

Scheme of work: Fine art

This resource provides you with a scheme of work for a two year course of study in Fine art, leading to our GCSE Art and Design (8202). We have designed the specification to give you more choice and flexibility in the way you deliver your course. The suggestions here are intended for guidance only and not as a prescriptive approach.

The scheme of work gives you an example of how to organise and deliver a two-year course in Fine art that exploits this specification's curriculum development opportunities. It is designed to help you plan your course so that it meets the requirements of the specification, in a way that is enjoyable and stimulating for students. The scheme of work includes suggestions for activities and project tasks that provide students with opportunities to develop Fine art knowledge, understanding and skills.

Here are some tips and ideas to help you plan your course:

- we have used a phase-by-phase structure, you may choose a different approach
- you are free to develop a course that meets the needs and preferred approach of your staff, school and students
- the timings we suggest for activities and project tasks are approximate
- however you choose to organise the course, you need to ensure that students are given the opportunity to evidence coverage of the four assessment objectives
- plan a style of course for students that enables them to develop and apply the knowledge, understanding and skills necessary for Fine art and any associated subject content
- the Fine art title requires students to work in one or more area(s) of Fine art
- students need to provide evidence of drawing for different purposes and needs
- students need to show evidence of written annotation in both Components 1 and 2.

Fine art: Components 1 and 2

Time	Task	Comments
<p>Introductory phase</p> <p>Year 10 Term 1</p> <p>Foundation studies</p> <p>Up to 12 weeks</p>	<p>Introduce students to a range of short term activities related to the school's preferred coverage of areas of study under the title of Fine art.</p> <p>Students explore and experiment with a variety of materials, processes and techniques, and investigate different kinds of sources.</p> <p>Students explore a variety of approaches to drawing and written annotation.</p> <p>Possible themes to work on are 'Natural Forms' or 'Close up'.</p>	<p>This is a taught introductory phase of the course. Provide students with opportunities to explore and investigate different ways of working in response to key aspects of the Fine Art title.</p> <p>Students can work in sketchbooks or select a variety of other surfaces on which to record their observations, ideas and insights. They can work in two- and/or three-dimensions and a range of sizes and styles using a selection of media, techniques and materials.</p> <p>Students can select and use a variety of traditional and/or experimental recording, mark making and drawing materials, such as:</p> <ul style="list-style-type: none"> • charcoal • pastel • graphite and coloured pencils • biro, pen and ink • paint • printing • resist techniques • stitched, collaged, and mixed media techniques • digital recording and

		<p>manipulation.</p> <p>‘Natural Forms’ could encourage students to:</p> <ul style="list-style-type: none"> • observe and record from a range of objects, such as seed pods, shells, fungi, fruits and vegetables that display different surface qualities, exploring pattern, texture, shape, colour and form • explore and respond to a variety of contextual sources, such as Juan Sánchez Cotán and Ernst Haeckel, or the photographs of John Blakemore and Karl Blossfeldt. <p>‘Close up’ could allow students to:</p> <ul style="list-style-type: none"> • observe and record from a range of natural and manufactured objects. The focus might be on the close-up surface qualities of the chosen subject matter • explore and respond to a variety of contextual sources, such as the Boyle Family, Robert Cottingham, Alison Watt and the photographer Andreas Feininger. <p>Both themes could also give students opportunities to explore different approaches to written annotation.</p>
<p>Development phase Year 10 Term 2/3 Directed project Up to 14 weeks</p>	<p>Students work on a directed project or a number of mini-projects to build on their initial experiences and</p>	<p>This is mostly a teacher-directed phase. Students have the opportunity to fully engage with a given theme and make a personal response when developing,</p>

