

## Year 11 GCSE Art – Mock/Externally Set Assignment

During Year 11 students will complete two projects.

The first project takes place during Autumn Term and will be the students’ mock art project. The work produced from this project is submitted towards the assessment of the personal portfolio. The title of the unit is the previous years externally set assignment title. During Spring and Summer term 1, students will independently respond the externally set assignment title.

In both units, students will have the opportunity to explore a variety of artworks and artists. As a result, students will experiment with media, process and technique, as well as record their own ideas through photography, drawing and annotation. Ultimately, students will combine their knowledge, understanding, skills and intentions to produce a final piece.

	Autumn Term	Spring Term	Summer Term
<b>What will be learned?</b>	<p>This project requires pupils to:</p> <ul style="list-style-type: none"> <li>actively engage in the creative process of art, craft and design in order to develop as effective and independent learners, and as critical and reflective thinkers with enquiring minds</li> <li>develop creative, imaginative and intuitive capabilities when exploring and making images, artefacts and products</li> <li>become confident in taking risks and learn from experience when exploring and experimenting with ideas, processes, media, materials and techniques</li> <li>develop critical understanding through investigative, analytical, experimental, practical, technical and expressive skills</li> <li>develop and refine ideas and proposals, personal outcomes or solutions with increasing independence</li> <li>acquire and develop technical skills through working with a broad range of media, materials, techniques, processes and technologies with purpose and intent</li> <li>develop knowledge and understanding of art, craft and design in historical and contemporary contexts, societies and cultures</li> <li>develop an awareness of the different roles and individual work practices evident in the production of art, craft and design in the creative and cultural industries</li> <li>develop an awareness of the purposes, intentions and functions of art, craft and design in a variety of contexts and as appropriate to students’ own work</li> <li>demonstrate safe working practices in art, craft and design.</li> </ul>		
	Throughout Autumn term students will complete their mock exam, which will be the previous year’s GCSE exam. Within this topic, students will have the opportunity to build up another body of coursework, to submit for assessment for component one – the personal portfolio. Students will have the opportunity to explore a variety of artworks and artists. As a result, students will experiment will media, process and technique, as well as record their own ideas through photography, drawing and annotation. Ultimately, students will combine their knowledge, understanding, skills and intentions to produce an outcome of their choice.	Students must present personal response(s) to an externally set broad-based thematic starting point, set by Pearson in the ESA paper. The component allows students opportunities to: Develop and explore ideas, research primary and contextual sources, experiment with media, materials, techniques and processes and present personal response(s) to the externally-set theme.	

<b>Content sequencing</b>  (Where does this fit – what have they done before which supports it, where does it link with future units?)	<b>Prior Knowledge:</b> <ul style="list-style-type: none"> <li>Read, research and produce statements and analysis on key artists and artworks.</li> <li>Incorporating conceptual stimulus into art making – reading of recent and historical events</li> <li>Record ideas in a variety of methods: Drawing, photography, and annotation</li> <li>Experiment with a variety of techniques, processes and materials</li> <li>Realise final outcomes through reflection and evaluation</li> </ul>	<b>Prior Knowledge:</b> <ul style="list-style-type: none"> <li>Read, research and produce statements and analysis on key artists and artworks.</li> <li>Incorporating conceptual stimulus into art making – reading of recent and historical events</li> <li>Record ideas in a variety of methods: Drawing, photography, and annotation</li> <li>Experiment with a variety of techniques, processes and materials</li> <li>Realise final outcomes through reflection and evaluation</li> </ul>
	<b>Future Learning:</b> <ul style="list-style-type: none"> <li>Read, research and produce statements and analysis on key artists and artworks.</li> <li>Incorporating conceptual stimulus into art making – reading of recent and historical events</li> <li>Record ideas in a variety of methods: Drawing, photography, and annotation</li> <li>Experiment with a variety of techniques, processes and materials</li> <li>Realise final outcomes through reflection and evaluation</li> </ul>	<b>Future Learning:</b> <ul style="list-style-type: none"> <li>Read, research and produce statements and analysis on key artists and artworks.</li> <li>Incorporating conceptual stimulus into art making – reading of recent and historical events</li> <li>Record ideas in a variety of methods: Drawing, photography, and annotation</li> <li>Experiment with a variety of techniques, processes and materials</li> <li>Realise final outcomes through reflection and evaluation</li> </ul>

