/mature/progress/advance/change/ripen/improve/cultivate

Purposeful: focused/determined/decisive/firm/fixed/decided

Investigation: study/examination/search/enquiry/inquiry/exploration/analysis/research.

**Task: Produce a mind map that explores the question, "What is still life?"**

Consider the way you present your information. **You must complete this piece of work as h/w and should have this completed by.....**

**Define:**

- Still life
- Subject matter
- Inanimate
- Symbolism
- Composition

(Look up the meanings using a dictionary.)

You should add sketches and notes. Make your mind map **INSPIRING!**

**AO1 DEVELOP**

Students are provided with resources to generate ideas based on project theme – Still Life

Students are to record their own thoughts, grow ideas and connections. Deep critical thinking needs to be demonstrated - when an idea holds their attention, expand the mind map strand by adding further details. Students can doodle/sketch any practical art tasks that connect to their

**Still life**

What subject matter could you put into a still life?

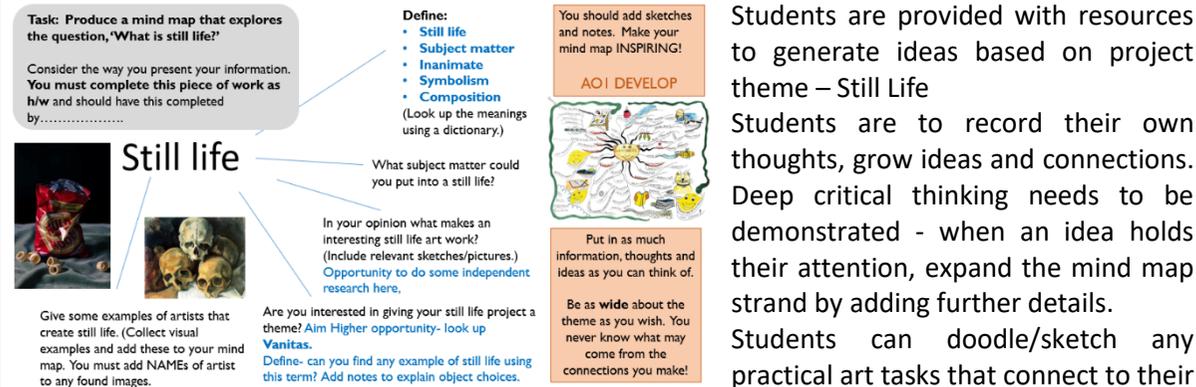
In your opinion what makes an interesting still life art work? (Include relevant sketches/pictures.) Opportunity to do some independent research here.

Are you interested in giving your still life project a theme? **Aim Higher opportunity- look up Vanitas.** Define- can you find any example of still life using this term? Add notes to explain object choices.

Put in as much information, thoughts and ideas as you can think of.

Be as **wide** about the theme as you wish. You never know what may come from the connections you make!

Give some examples of artists that create still life. (Collect visual examples and add these to your mind map. You must add NAMES of artist to any found images.



thoughts or starting theme.

Students should mention any relevant artists that spring to mind at this early stage too.

Students are to add notes/comments to share what their thoughts but are explaining possible intentions at this stage. Writing frame provided to support and scaffold annotations.

**Task 2** – Lecture based lesson to identify artist links as individual portfolios develop.

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

Students are to note take as class teacher goes through the work of multiple historical and contemporary artists. Students must identify two artists by the end of the lesson that they wish to explore as artist research pages and to influence artistic outcomes as the portfolio develops. Artists covered are: Frank Colclough, Plooy Jones, Wayne Thiebaud, Jim Dine, Sarah Graham, Paul Cezanne, Pablo Picasso, Michael Craig Martin and Roy Lichtenstein.

**Task 3 – Artist research x2**

Computer based activity over a series of lessons – ICT rooms need booking.

**AO1:** Demonstrating critical understanding of sources

CHECKLIST – All students need to work through the checklist when researching both artists. This information must be presented effectively, ready for printing.

