

Art Curriculum Content Year 12

Assessment Objectives:

A01 *Develop ideas* through investigations, demonstrating critical understanding of sources.

A02 *Refine work by exploring* ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

A03 *Record ideas*, observations and insights relevant to intentions as work progresses.

A04 *Present* a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

A05 *Related study*. To establish through a written and, where appropriate, an illustrated component that relates to the context in which their chosen practical portfolio exists.

Initially the A Level course consists of workshops and lectures designed to challenge students; to encourage them to try out new methods, working outside of their comfort zone and to teach them new techniques, skills and processes. During this period students are introduced to a wide range of artists and concepts in order to help them to start to formulate their own personal ideas under the starting point of “Man made and natural surroundings”. Reflection and analysis of personal development is crucial in enabling students to not only develop and refine media manipulation but also supports them in their critical thinking skills.

The course then follows onto the Personal investigation which has two integrated elements: a portfolio of practical work and a related study which explores the context in which their chosen practical area of study exists.

Workshops	Assessment	Extension/Development
<u>Autumn Term</u> 1.Drawing- Natural Forms. Experimenting with mark making in biro, fineliner and mapping pens. Analyse and explore the work of Olivia Kemp and consider the contextual meaning behind her studies. Students explore to understand the importance of mark making on mood and the depictions of surface textures. Students study, experiment and practise varied mark making techniques in a range of different pens. Produce a range of still life studies from natural forms such as: rocks, pebbles, crystals, shells and seed heads.	Ability to record observations with line, marks, texture and detail. Willing to take risks, experimenting with approaches. Understand how to skillfully manipulate pens to create a range of tonal values through pressure, layering and dispersal to depict form and surface texture. Work from Primary source imagery, exploring composition and tone. Develop studies further through colour studies in watercolour, oil pastel, colour pencil and biro. Compare and contrast the outcomes of different drawing implements, and the quality of marks they make. Record observations through own photography, sketches, annotations and media tests. Evaluate findings to then create and present a personal response. Present their own work which is well considered and shows development and refinement of skills/techniques. Reflect and evaluate the effectiveness of outcomes.	Explore other mark making artists such as: Giorgio Morandi's still life etchings. Can these techniques be applied to other media such as pencil or paint? Explore and experiment with using mark making techniques in a variety of other media and compare and contrast them. Deepen knowledge of further of different types of line and their purpose: Descriptive Contour Expressive Actual & Implied lines

2. Watercolour - Windows and doorways Analyse and explore the work of Gillian D'Ambrosio or Andrew J Weller, and consider the contextual meaning behind their studies. Students explore and experiment with watercolour, creating varied tonal values to depict architectural features such as windows and doorways. Students explore to understand the importance of mark making on mood and the depictions of surface textures. Students study, experiment and practise varied mark making techniques in a range of mixed medias and techniques. Produce detailed and expressive tonal study of doorways.	Develop ideas inspired by research and knowledge of artists' work. Research, practise and refine various watercolour techniques such as: Flooding, flat washes, graded washes, variegated washes and wet on dry. Build upon prior knowledge of tonal values through layered washes of watercolour, considering how colours are affected through layering techniques. Build upon prior knowledge of how to build and develop tonal values through dilute washes to opaque layers. To control and manipulate wet media using wet on dry and wet on wet techniques. Develop knowledge and application of colour theory. Build up a more complex understanding of how contrasting colours affect saturation. Incorporate and build on knowledge of mark making techniques to depict detail and texture. Record observations through own photography, sketches, annotations and media tests. Evaluate findings to then create and present a personal response. Present their own work which is well considered and shows development and refinement of skills/techniques.	Experiment with other media to develop and explore more loose and expressive colour studies. Look at the work of John Piper and explore wax resist techniques and layering other mixed media such as Brusho dyes, inks, white acrylic, charcoal and coloured pencil.
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	Reflect and evaluate the effectiveness of outcomes.	
3. Charcoal and Gelli Plate printing-Abandoned buildings Analyse and explore the work of Stuart Jarvis, and consider the contextual meaning behind his studies. Experimenting with mark making in willow and compressed charcoal. Students explore to understand the importance of mark making on mood and the depictions of surface textures. Students study, experiment and practise varied mark making techniques in a range of charcoal medias and techniques. Drawings are then developed further through transfer techniques with Gelli plates, and then also acrylic. Produce detailed and expressive tonal study of structures.	Develop ideas inspired by research and knowledge of artists' work. Research, practise and refine various charcoal techniques such as: Shading, hatching, stippling, scumbling, subtractive erasing, loose gestural strokes. Incorporate and build on knowledge of mark making techniques to depict detail and texture. Build upon prior knowledge of tonal values through layered tonal values and mark making. Develop creative recording methods using Gelli plate print methods. Explore and experiment with applying colour to affect mood and tone of studies. Record observations through own photography, sketches, annotations and media tests. Evaluate findings to then create and present a personal response. Present their own work which is well considered and shows development and refinement of skills/techniques. Reflect and evaluate the	Research, explore and experiment with digital editing techniques in software such as Photopea, using own photography of urban/decaying structures. Using your edited images to then further research, explore and experiment with Gelli plate print methods to push creative outcomes further. How can these print surfaces be built upon in layers to enhance the effect on the viewers' mood? Look at the use of colour, stencils, collage and mark making.

