

Meden School Curriculum Planning							
Subject	Art & Design	Year Group	10	Sequence No.	1	Topic	Sea Life Brief

Retrieval	Core Knowledge	Student Thinking
What do teachers need retrieve from students before they start teaching new content ?	What specific ambitious knowledge do teachers need teach students in this sequence of learning?	What real life examples can be applied to this sequence of learning to development of our students thinking, encouraging them to see the inequalities around them and 'do something about them!'
<p>Basic skills for choice of materials:</p> <ul style="list-style-type: none"> • Paint (colour mixing) • Drawing • Printmaking <p>Basic understanding of formal elements including colour theory that underpin all practical tasks:</p> <ul style="list-style-type: none"> • Colour (colour groups) • Texture • Proportions (shape, size) • Tone & shading • Blending <p>Retrieval Questions:</p> <p><u>Week 1-2:</u> Who is your client and what are they asking you to do? What does a successful tonal drawing look like?</p> <p><u>Week 3:</u> What does the word annotate mean?</p>	<p><u>Week 1-2:</u> Students show an understanding of the client brief by being able to identify the key requirements for their final outcome.</p> <p><i>When you begin your career you might start working for a more experienced practitioner or you might work as part of a creative team to make an element of a project.</i></p> <p><i>Being able to produce art and design work and understand technical requirements is a demonstration of your practical skills and is how many young artists and designers start working in the industry.</i></p> <p><i>Artists and designers often work with themes to generate ideas for their creative work. A theme will give you a starting point for your ideas and you can adapt the theme to any of the art and design disciplines.</i></p> <p>Client Brief: A new sea life centre is opening near to where you live and they have asked you to design a product that can be sold in the gift shop that will appeal to young people aged between 14-18 years old. The product will take centre stage in the shop so must be eye catching and raise awareness of the sea life around the United Kingdom. The product must be no bigger than 45 x 60cm.</p> <p>Main Requirements:</p>	<p>What is happening with the environment at the moment that we could raise awareness about?</p> <ul style="list-style-type: none"> - Global warming - Wild fires - Plastics in the oceans - Endangered or vulnerable species - Over fishing or deforestation <p>Documentaries such as:</p> <ul style="list-style-type: none"> • BBC Drowning in Plastic • Seaspiracy <p>Other artists that look at raising awareness through their art:</p> <ul style="list-style-type: none"> • Banksy (social & political commentary) • Olivier Marc Leger (eco systems) • Barbara Kruger (consumerism) • Shepard Fairey (social & political commentary) • Zaria Forman (climate change) • Paula Rego (abortion) • Keith Haring (AIDS activism) <p>Visits to The Deep in Hull to take part in a plastic in our ocean workshop. Also allows students to record first</p>

<p>What does a successful annotation look like? How can you present your work consistently?</p> <p><u>Week 4:</u> Who is Olivier Marc Leger? What are the key features of his work?</p> <p><u>Week 5:</u> Who is Olivier Marc Leger? What are the key features of his work? How can you produce work in a similar way?</p> <p><u>Week 6 & 7:</u> How does colour effect artwork? How do you blend or layer materials? What does a successful annotation look like? How can you present your work consistently?</p> <p><u>Week 8&9:</u> Who is Guy Harvey? What are the key features of his work?</p> <p>RECALL: What do you need to include in your analysis?</p> <p><u>Week 10:</u> How do you create a press print? How do you create a repeat pattern? What does a successful print look like?</p>	<ul style="list-style-type: none"> • Sea life around the UK • Raise awareness • Target audience is 14-18 year olds • Eye catching • Gift shop product • 45 x 60cm <p>Students will then start to explore the theme of the project (Sea Life) through drawing. Students will show an understanding of line, proportion and tone through producing a range of drawings in different monochromatic materials. This will demonstrate Learning Aim A: A Investigate art and design practice through conducting secondary research into the theme of ‘Sea Life’.</p> <p>Proportion – refers to the size, shape and position of the different elements in relation to the whole.</p> <p>Tone – refers to the light and dark of something. Tone is applied through the act of shading. Shading should be smooth and gradual.</p> <p>Monochromatic – different hues of one colour the most common being black and white.</p> <p><u>Week 3:</u> Students will show an understanding of how to present work on A3 paper so that they begin to create a consistent and coherent portfolio of work. This demonstrates Learning Aim B through effective presentation and communication of skills.</p> <ul style="list-style-type: none"> • Clear title • Annotation • Work is cut out carefully and can be mounted • Work is presented flat and neat • All work will be presented on A3 sheets <p>Students will also be able to annotate their work to reflect on outcomes and consider steps moving forward. Students will be able to use key artistic vocabulary and terminology when annotating.</p>	<p>hand through observational drawing, note taking and photography.</p> <p>Explore making art through using recycled materials. Artist Alfred Wallis used any found surfaces to paint seascapes onto. Students can replicate this by painting onto card boards boxes laid out flat, book pages or scraps of fabric.</p>
