

| YEAR 7 Long Term Plan | | | | | |
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| Timeline and theme | Content | Core Skills and Formal Elements (resources) Influences | Assessment | Homework | SMSC |
| Term 1 The Formal Elements | <p>Week 1 Tone and texture: We will start with mark making techniques that explore different surfaces. Students will also develop a tonal chart creating a range of tones from dark to light using crosshatching to build up layers of mark making. Students can then apply shading to 3d shapes such as spheres, cones and cubes.</p> <p>Weeks 2&3 Tone and shape: The students will produce a tonal chart this time using one colour (blue or brown are best for this). They will use the Paul Cezanne painting Still Life with a Commode as their starting point. They can either draw the full image or select an appropriate section. They will then apply tone by using one colour to add areas of shadow. Using an black and white handout of the image is recommended</p> <p>Week 4&5 Colour: The students will create a series of colour charts using paint to look at the relationships between primary colours and</p> | <p>Tone through the creation of Tonal charts.</p> <p>Texture through the exploration of mark making.</p> <p>Exploring how light and shade fall across 3D shapes and introducing reflective highlights.</p> <p>Using the influence of Post Impressionist painter Paul Cezanne.</p> <p>Looking at shape and how an object can be broken down into simple shapes.</p> <p>Looking at how to draw ellipses, use lines of symmetry and measuring techniques to improve proportion.</p> | <p>Holistic overview of practical work and written assessment.</p> <p>Use of Whole Class Feedback during the term.</p> <p>GRIT to be used at regular points.</p> <p>Model responses used to help extend writing.</p> | <p>To research Paul Cezanne and to select an image by him.</p> <p>They will need to write about the content and composition of the image. The formal elements that they can see. Their thoughts and opinions about the work.</p> <p>Produce an observational study of a still life or if this is not possible to take a photograph of objects using their iPad.</p> | <p>This project is centred around giving the students a strong understanding of the formal elements and skills and techniques that they will build on throughout KS3.</p> <p>It is giving them a starting point and an understanding of how newly acquired skills can be put into practice.</p> <p>It is giving them an understanding of how to observe the world around them effectively.</p> <p>They will start to gain an understanding of the work of Paul Cezanne and give them an appreciation of his art.</p> <p>In delivering such a comprehensive project we hope to challenge the students perseverance and resilience and promote confidence and a deeper understanding of artistic techniques.</p> |

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| | <p>secondary colours and the harmonious colours on the colour spectrum.</p> <p>Then they will focus on complementary colours and how they can be used to create tertiary colours.</p> <p>Students will be given their second painting by Cezanne Still Life with Onions and Bottle. Once again they will look at shape and form but they will start to add colour with the emphasis on using red and green and exploring how these complementary colours can be used together.</p> <p>Week 6&7: The students will now develop a still life of their own focusing on formal elements such as line, texture, shape and form. They will have the opportunity to explore either colour or tone and be given a choice of relevant media to create this work</p> | <p>Exploring tonal underpainting techniques</p> <p>Understanding colour relationships, looking at harmonious and complementary colours.</p> <p>Observational drawing skills and/or working from a selected source.</p> | | | |
| Term 2 Portraiture | <p>Week 1: To gain an understanding of how guidelines can be used to correctly place facial features. Students will begin to draw Eminem using the guidelines.</p> <p>Week 2: Students will begin to look at the work of existing portrait artists. They will build on skills from the</p> | <p>Core Skills: Measuring, proportion, basic shapes, observational Skills, creating effective compositions and investigating artistic influences.</p> | <p>Holistic overview of practical work and written assessment.</p> <p>Use of Whole Class Feedback</p> | <p>Research the artists that we look at in class and develop a contextual study about a selection of artists work.</p> | <p>To gain a better understanding of the cultural significance of art and how it has depicted human faces. Artist's chosen cover a wide time period and range of styles. This gives opportunities to cover ideas of self and our</p> |

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| | <p>previous project, using water with paint to create a range of tones. Students will apply this to their Eminem drawings.</p> <p>Week 3: Students will be introduced to the work of Julian Opie and record a piece of his work.</p> <p>Week 4: Students will focus on creating self-portraits. This must work from observation or a source that they have created (photo on iPad) and apply the guidelines successfully.</p> <p>Week 5: Self-portraits may run over into week 5 in order to ensure that good work is completed. Students who are ahead may look at additional optional artist's here such as Van Gogh and Picasso.</p> <p>Week 6: Students will look at the work of Peter Blake and begin to create an original piece based on this influence. Students will learn how to create their names using graph paper to form letters.</p> <p>Students will work on drawing their final piece. They will decide on a layout and have identified all the resources they will need to complete their work.</p> <p>Week 7: Students will complete their final pieces with colour. This could also be done digitally.</p> | <p>Formal Elements: Line, Tone, Colour (watercolours/poster paint), Shape, Texture</p> <p>Leonardo Da Vinci</p> <p>Picasso</p> <p>Vincent Van Gogh</p> <p>Julian Opie</p> <p>Peter Blake</p> <p>Students will be required to bring in images of their chosen sources. They will be encouraged to take photographs for this to work from.</p> | <p>during the term.</p> <p>GRIT to be used at regular points.</p> <p>Model responses used to help extend writing.</p> | <p>In order to create their final piece students will be asked to gather relevant sources. Students should take photographs of objects or things meaningful to them where appropriate. Some students may create a digital collage or mood board to help them plan their layout.</p> | <p>place in the world. We explore concepts of what makes us and reflect on our inner selves.</p> <p>Students will be introduced to the idea of purpose within art and how portraiture was originally used. Students will be shown the work Mona Lisa by Leonardo Da Vinci and consider the importance of this piece of artwork.</p> <p>We will look at the work of Vincent Van Gogh and explore the context surrounding the work. We will discuss some elements of mental health and how art can be used as a form of self-expression. We will explore discuss how colour can be used to communicate a mood or feeling.</p> <p>Peter Blake's Album cover for Paul Weller is shown and discussed. We consider how the collage represents Paul Weller and what collection of things would represent us. This provides us with an opportunity to consider what</p> |
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| | | | | | <p>makes us unique and who we are.</p> <p>To express ourselves with confidence through creative thoughts and opinions.</p> |
| <p>Term 3</p> <p>Op Art and Pattern</p> | <p>Week 1: Written Assessment. This can focus on any of the artists work we have looked at in the previous two terms. It can also focus on the skills we have learnt and the knowledge we have acquired. If students complete this they can refine any relevant work from the previous two projects</p> <p>Week 2: Students will start the Op art project. They will begin this by looking at Bridget Riley's work. Students will be shown how to create their own Op Art name by taking a line for a walk and by using alternate colour patterns.</p> <p>Week 3: Students will explore how measurements can be used to create art (Op Art diamond).</p> <p>Week 4: Students will create 4 unique Op Art design by overlapping shapes and alternating colours.</p> <p>Week 5: Students will start to create an Op Art mood board.</p> <p>Week 6: Students will complete their mood boards. All space on their page</p> | <p>Core Skills: Measuring, Pattern creation, effective composition and using artistic influences.</p> <p>Formal Elements: Line, Colour, Shape.</p> <p>Bridget Riley</p> <p>Victor Vasarely</p> <p>M.C.Escher</p> | <p>Holistic overview of practical work.</p> <p>Use of Whole Class Feedback during the term.</p> <p>GRIT to be used at regular points.</p> <p>Model responses used to help extend writing.</p> | <p>To research Bridget Riley and Victor Vasarely.</p> <p>Some students may be asked to research the work of M.C.Escher.</p> | <p>This project introduces design principles and helps to focus on the formal element: Pattern.</p> <p>They will gain an understanding of the Op art movement and how the work was created influenced fashion design.</p> <p>Students should gain an understanding of how art can lead to a profession and how it influences the world around them. Equally, how the world around them can influence art.</p> |

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| | should be filled and colour applied accurately with alternating colours. | | | | |
| Term 4 Op Art and Fashion Illustration | <p>Weeks 1&2: Students will be shown the work of 5 fashion illustrators, all of who are active in the industry and can easily be found on social media. The 5 illustrators are Alex Kim, Meagan Morrison, Katie Rodgers, Mekel and Laura Kay. Over the next two lessons students will select a relevant image by at least two of these influences and they will recreate their work using a choice of appropriate resources.</p> <p>Week 3: Students will then start to create their own brand. They will start this by coming up with a name and using their mood boards to develop a logo.</p> <p>Weeks 4&5: Students will create to create Op art fashion designs looking at relevant influences from the fashion industry and fashion illustrators. Students can develop designs digitally and specific functions in the art app Sketchbook can be demonstrated to support this.</p> <p>Week 6: Students to explore the work of Shamekh Bluwi. Creating templates that can be placed over their mood boards and photographed.</p> | <p>Apply techniques and selection of media to respond to relevant artists</p> <p>Gaining an understanding of relevant illustrators and conceptual artists such as Shamekh Bluwi.</p> <p>Exploring digital media to extend development.</p> <p>Creative thinking and problem solving.</p> | <p>Holistic overview of practical work.</p> <p>Use of Whole Class Feedback during the term.</p> <p>GRIT to be used at regular points.</p> <p>Model responses used to help extend writing.</p> | <p>To research relevant fashion illustrators.</p> <p>To gather images of clothing by their favourite brands</p> <p>To research Shamekh Bluwi.</p> <p>Students may be encouraged to take photographs of Landscapes or buildings as homework. This will then be used to combine with their fashion drawings for a Shamekh Bluwi response using their iPad.</p> | <p>They will gain an understanding of the Op art movement and how the work was created influenced fashion design.</p> <p>Potential to look at human rights issues connected to the fashion industry such as slave labour and identity.</p> <p>Students should gain an understanding of how art can lead to a profession and how it influences the world around them. Equally, how the world around them can influence art.</p> <p>Students may start to develop contemporary art practices by exploring digital art practices.</p> |