	effectiveness of outcomes.	
4. Oil Pastel- Macro natural forms Look at the historical context and analyse and explore the work of John Ruskin or Angela Faustina. Consider the contextual meaning behind their studies. Develop an understanding of composition, colouring and style of artwork of the Romantic period/or contemporary still life . Students explore and experiment with oil pastels, creating varied tonal values, expressive mark making and selecting appropriate colours to depict/reflect the mood and ambience of a natural form. Develop knowledge and application of colour theory. Build up a more complex understanding of how colour, scale and mark making affects the mood and emotion of the viewer.	Develop ideas inspired by research and knowledge of artists' work. Research, practise and refine various oil pastel techniques. Build upon prior knowledge of tonal values and colour theory through layered application. Build upon prior knowledge of expressive mark making to depict surface texture and mood. Develop knowledge and application of colour theory. Build up a more complex understanding of how contrasting colours affect ambience. Record observations through macro photography, sketches, annotations and media tests. Evaluate findings to then create and present a personal response. Present their own work which is well considered and shows development and refinement of skills/techniques. Reflect and evaluate the effectiveness of outcomes.	Explore and experiment with oil pastels further. What other media can be layered and applied to these surfaces to exaggerate surface texture and colour? Explore: sgraffito, Chinagraph pencils, paint, white spirit reductions, oil bars and inks. Considering scale, how does this affect the viewer's experience of a piece of Art? Do larger paintings create more visual impact? What is the purpose of a macro study? Look at the work of Georgia O'Keeffe and her intimate and oversized studies of natural forms, consider how this invites viewers to share a more intimate and detailed view of objects, usually unnoticed by the naked eye.

4. Printmaking- Manmade or Organic structures Analyse and explore the work of either: Jemma Gunning or Eric Gaskell or Hilary Lorenz or Sarah Gillespie, and consider the contextual meaning behind their studies. Students explore and experiment with Monoprint, monotype, tetrapak and drypoint printing methods. Students explore to understand the importance of mark making on mood and the depictions of surface textures. Students study, experiment and practise varied mark making techniques in a range of printing techniques. Produce detailed and expressive tonal study.	Develop ideas inspired by research and knowledge of artists' work. Explore and experiment with various compositions that are well composed with colour, layers, shapes, lines and forms Explore compositions and their understanding of positive and negative space. Create a clean, bold and stylised print on top of a well considered chine colle background. Select best design to develop compositional ideas through experimentation and plan a refined final design Record observations through own photography, sketches, annotations and media tests. Evaluate findings to then create and present a personal response. Present their own work which is well considered and shows development and refinement of skills/techniques Reflect and evaluate the effectiveness of outcomes.	Research and explore alternative print methods such as: Mono Lino Silkscreen Etching Compare and contrast the benefits and drawbacks for each method. Students could further experiment with: polyboard printing and chine colle techniques to create bold and vivid studies.
5. Mixed media- Architectural features Analyse and explore the work of Ian Murphy, and consider the contextual meaning behind his studies. Students explore and experiment with various materials, textures and layers to create interesting textural surfaces, with detailed building	Explore layering tissue paper, collage, ink, watercolour, acrylic paint, charcoal, to create a range of experimental textural cohesive surfaces. Develop and expand on prior knowledge of mark making, form, line, texture and tone Record observations through	Can this style and range of techniques be applied to other forms of study such as still life, landscapes or portraiture? Create a painting from one of these genres using primary source images.

