

	Autumn 1								Autumn 2							Spring 1					Spring 2					Summer 1						Summer 2							
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39
13	<p><u>Personal Investigation Project: Theme = Student Choice (teacher guided)</u> 12. Statement of intentions as regards direction of practical portfolio (flow chart?). 13. Take new primary source photos to support statement of intentions and direction. 14. Carryout studies in a range of media, sizes and processes (e.g consider working in print making techniques as well as on a larger scale, out of sketchbook). 15. Continue to look at contextual links, perhaps introducing new artists, periods in art or relating to current world/national or local events. 16. Planning towards a culmination of project: Final pieces(s). Composition sketches, photograph collages. 17. Trials in a range of media for different compositions, and backgrounds (if appropriate). 18. Begin final piece. 19. Continue to add to related study, reflecting on practical portfolio.</p>															<p><u>Personal Investigation Project: Theme = Student Choice (teacher guided)</u> Finishes 31.1.20 20. Complete final piece. 21. Complete related study, reflecting on final piece and Practical Portfolio as a whole.</p>					<p><u>Externally Set Assignment Project – choice of themes, set by exam board:</u> <u>Can work in sketchbooks or A2 paper.</u> 1. Choose Exam Theme from Exam paper. Mind map of ideas and moodboard of imagery. 2. Context/Artist 1. Written artist analysis and pastiche. 3. Take a range of primary source photographs, linking to theme and artist 1. Primary source study in style of artist. 4. Context/Artist 2. Written artist analysis and pastiche. 5. Take a range of primary source photographs, linking to theme and context/artist 2. Primary source study in style of artist. 6. Develop own compositions, working from primary source photos, exploring ideas sparked from 2 artists/contexts studied so far. 7. Mindmap and research sub theme within chosen theme, creating mindmap and moodboard of inspirational imagery 8. Context/Artist 3. Written artist analysis and pastiche, relating to sub theme . 9. Take a range of primary source photographs, linking to theme and context/artist 3. Primary source study in style of artist.</p>					<p><u>Externally Set Assignment Project</u> 10. Planning towards culmination of project: Final pieces(s) to create in exam conditions – 15 hours: Composition sketches, photograph collages. 11. Trials in a range of media for different compositions, and backgrounds (if appropriate). 12. Mini version of exam piece, trialling materials. Final piece - made in 15 hour exam – 2 x 5 hour exams <i>Internally marked and moderated approx. 15 May. Marks to Exam Board by 31st May.</i></p>													
12	<p><u>Introductory Skills building Project: Theme = Portraiture</u> 1. PowerPoint presentation on theme of 'Portraiture', focusing on how different artists have explored identity as a stimulus and interpreted theme. Mind map response to the 'Portrait' theme. 2. Develop drawings from primary sources linked to the 'Portraits' theme. 3. Explore a range of media and techniques in developing outcomes with a strong emphasis on experimentation and self-expression. 4. Investigate artists who have explored the theme. Chuck Close, David Adey, Guy Denning, Nick Genrty, Jo Morse, Van Gogh, Elizabeth</p>								<p><u>Introductory Skills building Project: Theme = Portraiture</u> 9. Introduction to Dry point process. Develop primary source dry points; experiment in different media on photocopies of dry-points. 10. Introduction to mono print process. Develop primary source mono prints; experiment in different media on photocopies of mono prints. 11. Final piece development including mind mapping, composition ideas, background experimentations, photo collage compositions, and annotated mini final piece, testing materials. 12. Create final piece.</p>							<p><u>Personal Investigation Project: Theme = Student Choice (teacher guided)</u> 1. Introduce Personal Investigation project and Related Study, showing exemplar projects. 2. Students to consider a range of project themes before finalising, researching and mindmapping, presenting ideas in sketchbook. 3. Write introduction to Related Study. 4. After deciding on theme, research imagery and ideas around theme in greater depth. 5. Take initial primary source photographs, exploring theme. Carryout studies in a range of media. 6. Teacher led workshops exploring techniques and processes, producing studies from primary and secondary sources, closely related to theme (printing processes, range of wet and dry media). 7. Initial artist research x 3: written and visual analysis using appropriate media. 8. Create artwork in the style of selected artists. 9. Consider running a trip to (London) art galleries to carryout first-hand research. Tailor trip venues and location to student project themes. 10. Consider running a trip to a venue offering life drawing workshops, if appropriate to student project themes (e.g. Compton Verny). 11. Students to continue to add to their Related Study as they develop their Personal Investigation Practical Portfolio.</p>																							

	<p>Frink, Caravaggio, David Hockney, Chagall, Martina Shapiro et al.</p> <ol style="list-style-type: none"> 5. Gallery Visits and decide on areas of focus within theme. 6. Primary source studies. 7. Artist Pastiche and written analysis x 3 8. Primary source studies in the style of artists studied. 					