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| <p>Term 5 Marine Life</p> | <p>Week 1: Students will explore how shapes can be used to start a drawing. They will look at drawing either a dolphin, shark, seal or whale. Week 2: Students will record the work of Greg Lowman and show consideration for alternative approaches to shading. Week 3: The students will then apply paint in the style of Hua Tunan. Week 4: The students will respond to the work of Ernst Haeckle and record a piece of his work. Week 5: Students will then choose between the work of Mat Miller and Scott Spillman. They should show consideration for their use of colour. Weeks 6&7: Students will plan their layout for their final piece they can do this by gathering relevant sources and potentially developing a digital collage as a source. Students will draw out composition and complete the work by applying colour. Students should be able to show influences in their work.</p> <p>Week 8: Written Assessment. This can focus on any of the artists work we have looked at in the previous two terms. It can also focus on the skills we have learnt and the knowledge we have acquired. If</p> | <p>Core Skills: Breaking drawings down into shapes, creating effective compositions and using artistic influences. Formal Elements: Line, Tone, Colour, Shape, Texture, Pattern.</p> <p>Ernst Haeckle</p> <p>Greg Lowman</p> <p>Hua Tunan</p> <p>Mat Miller</p> <p>Scott Spillman</p> | <p>Holistic overview of practical work.</p> <p>Use of Whole Class Feedback during the term.</p> <p>GRIT to be used at regular points.</p> <p>Model responses used to help extend writing.</p> | <p>To Research Ernst Haeckle.</p> <p>To gather information about our local connection to sea life and the fishing industry. Some students may take photographs to help with this work.</p> | <p>Students will gain an understanding of how shapes can be used to help improve our drawings skills.</p> <p>Students will learn about how marine life has inspired artists and how it has been depicted in different styles.</p> <p>Students will consider how our local connection to the sea has inspired local artists’.</p> |
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| | students complete this they can refine any relevant work from the previous two projects | | | | |
| Term 6 Book Illustrations | <p>Week 1: Students will begin looking at book illustrations. This will start with the work of Quentin Blake and Tony Ross. Students will record an image by Quentin Blake showing careful consideration for his style. Students will aspire to complete their Quentin Blake work by applying water colour and refining their work using pen where appropriate. Some students may go on to recording an image by Tony Ross.</p> <p>Week 2: Students will look at the work of Beatrix Potter. Students will record one of her images showing an understanding of how background and composition are used.</p> <p>Week 3: Students will record the work of E.H.Shepard.</p> <p>Week 4: Explore the work of Axel Scheffler and record a piece of their work.</p> <p>Week 5&6: Students will illustrate a scene from a chosen book, this will ideally be a book they have read but the teacher may also give a passage to the students for them to illustrate.</p> | <p>Core Skills: Linear drawing, watercolour painting, basic shapes, creative thinking, concept art and character design, creating effective compositions and investigating artistic influences.</p> <p>Formal Elements: Line, Tone, Colour, Shape, Texture</p> <p>Quentin Blake and Tony Ross</p> <p>Beatrix Potter</p> <p>E.H Shepard</p> <p>Axel Scheffler</p> | <p>Holistic overview of practical work.</p> <p>Use of Whole Class Feedback during the term.</p> <p>GRIT to be used at regular points.</p> <p>Model responses used to help extend writing.</p> | <p>Research into Quentin Blake and Tony Ross. Beatrix Potter E.H Shepard Axel Scheffler</p> | <p>To gain an understanding of how illustrations are created for children’s books and the processes artist’s go through.</p> <p>To develop imagination and the ability to combine the writing of others with our own interpretations.</p> <p>To make creative choices and to gather and use sources.</p> <p>To begin to explore 3D modelling techniques.</p> |

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| | <p>Weeks 7&8: Students will attempt to create a 3D model of a book character or where appropriate a character they have designed.</p> <p>There is also the potential to look at additional book illustrators where time allows.</p> | | | | |
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| YEAR 8 Long Term Plan | | | | | |
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| Timeline and theme | Content | Core Skills and Formal Elements (resources) Influences | Assessment | Homework | Personal Development |
| Term 1 Eco Warrior | <p>Week 1: To gain an understanding of how measurements can be taken to ensure that the figure is in proportion and how to use basic shapes to build up the more complexed image of the figure.</p> <p>Week 2: To look at how the human figure has been depicted in art. Looking throughout history, to record elements from Egyptian art, Renaissance Art, the Impressionists and how the figure is depicted in popular culture and its links to comic book art.</p> <p>Week 3: Record the work of Alex Ross looking at dynamic body poses and how the basic shapes can be adapted accordingly.</p> <p>Week 4: Developing our understanding of comic colouring by looking at Jae Lee and June Chung</p> <p>Week 5: Exploring the figure in movement and foreshortening. Looking at the work of Jack Kirby and his impact on the comic book industry.</p> <p>Week 6: Looking at what makes an effective and dynamic composition and comparing the work of Lee Bermejo, Cameron Stewart Becky</p> | <p>Core Skills: Measuring, proportion, foreshortening, basic shapes, creative thinking, concept art and character design, creating effective compositions and investigating artistic influences.</p> <p>Formal Elements: Line, Tone, Colour (watercolours/poster paint, colour pencils), Shape, Texture</p> <p>Alex Ross Darwyn Cook</p> <p>Jae Lee And June Chung</p> <p>Jack Kirby</p> <p>Becky Cloonan</p> <p>Lee Bermejo</p> | <p>Holistic overview of practical work and written assessment.</p> <p>Use of Whole Class Feedback during the term.</p> <p>GRIT to be used at regular points.</p> <p>Model responses used to help extend writing.</p> | <p>Research the artists that we look at in class and develop a contextual study about a selection of artists work.</p> | <p>To gain a better understanding of the cultural significance of art and how it has depicted the human form. This in turns gives opportunities to cover body image and ideas of beauty and to challenge misconceptions.</p> <p>The artists we have chosen also help to introduce themes such as gender and racial equality.</p> <p>Jae Lee and June Chung have fought for June's role as a colourist to be recognised within the industry (often colourists don't get credited for their work on the front covers of books,)</p> <p>We look at how female artists are starting to become more recognised for their talents by focusing on artists such as Becky Cloonan, Tula Lotay and the aforementioned June Chung.</p> |

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| | <p>Cloonan and Tula Lotay. Refining our existing work.</p> <p>Week 7: Written assessment, focusing on the work of one or more of the artists we have looked at. When assessment is finished students can complete unfinished areas and extend their notes</p> | <p>Cameron Stewart</p> <p>Tula Lotay</p> | | | |
| <p>Term 2 Eco Warrior Personal Response</p> | <p>Week 1: To consider environmental issues and create superpowers that would help resolve threats to the environment. Then to develop an Eco Warrior design using the basic shapes and designs based on superpowers and the environment.</p> <p>Week 2: To develop a design for an Eco Villian.</p> <p>Week 3: Exploring lettering and the figure in movement/foreshortening. Developing initial designs for a comic book cover.</p> <p>Week 4: Refining our work by adding colour or shading. Students should attempt to show the influence of an artist.</p> <p>Week 5: Written Assessment based on the work of a relevant artist</p> | <p>The students should use a comic book artist of their choice to influence their personal response. The artists work must have representational qualities and their work should be proportionally accurate.</p> | <p>Holistic overview of practical work.</p> <p>Use of Whole Class Feedback during the term.</p> <p>GRIT to be used at regular points.</p> <p>Model responses used to help extend writing.</p> | <p>To develop a piece of creative writing that expands on their ideas for their Eco Warrior, this could range from a descriptive paragraph to an origin story.</p> <p>To gather examples of source materials, such as, sporting poses to be used as a reference for capturing movement.</p> <p>To find examples of comic book covers that will influence composition.</p> | <p>To look at environmental issues that affect the planet and to raise awareness of how we can tackle these issues.</p> <p>To create designs with equality, with a focus on race, gender and age.</p> <p>To express ourselves with confidence through creative thoughts and opinions</p> |
| <p>Buildings</p> | <p>Week 6: Introducing into perspective and the use of orthogonal lines,</p> | <p>Core Skills: Measuring, perspective drawing,</p> | | | <p>To recognise how to observe the world around them and to</p> |

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| | <p>vanishing point and horizon lines. The students will create a street scene in first point perspective</p> <p>Week 7: the students will refine their drawing adding details and colour.</p> <p>Week 8: To record the work of Paul Klee with a focus on linear drawing</p> | <p>Linear drawing (monoprinting, pen and ink), colour theory (watercolours) and using artistic influences</p> <p>Formal Elements: Line, Tone, Colour, Shape.</p> <p>Paul Klee</p> | | <p>To research Paul Klee</p> | <p>understand perspective drawing and its links to vocational practices used in architecture and technical drawing.</p> |
| <p>Term 3 Buildings</p> | <p>Weeks 1 & 2: To respond to the work of Andre Derain and the Fauves with a focus on the use of colour.</p> <p>Week 3: Respond to the work of Dorothy Coke with an emphasis on line, colour and aspects of perspective.</p> <p>Week 4: Introduce the work of Steven Wilshire, potential opportunity to develop mono prints, students may chose to develop artwork/mono prints based on Dorothy Coke or Steven Wiltshire</p> <p>Week 5: We will look at Grimsby and how buildings in Grimsby have been depicted by artists, we will respond to local buildings using the influence of Grimsby and Lincolnshire artists.</p> <p>Week 6: As well as developing our understanding of local architecture we will finalise our project by introducing the work of Gaudi to strengthen our</p> | <p>Andre Derain (Fauves)</p> <p>Dorothy Coke</p> <p>Steven Wiltshire</p> <p>Colin Carr</p> <p>Gaudi</p> | <p>Holistic overview of practical work.</p> <p>Use of Whole Class Feedback during the term.</p> <p>GRIT to be used at regular points.</p> <p>Model responses used to help extend writing.</p> | <p>To research the Fauves</p> <p>To research Stephen Wiltshire</p> <p>To research Dorothy Coke and Clare Caulfield.</p> <p>To photograph a building and draw it.</p> <p>To gather examples of their favourite architecture and to research the architect who designed it.</p> | <p>Understanding of the Fauves giving a greater insight into artistic movements and history.</p> <p>Widening awareness of autism and disability by looking at the work of Steven Wiltshire</p> <p>Continue to recognise the role women have had in art, design.</p> <p>Vocational links through focusing on architecture.</p> <p>The ability to recognise our achievements and to create our responses to a range of influences.</p> <p>By looking at Grimsby students will recognise and understand our locality and why it is of cultural significance. They will also be introduced to</p> |