studies. Further develop understanding of context, composition, colouring, texture and style.	own photography, sketches, annotations and media tests. Evaluate findings to then create and present a personal response. Present their own work which is well considered and shows development and refinement of skills/techniques. Reflect and evaluate the effectiveness of outcomes.	
6. Oil Painting- Discarded objects Analyse and explore the work of Rachel Ross, and consider the contextual meaning behind her studies. Students explore and experiment with oil paints, creating varied tonal values to depict form. Develop knowledge and application of colour theory. Build up a more complex understanding of how to mix their own shades of black to create warm/cool tints and shades.	Develop ideas inspired by research and knowledge of artists' work. Understand, explore, experiment and refine oil painting techniques such as underpainting, blocking, blending and glazing. Understand, explore, safely experiment and refine understanding of colour theory/mixing/blending and layering in a refined and realistic style. Use primary source photography to experiment with different compositions to create symbolism. Record observations through own photography, sketches, annotations and media tests. Evaluate findings to then create and present a personal response. Present their own work which is well considered and shows development and refinement of skills/techniques.	Explore looser, more expressive and gestural styles of contemporary painting, specifically look at the use of palette knives to create depth, expression and texture on surfaces.

	Reflect and evaluate the effectiveness of outcomes.	
7. Compare and contrast Essay Through independent research, plan and write a “Compare and Contrast Essay” that explores and develops your critical analysis skills in preparation for the “Related study” aspect of Unit 1 later in the year. Look at the two artists: John Atkinson Grimshaw and George Shaw, who are from different eras – one a traditional or historical artist and the other, a contemporary practitioner. Research and create a comparative analysis and review of their work to engender an interesting discussion on the similarities/contrasts of the context of their work, and its impact on your own practice.	Movements - what is this? Context – social, economic, political etc... what was/is happening in the world at the time that the artist was/is working? What is the artist responding to? What influences the artist? What went before?- If you think of art history as a thread, what influenced/inspired or even angered your artist/s Find interviews and quotes – what have the artists said about their own work? *What have critics said? *What are the artists’ intentions and what materials, media processes do they explore? Formal elements- line, tone, colour, composition, form, shape, texture, pattern. How do these impact visual language and the context of the viewers' understanding and experience of their work? Connections? Consider a personal response – how do you feel about the artwork and why? Can you bring in any connections with your own life, other forms of media etc?	Use this method in further critical analysis. Can you go back to prior contextual references and improve the depth of your analysis and critique of their work? Consider how the context of who, what, when, why and how a piece was created, can shift a viewer's understanding and experience of artwork. How will this help you to develop and strengthen your own visual language further?

Further Extension workshops available:		
8. Botanicals illustration- flora in our surroundings Analyse and explore the work of either: Billy Showell, Susannah Blaxill, & Anna Mason, and consider the contextual meaning behind their studies. Botanical illustration studies in a variety of media including Graphite pencil, colour pencil and watercolour. Explore and experiment with the various materials, textures and layers to create accurate, detailed and photorealistic studies of botanical plants, flowers and seed heads.	Record observations through own photography, sketches, annotations and media tests. Evaluate findings to then create and present a personal response. Present their own work which is well considered and shows development and refinement of skills/techniques. Reflect and evaluate the effectiveness of outcomes.	
9. Cyanotypes- Nature reclaiming man made surroundings Analyse and explore the work of Marie Craig and consider the contextual meaning behind her studies. Photographic studies exploring & depicting Man made structures combined with natural forms. Explore and experiment with cyanotype photographic techniques to create a double	Record observations through own photography, sketches, annotations and media tests. Evaluate findings to then create and present a personal response. Present their own work which is well considered and shows development and refinement of skills/techniques. Reflect and evaluate the effectiveness of outcomes.	Further analogue photography techniques to explore and experiments with: Creative developing techniques Wet on wet cyanotypes