11	<p><u>Portfolio Project: Teacher choice /Natural Forms</u></p> <p>12.Students respond to subtheme with personalised focus and resources. This will build on year 10 work with <u>mood board</u> and <u>artists' research</u>.</p> <p>13.Further independence will be explored with a Photography workshop followed by <u>photo montage</u> influenced by Hoch, Hamilton et al.</p> <p>14.Further <u>drawing</u> will be explored in a range of B&W media followed by <u>colour studies</u>.</p> <p>15. A series of experimental drawing will be explored followed by a still life composition.</p>	<p><u>Portfolio Project: Teacher choice /Natural Forms</u></p> <p>16. Students will embark on a 3D outcome in clay based on their own personal investigation. This will involve designing the 3D piece, modelling in clay before decorating the outcome.</p> <p>17.Further exploration of media will be undertaken with mono printing and rubbings as well as an opportunity to refine and improve coursework.</p>	<p><u>Portfolio Project: Teacher choice /Natural Forms</u></p> <p>18. Students will revisit one of the subtheme artists they are inspired by and create a pastiche in the style of that artist.</p> <p>19. The piece of research will lead into a design for a final 2D outcome in a media of their own choice based on the student's chosen subtheme which they lead.</p>	<p><u>Portfolio Project: Teacher choice /Natural Forms</u></p> <p>20. Students develop larger 2D outcome refining and improving as they proceed.</p> <p>21.Students develop a 'Mini Project' where they can demonstrate further independence and creativity. This will involve experimental techniques, photomontage, observation drawing which is lead by the students in addressing weaknesses in their portfolio.</p>	<p><u>Portfolio Project: Teacher choice /Natural Forms</u></p> <p>22. Develop 'Mini Project' with further experimentation and exploration of media and techniques.</p>	
10	<p><u>Portfolio Project: Teacher choice /Natural Forms</u></p> <ol style="list-style-type: none"> 1.Project introduction and mind mapping. 2. Introduction to artists – mind map/research sheet. 3. Artist pastiche and written analysis: Maria Rivans (Collage using primary source photograph); close-up study (acrylic paint) of section of collage). 	<p><u>Portfolio Project: Teacher choice /Natural Forms</u></p> <ol style="list-style-type: none"> 4.Assessed 'exam piece' natural forms study, produced in 3 hours, independently (primary source imagery; A5 trial version). 5. Artist pastiche and written analysis: Karl Blossfeldt. Chalk and charcoal on sugar paper. Mono-prints from imagery of plants. Experiments with a range of media on top of best monoprints (photocopies). 	<p><u>Portfolio Project: Teacher choice /Natural Forms</u></p> <ol style="list-style-type: none"> 6. Assessed 'exam piece' natural forms study, produced in 3 hours, independently (primary source imagery; A5 trial version): A3 pencil study, linking to work on Blossfeldt. 7. Pupils to decide on sub theme from a range provided by teacher (fruit and veg; flowers/botanical; sea life; animal skulls; birds). Create mood board of primary and secondary source imagery. 8. Take primary source photographs linking to sub theme. Teacher to support by sourcing objects. 9. Primary and secondary source studies in a range of media. 10. Artist pastiche and written analysis: Heather Knight. 	<p><u>Portfolio Project: Teacher choice /Natural Forms</u></p> <ol style="list-style-type: none"> 11. Clay tile design influenced by Heather Knight's close-up style, subject matter linking to sub theme. 12. Create clay tile. Dry and fire 13. Artist analysis and pastiche of artist linking to pupil's individual sub themes. 	<p><u>Portfolio Project: Teacher choice /Natural Forms</u></p> <ol style="list-style-type: none"> 14. Paint clay tile when fired, using ready mix paint. 15. Cubism artist research and pastiche: Juan Gris/Georges Braque/Pablo Picasso. 16. Holiday task: Primary source photograph collages. 	<p><u>Portfolio Project: Teacher choice /Natural Forms</u></p>