- Title- What is the artist’s name? Correct spelling!
- Basic biographical information. WHEN and WHERE were they born/died. What ‘style’ is their work, does it belong to an art movement?  
*The artist I have chosen to study is .... (name).... This artist was born in...and died in (dates.)  
They were part of the...movement. The information used here was found...*
- Where have you collected your information from? Use artist website if possible.
- Collect high quality RELEVANT examples of the artist’s work. Linked to theme.
- Comment on the images you have selected. WRITE IN FULL SENTENCES.

Qs-What draws your attention? How are they approaching the theme in a way that interests you? Are they using a style or technique that inspires your own ideas? What is it about their work that you will remember and take influence from? DISCUSS and EXPLAIN.

- If relevant you could discuss the MOOD evoked in the pieces the SUBJECT MATTER and MESSAGE that you believe the artist is trying to communicate through their work. LINK THEIR WORK TO YOUR CHOSEN THEME.

In addition, students must complete a critical analysis for each selected artist. Students will need to select a relevant piece of work created by their chosen and analyse this using the prompted writing frame/series of questions.

**Task 4 – Producing artistic transcript for one studied artist.**

**AO1:** Develop ideas through investigations

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

	<p>Over a series of lesson pupils have the opportunity to respond creatively in the style of one of their studied artists. Students will produce a transcript (copy) of one artistic work by this selected artist. Students need to demonstrate skill and control when applying art mediums.</p> <p>Annotation completed to discuss what pupils learnt from completing the transcript. Artistic vocabulary must be embedded, and a supportive writing frame is provided to scaffold students.</p> <p>Homework opportunity – Students are to create an inspired response that takes influence from their other studied artist. This outcome is to be original, creative and purposeful. Mediums should mimic artists style.</p> <p><b>Task 5</b> – Present all artist research, transcript, annotation and inspired response.</p> <p><b>AO1:</b> Develop ideas through investigations, demonstrating critical understanding of sources.  <b>AO4:</b> Demonstrates understanding of visual language</p> <p>Students will need to observe visual example of others presentation skills. Students are to consider their layout to celebrate their work.</p> <p>Students are to present all artistic outcomes, annotations and artist research in a visually pleasing manner. Students will have an hour to present this information.</p> <p><b>Task 6</b> – Initial sketching and Photography.</p> <p>Over a series of lesson students will be working on a number of tasks simultaneously. Students will be guided through expectations of both tasks.</p> <p>Initial sketches.</p>						
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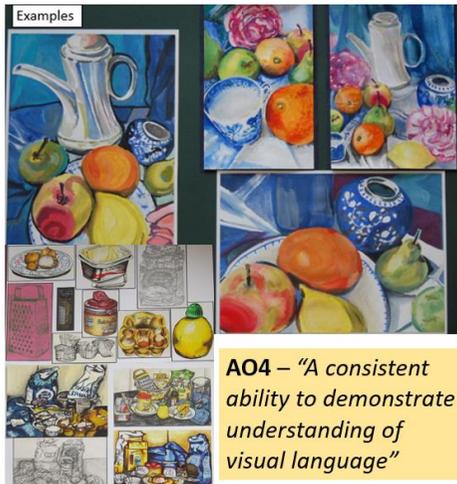
	<p>chosen theme but ultimately demonstrates your own ideas. Class teacher to purchase any items pupils require from the budget.</p> <p>Students are to sketch initial ideas that they have. Students need to think about how they're going to move the project on with their own, independent creative ideas that are original. Students must aim to sketch 2/3 ideas (label with mediums choices/links to artists/items or objects in the composition/ foreground/background).</p> <p>Photography task.</p> <p><b>AO1- Developing ideas.</b></p> <p>Whilst pupils are working on their initial ideas, half the group will begin constructing still life setups utilising items purchase and resourced in the department. Photos must be purposeful and take influences from the studied artists. Student must take between 15-20 photos that considers lighting and angles. Students must move object around so there's a variety of images.</p> <p>Contact sheets are generated, and students select 5 favourite photos to develop as artistic outcomes.</p> <p>Students to switch activities as the sequencing of lesson progress.</p> <p><b>Task 7</b> – Generating a body of developmental outcomes, x5 minimum.</p> <p><b>AO1:</b> Develop ideas through investigations.  <b>AO2:</b> Selecting and experimenting with appropriate media, materials, techniques and processes.  <b>AO3:</b> Record ideas, observations and insights relevant to intentions as work progresses.  <b>AO4:</b> Demonstrates understanding of visual language</p> <p>Visual examples shown from a project that develops ideas. Class teacher to relay key aspects of the development.</p>						
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Over a series of lessons, pupils will need to complete developed outcomes from their selected photographs, thinking artistically about mediums choices, compositions, links to artists, scale and intentions. Students should be demonstrating a consistent ability to record across all outcomes.