<p><b>Memory for Learning</b></p> <p>(What skills will students be required to exhibit?)</p>	<p>Students regularly have the opportunity to:</p> <ul style="list-style-type: none"> <li>• Learn information about artists, art movements, art works, materials and techniques prior experimenting/practising themselves.</li> <li>• Encounter memorable images, which connect materials and techniques to first hand life experiences.</li> <li>• Experience topics in art through several senses</li> <li>• Receive directions in multiple formats: demonstration/modelling, verbally, peer discussion, written on the board, final exemplars.</li> <li>• Link information to physical practise, and project to project, through the use and reflection on the basic elements of Art.</li> <li>• Repeat creative process patterns by looking at contextual sources, then experimenting, then recording ideas, and finally the creation of a final piece.</li> <li>• Be active readers</li> <li>• Practise retrieving prior knowledge</li> </ul>
<p><b>Powerful knowledge in the classroom</b></p> <p>(what areas/themes/concepts will be explored)</p>	<p>The topic intends for our pupils:</p> <ul style="list-style-type: none"> <li>• To increase skillset in the use of the basic elements; line, tone, texture, colour, pattern, shape and form.</li> <li>• To work from first hand observation, experience, imagination and other sources.</li> <li>• To investigate how to express and realise ideas using the basic elements and qualities of a range of media.</li> <li>• To draw to express perception and invention, to communicate feelings, experiences and ideas.</li> <li>• To make informed choices about media, techniques and processes.</li> <li>• To make purposeful images and artefacts.</li> <li>• To explore and experiment with ideas, materials, tools and techniques.</li> <li>• To explore the visual, tactile and other sensory qualities of their own and others’ work.</li> <li>• To engage with ideas, images and artefacts, identifying how values and meaning is conveyed.</li> <li>• To analyse, select and question critically, making reasoned choices when developing personal work.</li> <li>• To reflect on and evaluate their own and others’ work, continuously adapting and refining during the creative process.</li> <li>• To learn key technical terms.</li> </ul>
<p><b>SEND in the classroom</b></p> <p>(How will support be seen?)</p>	<p>Some of the ways we as a department support SEND in the classroom will simply be an extension of general good practice in the classroom, whilst other, more specific strategies may be particularly useful in supporting particular needs.</p> <p>Teachers ensure that those with SEN needs are individually catered for, to ensure appropriate solution to any potential barriers to learnings and/or outcomes.</p> <p>In a general sense, teachers can provide support within this project by ensuring:</p> <ul style="list-style-type: none"> <li>• Demonstrations are carried out via a visualiser, to support accessibility and safety.</li> <li>• Writing frames with both questions and sentence starters, to support critical thinking and creativity.</li> <li>• Key points and notes are printed off, to avoid the need for copying from the board.</li> <li>• Seating plans are required in all classes, to ensure students are able to communicate, respond and interact with each other and the teacher in discussions.</li> <li>• Use of middle/front table resource collection spots, so that materials and equipment can be found easily and put away in the right place.</li> <li>• Make tasks accessible through students using specialist resources where appropriate: i.e. scissors.</li> <li>• Allow time for sensory exploration. Use a variety of materials and processes to make images and artefacts.</li> <li>• Use real objects related to the topic – e.g. for work on texture, use a range of natural objects such as clay, wool, bark, stones, shells and leaves. Help students to understand their different qualities and characteristics through touching, smelling, seeing and hearing.</li> <li>• Support activities where students do not have the necessary mobility and dexterity – e.g. using software or tools like a graphics tablet to simulate traditional drawing materials.</li> <li>• Enable students to research recommended websites online – e.g. websites of museums, galleries and exhibitions – to support or supplement other modes of research.</li> <li>• Allow teachers and students to review and evaluate work or consider next steps by viewing scanned or photographed images, forms or examples of students’ work from previous lessons on the interactive whiteboard.</li> <li>• Managing group work sensitively</li> <li>• Liaising with the CTA, to ensure risk assessment of lesson content, for those the CTA is supporting.</li> </ul>