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<p><u>Week 11:</u> What are the key features of Guy Harvey's work? How can you work in a similar way?</p> <p><u>Week 12:</u> Who is Elaine Lim Newton and what are the key features of her work?</p> <p>RECALL: What do you need to include in your analysis?</p> <p><u>Week 13:</u> How do you construct a 3D form out of clay? How can you work in a similar style to Elaine Lim Newton?</p> <p><u>Week 14:</u> What is meant by secondary research? What is the purpose of research? How can you present your research? What is meant by raising awareness and what could you raise awareness on?</p> <p>What is meant by primary research? How do you take a good photo?</p> <p>RECALL: What do you need to include in your annotation?</p> <p><u>Week 15:</u> What is a design idea? Why do you need to create a range of design ideas?</p>	<p>This demonstrates criteria for Learning Aim A: Develop practical skills through application and review.</p> <p>Proportion – refers to the size, shape and position of the different elements in relation to the whole.</p> <p>Tone – refers to the light and dark of something. Tone is applied through the act of shading. Shading should be smooth and gradual.</p> <p>Monochromatic – different hues of one colour the most common being black and white.</p> <p><u>Week 4:</u> Students show an understanding of who Olivier Marc Leger is and the key features of his work through producing an extended piece of writing. Students will show they can structure the writing to show a broad understanding of the artist and his work but also make connections between his work and their own. This supports criteria from Learning Aim A: exploration of art and design informed by research of art and design practice.</p> <p>Olivier Marc Leger</p> <ul style="list-style-type: none"> - Young local artist from Loughborough. - Produces surreal imaginative drawings exploring ecology, biology and nature. - The drawings are made using fine liner pens (0.03 - 0.8mm). The animals are imagined as living planets or landmasses, with their own landscapes and ecosystems. - A drawing usually takes between a couple of weeks to several months! - Plants a tree for every drawing sold. <p>https://www.olivierleger.co.uk/the-imaginarium</p> <p>Students will show an understanding of how this artist raises awareness about or planet and nature. They will also show an understanding of how this links to their own client brief through the</p>	
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<p>What do you need to include in your design ideas?</p> <p><u>Week 16-20:</u> What is meant by development of ideas? How do you experiment and explore art & design practice?</p> <p>Review questions: What has been successful? Is there anything unsuccessful? What will you try next?</p> <p>RECALL: What do you need to include in your annotation?</p> <p><u>Week 21 -23:</u> How do you enlarge your designs and use accurate proportions? How do you use your materials skilfully to ensure this is your best work?</p> <p><u>Week 24 -25:</u> What items can be sold in a Sea Life Centre Gift Shop? What items would be more suitable for your target audience and why?</p> <p>RECALL: What is secondary research? How do you present secondary research?</p>	<p>subject matter of sea life but also the raising awareness requirements.</p> <p>Introduction – background information on the artist and why they are researching this artist. Form – describing the artists work Process – explaining how the artist makes the work Content – identifying what the work is about Context – identifying what inspired the artist and how periodic events may have influenced the artist. Links – recognise links between the artist’s work and their own project Impact – reflecting on whether they like the artists work and what ideas they could take from it to try in their own practice.</p> <p><u>Week 5:</u> Students will show an understanding of who Olivier Marc Leger is and the key features of his work through producing an artist copy and their own responses to his work. Students will demonstrate through their own responses that they can select their own image but draw it in the style of Oliver Marc Leger. This supports criteria from Learning Aim A: exploration of art and design informed by research of art and design practice.</p> <p>Key features</p> <ul style="list-style-type: none"> • Black and white (monochromatic) • Pen Drawings • No backgrounds, image is centred • Highly detailed • Animals turned into land masses or planets (imaginative). <p><u>Week 6 & 7:</u> Students will then start to explore the theme of the project (Sea Life) through exploring a range of materials. Students will show an understanding of line & proportion in their initial outlines but then demonstrate an understanding of how to blend and layer materials</p>	
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<p>How can you present your artwork on a range of products? How do you evaluate your work and present your final outcome to the client?</p> <p>RECALL: Who is your client and what are they asking you to do?</p>	<p>effectively through producing a range of outcomes in different coloured materials, such as oil pastels, pencil crayons, acrylic paint and watercolour. Students will show an understanding of how colour effects work and consider suitable colour schemes. For example, harmonious colours like warm or cool and complimentary colours. This will demonstrate Learning Aim A: A Investigate art and design practice through conducting secondary research into the theme of 'Sea Life'.</p> <p>Harmonious colours – colours next to each other on the colour wheel that blend well together. Complimentary colours – colours opposite each other on the colour wheel. These contrast well with each other and make each other stand out more. Blending – Overlapping and gradation of harmonious colours. Shading – Gradation of colour from dark to light through pressure control.</p> <p>Students will show an understanding of how to annotate their work and present their work in a consistent and coherent way using their Tonal Page as a guide from week 3. Demonstrating criteria from both Learning Aim B through effective presentation and communication of skills and Learning Aim A: Develop practical skills through application and review.</p> <p><u>Week 8 & 9:</u> Students show an understanding of who Guy Harvey is and the key features of his work through producing an extended piece of writing. Students will show they can structure the writing to show a broad understanding of the artist and his work but also make connections between his work and their own. This supports criteria from Learning Aim A: exploration of art and design informed by research of art and design practice.</p> <p>Students will show they can use the analysis on Olivier Marc Leger from Week 4 as a guide for good practice.</p>	
