

# GCE



## Revised GCE Scheme of Work **Art and Design**

This is an exemplar scheme of work which supports the teaching and learning of the GCE Art and Design specification





# GCE Art & Design

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## Introduction

CCEA has developed new GCE specifications for first teaching from September 2016. This scheme of work has been designed to support you in introducing the new specification.

The scheme of work provides suggestions for organising and supporting students' learning activities. It is intended to assist you in developing your own scheme of work and should not be considered as being prescriptive or exhaustive.

Please remember that assessment is based on the specification which details the knowledge, understanding and skills that students need to acquire during the course. The scheme of work should therefore be used in conjunction with the specification.

Published resources and web references included in the scheme of work have been checked and were correct at the time of writing. You should check with publishers and websites for the latest versions and updates. CCEA accepts no responsibility for the content of third party publications or websites referred to within this scheme of work.

A Microsoft Word version of this scheme of work is available on the subject microsite on the CCEA website ([www.ccea.org.uk/microsites](http://www.ccea.org.uk/microsites)). You will be able to use it as a foundation for developing your own scheme of work which will be matched to your teaching and learning environment and the needs of your students.

I hope you find this support useful in your teaching.

Best wishes



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# **Exemplar Scheme of Work Art & Design**



# **Unit AS 1: Sculpture**



**Specification:** GCE Art & Design

**Title:** Space and Movement

**Activity:** Through a series of teacher lead workshops students explore and experiment with three-dimensional form that evokes movement including natural elements such as lava, water, animals, wind, flames and manmade mechanical movements.

Specification Content AO/Learning Outcomes	Learning Activities	Key Vocabulary/Concepts	Resources and Stimulus
<p><b>AO1: Knowledge and Understanding</b></p> <ul style="list-style-type: none"> <li>Develop a critical understanding and appreciation of sculpture in an historical and contemporary context eg. visit galleries, museums and consumer outlets</li> <li>Understand how images objects and artefacts relate to the time and place in which they were made as well as to their social cultural and historical contexts</li> </ul>	<ul style="list-style-type: none"> <li>Research selected artists and ideas and explore and investigate their work;</li> <li>Select a local or nearby area and explore <b>site sculptures</b>;</li> <li>Consider the problems that arise from locating sculptures in landscapes, townscapes, buildings and galleries;</li> <li>Experiment with ideas and concepts linking to artists and movements;</li> <li>Complete a sketchbook of ideas, research and planning sheets to demonstrate development of ideas;</li> </ul>	<p>Develop Inform Investigate Review Movement Static Distorted Ebbing Flowing Balance Centralise Construct Negative space and Positive space Fragment Abstract Deconstruct Visualise Balance</p>	<p>Investigate the work of <b>Henry Moore</b> famous for the strong development of his work. Rigorous drawing led onto numerous small maquettes being made before a larger scaled sculpture would be attempted <a href="http://bcove.me/boo5yj10">http://bcove.me/boo5yj10</a></p> <p><b>Henry Moore:</b> <i>Pink and Green Sleepers, 1941</i> <a href="http://www.tate.org.uk/art/artworks/moore-pink-and-green-sleepers-n05713">www.tate.org.uk/art/artworks/moore-pink-and-green-sleepers-n05713</a></p> <p>Explore the work of Sculptress <b>Elizabeth Frink:</b> <a href="http://www.youtube.com/watch?v=IXNSsq0cklk">www.youtube.com/watch?v=IXNSsq0cklk</a></p>

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<p><b>AO1: Knowledge and Understanding (cont.)</b></p> <ul style="list-style-type: none"> <li>Develop ideas through research and investigation into the work of artists, designers and craftspeople, using primary and secondary sources</li> </ul>	<p><b>Drawing</b></p> <ul style="list-style-type: none"> <li>Produce a range of observational drawings using a variety of media;</li> <li>Work on a series of experimental drawings from life - two minutes on each sketch;</li> <li>Draw moving forms- human figures jumping and running;</li> <li>Layer sketches so they overlap creating more interesting lines;</li> <li>Experiment with continuous line drawings and try the same exercise using right and then left hand; and</li> <li>Explore with lengths of wire to create a continuous line wire drawing to bring energy and movement into work created.</li> </ul>	<p>Kinetic</p> <p>Performance</p> <p>Suspension</p> <p>Mobile</p> <p>Concept</p> <p>Decoration</p> <p>Process</p> <p>Materials</p> <p>Three dimensions</p>	<p><b>Questions for consideration:</b></p> <p>How do you construct a sculpture that demonstrates movement in the space it occupies?</p> <p>How do you make three-dimensional form come to life?</p> <p>Is it appropriate to the location, the location purpose and the population surrounding the area?</p> <p>Does the work enrich the surroundings?</p> <p><b>Alexander Calder:</b>  <i>Goldfish Bowl, 1929</i>  <a href="http://www.tate.org.uk/whats-on/tate-modern/exhibition/alexander-calder-performing-sculpture?gclid=CMjosv-vwssCFZAW0wod0H0Cbw">www.tate.org.uk/whats-on/tate-modern/exhibition/alexander-calder-performing-sculpture?gclid=CMjosv-vwssCFZAW0wod0H0Cbw</a></p>