	<p>knowledge, understanding and skills development from the introductory phase.</p> <p>The idea for the project or mini-projects might emerge from a museum or gallery visit or a skills-based workshop delivered by an artist-in-residence. In such cases, the exhibition or the expertise and approach of the artist-in-residence, informs the nature of students' work.</p> <p>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. An artist-in residence printmaking workshop could develop into a project on the theme of 'Imprint'.</p>	<p>refining and recording ideas.</p> <p>Explain to students how important it is that they address the four assessment objectives in their response to the theme.</p> <p>Students learn how to effectively access, document and process information to prepare for a museum/gallery visit or artist-in-residence workshop experience. Follow-up school-based development work could take the form of experiments, media trials and associated studies.</p> <p>Students use their observations, findings and analysis to develop and produce a personal response that builds upon the ideas or techniques experienced.</p> <p>The directed project or mini projects encourage a personal interpretation and response from students to a given starting point or theme. The teacher can 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.</p> <p>Students need to make clear and explicit connections between sources and their practical work.</p>
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<p>Extension opportunities Term 3 Up to 4 weeks</p>	<p>Following the Development Phase, students can be given extension activities. These could be in the form of work related to their previous Development Phase studies or in the form of an additional and discrete project.</p>	<p>Students who progress their ideas thoroughly and with pace can be given opportunities for extension work. Students could work on developing:</p> <ul style="list-style-type: none"> • an idea to include further research and study of relevant sources • the nature of a singular outcome into a “series” • practice by exploring and applying additional materials, processes and techniques.
<p>Sustained phase Y11 Term 1 Up to 12/13 weeks Independent learning</p>	<p>In this phase students move increasingly from dependence to independence as they work on an extended project. The project could be a response to a choice of several starting points. Starting points could be drawn from previous Externally set assignments. Here are some suggested starting points:</p> <ul style="list-style-type: none"> • Human Condition • Mirror Images • Journeys <p>Students independently research potential additional sources and associated references.</p>	<p>This phase is delivered in a less directed manner with an emphasis on one to one exchanges 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 and achievements in the earlier stages of Component 1.</p> <p>Teachers could present students with their choice of tasks in the style of an Externally set assignment. The ‘paper’ would offer a number of starting points. These could be devised by the school, modelled on previous externally set assignment papers or use actual past starting points. Teachers could introduce the starting points to students with a PowerPoint presentation showing relevant stimulus materials.</p>

	<p>Students need to explicitly evidence coverage of all four assessment objectives, drawing for different purposes and needs and written annotation.</p> <p>Offer students a choice of approaches. They need to employ one or more of the areas of study listed in the relevant title.</p> <p>The sustained project should allow students to move from a position of dependence to one of increasing independence as the journey of exploration progresses.</p>	<p>Present the tasks to students with appropriate contextual references and encourage them to also research and analyse their own sources in relation to their chosen starting points.</p> <p>Make sure that the tasks reflect the range of Fine art approaches and contexts that students have become familiar with throughout the course.</p> <p>In this phase students will:</p> <ul style="list-style-type: none"> • document their findings in their preferred format, such as sketchbook pages, mood boards, digital presentation, design sheets and journals • include annotated or written analysis of sources, together with any primary and secondary visual evidence • develop the context of their work through the study of some of the named sources on the task paper, or other sources independently chosen as relevant to the starting point • analyse the work of relevant sources visually and/or through written annotation • use drawing methods and media appropriate to the preferred working methods and chosen context • record their ideas in
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<p>Externally set assignment phase</p> <p>Year 11 Term 2</p> <p>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.</p> <p>In the supervised time,</p>	<p>Students select one from seven possible starting points on the paper.</p>	<p>Teachers introduce and discuss all of the starting points with the students. Students choose the starting point they wish to develop.</p> <p>Make students aware that:</p> <ul style="list-style-type: none"> • 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

<p>between sessions and once the supervised time is completed, students may not add to or amend their preparatory work. Preparatory work must be stored by the school under secure conditions between sessions and after the completion of the supervised time. See section 2.3.2</p> <p>Component 2: Externally set assignment of the specification for more information.</p> <p>Preparatory work must be available to students throughout the 10 hours of supervised time.</p> <p>All four Assessment Objectives must be evidenced.</p> <p>All work completed during the 10 hour supervised sessions must be clearly labelled as such.</p>		<p>work, which should show the development, refinement and recording of ideas</p> <ul style="list-style-type: none"> • preparatory work can be presented in any suitable format • there is no restriction on the scale of work, media or materials used • students need to demonstrate their ability to work independently, under supervised conditions, as they progress their ideas to the realisation of intentions • drawing and written annotation must be evidenced in the final submission for this component.
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<p>Selection of portfolio Year 11 Review and Submit</p>	<p>Component 1</p> <p>Students review, select and present their Portfolio for final submission in discussion with the teacher, ensuring that the component requirements are fulfilled.</p> <p>Work can be submitted in any appropriate format.</p>	<p>The selection of work chosen for submission must include:</p> <ul style="list-style-type: none"> • 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 • evidence of drawing activity and written annotation.
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