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	<p>Guy Harvey</p> <ul style="list-style-type: none"> - Contemporary artist from Jamaica. - His depictions of sea life, especially of sportfish such as marlin, are popular with sport fishermen and have been reproduced in prints, posters, T-shirts, jewellery, clothing, and other consumer items. - Harvey is also a very vocal and active advocate for marine conservation. Harvey has donated portions of his proceeds from the sale of his artwork and merchandise to various causes dedicated to the protection of the marine environment. - Harvey's artistic style is mostly to realistically depict warm water marine sport fish in dynamic poses in their natural settings. His media include water colour, oil, and acrylic. <p>Students will show an understanding of who Guy Harvey is and the key features of his work through producing an artist copy.</p> <ul style="list-style-type: none"> • Painted • Large sea creature as focal point • Lots of smaller fish repeated in the background • Bright colours • Realistic • Smooth blending of colours • Layering of detail <p><u>Week 10:</u> Students will show an understanding of how to create a repeat, layered print. This reinforces and develops processes learnt in Year 8.</p> <p>Repeat print:</p> <ol style="list-style-type: none"> 1. Design inspired by Guy Harvey's repeated backgrounds is drawn in the middle of the paper (must not touch the edges) 	
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	<ol style="list-style-type: none"> 2. The design is then cut into 2 halves, switched round and stuck back together. The design will now be on the outer edges of the paper. 3. This is then transferred to the poly board ready for printing. 4. When printing onto A4 the design is repeated so it joins together and creates a full page of printed pattern. 5. More detail will be added to the poly board before printing a darker colour on top of the original A4 pattern to create a 2-colour print. <p><u>Week 11:</u> Students show understanding of how to develop their repeat press print using it as a background for a larger sea creature in the foreground, inspired by Guy Harvey’s work. Students will show an understanding of scale & proportion as well as how to use their chosen coloured materials skilfully. This supports criteria from Learning Aim A: exploration of art and design informed by research of art and design practice.</p> <p>Proportion - refers to the size, shape and position of the different elements in relation to the whole. In this case the repeat print creates the smaller elements in the background and the sea creature in the foreground should therefore be bigger.</p> <p>Using materials skilfully should show:</p> <ul style="list-style-type: none"> - Blending - Shading - Layering detail - Accurate observation of colours & tones. <p><u>Week 12:</u> Students show an understanding of who Elaine Lim Newton is and the key features of her work through producing an extended piece of writing. Students will show they can structure the writing to show a broad understanding of the artist and her work but also make connections between her work and their own. This supports criteria</p>	
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	<p>from Learning Aim A: exploration of art and design informed by research of art and design practice.</p> <p>Students will show they can use the analysis on Olivier Marc Leger from Week 4 & their analysis of Guy Harvey from Week 8 as a guide for good practice.</p> <p>Elaine Lim Newton</p> <ul style="list-style-type: none"> • Ceramist, works in 3 dimensions to create sculptures from clay with an element of light. • Contemporary, local artist from Derby. Has exhibited work at Rufford Abbey as part of the Festival of Light. • Fascinated by the natural world and bioluminescence. • Ceramica is a sculptural light installation of 70 ceramic 'creatures' influenced by various Sea-life organisms. <p>Students will show an understanding of who Elaine Lim Newton is and the key features of her work through producing an artist copy. This copy will be a drawing from one of her sculptures in order to observe the shapes and decorations she uses.</p> <p><u>Week 13:</u> Students will show they understand the properties of Clay and the process of constructing a 3D form from clay by making their own light vessel, this develops knowledge of using clay from Year 7, 8 and 9. Students will understand what is meant by the slab technique and how to use a bowl as a mould to create the initial 3D shape and then how to use processes such as carving and relief to add sea life motifs and areas for light to shine through once the clay has been fired in the kiln. Students will paint their sculptures white and then photograph them with a light placed underneath to mimic Elaine Lim Newton's sculptures. This supports criteria from Learning Aim A: exploration of art and design informed by research of art and design practice.</p>	