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| | understanding of architecture and design concepts. | | | | successful artists from the Grimsby area. |
| Term 4 Pattern in Nature | <p>Week 1: The students will look at the work of William Morris as a starting point. This will help them understand pattern and how nature is depicted through pattern.</p> <p>Week 2: To respond to the work of Margaret Mee. Selecting relevant sources to produce botanical illustrations.</p> <p>Week 3: The students will respond to the work of Georgia O Keefe, they will respond to sections of natural forms, this provides an opportunity to introduce observational drawing in to lessons.</p> <p>Week 4: The students to consider different themes of nature and to begin designs based on their initials and illuminated letters.</p> <p>Week 5: To refine their illuminated letters adding details and colour using either colour pencils or paint.</p> <p>Week 6: To select a section of their image and enlarge it to A5, this will form the basis of their pattern and should see the students adding additional areas of detail and refining their image. Potentially this can be done as a poly board print.</p> | <p>William Morris</p> <p>Margaret Mee</p> <p>Georgia O Keeffe</p> <p>Illuminated letters (artists often unknown)</p> <p>Core Skills: Observational Skills, Enlargement, designing illuminated lettering, developing pattern, blending and mixing colour, using basic shapes (colour pencils/watercolour).</p> <p>Formal Elements: Line, Tone, Colour, Shape, Texture, Pattern</p> | <p>Holistic overview of practical work.</p> <p>Use of Whole Class Feedback during the term.</p> <p>GRIT to be used at regular points.</p> <p>Model responses used to help extend writing.</p> | <p>To Research William Morris and the Arts and Crafts movement.</p> <p>To research Margret Mee</p> <p>Collect imagery that will support work connected to Margret Mee.</p> <p>To take photographs of natural forms that can be used to respond to Georgia O Keeffe or to produce observational studies of natural forms</p> <p>The students will research Illuminated Letters</p> | <p>Students will gain an understanding of the Arts and Crafts movement and how pattern is used to create fabrics and wallpaper patterns.</p> <p>The students will gain a stronger understanding of how women have influenced art and a broader understanding of art history.</p> <p>Through the students investigation and responses to illuminated lettering they will see how art has been used in literature and its links to wider cultural movements such as Christianity and religion.</p> |

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| | Week 7,8: The students will complete their response to pattern and the natural world and produce a written assessment based on a relevant artist. | | | | |
| Term 5 Japan | <p>Week 1: To look at traditional Japanese art and to develop a progress painting using primary colours to build up each stage of the development process. To do this we will look at the work of Maruyama Okyo that depicts a tiger.</p> <p>Weeks 2&3: To record the work of Hokusai to look at his imagery depicting Japanese culture and environments, making connections to the fishing heritage and also looking at his images depicting Mount Fuji, including the Great Wave. Students will recreate an image by Hokusai and add colour in either paint or digitally in Sketchbook</p> <p>Weeks 3&4: To record the work of Hiroshige, once again looking at how he depicted Japanese environments and traditional Japanese culture through his imagery.</p> <p>Weeks 5&6: To admire and respond to the work of Hiroshi Yoshida recording sections of his stunning landscapes, once again students can select from appropriate materials to add colour</p> | <p>Maruyama Okyo</p> <p>Hokusai</p> <p>Hiroshige</p> <p>Hiroshi Yoshida</p> | <p>Holistic view of practical work and annotations based on first impressions and new information.</p> | <p>Core Skills: Linear drawing, watercolour painting, basic shapes, creative thinking, creating effective compositions and investigating artistic influences.</p> <p>Formal Elements: Line, Tone, Colour, Shape, Texture</p> | <p>To gain a greater understanding of cultures outside the Western world and to gain a stronger understanding of how Japanese art informed and influenced others.</p> |

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| | Weeks 7&8: Students are asked to produce an original piece of art based on Japanese culture and the influence of a chosen artist. They may focus on landscapes, Plants and animals, or traditional custom and dress. | | | | |
| Term 6 Still Life and Cubism | <p>Weeks 1-3: The students will look at Picasso's still life paintings, first they will recreate a representational painting entitled Pitcher and Apples. After drawing the shapes and forms they will then focus on light and shade, this can either be done as a tonal pencil study or as a colour image, in crayon or paint</p> <p>They will look at and record a cubist still life by Picasso they will also compare the images and question why Picasso chose to develop his cubist style.</p> <p>Week 4: The students will produce a series of observational studies from a range of angles, building up a cubist image. This can either be done from photographs or through observational studies were they move around the objects. The drawings should focus on line and shape and short time limits are advised as this is helpful in the creation of abstracted shapes.</p> <p>Week 5: The students will select the strongest section from their</p> | <p>Core Skills: Measuring, proportion, observational drawing, basic shapes, abstraction and investigating artistic influences. Formal Elements: Line, Tone, Colour, Shape, Texture</p> <p>Pablo Picasso</p> | <p>Assessment of the still life work but also a reflection on the year as a whole, recognising all the students achievements and areas of progress to culminate in a final level.</p> <p>Use of Whole Class Feedback during the term. GRIT to be used at regular points.</p> <p>Model responses used to help extend writing.</p> | <p>To research the still life work of Picasso.</p> <p>To research Cubism</p> | <p>To maintain a safe and positive working environment and to be respectful of others.</p> <p>To gain a better understanding of how cubism developed and what it hoped to achieve (cultural)</p> <p>To reflect and reinforce skills, techniques and formal elements that we explored at the beginning of year 7 to bolster cognitive learning.</p> |

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| | <p>observational studies and enlarge it to A3. Weeks 6-7: They students will added colour and tone to refine their cubist image. They will also document the processes they have used.</p> | | | | |
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| YEAR 9 Long Term Plan | | | | | |
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| Timeline | Skills and Content | Influences | Assessment | Deepening Understanding | Personal Development |
| Term 1 Pop Art Portraiture | <p>Weeks 1-2: Look at Andy Warhol. Extend our portraiture skills showing an understanding of how to draw the face in profile and three-quarter view.</p> <p>Weeks 3-4: Respond to Warhol by creating a portrait based on his work and a student's chosen celebrity.</p> <p>Weeks 5-6: Develop poly board prints based on our responses to Warhol and annotate the processes we have used.</p> <p>Weeks 7-8: To explore the way Pop Artists looked at line and colour. Particularly Ben Day Dots and to look at the art of Roy Lichtenstein through recordings of his work.</p> <p>Formal Elements: Colour, line, tone, pattern (through prints) shape.</p> | <p>Andy Warhol</p> <p>Roy Lichtenstein</p> | <p>Holistic overview of practical work, written assessment. GRIT will also be used to enhance first impression and initial observation. WCF will also be used to inform students of strengths and areas of focus.</p> | <p>To focus on proficiency when developing our pop art portraits and using colour effectively.</p> <p>To write and talk with confidence about composition and the formal elements of art and to make regular informed observations about the work of others.</p> | <p>Students to value their own opinion.</p> <p>Start to gain an understanding of the idea behind Pop art and its reflection on consumerism and celebrity. Looking at its value in a modern society.</p> <p>To look at what we value in society and how celebrities our given iconic status and how that effects our self-esteem.</p> <p>Is it something that motivates us and creates role models or does it perpetuate ideas of self-doubt and not being good enough?</p> <p>When discussing Lichtenstein there is also opportunity to evaluate the role of our influences and plagiarism.</p> |
| Term 2 Pop Art Portraiture | <p>Weeks 1-2: Looking at a contemporary Pop artist, Luke Dixon and how he uses line to create a range of tones in a similar way Lichtenstein used Ben Day dots to capture a range of colours.</p> <p>Weeks 3-4: Students will photograph their drawings and use the Sketchbook app to add areas of colour to their Luke Dixon Drawings</p> | <p>Luke Dixon</p> | <p>Holistic overview of practical work, written assessment. GRIT will also be used to enhance first impression</p> | <p>To expand our drawing skills through line work and grid drawing putting an emphasis on accuracy and detail.</p> <p>Students can draw sections of Luke Dixon's elaborate work or to show a deepening understanding</p> | <p>Widening cultural awareness by looking at consumer culture and advertising.</p> <p>Students should be encouraged to explore their own interests when developing their collages</p> |

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| | <p>Weeks 5-6: To explore grid drawing and the work of James Rosenquist. To do this they will refine the accuracy of their drawings and tonal work.</p> <p>Weeks 7-8: Developing digital or traditional collages based on the Pop culture themes Rosenquist explores in his work. Such as, face, food and man-made objects, taken from popular culture and advertising.</p> <p>Then to use grid drawing techniques to develop their own response to Rosenquists work.</p> <p>Formal Elements: Colour, line, tone, texture, shape, pattern</p> | James Rosenquist | <p>and initial observation. WCF will also be used to inform students of strengths and areas of focus.</p> | <p>they can choose to draw a whole portrait.</p> <p>There is potential to develop grid drawings using tone or to use Sketchbook to add colour once the line work has been completed</p> | <p>based on the influences of Rosenquist.</p> <p>Students to value their own opinion.</p> <p>Students to use correct technical terms with confidence.</p> <p>The development of new skills and the ability to recognise our achievements and to target areas that need further refinement.</p> |
| Term 3 Pop Art Still Life | <p>Weeks 1&2: We start to explore still life looking at proportion, use of colour and the approaches different Pop Artists have to this subject. We start with Patrick Caulfield and the students copy an image by this artist. Some students may choose to work from a section of the image rather than the full composition. One of the things that can be explored when looking at this artists work is the use of a line of symmetry to make sure the form and shapes of the objects are correct. This can then be developed using either paint, colour pencils or sketchbook on the iPad.</p> | Patrick Caulfield | <p>Written assessment into the work of Patrick Caulfield compared to Michael Craig Martin.</p> <p>The successful recording of the work of others.</p> | <p>To show a strong understanding of how measuring techniques t ensure proportions are accurate and how shapes and negative spaces can be used as references points to ensure the composition is accurate.</p> <p>A strong understanding of symmetry should also be present as the students work on their still life objects. They will</p> | <p>To understand how many artists can tackle a common theme and approach it in different ways, focusing on creativity, independence and individuality.</p> <p>We will also focus on the students ability to strengthen their observational skills and to look with greater purpose at the wider world and to notice and appreciate the</p> |