Homework opportunities – to complete two of these ideas as fortnightly homework tasks.

Students will need to critically reflect overall outcomes using prompted writing frame. This annotation is to support creative outcomes not used as a bolt on activity. Project intentions must be shared.



Students will need to observe visual example of others presentation skills. Students are to consider their layout to celebrate their work.

Students are to present all artistic outcomes, annotations and supportive sources in a visually pleasing manner.

**Task 8 – Further photography and refinement x3**



**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:** Demonstrates understanding of visual language

Students are to look back at their x5 developed ideas. Moving forward, students need to artistically think and make decisions pushing forward the best elements of their work which realises their intentions. Students will need to develop their compositions by moving elements around, taking forward suitable medium choices, techniques, processes and artistic links. This will take place over a series of lessons.

Students will have another opportunity to plan sketches that take influences from developed outcomes. During this phase, it provides another photography opportunity.

Students will take 3 photos of objects that are relevant to artwork produced (nothing new should be added). Students have the autonomy to move objects around in the composition (angles, height, lighting) that take influence from their own artworks and studied artists. The purpose of the photos is to help refine their ideas before making artworks.

Once all outcomes are complete, another supportive annotation will be added to support the artwork. The aim of the annotation is to realise intentions moving forward into the final outcome.

All refined artwork and annotation must be presented.

	<p><b>Task 9 – Final piece plan</b> Students are to produce a visual aid ready for the final outcome. This plan needs to show a rough plan of the final composition and providing key notes to scaffold pupils during the 10-hour supervised time. Class teacher to gain insights regarding materials and mediums to prep for the exam.</p> <p><b>Task 10 – Final Outcome in 10 hours of supervised time.</b> Mock to be arranged to facilitate 5/10 hours so students get a feel for what one day in the classroom is like.</p> <p><b>AO4:</b> Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language</p> <p>Students are to realise intentions of their Unit 1 Still Life project by completing an outcome that is controlled under 10 hours of supervised time. If students complete their final outcome within the allocated time, they must use the time to improve/add to their Unit 1 portfolio.</p>						
<b>Resources</b>	<p>Departmental resources available in the form of teaching PowerPoints. Art mediums and materials available. Student front sheets glued to large folders. Bespoke materials utilised for student final outcomes – 10 Hour Mock Exam to complete Unit 1. Microsoft Teams ICT room access</p>		✓		✓	✓	
<b>DRAFT</b>	<p>Topic front sheets are used to record marking and DRAFT opportunities throughout all aspects of the project. Bespoke target setting made by the class teacher to aid the development of the project in a personal/individual manner in both a written, visual and verbal format. Students will have deadlines attached to these which will need to be met during RISE sessions.</p>		✓			✓	
<b>Literacy</b>	<p>Tier 2 – Exquisite. Dazzling. Picturesque. Atmospheric. Dynamic. Expressive. Majestic. Melancholy. Disturbing. Nostalgic. Serenity. Ethereal. Ephemera. Vanitas. Layer Tier 3 – Form. Pattern. Texture. Colour. Shape. Tone. Line. Aesthetics. Tactile. Composition. Foreground. Background, mid-tones. Highlights. Shadows. Blending. Merging. Scale. Collage.</p>			✓			
<b>Numeracy</b>	<p>Ratios when mixing paints. Calculating the age of artists. Scale up when considering proportion.</p>			✓			

