# Scheme of work: Fine art

Introduction

This scheme of work offers a route through the GCSE Art and Design (8202) Fine art course.

The GCSE Art and Design specification is designed to:

* provide inspiration and a range of exciting and stimulating opportunities that encourage and challenge students to develop and explore ideas in art and design in an independent and personal way
* give you choice and flexibility in the way you tailor your course to the needs of your students and the strengths of your school.

The specification has two components:

* Component 1 comprises a Portfolio of work selected from the course of study. This must include a sustained project which evidences the student’s creative journey from initial engagement to the realisation of intentions. It must also include a selection of further work undertaken during the student’s course of study
* Component 2 is an externally set assignment (ESA) in which students choose and respond to a starting point from an externally set assignment paper.

This scheme of work gives you an example of how you might wish to organise and deliver a two-year course that enables students to respond to all four assessment objectives and explore the opportunities of the Fine art title. There are many ways the course may be delivered and there is no prescriptive approach, the suggestions here are intended for guidance only.

It provides suggestions for activities and project tasks that enable students to develop Fine art knowledge, understanding and skills and to explore sources in a sustained and independent manner in order to realise personal intentions.

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**When planning your course think about:**

* **Structure:** in this guidance we have used a phase-by-phase structure but you might choose a different approach.
* **School strengths:** consider the needs, preferred approach and resources of your students, staff and school.
* **Curriculum time available:** the times suggested here for activities and tasks are approximate.
* **Assessment objectives:** students must be given the opportunity to understand and evidence coverage of all four assessment objectives.
* **Style of course:** do you need to put a foundation course, skills-based workshops or set tasks in place to help students develop and apply the knowledge, and understand and acquire skills necessary for graphic communication and associated subject content?
* **Title requirements**: remember students are required to work in one or more areas of Graphic communication, they may explore overlapping areas and combinations of areas.
* **Sustained project**: do students have time to do more than one? (Remember quality counts).
* **Requirement for drawing:** students need to provide evidence of drawing for different purposes and needs in both Component 1 and 2.
* **Requirement for written annotation:** students need to show evidence of written annotation in both Component 1 and 2.
* **Developing independence:** how might you develop opportunities for students to gain confidence and independence in their work as it evolves through the course?
* **Access for all:** how might you adapt the structure of the course to support students of different abilities or needs?
* **Further work:** how could you provide opportunity for the development/selection of evidence of further work?
* **Component 2:** how will you end Component 1 to ensure sufficient time for management of Component 2?
* **Deadlines:** consider when work needs to be assessed and marks submitted, what checklists/review strategies might you need to put in place?

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**Introductory phase**

* Year 10 Term 1
  + Foundation studies: up to 12 weeks
  + This is a teacher led introductory phase of the course

Learning outcomes

* Teachers introduce students to a range of short-term activities related to the school’s chosen areas of study within the title of Fine art.
* Students investigate different kinds of sources.
* Students explore and experiment with a variety of materials, processes and techniques and refine their work as it progresses.
* Students are introduced to the assessment objectives.
* Possible themes to work on could be ‘Natural Forms’ or ‘Close up’.

Possible teaching and learning activities

* Teachers provide students with opportunities to explore and investigate different ways of working in response to key aspects of the Fine art title.
* Students are encouraged to record their observations, ideas and insights using a variety of working methods and approaches.
* Students can work in two- and/or three- dimensions, traditional or digital media and in a range of sizes and styles using a selection of media, techniques and processes.
* Students develop ideas from sources in a personal way and make connections with the work of others.
* Using the theme ‘Natural Forms’ students are encouraged to observe and record from a range of objects, such as seed pods, shells, feathers, fungi, fruits and vegetables that display different surface qualities.
* Through teacher guided workshops they select, experiment and use a variety of traditional, experimental and/or digital recording materials, such as:
  + charcoal
  + pastel
  + graphite and coloured pencils
  + biro, pen and ink
  + paint
  + stitch
  + digital recording.
* Through teacher guided workshops they are introduced to and experiment with different techniques such as:
  + mark making
  + printing
  + collage
  + mixed media
  + resist techniques
  + image manipulation.
* Contextual sources are introduced and students explore and respond to a variety of selected artists such as, Juan Sánchez Cotán, Ernst Haeckel, Peter Randall-Page, Sarah Morpeth, Mary Fedden, Celia Smith and the photographs of Jo Barratt, Chema Madoz and Karl Blossfeldt.
* Inspired by sources and their own observations students develop experiments with mark making and explore shape, colour, form, pattern and texture.
* Teachers offer students advice and guidance as they refine their ideas, make choices, develop opportunities for outcomes and suggest possible intentions.
* Students develop, collate and present their work in any appropriate form such as through work sheets, sketchbooks, visual diaries, journals, models, mounted studies and digital presentations and consider where evidence for the four assessment objectives can be seen.