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| | <p>Weeks 3&4: the students will now be shown the work of Michael Craig Martin. Similar to Caulfield's work the students will once again record an image or a section of images by this artist. Annotations should also be encouraged to help the students make comparisons between the two artists.</p> <p>Weeks 5&6: The students will be asked to create observational studies of objects to produce their own still life based on the work of Partick Caulfield and Michael Craig Martin. Here they need to focus on shape, form and line rather than tone and shading. If classroom circumstances make it difficult to set up still life objects we will work from photographs.</p> | <p>Michael Craig Martin</p> | | <p>understand how to break down complex shapes into smaller parts and use the basic shape methods that we have utilised previously to assist in this. They will also show an understanding of colour and colour they when responding to Wayne Thiebaud. Another way students can demonstrate a deepening understanding is through their annotations and their ability to right down their first impressions and then strengthen these comments through research and document how this has effected their thoughts and opinions. They should also be able to make connections, for example students might see the link between Patrick Caulfield's work and the work of Julian Opie who they studied in a previous project. To use digital photography and Sketchbook to create digital still life paintings.</p> | <p>design that goes into everyday objects. This will help them to appreciate the world around them and to also help them understand arts wider role in society.</p> |
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| | <p>connections to artists such as Peter Blake (the use of recognisable symbols) and Roy Lichtenstein (taking imagery created by others)</p> <p>Weeks 6/7&8: To create a personal response based on the themes explored by Johns, students will use a piece of iconography, a flag, a symbol, a logo and paint it in the style of Johns using layers to build it up.</p> | | | | |
| Term 6 Japanese Popular Culture | <p>Weeks 1&2: We will introduce Japanese Pop Culture: Building on the themes of Pop Art that we looked at earlier in the year and traditional Japanese culture that we explored in the previous term. We start with studio Ghibli as an influence Students can choose to either focus on the highly detailed scenery paintings or the more stylised and exaggerated characters that are designed for animation. There line work will then be coloured using relevant media.</p> <p>Weeks 3&4: Katsuhiko Otomo, we will look at one of Japans masters of sequential art and how he has influenced Western culture through his masterpiece Akira. The students will copy a panel from his work and there is plenty of opportunity here to link back to the Eco Warrior project for his characters, the buildings project for his use of perspective when</p> | <p>Studio Gibli</p> <p>Katsuhiko Otomo</p> | <p>Practical work</p> <p>Notes on the processes used</p> <p>Annotations that describe the students emotional responses to the art work.</p> <p>The students record of the work of contemporary illustrators who tackle Japanese culture and ideas of beauty and futurism</p> | <p>There are opportunities to allow students to combine the influence of Japanese Culture with the themes we find in Pop Art.</p> <p>For example, they could find imagery of Japanese Culture and create a digital collage (similar to the themes we explored with James Rosenquist) or they could create art based on Japanese food and everyday objects. Or they could focus on landscapes. They can chose to be very specific and chose one clear influence or they could draw on a number of artists that we have looked at throughout year 9.</p> | <p>It is important that we diversify the range of artists and art work that we expose our students to. Therefore we look at the popular culture of Japan and the artwork that has grown out of this country. We can also make links about how this culture has impacted on western art.</p> <p>To recognise how images from the past can be used to influence and inspire new art and approaches.</p> <p>Looking in to the cultural influences of modern Japan and broadening our understanding of art across the world.</p> |

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| | <p>depicting Neo Tokyo or the actual process of copying comic book panels and the obvious links to Roy Lichtenstein. Students should be encouraged to use pen and ink to develop work and there are opportunities to explore monoprinting here.</p> <p>Weeks 5&6: Looking at pattern and line. Students will respond to the representational portraiture we look at the work of Inkenaga Yasnari. This will also be an opportunity for Written Assessment looking back at the artists how have influenced us this term.</p> <p>Weeks 7&8: The students will now produce an original piece of work in their chosen style based on their chosen influence.</p> <p>At this point additional influences that represent the best of Japanese popular culture can be shared with the students. Students will select or create the sources required to develop their work.</p> | <p>Inkenaga Yasunari</p> | <p>within their work.</p> | <p>There are so many opportunities here to explore all the formal elements and drawing techniques..</p> | <p>Through this project there is an attempt to recognise that Anime has become a hugely successful artistic medium and instead of ignoring it we are holding up the very highest art that has come from that movement and showing its place in history and its impact on cultures around the world.</p> |
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| YEAR 10 Long Term Planning | | | | | |
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| Timeline and theme | Content | Core Skills and Formal Elements (resources) | Assessment | Homework | Personal Development |
| Term 1 Natural World Animals | <p>Week 1 and 2: Paul Jackson. To gain an understanding of how measurements can be taken to ensure proportions are correct and to use basic shapes to build up the more complexed image of animals. They will record the work of Paul Jackson using pencil.</p> <p>Week 3 and 4: To create a digital collage that combines an animal with the appropriate skull and then to draw from this to create a personal response. Then to annotate our progress and develop a contextual study into the work of Paul Jackson.</p> <p>Week 5 and 6: Lauren Marx Developing our understanding of nature and how organic shapes can be drawn focusing on texture to look at Marx's decorative decay images. The students will produce a study of her work and follow this up with a contextual study into the artist and her work. To develop deepening understanding students can produce observational studies of skulls, bones and flowers.</p> <p>Week 7-8: Jen Mann Part One.</p> | <p>Core Skills: Measuring, proportion, basic shapes, creating effective compositions and investigating artistic influences.</p> <p>Formal Elements: Line, Tone, Colour (watercolours/Sketchbook, colour pencils), Shape, Texture.</p> | <p>Holistic overview of practical work and written assessment.</p> <p>Use of Whole Class Feedback during the term.</p> <p>GRIT to be used at regular points.</p> <p>Model responses used to help extend writing.</p> | <p>Research the artists that we look at in class and develop a contextual study about a selection of artist's work.</p> <p>Gather source materials.</p> | <p>Looking at the opportunities available to contemporary artists and illustrators.</p> <p>To highlight equality through artistic influences.</p> <p>Students to value their own opinion To gain a better understanding of the cultural significance of art and how it has depicted the natural form.</p> <p>To consider death and the cycle of life through Lauren Marx's work.</p> <p>To look at spirituality and how we attribute human emotions to different animals and how this imagery can be conveyed.</p> <p>The artists we have chosen also help to introduce themes such as gender equality.</p> |

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| | <p>Looking at how animals can be used to convey human spirituality. The students will look at Mann's Feral exhibition and select an appropriate image to record, this will then be coloured using either watercolours or the Sketchbook App on their iPads. They will then create a digital collage of a portrait and a relevant animal. The students will initially produce a pencil study from this digital manipulation and then develop it using either watercolour or Sketchbook.</p> <p>Once again a contextual study should be produced and the students should annotate their progress.</p> | | | | <p>We look at how female artists are starting to become more recognised for their talents and success.</p> <p>All artists in this section are successful artists who are working today, giving the students a strong sense of the opportunities art provides.</p> |
| <p>Term 2 Natural World. Animals and portraits</p> | <p>Week 1 – 2: Jen Mann Part Two. The students will build on the theme of portraiture and continue to explore the work of Jen Mann. This time they will focus on her work based on discarded imagery. They will select a colour image of a portrait and manipulate the image so that the colours all belong to one colour. For example blue. They will then select a section or strip of the image and alter this section so it is a different colour e.g. red. This will produce a digital image similar to</p> | <p>Core Skills: Measuring, proportion, basic shapes, creating effective compositions and investigating artistic influences.</p> <p>Formal Elements: Line, Tone, Colour (watercolours/Sketchbook, colour pencils), Shape, Texture.</p> | <p>Holistic overview of practical work.</p> <p>Use of Whole Class Feedback during the term.</p> <p>GRIT to be used at regular points.</p> | <p>To create primary sources of portraits.</p> <p>Research the artists that we look at in class and develop a contextual study about a selection of artist's work.</p> <p>Gather source materials.</p> | <p>To reflect on the inner thoughts of individuals and how emotions and feelings can be portrayed in art.</p> <p>To look at the way Jen Mann finds beauty in previously discarded imagery and to recognise that ideas of beauty do not have to be conventional.</p> <p>Widening cultural awareness by looking at personality and</p> |

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| | <p>the work of Jen Mann. They will then use proportional guidelines to create a personal response based on the influence of Jen Mann and their digital manipulation. This will be done using colour pencils. They will focus on tone and blending.</p> <p>Week 3-5 Flora Borsi</p> <p>To respond to the digital work of Flora Borsi by producing a digital collage. They will start by selecting an image of a face (this can be a photograph they have taken). They need to select an animal that covers the eye of the face and select colours from the animal to be used on the face and hair. For example, if they have chosen a green lizard then that colour could be used in the hair, lips, eyes of the human. This then needs to be developed into a grid drawing to make sure the image is as accurate as possible and to introduce additional techniques into the progression map.</p> <p>The students will then add colour to this drawing. It is advisory that they do this using Sketchbook although colour pencil work can also give a good result.</p> <p>The processes they have used need to be documented and a contextual study also needs to be in place.</p> | | <p>Model responses used to help extend writing.</p> | | <p>the importance of recognising the beauty in everyday life.</p> <p>Students to value their own opinion</p> |
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| | <p>Deepening Understanding: If the students are responding well to Flora Borsi then they can also be introduced to the work of Yuschav Arly who produces images based on similar themes.</p> <p>Week 6: Written Assessment based on the work of a Jan Mann and Flora Borsi. Students need to make connections between the two artists. This is also an opportunity for students to revisit areas of their work that may need to be strengthened/ completed.</p> <p>Weeks 7-8: Peony Yip/ Ana Santos The students should be shown the work of both artists but only have to respond to their preference. Both continue themes of the portrait and animals being combined. Students should produce a study of their chosen artist and then develop a contextual study that outlines their thoughts and observations.</p> | | | | |
| Term 3 Natural World Portraits | <p>Weeks 1 -3: Marcelo Monreal The students will select images to create a digital collage based on Monreal. Alternatively they will be</p> | <p>Core Skills: Measuring, proportion, basic shapes, creating effective compositions and</p> | Holistic overview of practical work. | To gather imagery for traditional collages. | Continue to recognise the role women have had in art, design. |