	Tessellation/symmetry.						
<b>Challenge</b>	<p>Stretch and Challenge tasks are embedded in homework tasks to extend their learning.</p> <p>Opportunities to develop critical thinking by writing a critical analysis when reviewing the work of other artists outside the two they select as the project develops.</p> <p>What is a composition page?</p> <p>Additional artistic outcomes that aren't part of the minimum requirements.</p>	✓					

KS4 - Year 11

Topic	Unit 2 – Externally set by Exam board - AQA. 40%						
<p><b>NC Learning Intention</b></p>	<ul style="list-style-type: none"> <li>Actively engage in the creative process of art, craft and design in order to develop as effective and independent learners, and as critical and reflective thinkers with enquiring minds.</li> <li>Develop creative, imaginative and intuitive capabilities when exploring and making images, artefacts and products.</li> <li>Become confident in taking risks and learn from experience when exploring and experimenting with ideas, processes, media, materials and techniques.</li> <li>Develop critical understanding through investigative, analytical, experimental, practical, technical and expressive skills.</li> <li>Develop and refine ideas and proposals, personal outcomes or solutions with increasing independence.</li> <li>Acquire and develop technical skills through working with a broad range of media, materials, techniques, processes and technologies with purpose and intent.</li> <li>Develop knowledge and understanding of art, craft and design in historical and contemporary contexts, societies and cultures.</li> <li>Develop an awareness of the different roles and individual work practices evident in the production of art, craft and design in the creative and cultural industries.</li> <li>Develop an awareness of the purposes, intentions and functions of art, craft and design in a variety of contexts and as appropriate to students’ own work.</li> <li>Demonstrate safe working practices in art, craft and design.</li> </ul>	C	R	E	A	T	E
<p><b>Lesson Learning Intentions</b></p>	<ol style="list-style-type: none"> <li>Students are aware of the creative process in art, craft or design to become more critical thinkers and independent learners. Students are to participate in a range of creative processes, which realised intention is a visual and written format.</li> <li>Student to establish confidence in their capabilities when examining theirs and works of others artist, sharing thoughtful and purposeful insights.</li> <li>Student are to continue to build on prior learning at KS3, flourishing in confidence and proficiency when risk taking, whilst exploring a wide range of materials, techniques and process.</li> </ol>	✓	✓	✓	✓	✓	✓

	<p>4. Students to critically think when investigating the work of contemporary, historical artists, art movements, societies and cultures. In addition, to think critically on own artistic practice as project intentions develop.</p> <p>5. Students are to problem solve ideas when refining ideas/concepts throughout the project. Reflecting on artistic practice will allow student outcomes to be more personalised and independent, which are inspired by works of contemporary, historical artists, art movements, societies and cultures.</p> <p>6. Students are exposed to a wide range of media, materials, processes and technologies which is scaffolded in prior learning as well as developing these skills as artworks are generated.</p> <p>7. Students to develop critical skills to develop own original outcomes which realises intentions.</p> <p>8. Students are to show awareness of a safe working environment as outcomes are developed.</p> <p><b>AO1:</b> Develop ideas through investigations, demonstrating critical understanding of sources.</p> <p><b>AO2:</b> Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.</p> <p><b>AO3:</b> Record ideas, observations and insights relevant to intentions as work progresses.</p> <p><b>AO4:</b> Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language</p>						
<p style="text-align: center;"><b>Lesson Tasks</b></p>	<p><b><u>Unit 2 breakdown</u></b></p> <p><b>Task 1</b> – Title selection/lecture-based lesson.</p> <p>Pupils are given a resource provided by AQA which contains the 7 starting titles (Released January 1<sup>st</sup>). Each title has some supportive information, but students can interpret these titles in a personal/individual manner moving forward.</p> <p>Class teacher is to read the expectations outline on the front of the document and to go through each starting title.</p> <p>PowerPoints are constructed prior to this lesson to support pupils. Each PowerPoint assembled will prepare pupil’s visually and verbally by being exposed to historical and contemporary artists, ideas and themes based around the title. Reference to appropriate materials, techniques, media and</p>	✓	✓	✓	✓	✓	✓