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	<p>Slab technique – a flat, rolled out piece of clay that can then be shaped and added to. Ideal for relief work or the start of a mask or plaque.</p> <p>Carve – To remove sections of clay.</p> <p>Etch – To scratch into or draw into the clay to add detail.</p> <p>Relief (adding) – to attach pieces of clay to build up areas.</p> <p>Score & Slip – When attaching 2 pieces of clay together both pieces need to be scored and then water applied to create slip and stick them together.</p> <p>Press – materials can be pressed into the clay to create texture or a patterned surface, such as foil or lace.</p> <p>Kiln – A thermally insulated chamber, a type of oven, that produces temperatures sufficient to complete some process, such as hardening, drying, or chemical changes. Kilns have been used for millennia to turn objects made from clay into pottery, tiles and bricks. Ours is over in DT.</p> <p><u>Week 14:</u> Students will show knowledge and understanding of how to use ICT and using the internet as a source of information. Students will research a specific sea creature they would like to focus on and explore further in their project. Students will show an understanding of what a mood board is by collating images of their chosen sea creature. Students will also show an understanding of what is meant by raising awareness by researching some of the issues around their chosen sea creature such as being endangered or vulnerable. Or they can research wider issues such as global warming, over fishing or plastic pollution. Students will present their research in the form of A3 mood boards with annotation explaining their findings. This will demonstrate Learning Aim A: Investigate art and design practice through conducting secondary research into the theme of ‘Sea Life’, as well as Learning Aim B through effective presentation and communication of skills.</p>	
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	<p>Mood board – is a type of visual presentation or 'collage' consisting of images, text, and samples of objects in a composition based on a set topic.</p> <p>Annotation – What, How, Why, Learning, Impact.</p> <p>Research - the systematic investigation into and study of materials and sources in order to establish facts and new conclusions.</p> <p>Students will show an understanding of how photography can support art outcomes and the importance of primary research over secondary research. This will demonstrate Learning Aim A: Investigate art and design practice through conducting primary research into the theme of 'Sea Life'. Students will take a range of photos of plastic rubbish, as well as other items you may find in the ocean. Students will show an understanding of composition, camera angles and use of photo filters to enhance their photographs. Students will then present their photos on an A3 page with annotation demonstrating Learning Aim B through effective presentation and communication of skills as well as demonstrating criteria for Learning Aim A: Develop practical skills through application and review. Students will use their previous examples of annotation to help them produce a high quality piece of writing.</p> <p>Primary research – Your own work on the given theme, for example your own photos or drawings from direct observation. A visit to The Deep or other aquariums or museums/ galleries would provide further primary research</p> <p>Secondary research – using someone's else's work to support your own. Taken from the internet or books.</p> <p>Camera angles:</p> <ul style="list-style-type: none"> • Close up/ macro (zoom in) • Birds eye view (above) • Low or side angle • Rule of thirds (placement of the main objects in the frame) <p>Composition – considered arrangement of objects.</p> <p>Quality photos should:</p>	
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	<ul style="list-style-type: none"> • Be in focus (not blurry) • Look clean (no unnecessary background clutter) • Explore a range of camera angles • Explore a range of camera features such as filters or colour change. <p>Annotation – What, How, Why, Learning, Impact.</p> <p><u>Week 15:</u> Students will understand the importance of producing a range of design ideas in response to the client brief. Students will show knowledge and understanding of how previous work can and should influence their designs. This covers Learning Aim B1: Generating ideas for Art & Design work.</p> <p>Design idea criteria:</p> <ul style="list-style-type: none"> • Show the theme of sea life • Raise awareness • Link to earlier work (drawings, research and/ or photos) • Link to artists investigated (through layout, colours or materials) • Be eye catching • Be suitable for a target audience of 14-18-year olds • Be no bigger than 45 x 60cm <p>Students should also consider the following when creating their designs:</p> <ul style="list-style-type: none"> • Composition and layout (creating a well-balanced piece and using the space well, students learnt this in Year 9, Unit 3) • Creating layers or depth (using foreground, middle ground and background knowledge from previous years.) • Using accurate proportions (this is recalled in most units through KS3) • Colour schemes • Which materials to use and where 	
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	<ul style="list-style-type: none"> • Whether the work is 2D or 3D. <p>Students will present their designs on an A3 sheet with annotation to explain the ideas. This covers Learning Aim B2: Visually communicate Art & Design ideas.</p> <p><u>Week 16-20</u> Students will show knowledge and understanding of what is meant by development of ideas. This will be demonstrated through experimentations and exploration of art & design practice using their initial design ideas as a starting point. This covers Learning Aim A2: exploring Art & Design practice as well as Learning Aim B1: Generating ideas for Art & Design work. Students will show they can review and make decisions about next steps through written annotation as their ideas progress and develop, this covers Learning Aim A: Develop skills through application and review.</p> <p>Questions to aid development:</p> <ol style="list-style-type: none"> 1. What other materials could you try? 2. What other surfaces could you work on? 3. What photographs have you taken that could move your work forward? 4. How can you make stronger links to the artist you have researched? 5. What effect would changing the scale of your work have? (magnify, zoom in, make larger or smaller) 6. What would happen if you changed the colour scheme? 7. How could you use technology to help you move your idea forward? (digital manipulation, invert on the photocopier, create a repeat pattern on the computer) 8. Have you combined materials? (mixed media) 9. Have you tried using your material in a different way? (consider the application) 10. Could you change the layout of your work? (rearrange, zoom in, simplify or make busier) 11. How can you change the background of your work? 	