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| | <p>given a series of images (faces and flowers) the students will use knives to carefully cut out selected sections to arrange in the style of Marcello Monreal.</p> <p>The students will then draw from these collages to create a line drawing.</p> <p>This can then be developed in a number of different ways either it can be coloured using pencils or watercolours or coloured using Sketchbook.</p> <p>As with all the artists we look at a contextual study should be in place.</p> <p>Weeks 4-6: Elly Smallwood</p> <p>The students will be introduced to acrylic paints and painting techniques. They will be asked to record the work of Elly Smallwood, using confident brushstrokes and a range of colours to depict skin tones.</p> <p>The student will be encouraged to create their own primary sources by taking portrait photography. If this is not possible secondary sources can be used.</p> <p>The student will now use their acrylic painting skills to develop a portrait based on their chosen</p> | <p>investigating artistic influences.</p> <p>Formal Elements: Line, Tone, Colour (Acrylic, Sketchbook, colour pencils, collage), Shape, Texture.</p> | <p>Use of Whole Class Feedback during the term.</p> <p>GRIT to be used at regular points.</p> <p>Model responses used to help extend writing.</p> | <p>Research the artists that we look at in class and develop a contextual study about a selection of artist's work.</p> <p>Gather source materials.</p> | <p>Vocational links through focusing on working, successful artists.</p> <p>The ability to recognise our achievements and to create our responses to a range of influences.</p> <p>Looking at the opportunities available to contemporary artists and illustrators.</p> |
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| | source in the style of Elly Smallwood. Students should be encouraged to work outside of their sketchbook as these will work best on a large scale. | | | | |
| Term 4 Natural World Portraits | <p>Week 1-2: it is conceivable that students will need to continue with their Elly Smallwood piece particularly if it is being painted on a large scale outside of their sketchbooks. However, if this is completed then they can look at the work of Augustus John and how he depicted darker skin tones in his work. The students will record a section of Two Jamaican Girls and produce a contextual study into the artists.</p> <p>Deepening Understanding: Students should be encouraged to produce a self-portrait from observation.</p> | <p>Core Skills: Observational Skills, Enlargement, Measuring, proportion, basic shapes, creating effective compositions and investigating artistic influences.</p> <p>Formal Elements: Line, Tone, Colour (Acrylic watercolours, Sketchbook, colour pencils, polyboard prints), Shape, Texture.</p> | <p>Holistic overview of practical work.</p> <p>Use of Whole Class Feedback during the term.</p> <p>GRIT to be used at regular points.</p> <p>Model responses used to help extend writing.</p> | <p>Research the artists that we look at in class and develop a contextual study about a selection of artist's work. Gather source materials, specifically observational self-portraits and photographs.</p> | <p>Looking at how people from different ethnic backgrounds are portrayed in art.</p> <p>The students will gain a stronger understanding of how women have influenced art and a broader understanding of art history.</p> <p>To explore mental illness when looking at the work of Van Gogh and how his art reflected his emotions, using diary entries to support this.</p> |
| Natural World Landscapes | <p>Week 3-4: Vincent Van Gogh: The students will look at artwork from the latter stages of Van Gogh's Life including Wheatfield with Crows and Starry Night. This is to help them develop their contextual studies and to recognise how the artists mental state effected his work.</p> | | | | |

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| | <p>The students will begin to produce their own version of Van Gogh's Starry Night. Initially they will look at how to draw the image and use reference points to ensure the work is in proportion. Then they will move on to paint. Acrylics are recommended if working on a larger scale, watercolours if working in their books. They should show an awareness of his mark making techniques and Van Gogh's use of colour.</p> <p>Weeks 5-6: The students will then select a relevant image and produce a personal response to Starry Night, creating a painting which shows an understanding of his mark making techniques and textures. The students will then produce polyboard prints based on selected visual information that they have gathered or Starry Night. They will record the processes that they use.</p> | | | | |
| Term 5 | Week 1: Claude Monet: The students will continue to learn acrylic painting techniques with a | Core Skills: Measuring, proportion, basic shapes, creating effective | Holistic overview of practical work. | Research the artists that we look at in class and develop a | To gain a greater understanding of how art has influenced culture. And the |

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| <p>Natural World Landscapes</p> | <p>focus on mixing and building up layers. They will do this by painting a mountain scene.</p> <p>Week 2: The students will extend their knowledge of acrylics and select and record a Landscape painting by Monet.</p> <p>Week 3-4: The students will then select an appropriate source to work from it is strongly advised that the students take their own photographs to work from. The students will produce their own composition based on selected source materials. They will show a connection to Monet through the colours and techniques they use.</p> <p>Week 5-6 David Hockney The Students will develop a contextual study based on the work of David Hockney, with a focus on his Bigger Picture work. They will record the digital landscapes of Hockney using the Sketchbook app. This may also be an opportunity to introduce silk painting.</p> <p>Week 7-8 Ian Sidaway/ David Mensing The students will be shown the work of both artists and will</p> | <p>compositions and investigating artistic influences.</p> <p>Formal Elements: Line, Tone, Colour (Acrylics/watercolours, Sketchbook, colour pencils, digital photography, silk painting), Shape, Texture.</p> | <p>Use of Whole Class Feedback during the term.</p> <p>GRIT to be used at regular points.</p> <p>Model responses used to help extend writing.</p> | <p>contextual study about a selection of artist's work. Gather source materials.</p> <p>To collect images from the natural landscape and to photograph the world around them.</p> | <p>role of art movements, such as the impressionist, have played. Broadening their understanding of art and how artists influence each other. Particularly Van Gogh's influence on Hockney.</p> |
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| | <p>compare both approaches to landscapes. They will do this through contextual studies.</p> <p>To give the students more freedom they will select the artist's work that they wish to respond to.</p> <p>Digital and traditional painters and perhaps lino printers should look to respond to Mensing.</p> <p>Students who are more focused on line and drawing should approach the work of Sidaway, here there are also opportunities to explore mono printing.</p> | | | | |
| <p>Term 6</p> <p>Natural World Personal Response</p> | <p>Weeks 1-3: The students will then develop a personal response to landscapes this can be done in a variety of different ways. It is important to give the students more freedom as we move towards a Natural World Personal Response. They should be encouraged to take landscape photographs in the style of Hockney, this can then develop into digital paintings, acrylic paintings or lino prints. All Processes should be recorded.</p> <p>Week 4 Georgia O Keeffe To record an image by Georgia O Keeffe using either watercolours or acrylics.</p> | <p>Core Skills: Measuring, proportion, basic shapes, creating effective compositions and investigating artistic influences.</p> <p>Formal Elements: Line, Tone, Colour (Acrylics/watercolours, Sketchbook, colour pencils, digital photography, silk painting), Shape, Texture.</p> | <p>Assessment of the still life work but also a reflection on the year as a whole, recognising all the students achievements and areas of progress to culminate in a final level.</p> <p>Use of Whole Class Feedback during the term. GRIT to</p> | <p>In connection to Georgia O Keeffe students will be asked to Research William Morris and the Arts and Crafts movement.</p> <p>To research Margret Mee</p> <p>Collect imagery that will support work connected to Margret Mee.</p> <p>To take photographs of natural forms that can be used to</p> | <p>To maintain a safe and positive working environment and to be respectful of others.</p> <p>Through looking at Georgia O Keeffe the students will gain a stronger understanding of how women have influenced art and a broader understanding of art history.</p> <p>The students will be given the opportunity to explore there own thoughts and ideas and to show that they can engage successfully in the creative processes and to build confidence in their ability to</p> |

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| | <p>To create primary sources this can be done through observational drawings, photographs of skulls (this can be linked to the photographer John Blakemore) or flowers.</p> <p>Weeks 5-8: Personal Response Now the students are given the opportunity to develop work based on their chosen theme connected to the natural world. This gives the student a vast amount of choice and alternatives however there are certain standards that need to be met</p> <p>They must collect visual information to develop their work (primary sources are preferable)</p> <p>Photography and observational studies are encouraged.</p> <p>The student should try to explore either a wide range of processes and techniques or a wide range of materials or a combination of both.</p> <p>The student should be allowed to use the resource of their choice this maybe, paint, prints, clay, pencil, silk paintings, digital manipulations etc.</p> <p>They may choose to expand on an artists work they have already looked at. For example they may</p> | | <p>be used at regular points.</p> <p>Model responses used to help extend writing.</p> | <p>respond to Georgia O Keeffe or to produce observational studies of natural forms</p> <p>To select new artists that relate to their chosen personal response and to expand on this by collecting relevant primary sources.</p> | <p>create something that is new and builds on all the skills and understanding that they have developed over the course of the project.</p> |
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| | <p>want to develop work connected to Georgia O Keeffe into lino prints They should make regular annotations that document the development and refinement of their work.</p> | | | | |
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YEAR 11 Progression Map 2021-22

| Timeline and theme | Content | Core Skills and Formal Elements (resources) | Assessment | Homework | Personal Development |
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| <p>Term 1 Surrealism Anthropomorphism and Juxtaposition</p> | <p>Week 1 - 2: Kim Nguyen: The students will create a contextual study on Kim Nguyen and they will produce a study of this artists work. Using coloured pencils or watercolours. Some students may want to use Sketchbook and this is also a suitable medium.</p> <p>Weeks 3 - 4: Using a combination of Powerpoint and Sketchbook they will manipulate collected images to create a person with an animal head in a similar way to the work of Alex Castro. Students should record this process using screenshots and annotations. The students will draw from their manipulations and then add colour using colouring pencils or photograph/scan their drawings and add colour using Sketchbook.</p> <p>Weeks 5 - 6 Using these drawings the students should then developed in lino prints. Based on their anthropomorphic character. Students should be encouraged to create a lino print that uses 3-4 layers of colour</p> | <p>Core Skills: Blending, Fading, Digital manipulation, lino printing.</p> <p>Formal Elements: Line, Tone, Colour (watercolours/Sketchbook, colour pencils, printing inks), Shape, Texture.</p> | <p>Holistic overview of practical work and written assessment.</p> <p>Use of Whole Class Feedback during the term.</p> <p>GRIT to be used at regular points.</p> <p>Model responses used to help extend writing.</p> | <p>Research the artists that we look at in class and develop a contextual study about a selection of artist's work. Gather source materials.</p> | <p>Looking at the opportunities available to contemporary artists and illustrators.</p> <p>To highlight equality through artistic influences.</p> <p>Students to value their own opinion To gain a better understanding of the cultural significance of art and how it has depicted the Surrealism.</p> <p>Look at how we attribute personality types to appearances.</p> <p>To learn and develop new working processes (particularly when using lino prints and</p> |

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| | <p>and along with final prints each individual layer should also be recorded to show the development process. Annotations should accompany this work.</p> <p>Weeks 7 – 8 Jerry Uelsmann: The students will begin by selecting sources. Students will use Sketchbook on their iPad to arrange layers and manipulate their source materials, so they reflect the work of Jerry Uelsmann. A record of each significant development should be recorded, through screen shots and annotations. Deepening Understanding: The work can then be used to inform a pencil drawing.</p> | | | | to work in a safe environment developing our independence and organisational skills. |
| Term 2 Surrealism: Hidden Meanings | <p>Three contextual studies need to be produced on recognised founders of the Surrealism movement. To help the flow of this progression map all three have been placed in this term. However, they do not have to be delivered consecutively they can be interspersed in other areas of the Surrealism project</p> <p>Contextual Study Rene Magritte: The students will create a contextual study of Rene Magritte.</p> | <p>Core Skills: Digital manipulations, tonal drawing, blending fading, measuring, proportion, basic shapes, creating effective compositions and investigating artistic influences.</p> <p>Formal Elements: Line, Tone, Colour, Shape, Texture.</p> | <p>Holistic overview of practical work.</p> <p>Use of Whole Class Feedback during the term.</p> <p>GRIT to be used at</p> | <p>Research the artists that we look at in class and develop a contextual study about a selection of artist’s work. Gather source materials.</p> | <p>To reflect on the inner thoughts of individuals and how emotions and feelings can be portrayed in art.</p> <p>To improve our understanding of artistic movements and ideas by looking at key figures in the Surrealism</p> |