processes discussed in PowerPoints. Students will need to note take and add any additional supportive information to their AQA paperwork to start generating ideas and inspiration. Homework opportunity – students are to decide and select one starting point. When selected, they must research visual images/information that relate to their selected title and bring this in, ready to add to their mind maps.

**Task 2 – Mind Map**

**AO1- Developing ideas.**

“A consistent ability to effectively develop ideas through purposeful investigations.”

Develop: grow/mature/progress/advance/change/ripen/improve/cultivate

Purposeful: focused/determined/decisive/firm/fixed/decided

Investigation: study/examination/search/enquiry/inquiry/exploration/analysis/research.

**Visual Examples.**

Definition of chosen word

Notes to give insight about why an image was chosen or how it is inspiring.

Chosen title- clear and visible

Mind map recording initial thoughts.

Collected visuals- with some artist links

Full, well presented pages that are clear to read.

Own Photos

Annotation

Make sure you discuss the images that you collect. You can use the sentence starters below to help you.

- This image is inspiring me because...
- I like this image because...
- Using this image as a starting point I could...
- I like the following elements of this image...

Visual examples from previous bodies of work are used to outline expectations of the page.

Students are to start with the chosen word.

Students are to look up the word in a dictionary to get a clearer definition, *often a word can be interpreted in a variety of ways.*

Students are to record their

own thoughts, grow ideas and connections. Deep critical thinking needs to be demonstrated - when an idea holds your attention, expand the mind map strand by adding further details. Students can doodle/sketch any practical art tasks that connect to their thoughts or starting title. Students should mention any relevant artists that spring to mind at this early stage too.

	<p>Students are to add notes/comments to share what their preferred idea is. Students are to explain intentions at this stage. Writing frame provided to support and scaffold annotations.</p> <p>Homework opportunity – Students are to think of two artists they wish to research to help develop ideas further as the project progresses.</p> <p><b>Task 3</b> – X2 Artist research pages Computer based activity over a series of lessons – ICT rooms need booking.</p> <p><b>AO1:</b> Demonstrating critical understanding of sources</p> <p>CHECKLIST – All students need to work through the checklist when researching both artists. This information must be presented effectively, ready for printing.</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Title- What is the artist’s name? Correct spelling!</li> <li><input type="checkbox"/> Basic biographical information. WHEN and WHERE were they born/died. What ‘style’ is their work, does it belong to an art movement? <i>The artist I have chosen to study is .... (name).... This artist was born in...and died in (dates.) They were part of the...movement. The information used here was found...</i></li> <li><input type="checkbox"/> Where have you collected your information from? Use artist website if possible.</li> <li><input type="checkbox"/> Collect high quality RELEVANT examples of the artist’s work. Linked to theme.</li> <li><input type="checkbox"/> Comment on the images you have selected. WRITE IN FULL SENTENCES.</li> </ul> <p>Qs-What draws your attention? How are they approaching the theme in a way that interests you? Are they using a style or technique that inspires your own ideas? What is it about their work that you will remember and take influence from? DISCUSS and EXPLAIN.</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> If relevant you could discuss the MOOD evoked in the pieces the SUBJECT MATTER and MESSAGE that you believe the artist is trying to communicate through their work. LINK THEIR WORK TO YOUR CHOSEN THEME.</li> </ul> <p>In addition, students must complete a critical analysis for each selected artist. Students will need to select a relevant piece of work created by their chosen and analyse this using the prompted writing frame/series of questions.</p> <p><b>Task 4</b> – Generating X3 initial ideas</p>						
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department and don't. Reminder to students - the items you chose need to be relevant to your chosen title but ultimately demonstrates your own ideas.