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	<p>12. Could you investigate another artist to develop your work further?</p> <p><u>Week 21 - 23</u> Students will have 8 hours to produce their final design. This will be done under assessment conditions as a mock exam. Students are allowed to have all previous work with them to aid completion. Students will show knowledge and understanding of creating an accurate outline/ drawing as the foundation for their work and then to use their chosen materials skilfully, showing knowledge and understanding of tone. Students will learn about time management and planning to ensure their final outcome is completed within the given timeframe.</p> <p>Proportion - refers to the size, shape and position of the different elements in relation to the whole. In this case the repeat print creates the smaller elements in the background and the sea creature in the foreground should therefore be bigger.</p> <p>Tone – refers to the light and dark of something. Tone is applied through the act of shading. Shading should be smooth and gradual.</p> <p>Using materials skilfully should show:</p> <ul style="list-style-type: none"> - Blending - Shading - Layering detail - Accurate observation of colours & tones. <p><u>Week 24- 25</u> Students will show an understanding of what can be sold in a gift shop and what is suitable for a target audience of 14-18-year olds by use of ICT through researching and presenting their findings as a mood board with annotation (written review of findings). This shows an understanding of the client brief and supports Learning Aim A Investigate art and design practice through conducting secondary research as well as Learning Aim B through effective presentation and communication of skills. Research & mood boards were covered in Week 14 so will show effective recall by students.</p>	
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	<p>Students will then go onto show knowledge & understanding of how to use ICT to present their final outcome on a range of products suitable for a gift shop & their target audience using their research to guide them.</p> <p>To support this, students will then produce a written evaluation of their final outcomes as if presenting to the client. The written evaluation should highlight the quality of their work but also how they have fulfilled the client's requirements from the brief.</p>	
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Meden School Curriculum Planning							
Subject	Art & Design	Year Group	10 to 11 (2022-2023 Cohort)	Sequence No.	2	Topic	Component 2
Retrieval		Core Knowledge			Student Thinking		
What do teachers need retrieve from students before they start teaching new content ?		What specific ambitious knowledge do teachers need teach students in this sequence of learning?			What real life examples can be applied to this sequence of learning to development of our students thinking, encouraging them to see the inequalities around them and 'do something about them!'		
<p>Basic skills for choice of materials:</p> <ul style="list-style-type: none"> • Paint (colour mixing) • Drawing • Printmaking <p>Basic understanding of formal elements including colour theory that underpin all practical tasks:</p> <ul style="list-style-type: none"> • Colour (colour groups) • Texture • Proportions (shape, size) • Tone & shading • Blending <p>Knowledge of how to respond to a client brief:</p> <ul style="list-style-type: none"> • Research • Record • Investigate • Present <p><u>Week 1 & 2:</u> Who is your client? What is the client asking you to do?</p>		<p><u>Week 1&2:</u> Students show an understanding of the client brief by being able to identify the key requirements for their final outcome.</p> <p><i>When you begin your career you might start working for a more experienced practitioner or you might work as part of a creative team to make an element of a project.</i></p> <p><i>Being able to produce art and design work and understand technical requirements is a demonstration of your practical skills and is how many young artists and designers start working in the industry.</i></p> <p><i>Artists and designers often work with themes to generate ideas for their creative work. A theme will give you a starting point for your ideas and you can adapt the theme to any of the art and design disciplines.</i></p> <p>Client Brief: Pearson publishing are commissioning you to produce a book cover for the rebranding of Freak shake Recipes by Paul Cadby. Recently the freak shake has become popular as an alternative dessert and many chain restaurants have added them to their menus. The new book is aimed at young people who may be interested in this new trend. The book cover needs to be bold and iconic to attract the target audience and illustrate the diversity of freak shakes. You may</p>			<p>Where Freak shakes can be purchased in the local area.</p> <p>How a Freak shake can be made healthier and why this might be important.</p> <p>What is the role of an influencer and how might social media have impacted the popularity of the freak shake? Why might an influencer or the social media have a negative impact on young people?</p> <p>What is socialist or political art and how do artists use their art to send a message? Links to use of typography.</p> <ul style="list-style-type: none"> • Banksy's art in Nottingham during the Covid 19 pandemic and the first lockdown. 		