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| | <p>It is really important that students get an understanding of the artists who helped to start the Surrealist art movement. Because of this we also look at Salvador Dali and Max Ernst.</p> <p>Using a combination of Powerpoint and Sketchbook the students will manipulate collected images to create a digital collage based on the work of Rene Magritte.</p> <p>Deepening Understanding: The students will then be encouraged to draw from these collages. However, if there are other areas of practical work that remain unfinished this is a good point to return to this work.</p> <p>Contextual Study Salvador Dali: Initially the students will be shown Christ of St John on the Cross and asked to research the work and include their own thoughts and ideas.</p> <p>This should then be developed into a Contextual Study. Here the students should comment on additional imagery by Dali and to research some of the themes and ideas behind his work.</p> <p>Deepening understanding: Students can then record one of Dali's images, they can either choose to depict a section or the full image. Recording Christ of St John on the Cross is advised.</p> | | <p>regular points.</p> <p>Model responses used to help extend writing.</p> | | <p>movement and the ideas behind their work.</p> <p>With Salvador Dali the students can look at the spiritual themes of his work and how that feeds into our beliefs and cultures.</p> <p>There is also potential to look at other themes such as growing old and isolation.</p> |
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| | <p>If students engage with the themes of the sub-conscious mind and dreams can be explored further into a personal response. However, like Magritte the main purpose of including Dali is to give students a stronger understanding of Surrealism.</p> <p>Contextual Study Max Ernst: The students will be shown The Triumph of Surrealism and asked to research the work and include their own thoughts and ideas. This should then be developed into a Contextual Study. Here the students should comment on additional imagery by Max Ernst and to research some of the themes and ideas behind his work. As with Dali and Magritte the main purpose of looking at Magritte is to bolster students understanding so they can recognise what Surrealism is and how it is used by more contemporary artists. For this reason the contextual study into Max Ernst will suffice, unless the individual teacher wishes to develop this artistic influence further.</p> <p>Week 2 - 3: Pat Perry Students are asked to look at a variety of pieces produced by this artist. From his pencil studies and sketchbook pages to his large scale murals and paintings.</p> | <p>Core Skills: Digital manipulations, tonal drawing, blending fading, measuring, proportion, basic shapes, creating effective compositions and</p> | | <p>To complete unfinished contextual studies relating to Surrealism.</p> <p>To create primary sources in response to Pat Perry</p> | <p>With Max Ernst we look at how art reacted to the spread of fascism, and we focus on the cultural impact of belief systems and oppression.</p> <p>Widening cultural awareness by looking at personality and memory</p> |
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| | <p>Students should develop a contextual study based on this artists work and the ideas behind his art. Students will select an image by Pat Perry. As he works in so many different styles the students should select a relevant approach based on the image that they are copying.</p> <p>Week 4 Revisiting Paula Bonet The students will return to the work of Paula Bonet. We looked at her during the lockdown and some students really need to show her influences in their coursework whilst others can build on the good work they produced previously.</p> <p>Students can either creating a pencil/pen study of Bonet’s work if they couldn’t engage with this artist at an earlier stage of the course, They can then add colour using pencil crayons or digital painting using the Sketchbook app. Or... Students can develop a personal response based on this artist, exploring portraiture and emotion and how this emotion can be depicted through symbolism this can then be linked to Pat Perry to show a Deepening Understanding.</p> <p>Weeks 5 - 6</p> | <p>investigating artistic influences. Formal Elements: Line, Tone, Colour, Shape, Texture.</p> | | | <p>Students to understand how their environment can shape their mentality and their thoughts and opinions.</p> <p>Students to value their own opinion</p> |
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| | <p>The students should then create a personal response based on the themes covered in Pat Perry's work. This can be a further development of ideas they have explored in relation to Paula Bonet. One way to do this is to use Sketchbook to create a collage that merges images and uses double exposure to create areas of juxtaposition</p> <p>Students should then draw from this collage to create their own version of Pat Perry's work.</p> | | | | |
| <p>Term 3 Surrealism Identity</p> | <p>In this term the students will be given their exam questions. Students will be given time in week 1 to read and consider the themes that have been externally set.</p> <p>They will be also encouraged to start gathering their sources.</p> <p>However we will also introduce the last artist of the Surrealism project so students have a clear focus, as some students can struggle to make meaningful progress when initially required to develop independent ideas.</p> <p>By giving them an artist to respond to they improve their Surrealism and can consider the their approach to their chosen theme. During this period the teacher will talk to individuals about their ideas for their externally set task</p> | <p>Core Skills: Measuring, proportion, basic shapes, creating effective compositions and investigating artistic influences.</p> <p>Formal Elements: Line (ink), Tone, Colour (Sketchbook, colour pencils, collage, potentially acrylics), Shape, Texture.</p> | <p>Holistic overview of practical work.</p> <p>Use of Whole Class Feedback during the term.</p> <p>GRIT to be used at regular points.</p> <p>Model responses used to help extend writing.</p> | <p>To gather imagery that can be used in response to Russ Mills and Elena Masci. Research the artists that we look at in class and develop a contextual study about a selection of artist's work. Gather source materials.</p> | <p>Vocational links through focusing on working, successful artists.</p> <p>The ability to recognise our achievements and to create our responses to a range of influences.</p> <p>Looking at the opportunities available to contemporary artists and illustrators.</p> <p>To show originality and the use of problem solving and</p> |

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| | <p>Weeks 1 - 2 . Elena Masci The students should record either a section or a full image by Elena Masci. They should do this in pencil and then photograph/scan their work so it can be developed and refined in the Sketchbook app. (AO2 and AO3) Then they should produce their own Surreal portrait. It would be best if they can use primary sources to do this, e.g. self-portraits or studies of their classmates. If this is not possible they can use photographs that they have taken or imagery from the internet. Once again when this has been drawn out they then need to add colour, this can be done in the students preferred resources. Although digital responses should be encouraged. Deepening Understanding can be shown through links to Russ Mills, Rene Magritte and Flora Borsi.</p> <p>Weeks 3-4: Students will now be required to focus on two key areas. Either refining existing work so it of the highest possible standard or developing their responses to the externally set task.</p> <p>Remainder of Term: All students to move on from coursework and be working on</p> | | | | <p>creative thinking to create a variety of work based around a common theme.</p> <p>To be able to consider symbolism and how different cultures use symbolism to create meaning and context.</p> <p>To make connections between artists and to recognise the importance and value of positive influences.</p> |
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| | <p>their externally set task. Initially they will record their intentions and the work of their influences and gathering and creating sources.</p> | | | | |
| <p>Term 4 Developing a Personal Response</p> | <p>This full term will be dedicated to the development of the GCSE externally set task. The main focus will be to create work through the exploration of materials and techniques.</p> <p>This approach will help develop ideas and allow students to record the processes that they have been using and reflect on how their work will develop after each phase of their individual project.</p> <p>At times the students <i>may</i> need to step back from their externally set task as they might need to generate additional sources or they might have come to a standstill creatively. If this does happen the students can go back into their coursework for a short period of time and then return to their exam.</p> | <p>Core Skills: The students will be strengthening existing skills and techniques as they address externally set task.</p> <p>Formal Elements: Line, Tone, Colour (Acrylic watercolours, Sketchbook, colour pencils, polyboard prints, silk paints), Shape, Texture.</p> | <p>Holistic overview of practical work.</p> <p>Use of Whole Class Feedback during the term.</p> <p>GRIT to be used at regular points.</p> <p>Model responses used to help extend writing.</p> | <p>Research the artists and develop a contextual study about a selection of artist's work.</p> <p>Gather source materials, specifically primary sources to help strengthen existing work.</p> | <p>To manage workload. To manage deadlines and schedules.</p> <p>To recognise successes and to value the quality that they find in their work. To reflect on achievements.</p> <p>To have the confidence to work independently and to explore and experiment with materials</p> <p>To understand how to begin the creative process, considering a range of options before refining their idea.</p> <p>To seek guidance and to verbalise their thoughts and ideas</p> |

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| <p>Term 5</p> <p>Externally Set Task</p> <p>Personal Response</p> | <p>As the students build up to their extended practical that they complete in responses to their chosen externally set theme ,they must collect visual information to develop their work (primary sources are preferable) Photography and observational studies are encouraged. The student should try to explore either a wide range of processes and techniques or a wide range of materials or a combination of both. The student should be allowed to use the resource of their choice this maybe, paint, prints, clay, pencil, silk paintings, digital manipulations etc.</p> <p>They should make regular annotations that document the development and refinement of their work.</p> <p>The students should constantly be encouraged to expand on their ideas, explore processes and techniques</p> | <p>Core Skills: Measuring, proportion, basic shapes, creating effective compositions and investigating artistic influences.</p> <p>Formal Elements: Line, Tone, Colour (Acrylics/watercolours, Sketchbook, colour pencils, digital photography, silk painting), Shape, Texture.</p> | <p>Holistic overview of practical work.</p> <p>Use of Whole Class Feedback during the term.</p> <p>GRIT to be used at regular points.</p> <p>Model responses used to help extend writing.</p> <p>Final summative assessment</p> | <p>Research the artists that we look at in class and develop a contextual study about a selection of artist’s work. Gather source materials.</p> <p>To research artists that are relevant to the themes they wish to explore.</p> <p>To create primary sources (photographs and observational studies) based on their idea.</p> | <p>This whole section is about the student’s ability to manage workload, to problem solve and to show perseverance.</p> <p>It is a term to develop creativity and to refine all the skills that they have learnt to allow them to produce their best work.</p> <p>It is their chance to drive an idea, to develop and refine and record and to keep seeing how far they can push their ideas and their abilities.</p> |
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| YEAR 10 Progression Map (Interiors and Exteriors) | | | | | |
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| Timeline and Theme | Content | Core Skills and Formal Elements (resources) Influences | Assessment | Homework | Personal Development |
| Term 1 Fragments | <p>Photographic terms and techniques are introduced through regular Do Now's. We look for how this can be merged into the photographers we introduced to the students.</p> <p>Week 1 and week 2: Students will explore the work of David Hockney. They will demonstrate a written understanding of his work. They will then photograph an object and interior showing consideration for angle and composition before piecing their images together as a collage. Students will then repeat this process with an exterior such as the outside of a building or a landscape. Student can show development by changing colours, tones of photographs and looking at the work of Mark Crosier.</p> <p>Week 3: They will look at Jan Dibbets and consider how horizons lines are used in photography. Students should demonstrate some understanding of composition and piece two different images together.</p> | <p>Core Skills: Digital editing, collage, perspective, tone, proportion, creative thinking and creating effective compositions and investigating photographic influences.</p> <p>Formal Elements: Line, Tone, Colour, Shape, Texture</p> <p>David Hockney</p> <p>Jan Dibbets</p> | <p>Marking of full sketchbook using AO guidelines.</p> <p>Holistic overview of practical work and written assessment.</p> <p>Use of Whole Class Feedback during the term.</p> <p>GRIT to be used at regular points.</p> <p>Model responses used to help extend writing.</p> | <p>Photographs are a key part of the course. Students are strongly encouraged to take photographs as a part of their homework.</p> <p>Photographs taken outside of school usually help students to achieve higher grades as it demonstrates better planning for photoshoots and use of composition.</p> | <p>Photography teaches us to appreciate the world around us. The photographers we explore throughout the course encourage students to gain a better understanding of the world we live in and how photographers capture places and moments in time.</p> <p>David Hockney encourages us to look more closely at the world around us through carefully photographing each part of a location.</p> <p>Jan Dibbets uses maths and geometry in his work. More able students may choose to experiment with the concept of measurements and angles being combined with photography. All</p> |