exposure effect with primary source photography and found natural objects.		
10. Photograms- Man made and natural forms Analyse and explore the work of Man Ray and consider the contextual meaning behind his studies. Explore: Detritus/Found objects- Photograms Photographic studies exploring & depicting Detritus/Found objects. Explore and experiment with traditional exposure and develop photographic techniques to create a monochromatic and highly contrasted Photogram.	Record observations through own photography, sketches, annotations and media tests. Evaluate findings to then create and present a personal response. Present their own work which is well considered and shows development and refinement of skills/techniques. Reflect and evaluate the effectiveness of outcomes.	Further analogue photography techniques to explore and experiments with: Creative developing techniques Solarization (Sabattier Effect) Lumen Prints
11. Double Exposure- Analyse and explore the work of Iskra Johnson and consider the contextual meaning behind her studies. Digital Photographic studies exploring & depicting man made structures in urban settings. Explore and experiment with digital photographic and editing techniques specifically focusing on double exposure, overlays, blend modes and	Record observations through own photography, sketches, annotations and media tests. Evaluate findings to then create and present a personal response. Present their own work which is well considered and shows development and refinement of skills/techniques. Reflect and evaluate the effectiveness of outcomes.	How can this method aid in your ability to explore and experiment further with composition for studies in traditional painting and drawing media?

colour manipulation.		
End of workshops		
<u>Spring Term</u> Personal investigation (60%) <i>Develop ideas, explore and experiment, record observations in order to present a personal response</i> At this point students embark upon their personal journey whereby they identify their own starting point, passions and ideas. These are <i>investigated</i>; and outcomes are <i>reflected</i> upon in order to <i>refine</i> ideas as the project develops. *Key Date: Year 12 Mock Exam – students will begin an ambitious, planned, investigated and well thought out personal response during a 5 hour exam period.	A01 <i>Develop ideas</i> through investigations, demonstrating critical understanding of sources. A02 <i>Refine work by exploring</i> ideas, selecting and experimenting with appropriate media, materials, techniques and processes. A03 <i>Record ideas</i>, observations and insights relevant to intentions as work progresses. A04 <i>Present</i> a personal and meaningful response that realises intentions and demonstrates understanding of visual language. A05 <i>Related study</i>. To establish through a written and, where appropriate, an illustrated component that relates to the context in which their chosen practical portfolio exists. Have I investigated my idea in depth? Have I recorded my	Students can produce a range of outcomes based around the same idea: painting, small scale illustration, digital art and sculpture.

	observations and ideas and do I demonstrate an understanding of the formal elements – visual language? Have I explored different possibilities and have my experiments helped me to refine my idea for my mock exam? Have I produced a final response that is well considered, skilfully rendered and that realises my Intentions?	
<u>Summer Term</u> Personal Project Students <i>reflect</i> upon their mock exam in order to <i>refine</i> their ideas, skills and techniques, moving forward with depth and intent. Students set themselves specific challenges which they will <i>explore</i>.	A01 <i>Develop ideas</i> through investigations, demonstrating critical understanding of sources. A02 <i>Refine work by exploring</i> ideas, selecting and experimenting with appropriate media, materials, techniques and processes. A03 <i>Record ideas</i>, observations and insights relevant to intentions as work progresses. A04 <i>Present</i> a personal and meaningful response that realises intentions and demonstrates understanding of visual language. A05 <i>Related study</i>. To establish through a written and, where appropriate, an illustrated component that relates to the context in which their chosen practical portfolio exists. How successful was my mock exam and why? What skills do I need to practise and refine to	Students can read about Art History in order to develop an awareness of meaning and context. Recommended is 'The Story of Art' by E.H Gombrich. Copy available within the department to borrow.

	more fluently communicate my ideas? How can I investigate my idea in more depth to result in art work that is well considered? What challenges can I set myself?	
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Through the course of study, learners must understand the importance of the on-going development and refining process. The production of outcome(s) in the context of developing their skills and knowledge, as well as an awareness of the links between practical and written material, is necessary.

Learners are required to develop the skills to:

- Record experiences and observations, in a variety of ways using drawing or other appropriate visual forms; undertake research and gather, select and organise visual and other appropriate information
- Explore relevant resources; analyse, discuss and evaluate images, objects and artefacts; and make and record independent judgements
- Use knowledge and understanding of the work of others to develop and extend thinking and inform own work
- Generate and explore potential lines of enquiry using appropriate media and techniques
- Apply knowledge and understanding in making images and artefacts; review and modify work; plan and develop ideas in the light of their own and others' evaluations
- Organise, select and communicate ideas, solutions and responses, and present them in a range of visual, tactile and/or sensory forms.