<p>What is a Freak shake?</p> <p>RECALL: What is secondary research? Why do we carry out research? What does a good mood board look like?</p> <p>What is primary research? How do you take a good photo?</p> <p><u>Week 2&3:</u> RECALL: What does a good tonal drawing look like? What does a good colour study look like? What does consistent presentation look like? What do you need to include in your annotation?</p> <p><u>Week 4-7:</u> What are the requirements when investigating an artist? How could you manage your time effectively?</p> <p><u>Week 7-8:</u> What is typography? How do artists use typography in their work? What do you think you will use typography for in this project?</p>	<p>create your designs in any medium but the book cover must be presented digitally for print.</p> <p>Main Requirements: You can determine the size of the following information on your layout design but you will need to include:</p> <p>Front Cover:</p> <ul style="list-style-type: none"> • Title • Author • Strapline <p>Spine:</p> <ul style="list-style-type: none"> • Title • Author <p>Back Cover:</p> <ul style="list-style-type: none"> • Price • Publisher’s Logo • Barcode • Author’s information • Reviews <p>Students will show knowledge and understanding of what secondary research is from Component 1 and how to present this in the form of a mood board. They will use this knowledge to explore the theme of freak shakes and the ingredients. Students will then annotate to explain their findings. This will demonstrate Learning Aim A: A Investigate art and design practice through conducting secondary research into the theme of ‘Freak shakes’.</p> <p>Students will show knowledge and understanding of what a freak shake is by making their own, from a selection of ingredients, in small groups. Students will then show knowledge and understanding of primary research and recall what is required for taking high quality photos of their freak shake from Week 14 in Component 1. Students will then present their photos with annotation on A3 sheets to create a consistent portfolio of work, again using Component 1 as</p>	
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<p><u>Week 9:</u> What is a design idea? Why do you need to create a range of design ideas? What do you need to include in your design ideas?</p> <p><u>Week 10-13:</u> What is meant by development of ideas? How do you experiment and explore art & design practice?</p> <p>Review questions: What has been successful? Is there anything unsuccessful? What will you try next?</p> <p>RECALL: What do you need to include in your annotation?</p> <p><u>Week 14-16:</u> How do you enlarge your designs and use accurate proportions? How do you use your materials skilfully to ensure this is your best work?</p> <p><u>Week 17:</u> Who is Paul Cadby? What makes a successful book cover? What does your book cover need to show?</p> <p>RECALL: What is secondary research?</p>	<p>a guide. This demonstrates Learning Aim B through effective presentation and communication of skills.</p> <p>Primary research – Your own work on the given theme, for example your own photos or drawings from direct observation. A visit to The Deep or other aquariums or museums/ galleries would provide further primary research</p> <p>Secondary research – using someone’s else’s work to support your own. Taken from the internet or books.</p> <p>Camera angles:</p> <ul style="list-style-type: none"> • Close up/ macro (zoom in) • Birds eye view (above) • Low or side angle • Rule of thirds (placement of the main objects in the frame) <p>Composition – considered arrangement of objects.</p> <p>Quality photos should:</p> <ul style="list-style-type: none"> • Be in focus (not blurry) • Look clean (no unnecessary background clutter) • Explore a range of camera angles • Explore a range of camera features such as filters or colour change. <p>Annotation – What, How, Why, Learning, Impact.</p> <p>Presentation:</p> <ul style="list-style-type: none"> • Clear title • Annotation • Work is cut out carefully and can be mounted • Work is presented flat and neat • All work will be presented on A3 sheets <p><u>Week 2&3:</u> Students will then start to explore the theme of the project (Freak shakes) through drawing. Students will show an understanding of line, proportion and tone through producing a range of drawings in different materials. This will demonstrate Learning Aim A: A</p>	
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<p>Why do we carry out research? What does a good mood board look like?</p> <p><u>Week 18:</u> What are digital editing techniques? Why might Graphic Designers or Artists use digital editing techniques?</p> <p>RECALL: What is typography? How might you use it on your book cover? What are the client's requirements for your book cover?</p> <p><u>Week 19:</u> How do you evaluate your work and present your final outcome to the client?</p> <p>RECALL: Who is your client and what are they asking you to do?</p>	<p>Investigate art and design practice through conducting secondary & primary research into the theme of 'Freak shakes'.</p> <p>Proportion – refers to the size, shape and position of the different elements in relation to the whole. Tone – refers to the light and dark of something. Tone is applied through the act of shading. Shading should be smooth and gradual. Blending – a term used often in art, particularly in painting and drawing. It is the technique of gently intermingling two or more colours or values to create a gradual transition or to soften lines.</p> <p>Students will then show knowledge and understanding of how to present their work consistently on A3 sheets with annotation. They will use their Component 1 portfolios to guide them with this. This demonstrates Learning Aim B through effective presentation and communication of skills.</p> <ul style="list-style-type: none"> • Clear title • Annotation • Work is cut out carefully and can be mounted • Work is presented flat and neat • All work will be presented on A3 sheets <p>Students will also be able to annotate their work to reflect on outcomes and consider steps moving forward. Students will be able to use key artistic vocabulary and terminology when annotating. This demonstrates criteria for Learning Aim A: Develop practical skills through application and review.</p> <p>Annotation – What, How, Why, Impact & Learning</p> <p><u>Week 4 & 6:</u> Artist one investigations</p> <p>Students will show an understanding of the context of artist work and how to investigate effectively through use of:</p> <ul style="list-style-type: none"> • Written analysis 	