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| | <p>Week 4: Students will write about Liesl Pfeffer's work and then compare her work to David Hockney's. They will take photographs of the sky, landscapes, tree's, buildings... and then use these images to create mountains. Some students may develop this work further by creating additional objects such as diamonds, house, hot air balloon, etc..</p> <p>Week 5: Students will explore and experiment with the ideas seen in work by Mattie Brass and Thye Reading. They will crop or cut images into shapes and see how this can change the perspective and focal point of an image.</p> <p>Week 6: Students will either develop their work for the photographers explored or have the option of looking at either Anish Kapoor or Sebastian Magnani if this is relevant to the class.</p> | <p>Liesl Pfeffer</p> <p>Mattie Brass/ Thye Reading</p> <p>Optional: Anish Kapoor Sebastian Magnani</p> | <p>Written comparisons and evaluations of the photographers studied.</p> | <p>Additional research to develop written work into contextual study pages.</p> | <p>students will show an understanding of horizon lines and how they can be positioned to create a continuous line across images.</p> |
| <p>Term 2</p> <p>Colour</p> | <p>Week 1 and 2: Students will explore the work of George Rousse and learn how to change composition and draw focus to areas of an image through use of shape and colours.</p> <p>Week 3: Catherine Yass</p> | <p>Core Skills: Photoshop, use of editing software, proportion, creative thinking, concept art and creating effective compositions and investigating photographic influences.</p> | <p>Holistic overview of practical work and written assessment.</p> <p>Use of Whole Class Feedback during the term.</p> | <p>Research the photographers that we look at in class and develop a contextual study about a selection of</p> | <p>To gain a better understanding of the cultural significance of art and photography. We reflect on how choice of location can contribute to the</p> |

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| | <p>Students will explore how to invert colours to change the appearance of an image. Students will do this by photographing the corridors, staircases and empty spaces. They will then be taught how to edit these images by inverting the colours and experimenting with hue and saturation to achieved the desired outcome.</p> <p>Week 4: Students will focus on composition and technical terms such as rule of thirds and leading lines while exploring the work of Guy Tal. Students will recreate the work of Guy Tal by taking landscape photographs and changing the colours and tones of their images.</p> <p>Week 5: Richard Mosse Students will gain understanding of what Hue and Saturation is and how it can be used to change images. Students will look at Richard Mosse’s work and learn how to put these terms into context.</p> <p>Optional John Pfahl</p> | <p>Formal Elements: Line, Tone, Colour, Shape, Texture</p> <p>George Rousse</p> <p>Catherine Yass</p> <p>Guy Tal</p> <p>Richard Mosse</p> | <p>GRIT to be used at regular points.</p> <p>Model responses used to help extend writing.</p> <p>Written comparisons and evaluations of the photographers studied.</p> | <p>photographers work.</p> <p>Taking photographs to use for recreating the photographers work.</p> | <p>meanings behind a piece of work.</p> <p>We also look at how context can help us to better understand photographs. At times this means learning more about historical events and different cultures.</p> <p>Georges Rousse and Catherine Yass both use abandoned buildings and spaces. We consider how the history and look of these buildings may change possible meanings or explain the intentions of the photographers.</p> <p>John Pfahl’s work through windows encourages us to consider perspective and culture. We consider how the views from our windows may be different and how lockdown and a pandemic may change how we view this work.</p> |
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| <p>Term 3</p> <p>Framing</p> | <p>Exploring the use of framing techniques within photography.</p> <p>Week 1 and 2: Students will explore the work of Shamekh Bluwi. Students will be given the opportunity to create their own fashion designs following the process that Bluwi goes through to create his own clothing pieces. They will then use these designs to create their own cut outs which will be used to take photographs.</p> <p>Week 3: Students will create cut outs to take photographs with inspired by Nikolai Tolstyh’s work. They will demonstrate understanding of the compositional term framing and be able to apply it within their own photography. They will be able to draw connections to Nikolai Tolstyh.</p> <p>Week 4 and 5: Students will analyse the work of Paper Boyo (aka Rich McCor). Students will then plan to create their own work in this style. Students will draw and cut out silhouettes as props for their own photographs and perform a photoshoot.</p> <p>Week 6: Students will write about Merve Ozaslan’s work. They will then</p> | <p>Core Skills: Use of editing software, framing, proportion, use of props in photography, creative thinking, concept art and creating effective compositions and investigating photographic influences.</p> <p>Formal Elements: Line, Tone, Colour, Shape, Texture</p> <p>Shamekh Bluwi</p> <p>Nikolai Tolstyh</p> <p>Paper Boyo</p> <p>Merve Ozaslan</p> | <p>Written comparisons and evaluations of the photographers studied.</p> | <p>To connect the work of all the previous artists we have looked at through annotated insights and sketches.</p> <p>Students will be encouraged to go to locations in their local area where they can recreate this work.</p> | <p>To explore the use of framing to draw the eye to key elements/focus of an image – directing a viewer’s thoughts and sights.</p> <p>Nikolai Tolstyh aims to encourage a closer connection with nature while Bluwi uses a similar technique to inspire new fashion designs.</p> <p>Paper Boyo encourages us to develop our eye for art by changing buildings and structure into something new using cut outs.</p> <p>Merve Ozaslan’s work transforms old images</p> |
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| | take photographs that they intend to merge together. This could be a photograph of the school building and a photograph of the field to recreate Ozaslan’s work. Students will use skills learnt in the previous term to turn one layer into black and white. | | | Students will be asked to look when they are out of school for different views and framing opportunities to develop this work. | into something surreal. The work encourages us to look at the old images in a new light and consider how this changes the mood of the image. |
| Term 4 World in Monochrome | <p>Week 1: Ansel Adams work depicts black and white landscapes. We will take photographs and experiment with shadows and highlights to change images.</p> <p>Week 2: Students will look at John Blakemore’s work with focus on his landscape photography. They will compare the work to Ansel Adams and aim to recreate his style in their own images.</p> <p>Week 3: Students will go on to look at John Blakemore still life. We will consider composition and texture in still life photography. Students will apply the editing techniques they have learnt through previous lessons and show consideration for lighting when photographing their still life set up.</p> | <p>Core Skills: Use of editing software, proportion, creative thinking, concept art and creating effective compositions and investigating photographic influences.</p> <p>Formal Elements: Line, Tone, Colour, Shape, Texture</p> <p>Ansel Adams</p> <p>John Blakemore</p> | <p>Marking of full sketchbook using AO guidelines.</p> <p>Holistic overview of practical work and written assessment.</p> <p>Use of Whole Class Feedback during the term.</p> <p>GRIT to be used at regular points.</p> <p>Model responses used to help extend writing.</p> | <p>Photographs are a key part of the course. Students are strongly encouraged to take photographs as a part of their homework.</p> <p>Photographs taken outside of school usually help students to achieve higher grades as it demonstrates better planning for photoshoots and a better eye</p> | <p>The development of new skills and the ability to recognise our achievements.</p> <p>Understanding the significance of objects and they way that we connect meaning or memory to an object.</p> <p>Ansel Adam’s work had a huge impact on the way national parks were created and looked after in America. We consider how photographs can be used to gain appreciation of the world around and can be used as a powerful tool</p> |

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| | <p>Week 4: Students will explore the work of Olivia Parker and start to gain an understanding of black and white photography. Students will focus on use of lighting in black and white photography and show consideration for background and composition.</p> <p>Week 5: We will explore Man Ray's Rayograms. Students will compose collections of objects and use apps to create work in the style of Man Ray.</p> <p>Week 6: We will look at traditional methods of creating photographs. Students will have the opportunity to develop their work by looking at Cyanotypes. They will demonstrate an understanding of this process and how photographers have used this technique. Students will then develop the results of their working by editing images into black and white or sepia.</p> | <p>Olivia Parker</p> <p>Man Ray</p> <p>Cyanotypes</p> | <p>Written comparisons and evaluations of the photographers studied.</p> | <p>of capturing images.</p> <p>Additional research to develop written work into contextual study pages.</p> | <p>to change the viewers perspective.</p> <p>Reflecting on traditional photography through exploration of Man Ray's work and considering the impact his work had on future photographers.</p> |
| <p>Term 5</p> <p>Surrealism</p> | <p>Week 1 and 2: Students will look at Slinkachu and consider perspective and creative ways to use props when taking their own photographs. They will show consideration for how their props will interact and the</p> | <p>Core Skills: Use of editing software, proportion, creative thinking, concept art and creating effective compositions and</p> | <p>Written comparisons and evaluations of the photographers studied.</p> | | <p>Slinkachu encourages us to think about the world from different perspectives. Some images prompt us to</p> |