Alternatively:

* Using the theme ‘Close up’ students are encouraged to observe and record from a range of natural and manufactured objects.
* They focus on the close-up surface qualities or sections of detail of the chosen subject matter.
* They select and use a variety of traditional, experimental and/or digital recording materials to record their observations, ideas and insights.
* Contextual sources are introduced and students explore and respond to a variety of artists such as the Boyle Family, Cédric Pollet, Robert Cottingham, Tucker Eason, Alison Watt, Jean Tinguely and the photographs of Andreas Feininger and Aurélie Foussard.
* Inspired by sources and their own observations, students experiment with mark making and explore areas of detail, shape, colour, form, pattern and texture.
* Teachers offer students advice and guidance as they refine their ideas, make choices, develop opportunities for outcomes and suggest possible intentions.
* Students develop, collate and present their work in any appropriate form such as through work sheets, sketchbooks, visual diaries, journals, models, mounted studies and digital presentations and consider where evidence for the four assessment objectives can be seen.

## Points to remember when selecting sources

* When selecting sources students should consider the assessment objectives and think about:
  + what value is placed on the source?
  + how is the source to be used?
  + how might an understanding of source/s be demonstrated?
  + how does the source influence my work?
  + how does the source inspire/encourage independence?
  + how does the source inform my creative journey?
* Sources might also reflect:
  + personal interests
  + issues, culture, society
  + content, context
  + genre, stylistic conventions
  + use of media, working methods
  + formal characteristics
  + purpose and presentation
  + intended audience.
* Different approaches and ways of working could also give students opportunities to explore different approaches to written annotation, they might make use of:
  + mind maps, thought showers, spider diagrams and lists
  + quick notes, informed labelling, planning notes
  + extended prose: evaluations that explain what has been produced and how this may be developed further; statement of intent; expressive prose
  + sequential diagrams with labelling
  + word frames
  + bullet points.

Development phase

* Year 10 Term 2 and 3
* Directed project: up to 14 weeks
* This is mostly a teacher directed phase

Learning outcomes

* Students work on a directed project or a number of mini-projects to build on their initial experiences and knowledge, understanding and skills development from the introductory phase.
* The idea for the project or mini-projects might emerge from a museum or gallery visit, a site-specific experience, or a skills-based workshop with an artist. In such cases, the exhibition, environment or the expertise and approach of the artist provides sources which informs the nature of students' work. For example:
  + a project on ‘Identity’ or ‘Disguise’ could arise from a focus on costumes and masks studied during a visit to a museum
  + a gallery visit might generate a project on Surrealism or another relevant art movement
  + photographs taken on location could provide material for a project on the theme of ‘Structure’
  + the development of ideas/images through digital manipulation and a printmaking workshop could develop into a project on the theme of ‘Imprint’
  + collected objects might provide sources for issues-based work or a sculptural response to the theme ‘Environment’.
* Students develop the idea of a personal creative journey which considers the four assessment objectives.