<b>Homework</b>	<p><u>Homework 1:</u> Produce a secondary source collage</p> <p><u>Homework 2:</u> Produce visual analysis of contextual inspiration</p> <p><u>Homework 3:</u> Generate primary imagery (independent to students' theme)</p> <p><u>Homework 4:</u> Produce edits to enhance development</p>	<p><u>Homework 1:</u> Produce a secondary source collage</p> <p><u>Homework 2:</u> Produce visual analysis of contextual inspiration</p> <p><u>Homework 3:</u> Generate primary imagery (independent to students' theme)</p> <p><u>Homework 4:</u> Produce edits to enhance development</p> <p><u>Homework 5:</u> Produce a final piece plan and prep</p>
<b>Assessment</b>	<p>Each project should be marked via the assessment and feedback sheet, which demonstrates success criteria for each of the assessed tasks. Feedback is structured as a checklist, which allows pupils to see their achievements and next steps. Both teachers and students access these.</p>	

<b>Literacy opportunities</b>	<ul style="list-style-type: none"> <li>• Read, research, analyse, critique and evaluate key artists and their artworks</li> <li>• Read, research, analyse, critique and evaluate art movements</li> <li>• Analyse, critique and evaluate their own creations, using sequencing</li> <li>• Incorporating story telling/concepts into art making</li> </ul>
<b>Numeracy/Computing skills</b>	<ul style="list-style-type: none"> <li>• Symmetry</li> <li>• Geometry</li> <li>• Proportion</li> <li>• Ratio</li> <li>• Rule of thirds</li> <li>• Perspective</li> <li>• Scale</li> <li>• Colour mixing</li> </ul>
<b>Behaviours of Excellence</b>  (Character Development)	<ul style="list-style-type: none"> <li>• Meet and greet</li> <li>• Whole class and individual praise</li> <li>• Seating plans</li> <li>• Build relationships with pupils</li> <li>• Opportunity to express/creative</li> <li>• Establishing trust with materials/techniques</li> <li>• Help station</li> <li>• Top tips</li> </ul>

<b>Equality</b> in the classroom  <b>(Diversity opportunities)</b>	<ul style="list-style-type: none"> <li>Studying artists who were from poorer, lower-class backgrounds</li> <li>Studying artists who exhibited problems with mental health</li> <li>Studying artists who have been successful in their field</li> </ul>
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Useful links		Publication list	Online resources	Events/exhibitions
		Printmaking: A Complete Guide to Processes and Materials The Art of Print The Printmaking Bible	Grayson Perry’s Art Club BBC bitesize	Tate Britain Tate Modern
Careers Information, Advice and Guidance	<b>Level 3</b>  <b>A-Level qualifications</b>	<ul style="list-style-type: none"> <li>Studying artists who have made a living from creating works of art</li> <li>Developing an understanding of occupations, decision-making and decidedness and preparedness for transitions</li> <li>References to A Level studies and university degrees</li> <li>References to careers</li> </ul>		
	<b>Level 3-6</b>  <b>Higher Education</b>	<ul style="list-style-type: none"> <li>Studying artists who have made a living from creating works of art</li> <li>Studying artists who have studied at UK universities</li> <li>Developing an understanding of occupations, decision-making and decidedness and preparedness for transitions</li> </ul>		