



	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
7	<p>Topic: Beautiful bugs</p> <p>Grid drawing technique. Accurate recording. Tone and mark making. Using graphite and colour pencils.</p>	<p>Topic: Fish making & colour theory</p> <p>Translating a 3d form from a 2d image. Creating a 3D form. Analysing an artist work. Colour theory- colour wheel, primary, secondary, and hues. Painting- brush care and control, mark making and colour mixing.</p>	<p>Topic: Fish design</p> <p>Identifying and applying key elements of artists work to own fish design. Applying colour theory & developing brush control.</p>	<p>Topic: Shells</p> <p>Accurate recording techniques. Drawing to create 3d form- mark making and tone. Watercolour painting, colour mixing & developing brush control.</p>	<p>Topic: Hockney landscapes</p> <p>Analysing an artist work. Landscape perspectives. How to create an accurate transcription of an artist work. Painting- brush care and control, mark making and colour mixing.</p>	<p>Topic: Landscape painting</p> <p>How to respond to an artist style- Hockney landscape response. Painting to create planned design using colour mixing and brush control skills.</p>
8	<p>Topic: Cezanne still life</p> <p>What is a still-life? Critical analysis artist work- Cezanne. Applying understanding of the artist technique- transcription of Cezanne still-life</p>	<p>Topic: Drawing still life</p> <p>Accurate recording- still life. Grid technique. Drawing complex forms. Mark making to create surface texture. Understanding and applying tone to create a realistic image.</p>	<p>Topic: Illustration techniques</p> <p>Perspective rules: One-point and two-point perspective. Foreshortening. Exploring artists and illustrators- creating an accurate transcription of Frank Miller work. Poster design planning- using colour and design to create a mood and communicate a narrative. Title typography.</p>	<p>Topic: Illustration- Poster design</p> <p>Making a final outcome- poster design.</p> <p>Topic: Clay- Totem pole</p> <p>Cultural understanding- North American Indians and totems. Totem character transcription- understanding symmetry, pattern, and colour. Applying Totem traditions to animal image to create a response.</p>	<p>Topic: Clay- Totem pole</p> <p>Pattern and symbolism for Totem pole design. Basic clay techniques- building and joining. Making a clay totem pole design. Planning the colour for the planned design.</p>	<p>Topic: Clay- Totem pole</p> <p>Completing the planned outcome- using appropriate colours and details. Painting and brush control.</p> <p>Topic: Drawing</p> <p>Improving observing skills- apple colour drawing.</p>
9	<p>Topic: Still-life & colour theory</p> <p>Still life drawing (5) 1. Line and composition 1. Bottle with tone 1. Reverse tone- white on black 2. Tone</p> <p>Colour theory and using acrylic paint. (5) 2. colour wheel 2. Tints and shades</p>	<p>Topic: Still life painting</p> <p>Colour theory and using acrylic paint. 1. Grey tones</p> <p>Giorgio Morandi (8) 1. Morandi analysis. 3. Morandi acrylic transcription. 4. Morandi response acrylic painting.</p>	<p>Topic: Watercolour landscapes</p> <p>Watercolour painting (8) 3. Watercolour painting techniques. 5. Watercolour landscape painting.</p>	<p>Topic: Landmarks & Lino</p> <p>Paul Catherall inspired Landmarks (9) 3. Catherall paper cut response</p> <p>1. Catherall Lino print response planning 5. Catherall Lino printing response</p>	<p>Topic: Portraits</p> <p>Portraits (13) 4. Portrait drawing</p> <p>Enrichment week</p>	<p>Topic: Portraits</p> <p>Portraits 3. Colour mixing- skin tone 6. Acrylic portrait- Stormzy</p>
10	<p>Component 1- coursework project 1: Still Life Story</p> <p><u>Initial investigation: Understanding and responding to artists; Janet Fish, Kate Brinkworth, or Wayne Thiebaud and Sarah Graham</u> Critical analysis Transcription Responding in practical- watercolour, acrylic, pencil and pen Developing personal ideas in response to research Research to explore the theme <u>AO3- recording:</u> Observational drawing from primary and secondary sources Exploring and recording Still life story ideas through digital photography</p>		<p>Coursework project 1: Still Life Story</p> <p><u>Experimentation:</u> Exploring ideas through experimenting and selecting media and techniques. Refining ideas by thorough trialling prior to starting final piece. Refining understanding through observational drawing and photography. Demonstrating conceptual understanding Evaluation of own and others work.</p>	<p>Coursework project 1: Still Life Story</p> <p><u>Final outcome:</u> Presenting a personal response Working to a deadline Communicating a theme Demonstrating refined ability with chosen media and technique.</p> <p>Coursework project 2: Layers (Initial investigation)</p> <p><u>Recording:</u></p>	<p>Component 1- coursework project 2: Layers (Initial investigation)</p> <p><u>Understanding and responding to artists; Jen Stark, David Thorpe, Mark Langan:</u> Annotation Transcription Responding in practical- acrylic, cardboard, paper-cut, pencil and pen Developing personal ideas in response to research Research to explore the theme <u>Recording:</u> Observational drawing from primary and secondary sources relevant to developing ideas. Exploring and recording Layers through photography.</p>	

			<p>Observational drawing from primary sources. Exploring and recording Layers.</p> <p><u>Understanding and responding to artists; Michael Craig-Martin</u> Annotation Transcription Responding in practical- acrylic. Developing personal ideas in response to research Research to explore the theme</p>	
11	<p>Coursework project 2: Layers</p> <p><u>Experimentation:</u> Exploring ideas through experimenting and selecting media and techniques. Refining ideas by thorough trialling prior to starting final piece. Demonstrating conceptual understanding. Evaluation.</p>	<p>Coursework project 2: Layers</p> <p><u>Final outcome:</u> Presenting a personal response in exam conditions. Working to a deadline. Communicating a theme. Demonstrating refined ability with chosen media and technique.</p>	<p>Component 2: ESA Topic to be provided by Edexcel</p> <p>ESA Component 2- theme set by the exam board. Approx. 10 week project producing exploration, idea development, contextual research, artist/ cultural research, refining ideas, trialling and exploration to create a refined final outcome.</p> <p>Final outcomes produced under exam conditions- 10 hours 2 x 5 hour days.</p>	<p>Course completed.</p>