Possible teaching and learning activities

* In this phase the teacher provides support and advice as the individual student’s course of study develops. This should encourage the student to engage with independent decision making, risk taking and enquiry.
* The teacher explains the directed project or mini-projects and encourages a personal interpretation and response from students to a given starting point or theme.
* They explain the four assessment objectives to students and the importance of addressing and evidencing these as they respond to the theme.
* The teacher might suggest sources and also introduce the idea of a creative journey involving research, development, refinement and presentation of realised intentions with reference to the four assessment objectives.
* Students are encouraged to fully engage with the given theme and learn how to effectively access, document and process information to investigate sources.
* They might prepare for a museum/gallery/location visit or workshop experience. They follow this up with school-based development work which could take the form of experiments, media trials and associated studies.
* Students acknowledge and make clear and explicit connections between sources and their own practical work.
* Students use their observations, findings and analysis to develop a personal line of enquiry that builds upon the ideas and techniques experienced, developing, refining and recording ideas with guidance and input from the teacher.
* Students can choose to work in any media that meet the needs of the school’s resources and preferred areas of study. Some possibilities include:
  + painting, collage and mixed media
  + two- and/or three- dimensional textile, sculpture, model-making and ceramic techniques
  + photographic form using darkroom or digital processes to refine, alter and experiment with their images
  + experiments with digital manipulation software
  + film and digital manipulation techniques to explore the moving image.
* Whatever media, processes and techniques students choose, they should use the opportunity to alter, change and develop images as the process of refinement, experimentation and recording takes place. This will help with coverage of both assessment objective 2 and assessment objective 3.
* This helps to inform the type of evidence that students include of drawing for different purposes and needs and of written annotation.
* As the creative journey evolves students become independent thinkers and problem solvers and develop their ideas in a personal and creative manner.
* They realise their intentions and present their work in an appropriate format that evidences the assessment objectives.

Extension opportunities

* Year 10 Term 3
* Up to 4 weeks
* Developing a sense of independence

Learning outcome

Following the Development Phase, students could be given opportunity for extension work. This could be in the form of work related to their previous Development Phase studies or in the form of an additional and discrete project or further independently generated investigations or study.

Possible teaching and learning activities

Extension work could encourage students to:

* + develop an idea to include further research and study of relevant sources
  + explore the nature of a singular outcome into a series
  + enhance skills by exploring and developing technical range and depth
  + investigate alternative opportunities for evidencing personal response.

**Sustained phase**

* Year 11 Term 1
* Sustained project: up to 12/13 weeks
* Independent learning

Learning outcomes

* In this phase students move increasingly from dependence to independence as they work on a self-selected starting point for a sustained project. The project could be devised by the school, modelled on previous externally set assignment papers or use actual past starting points drawn from previous externally set assignment papers. Suggested starting points could include:
  + human condition
  + our world
  + layers
* Students independently research potential additional sources and associated references.
* Students explicitly evidence coverage of all four assessment objectives, including drawing for different purposes and needs and written annotation.
* Students choose from a variety of appropriate approaches. They need to employ one or more of the areas of study listed in the Fine art title.
* The Sustained project should allow students to move from a position of dependence to one of increasing independence as the journey of exploration progresses.

Possible teaching and learning activities

* This phase is delivered in a less directed manner with an emphasis on one to one exchanges/conversations rather than whole group teaching.
* The teacher negotiates, advises, suggests and orchestrates possible routes through the creative journey. The objective is to build upon individuals’ experiences, achievements and strengths developed in the earlier stages of Component 1.
* Teachers could introduce the starting points to students with a PowerPoint presentation showing relevant stimulus materials.
* Teachers might present the tasks to students with appropriate contextual references. These could be one or more of the named sources on the task paper, or they could be other sources independently chosen by the student as relevant to the starting point.
* Make sure that the tasks reflect the range of Fine art approaches and contexts that students have become familiar with throughout the course.
* Students develop the context of their work through the study of appropriate sources. They analyse the work of relevant sources visually and include annotated or written analysis together with any primary and secondary visual evidence.
* Students select and use appropriate media and techniques to experiment, develop and refine their ideas. Activities could include working with different combinations of materials, the application of techniques, alternative compositions or lighting and alternative solutions to three-dimensional responses.
* They use drawing methods and media appropriate to the preferred working methods and chosen context.
* They record their ideas and progress through purposeful annotation or written work that explains intentions and informs and evaluates work in progress.
* Intentions are developed and could take the form of a series of outcomes and might involve a combination of materials.
* Students show a purposeful and meaningful response when selecting and presenting their work. They document their findings in their preferred format, such as sketchbook pages, mood boards, design sheets, journals and/or digital presentation.
* They explicitly evidence their personal journey, from initial engagement with their chosen starting point, to the realisation of intentions.
* Their work reflects and evidences an understanding of the four assessment objectives.