<p>9 <u>Sweet Treats</u> 1. Students explore the theme with a mood board followed by an illustrated mind map into relevant artists. 2. students then go on to work in the style of two of the selected artists as a pastiche. 3. The outcomes of a photoshoot will be presented. 4.This will be followed by a series of black and white renderings from primary sourced materials.</p>	<p><u>Sweet Treats</u> 5. Students will then produce a series of coloured renderings from primary sourced materials. 6. Students will then go on to design and make a final piece in clay which will be decorated. 7. Some students may be able to embark on a larger A3 painting to complement the 'Sweet Treats' project. At all times students will be encouraged to work independently with support.</p>	<p><u>Insects:</u> 1.Project introduction and mind mapping. 2.Insect studies in a range of media (pencil full tone, felt tip wash, fine liner). 3.Develop contextual awareness: Artist pastiche and written analysis of insect artist. *Alternative project here is 'Sweet Treats', being trialled.2020.</p>	<p><u>Insects:</u> 4.Relief insect in a range of modelling materials and acrylic paint. 5. Develop contextual awareness: Artist pastiche and written analysis of insect artist: Lynette Shelly, Natalie McIntyre, Levon Bliss, Cath Hodsmen, Chris Goodwin, M C Escher. *Alternative project here is 'Sweet Treats', being trialled 2020.</p>	<p><u>African Art:</u> 1.Project introduction and mind mapping. 2.African mask studies in a range of media on a range of papers (pencil full tone, coloured pencil fine liner). 3.Develop contextual awareness: Artist pastiche and written analysis of type of African art / artist: Pablo Picasso, Amadeo Modigliani, Paul Klee. 4. Four mask designs, colour applied.</p>	<p>5. Best design recreated in clay. Painted in ready mix paint and then varnished. 6. Extension: Cylindrical lay vessel designs x 4; best design created in clay (slab cylinder or coiled).</p>
<p>8 <u>Colour and Symbolism:</u> 1. Introduction to African Art; introduction to two contemporary artist who create portraits of African Animals: Peter Pharoah and Emma Bowring. 2. Research and mind map about one of the artist's and their artwork. 3. African animal study in oil pastel. 4. Introduction to use of symbolism within traditional African animal masks. 5. Creation of a symbolic African animal mask, representative of the pupil.</p>	<p><u>Architecture and Relief Modelling:</u> 1. Architecture timeline. 2. Introduction to Greek and Roman architecture key features (e.g. the arch and the column). 3. Studies of Greek and Roman Architecture. 4. Card relief model of building frontage, inspired by the Roman Arch, Greek Temple, or other related architecture of Greek/Roman architecture.</p>		<p><u>Self-Portrait and Identity:</u> 1. Proportions of the face; how to draw facial features. 2. Self Portrait. 3. Cyborg self-portrait influenced by secondary source imagery on cyborgs and artists such as: Jeremy Mayer, Igor Verniy, Steve Cadwell, Kazuhiko Nakamura. Also look at Steam Punk Art.</p>		
<p>7 <u>Mark Making and 3D Forms:</u> 1. Introduction to pencil media (H, HB, B pencils; tonal shading ladder, mark making grid). 2. Artist Pastiche (Van Gogh 'Postman Joseph Roulin'). 3. Shading shapes to show 3D form, bottle study.</p>	<p><u>Colour Theory and Impressionism:</u> 1. Colour Theory painting exercises: Colour wheel (primary and secondary colours); Complementary colours and simultaneous contrasts colour wheel; Tertiary colours and Tertiary colours landscape. Warm and Cool colour grids and Warm and Cool colour landscapes. 2. Introduction to impressionism Art Movement; Impressionist artist pastiche (pupil choice, differentiated range to choose from). Artists: Claude Monet ('Impression Sunrise', 'Cliff Walk at Pourville', 'The Cliffs at Etretat'); Vincent Van Gogh ('Starry Starry Night', 'Landscape with Wheat Sheaves and Rising Moon'); Georges Seurat ('Alfalfa Fields Saint Denis', 'View of Fort Samson').</p>		<p><u>Mixed Media:</u> 1. Introduction to artwork based on fish. Quick J. M. W. Turner study – fish artwork. 2. Fish studies in a variety of media (pencil, fine liner, felt tip wash). 3. Introduce contemporary artist who creates art based on fish, Andrea Larko. 4. Radial fish design, inspired by patterns by Andrea Larko. 5. Underwater world fish collage, with Repousse fish.</p>		