Students are to sketch initial ideas that they have. Students need to think about how they're going to move the project on with their own, independent creative ideas that are original. Students must aim to sketch 2/3 ideas (label with mediums choices/links to artists/items or objects in the composition/ foreground/background).

Homework opportunity – Students are to start gathering Primary (photos)/Secondary resources to aid the development of ideas/initial sketches.

**Task 5** – Generating X3 developed ideas using initial sketches, primary (photos) and secondary resources.

**AO1:** Develop ideas through investigations.

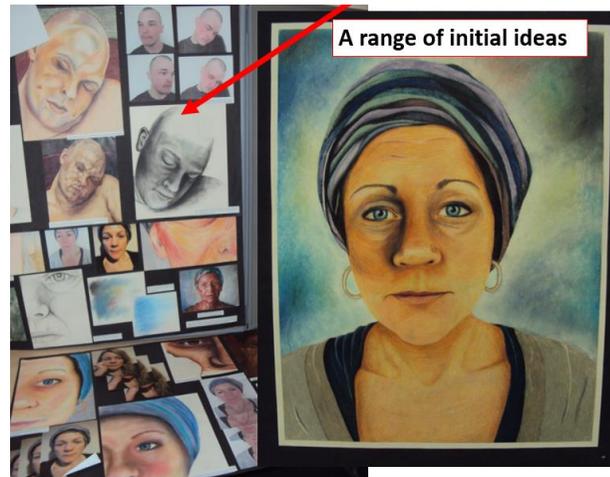
**AO2:** Selecting and experimenting with appropriate media, materials, techniques and processes.

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

**AO4:** Demonstrates understanding of visual language

The Project Shows.....

- ✓ Ability to have more than one idea
- ✓ Ability to be in charge of their subject matter-taking own photos-selecting best compositions.
- ✓ Ability to choose suitable and appropriate mediums.
- ✓ Ability to skilfully apply and control chosen mediums.
- ✓ Ability to DEVELOP and REFINE their best idea to help create a final piece.



A range of initial ideas

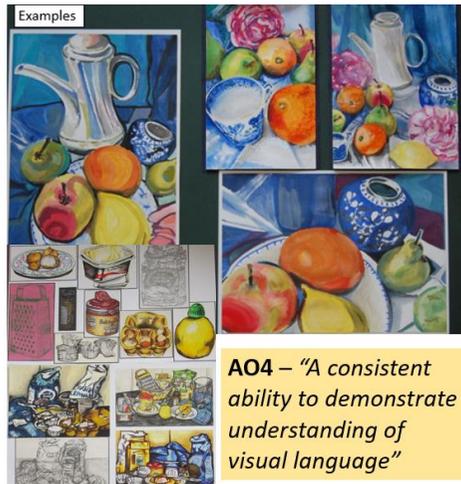
Visual examples show from a project that develops ideas. Class teacher to relay key aspects of the development

Over a series of lessons, pupils will need to complete developed outcomes from their initial sketches thinking artistically about mediums choices, compositions, links

to artist, scale and intentions. Students should be demonstrating a consistent ability to record across all outcomes.

Homework opportunity – to complete one of these ideas during the holiday break.

Students will need to critically reflect overall outcomes using prompted writing frame. This annotation is to support creative outcomes not used as a bolt on activity. Project intentions must be shared.



Students will need to observe visual example of others presentation skills. Students are to consider their layout to celebrate their work.

Students are to present all artistic outcomes, annotations and supporting sources in a visually pleasing manner.

**Task 6** – Generating X2 refined ideas.

**AO2-REFINE: Refinement and development towards a final piece.**

In order to achieve a 4 or above you must demonstrate that you are able to show effective and relevant refinement as you work towards a final piece idea.

**TASK 1: REFLECTION:** Look carefully at the three pieces of artwork you have produced. Which is your favourite? What aspects do you like and wish to continue with? It is really important that you show how you can REFINE. This means taking forward and developing the very best of your work and ideas.