Externally set assignment phase

* Year 11 Term 2
* Component 2
* Independent study

Learning outcome

Students must respond to one of seven starting points provided on the paper.

Key information

* Externally set assignment (ESA) papers are available to students and teachers from 2 January. A preparatory period is followed by 10 hours of supervised, unaided work in which students are required to realise their intentions.
* Schools may manage/timetable the preparatory period (informal supervision time) and ten hours of supervised time at their discretion, but must allow sufficient time to assess work and submit marks to AQA by the deadline of 31 May.
* ESA papers must be given to students in their entirety and must not be edited, changed or abridged in any way.
* Students do not have to reference all or any of the named artists/designers on the paper. They may do their own independent research and look at other sources but should clearly reference any artist/designers they use within the development of their project.
* Preparatory work/work done in informal supervision time must not be added to or amended between sessions once the supervised time has started.
* Preparatory work must be stored by the school under secure conditions, between sessions and after the completion of the supervised time.
* Preparatory work must be available to students throughout the 10 hours of supervised time. They may refer to their preparatory work but must not add to it or amend it during the supervised sessions or between or after sessions.
* All four assessment objectives must be evidenced.
* Drawing and written annotation must be evidenced.
* All work completed during the 10 hour supervised sessions must be clearly labelled as such.
* See section 2.3.2 Component 2: Externally set assignment of the specification for more information.

Possible teaching and learning activities

* Teachers introduce and discuss all of the starting points with the students.
* Students choose the starting point they wish to develop.
* Make sure that students are aware of the following:
  + they can use their own sources as well as those suggested in their starting point
  + they need to evidence their creative journey in the preparatory work which should show the development, refinement and recording of ideas
  + preparatory work can be presented in any suitable format
  + there is no restriction on the scale of work, media or materials used
  + they need to demonstrate their ability to work independently and unaided under supervised conditions as they progress their ideas to the realisation of intentions
  + they need to evidence drawing and written annotation in the final submission for this component
  + all work completed during the 10 hours supervised sessions must be clearly labelled.

**Selection of portfolio**

* Year 11
* Component 1: Review and submit

Learning outcome

Students review, select and present their Portfolio for final submission in discussion with the teacher, ensuring that the component requirements are fulfilled.

Possible teaching and learning activities

* Work submitted may be in any appropriate format.
* The selection of work chosen for submission must include:
  + coverage of the four assessment objectives
  + a sustained project evidencing the journey from initial engagement to the realisation of intentions
  + a selection of further work undertaken during the student’s course of study with evidence of drawing activity and written annotation.

## Teachers could encourage students to reflect on the following when selecting work to include in the portfolio:

* Do the sources reflect personal interests, ideas and engagement?
* Are the connections made between personal work and relevant sources such as artists, crafts people and designers acknowledged?
* Has an appropriate range of materials, techniques and processes been used and explored in relation to the title? (the quality of investigation is more important than quantity of materials or processes used)
* Is there clear evidence of reviewing, refining and selecting within the work?
* Is there evidence of purposeful and meaningful drawing?
* Is written annotation relevant, does it comment on personal ideas, thoughts and decisions?
* (Remember downloaded information with no demonstration of understanding, analysis or influence does not fulfil the requirement for AO3 written annotation)
* Have all the sources used been acknowledged?
* Is work presented in an appropriate format.?
* In the sustained project/s is there clear evidence of a creative journey from starting point to realised intention/s?
* Does the further work provide evidence to support coverage of the assessment objectives?