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| | <p>position and angle of the camera to create successful images.</p> <p>Week 3 and 4: Students will write about the work of Carl Warner. Students will use food to create 'foodscapes'. They will consider how food can be used to create surreal landscapes and how Carl Warner edits his images to make them visually pleasing.</p> <p>Week 5 and 6: Students will explore the work of Jerry Uelsmann. They will take photographs which they can combine to create Uelsman's house coming out of a tree stump. They may then go on to take additional images and create further responses to Uelsmann's work.</p> <p>Optional: Anthony Hibbert</p> | <p>investigating photographic influences. Formal Elements: Line, Tone, Colour, Shape, Texture Slinkachu</p> <p>Carl Warner</p> <p>Jerry Uelsmann</p> | | | <p>consider the waste we leave behind and how that might effect others.</p> <p>Warner's work is focused on food and encourages us to consider the food we consume whilst introducing us to new fruit and vegetables which we may have never seen before.</p> <p>Jerry Uelsmann was one of the first artists to use photoshop and he encourages us to see new photo opportunities in the world and see the world through a new perspective.</p> |
| <p>Term 6 Personal response</p> | <p>Students will be encouraged to create a personal response for the theme of interiors and exteriors, this should result in a final piece or pieces of work.</p> <p>Week 1: Students will reflect on and evaluate their work to identify strengths. They will have the opportunity to find additional sources.</p> | <p>Core Skills: Photoshop, use of editing software, proportion, creative thinking, concept art and creating effective compositions and investigating photographic influences. Formal Elements: Line, Tone, Colour, Shape, Texture</p> | <p>Holistic overview of practical work and written assessment.</p> <p>Use of Whole Class Feedback during the term.</p> | <p>Students will be strongly encouraged to perform photo shoots outside of school in order to gain images from locations and create more</p> | <p>Students have the opportunity to start to develop their own work and begin to explore their own place in the world. Their unique perspectives and ideas help them form their final pieces to the theme</p> |

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| | <p>Week 2: Students will plan ideas for their final piece using notes and sketches to communicate ideas and intentions.</p> <p>Week 3: students will perform photo shoots to gather images for their work. Students will then annotate their contact sheets.</p> <p>Week 4: students will create their initial ideas and evaluate the outcomes.</p> <p>Week 5: Students may take reshoots, identify additional ideas and photographers.</p> <p>Week 6: students will demonstrate an ability to experiment with their concept.</p> <p>Week 7: students will create their final piece and evaluate the outcome.</p> | | <p>GRIT to be used at regular points.</p> <p>Model responses used to help extend writing.</p> <p>Written comparisons and evaluations of the photographers studied.</p> | <p>personalised work.</p> | <p>of landscapes and environments.</p> |
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| Portraiture | | | | | |
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| Timeline and Theme | Content | Core Skills and Formal Elements (resources) Influences | Assessment | Homework | Personal Development |
| Term 1 Portraiture: Distorting Faces | <p>Photographic terms and techniques are introduced through regular Do Now's. We look for how this can be merged into the photographers we introduced to the students. Students will be reminded of key terms and expectations of the course learnt in year 10.</p> <p>Week 1 and 2: Students will explore the work of Donna Adi. They will demonstrate understanding of her work through written notes and explore how photography and digital drawing can be combined. Students will perform a mini photoshoot to create a contact sheet and demonstrate an ability to carefully select their best images to use for their responses. Some students may develop this work further by drawing or painting onto photographs.</p> <p>Week 3: Students will look at Jen Mann's work focusing on the image using a coloured stripe. Students will gain an understanding of how artists can inspire and influence the work we create in photography. They should consider use of colour in portraiture</p> | <p>Core Skills: Digital editing, layers, collage, perspective, use of colour, tone, proportion, creative thinking and creating effective compositions and investigating photographic influences.</p> <ul style="list-style-type: none"> • Rules of thirds • Natural framing • Leading lines • Usage of colours and contrast <p>Formal Elements: Line, Tone, Colour, Shape, Texture</p> <p>Donna Adi</p> | <p>Holistic overview of practical work and written assessment.</p> <p>Use of Whole Class Feedback during the term.</p> <p>GRIT to be used at regular points.</p> <p>Model responses used to help extend writing.</p> <p>Written comparisons and evaluations of the photographers studied.</p> | <p>Photographs are a key part of the course. Students are strongly encouraged to take photographs as a part of their homework.</p> <p>Photographs taken outside of school usually help students to achieve higher grades as it demonstrates better planning for photoshoots and a better eye of capturing images.</p> <p>Additional research to develop written work into contextual study pages.</p> | <p>Self-reflections are a key part of the course. Understanding how we relate to the images or the photographers we explore in lessons.</p> <p>Donna Adi transforms her subjects, often including characters and changing the world into a brighter more child like place.</p> |

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| Term 2 Portraiture: Image Manipulation | <p>Week 1: Students will be given the opportunity to develop their David Hockney and Brno Del Zou work. Students will be directed towards drawing sections of their work and combing this with photography. Students could look at Mark Crosier to see one way that this could be achieved.</p> <p>Week 2 and 3: Students will look at the work of Flora Borsi. They will demonstrate an understanding of her work and the processes she goes through to achieve her outcomes. They will create planning sketches communicating intentions of how they will create their work. Students will use photographs and edit their images to combine their portrait photographs with animals. They will learn how to edit the hues and tints in their image and use the paint brushes, layers and opacity to manipulate their images.</p> | <p>Collage, colour isolation, Photoshop skills, 3D work.</p> <p>Brno Del Zou David Hockney</p> <p>Flora Borsi</p> | <p>Marking of full sketchbook using AO guidelines.</p> <p>Use of Whole Class Feedback during the term.</p> <p>GRIT to be used at regular points.</p> <p>Model responses used to help extend writing.</p> <p>Written comparisons and evaluations of the photographers studied.</p> | <p>Photographs are a key part of the course. Students are strongly encouraged to take photographs as a part of their homework.</p> <p>Photographs taken outside of school usually help students to achieve higher grades as it demonstrates better planning for photoshoots and a better eye of capturing images.</p> <p>Additional research to develop written work into contextual study pages.</p> | <p>Students start to explore new concepts such as emotions and context within work. They start to explore possible meanings behind the images they look at.</p> <p>Through Flora Borsi we consider our connection with animal's and environments and how we share spaces.</p> |

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| | <p>Week 4: Students will look at Guiseppe Mastromatteo. They will create sketches that show different ways the intend to recreate the work. Students will then use layers and blending options on Photoshop to create their own version of the work.</p> <p>Week 5: We will start to explore double exposure and consider how Brandon Kidwell has created the appearance of this within his own work. We try to gain an understand of how double exposure was achieved in traditional photography and aim to recreate this effect in Photoshop.</p> <p>Week 6: Students will explore how David Samuel Stern manipulates images. Students should aim to achieve this through a digital approach but will also be encouraged to take a more hands on approach to editing images through cutting, sticking and weaving parts of images. Some students may go onto look at Greg Sand and compare his work to Stern's.</p> | <p>Guiseppe Mastromatteo</p> <p>Brandon Kidwell Double exposure</p> <p>David Samuel Stern Cutting, Collage, Weaving, Folding.</p> | | | <p>Through Guiseppe Mastromatteo we explore the concept of disguise and emotions and the way that we may not always express our feelings.</p> <p>Brandon Kidwell blends images making us consider the things that may be on people's minds or possibly giving insights into his subjects memories. We consider how the combinations of images changes how you view the subject.</p> <p>David Samuel Stern encourages us to look at his subjects in different ways as some parts of his images appear like windows or are distorted or blurred.</p> |
| Term 3 and 4 | The students will be given their externally set assessment from AQA | Core Skills: The students will be strengthening | Holistic overview of practical work. | Research the photographers that we look at in class and | |

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| <p>Reflecting on our Coursework</p> | <p>during this term and this will be their focus. However, at appropriate times the teacher may choose to focus on coursework and strengthen areas of weakness in the students previous work. This maybe done as a whole class or the teacher may chose to target individuals if they feel that working on coursework is a more productive use of time.</p> <p>This will be an opportunity to reflect on all our coursework and to identify areas that can be strengthened.</p> <p>Students who have completed most areas of coursework and will start their personal responses to Unit 2 by following some of the processes they have used in the coursework projects</p> <p>For some students this may be about developing a photographer’s work that they found particularly useful.</p> <p>They will search for influences, potentially returning to photographers that they have looked at in their coursework.</p> <p>They will record their intentions and the processes that they have used.</p> | <p>existing skills and techniques as they address areas of their work that they feel can be strengthened. Formal Elements: Line, Tone, Colour, Shape, Texture. Photographs and Photoshoots.</p> <ul style="list-style-type: none"> • Rules of thirds • Natural framing • Leading lines • Usage of colours and contrast <p>Planning Sketches</p> | <p>Use of Whole Class Feedback during the term.</p> <p>GRIT to be used at regular points.</p> <p>Model responses used to help extend writing.</p> | <p>develop a contextual study about a selection of photographer’s work.</p> <p>Gather source materials, specifically primary sources to help strengthen existing work.</p> | <p>Being able to recognise areas that require improvement and to know how to react in a positive way.</p> <p>To manage workload. To manage deadlines and schedules.</p> <p>To recognise successes and to value the quality that they find in their work. To reflect on achievements.</p> <p>To seek advice and guidance.</p> <p>To understand how to begin the creative process, considering a range of options before refining their idea.</p> <p>To seek guidance and to verbalise their thoughts and ideas</p> |
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| <p>Developing a Personal Response</p> | <p>They will produce contextual studies based on the photographers and artists that have inspired them.</p> <p>They will use contact sheets to highlight areas of successes and to show their understanding of what makes a strong photograph.</p> | | | | |
| <p>Term 5 Coursework Personal Response</p> | <p>As the students build up to their final pieces, they must collect visual information to develop their work. Taking their own photographs is essential and they should show planning for the photographs they capture.</p> <p>The student should try to explore either a wide range of processes and techniques or a wide range of materials or a combination of both.</p> <p>The students should constantly be encouraged to expand on their ideas, explore processes and techniques.</p> | <p>Core Skills: Formal Elements: Line, Tone, Colour, Shape, Texture.</p> <ul style="list-style-type: none"> • Rules of thirds • Natural framing • Leading lines • Usage of colours and contrast | <p>Holistic overview of practical work.</p> <p>Use of Whole Class Feedback during the term.</p> <p>GRIT to be used at regular points.</p> <p>Model responses used to help extend writing.</p> | <p>Research the photographer's that we look at in class and develop a contextual study about a selection of artist's work.</p> <p>Gather source materials.</p> <p>To research artists that are relevant to the themes they wish to explore.</p> <p>To take photographs and perform photoshoots.</p> | <p>This whole section is about the student's ability to manage workload, to problem solve and to show perseverance.</p> <p>Students develop creativity and refine all the skills that they have learnt to allow them to produce their best work.</p> <p>It is their chance to drive an idea, to develop and refine and record and to keep seeing how far they can push their ideas and their abilities.</p> |