**CHECKLIST**

- Decide which of your three ideas you want to develop.
- Create two new versions of the piece, each time showing an adaptation/refinement/alteration.
- Annotate each idea to explain what you have done to make it different. *How are you explaining your intentions through this annotation?*

**TASK 2: PRACTICAL:** Produce two new high quality pieces of artwork that develop and improve upon your previous favourite idea.

**Ways you can modify and refine your idea:**

Change the **composition** of your idea- move your object/s to different positions. Change the **scale and size** of certain elements in your work. You could change or alter **proportions/viewpoints**.

If your original proposal was drawn in a portrait orientation, try your idea in a landscape orientation. What visual impact does this have?

You could adapt or modify the **colours** you use. Would exaggerating or altering the colours (trials) used create a higher impact? What would your idea look like as a purely tonal piece? In true to life colours? Unusual colours? (You could play around with colour refinement on a computer by placing different filters on a sketch to see what effect this may have.)

**Add annotations** on or next to the changes you have tried out. Are you pleased with these alterations? Why? Why not? Are you expecting this design to be the one that will closely resemble what you expect to produce in the exam itself?



**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:** Demonstrates understanding of visual language

Students are to look back at their x3 developed ideas. Moving forward, students need to artistically think and make decisions pushing forward the best elements of their work which realises their intentions. Students will need to develop their compositions by moving elements around, taking forward suitable medium choices, techniques, processes and artistic links. This will take place over a series of lessons to develop their intentions.

Once all outcomes are complete, another supportive annotation will be added to support the artwork. The aim of the annotation is to realise intentions moving forward into the final outcome.

All refined artwork and annotation must be presented.

	<p><b>Task 7</b> – Final piece plan Students are to produce a visual aid ready for the final outcome. This plan needs to show a rough plan of the final composition and providing key notes to scaffold pupils during the 10-hour supervised time. Class teacher to gain insights regarding materials and mediums to prep for the exam.</p> <p><b>Task 8</b> – Final Outcome in 10 hours of supervised time.</p> <p><b>AO4:</b> Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language</p> <p>Students are to realise intentions of their Unit 2 project by completing an outcome that is controlled under 10 hours of supervised time. If students complete their final outcome within the allocated time, they must use the time to improve/add to their Unit 2 portfolio. Work completed during the supervised time must be mark with a sticker, as per AQA expectations.</p>						
<b>Resources</b>	<p>Departmental resources available in the form of teaching PowerPoints. Art mediums and materials available. Student front sheets glued to large folders. Bespoke materials utilised for student final outcomes – 10 Hour Exam Microsoft Teams ICT room access AQA paperwork – Starting points (released in January – 7 titles to choose from)</p>		✓		✓	✓	
<b>DRAFT</b>	<p>Topic front sheets are used to record marking and DRAFT opportunities throughout all aspects of the project. Bespoke target setting made by the class teacher to aid the development of the project in a personal/individual manner in both a written, visual and verbal format. Students will have deadlines attached to these which will need to be met during RISE sessions.</p>		✓			✓	
<b>Literacy</b>	<p>Tier 2 – Exquisite. Dazzling. Picturesque. Atmospheric. Dynamic. Expressive. Majestic. Melancholy. Disturbing. Nostalgic. Serenity. Ethereal. Tier 3 – Form. Pattern. Texture. Colour. Shape. Tone. Line. Aesthetics. Tactile. Composition. Foreground. Background, mid-tones. Highlights. Shadows. Blending. Merging. Scale.</p>			✓			
<b>Numeracy</b>	<p>Ratios when mixing paints. Calculating the age of artists.</p>			✓			

	Scale up when considering proportion. Tessellation/symmetry.						
<b>Challenge</b>	Stretch and Challenge tasks are embedded in homework tasks to extend their learning. Opportunities to develop critical thinking by writing a critical analysis when reviewing the work of other artists outside the two they select as the project develops.	✓					