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	<ul style="list-style-type: none"> • Artist copies • Artist inspired personal responses <p>Students will recognise how to use artist pages from Component 1 as a guide to good practice.</p> <p>Students will be introduced to a broad range of relevant artists:</p> <ul style="list-style-type: none"> • Wayne Thiebaud or Joel Penkman (texture & painting) • James Rosenquist (montage & Pop Art) • Tristan Eaton (portraiture & street art) • Sarah Graham (Contemporary photo realism painting) • Kathryn Hockey (watercolour and pen studies) • Paul Cezanne (Traditional Still Life) • Jenny Wunderley (mixed media) • Barbara Kruger (Socialist art & typography) • Laura Benjamin or David Carson (typography artists) <p><u>Week 6&7: Artist two investigations</u></p> <p>Students will show an understanding of the context of artist work and how to investigate effectively through use of:</p> <ul style="list-style-type: none"> • Written analysis • Artist copies • Artist inspired personal responses <p>Students will recognise how to use artist pages from Component 1 as a guide to good practice.</p> <p>Students will be introduced to a broad range of relevant artists:</p> <ul style="list-style-type: none"> • Wayne Thiebaud or Joel Penkman (texture & painting) • James Rosenquist (montage & Pop Art) • Tristan Eaton (portraiture & street art) • Sarah Graham (Contemporary photo realism painting) • Kathryn Hockey (watercolour and pen studies) • Paul Cezanne (Traditional Still Life) • Jenny Wunderley (mixed media) • Barbara Kruger (Socialist art & typography) 	
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	<ul style="list-style-type: none"> • Laura Benjamin or David Carson (typography artists) <p><u>Week 7&8:</u> Artist three investigations</p> <p>Students will show an understanding of what typography is and how it is used in Graphic Design/ art.</p> <p>Students will be introduced to a range of relevant artists:</p> <ul style="list-style-type: none"> • Barbara Kruger (Socialist art & typography) • Laura Benjamin or David Carson (typography artists) • Shepherd Fairey (Political art & typography) <p>Students will show an understanding of the context of artist work and how to investigate effectively through use of:</p> <ul style="list-style-type: none"> • Written analysis • Artist copies • Artist inspired personal responses <p>Students will recognise how to use artist pages from Component 1 as a guide to good practice.</p> <p>Typography - is the art and technique of arranging type to make written language legible, readable and appealing when displayed. The arrangement of type involves selecting typefaces, point sizes, line lengths, line-spacing, and letter-spacing, as well as adjusting the space between pairs of letters. The term typography is also applied to the style, arrangement, and appearance of the letters, numbers, and symbols created by the process.</p> <p><u>Week 9:</u></p> <p>Students will understand the importance of producing a range of design ideas in response to the client brief. Students will show knowledge and understanding of how previous work (in particular artist investigations) can and should influence their designs. This covers Learning Aim B1: Generating ideas for Art & Design work.</p>	
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	<p>Students should also consider the following when creating their designs:</p> <ul style="list-style-type: none"> • Composition and layout (creating a well-balanced piece and using the space well, students learnt this in Year 9, Unit 3). Students will also recognise how they can use work from Component 1 in Year 10 as a guide for good practice. • Creating layers or depth (using foreground, middle ground and background knowledge from previous years.) • Using accurate proportions (this is recalled in most units through KS3) • Colour schemes • Which materials to use and where • Whether the work is 2D or 3D. <p>Client Brief Criteria to include in designs:</p> <ul style="list-style-type: none"> • Show diversity of Freak shakes • Appeal to young people • Be bold and iconic <p>Students will present their designs on an A3 sheet with annotation to explain the ideas. This covers Learning Aim B2: Visually communicate Art & Design ideas.</p> <p><u>Week 10-13:</u> Students will show knowledge and understanding of what is meant by development of ideas. This will be demonstrated through experimentations and exploration of art & design practice using their initial design ideas as a starting point. This covers Learning Aim A2: exploring Art & Design practice as well as Learning Aim B1: Generating ideas for Art & Design work. Students will show they can review and make decisions about next steps through written annotation as their ideas progress and develop, this covers Learning Aim A: Develop skills through application and review.</p> <p>Questions to aid development:</p> <ol style="list-style-type: none"> 1. What other materials could you try? 	
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	<ol style="list-style-type: none"> 2. What other surfaces could you work on? 3. What photographs have you taken that could move your work forward? 4. How can you make stronger links to the artist you have researched? 5. What effect would changing the scale of your work have? (magnify, zoom in, make larger or smaller) 6. What would happen if you changed the colour scheme? 7. How could you use technology to help you move your idea forward? (digital manipulation, invert on the photocopier, create a repeat pattern on the computer) 8. Have you combined materials? (mixed media) 9. Have you tried using your material in a different way? (consider the application) 10. Could you change the layout of your work? (rearrange, zoom in, simplify or make busier) 11. How can you change the background of your work? 12. Could you investigate another artist to develop your work further? <p><u>Week 14-16:</u> Students will have 8 hours to produce their final design. This will be done under assessment conditions as a mock exam. Students are allowed to have all previous work with them to aid completion. Students will show knowledge and understanding of creating an accurate outline/ drawing as the foundation for their work and then to use their chosen materials skilfully, showing knowledge and understanding of tone. Students will learn about time management and planning to ensure their final outcome is completed within the given timeframe.</p> <p>Proportion - refers to the size, shape and position of the different elements in relation to the whole. In this case the repeat print creates the smaller elements in the background and the sea creature in the foreground should therefore be bigger.</p>	
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	<p>Tone – refers to the light and dark of something. Tone is applied through the act of shading. Shading should be smooth and gradual.</p> <p>Using materials skilfully should show:</p> <ul style="list-style-type: none"> - Blending - Shading - Layering detail - Accurate observation of colours & tones. <p><u>Week 17:</u> Students will show understanding of what a book cover should look like and what it needs to include:</p> <ul style="list-style-type: none"> • Strap line • Barcode • Price • Author/ publisher • Title • Reviews • Blurb <p>Students will show knowledge and understanding of what secondary research is from Component 1 and from Week 1 of this Component and how to present this in the form of a mood board. They will use this knowledge to explore the theme of book covers, in particular recipe books. Students will then annotate to explain their findings. This will demonstrate Learning Aim A: A Investigate art and design practice through conducting secondary research into key areas of the client brief.</p> <p>Students will be able to analyse an existing book cover by the Author Paul Cadby to show a broader understanding of the client brief but also to show an understanding of what makes a successful book cover.</p> <p>Questions to aid analysis:</p> <ol style="list-style-type: none"> 1. How has front cover been arranged? 	
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	<ol style="list-style-type: none"> 2. What is the colour scheme for the book? 3. What effect does this colour scheme create? 4. Would you change the colour scheme, how and why? 5. What type of fonts have been used? 6. Are different fonts used for different purposes? 7. Do you think this book cover would appeal to young people? 8. Does this book cover show the diversity of freak shakes? 9. Is there anything you would change? How and why? <p><u>Week 18:</u> Students will show an understanding of how to use basic digital editing techniques to develop their artwork into finished book covers. They will be able to use their secondary research to aid design and ensure their final book cover meets the requirements of the client brief.</p> <p>Basic digital techniques:</p> <ul style="list-style-type: none"> • Layering of text • Using different typography • Layering of logos/ barcodes • Changing colours or adding effects to images • Exploring different layout options • Cropping and adjusting images • Adding background colours <p><u>Week 19:</u> Students will be able to produce a written evaluation of their final outcomes as if presenting to the client. The written evaluation should highlight the quality of their work but also how they have fulfilled the client’s requirements from the brief. Students will recognise how they can use their evaluation from Component 1 as a guide for good practice.</p>	
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