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<p><b>AO2</b> <b>Creative process</b></p> <ul style="list-style-type: none"> <li>• Generate ideas and connections through investigation reviewing and refining throughout</li> <li>• Select organise and communicate ideas solutions and responses and present them in a range of visual tactile and other sensory forms</li> <li>• Make personal and critical judgements</li> <li>• Refine ideas through experimentation and investigation reviewing and modifying with purpose</li> </ul>	<p><b>Photography:</b></p> <ul style="list-style-type: none"> <li>• Take photographs of moving objects;</li> <li>• Experiment with different shutter speeds to explore photographing movement; and</li> <li>• Record outcomes to create a series of photographs.</li> </ul>	<p>Create Review Refine Modify Develop Embedded Fused Shutter speed Aperture</p>	<p>Research the photography of <b>Eadweard Muybridge</b> demonstrating how the human figure and animals move <a href="http://www.youtube.com/watch?v=FYKZif9ooxs">www.youtube.com/watch?v=FYKZif9ooxs</a></p>

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<p><b>AO2</b> <b>Creative process (cont.)</b></p> <ul style="list-style-type: none"> <li>• Make meaningful connections between observations experiments research investigation and personal response</li> <li>• Develop ideas for a creative outcome</li> </ul>	<p><b>Modelling:</b></p> <p>Experiment with paper and card to create movement by folding, rolling, cutting and bending</p> <ul style="list-style-type: none"> <li>• Explore movement in clay by modelling in relief on tiles;</li> <li>• Explore how light can effect relief work;</li> <li>• Use papier-mache for construction changing the form and scale;</li> <li>• Apply a finish with spray paint or acrylic paint; and</li> <li>• Work in plasticene to model form and make plaster moulds.</li> </ul>	<p>Line</p> <p>Layered drawing</p> <p>Moving drawing</p> <p>Continuous line drawing</p> <p>Negative space drawing</p> <p>Chisel</p>	<p><b>Umberto Boccioni:</b> <i>Unique Forms of Continuity in Space, 1913</i></p> <p>This piece of work portrays a running man and demonstrates how solid material has been used to create a fluid sense of movement.</p> <p><a href="http://www.tate.org.uk/art/artworks/boccioni-unique-forms-of-continuity-in-space-t01589">www.tate.org.uk/art/artworks/boccioni-unique-forms-of-continuity-in-space-t01589</a></p>

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<p><b>AO2</b> <b>Creative process (cont.)</b></p>	<p><b>Maquette making:</b></p> <ul style="list-style-type: none"> <li>• Develop a range of ideas on paper with an awareness of construction in three dimensions;</li> <li>• Work from drawings and photographed observations to produce 3 dimensional forms;</li> <li>• Use card, paper, mud roc, wire, foam board, clay and wax;</li> <li>• Experiment with problem solving weight distribution, balance and strength of form;</li> <li>• Experiment with mould making selecting suitable objects;</li> <li>• Make slip cast moulds so that objects can be made as ‘whole’;</li> </ul>	<p>Armature</p> <p>Release agent</p> <p>Papier-mache</p> <p>Plaster</p> <p>Build Clay</p> <p>Relief Light</p>	<p><b>Sir Anthony Caro:</b> Interview with the Artist: "Caro: Close Up" <a href="http://www.youtube.com/watch?v=JYO6gnyZ1vU">www.youtube.com/watch?v=JYO6gnyZ1vU</a></p>



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<p><b>AO3: Skills (cont.)</b></p> <ul style="list-style-type: none"> <li>• Demonstrate progress in the acquisition of skills and increasing refinement in the way they are applied</li> <li>• Use new media and technologies where appropriate</li> </ul>	<ul style="list-style-type: none"> <li>• Experiment with embedding objects in plaster when wet e.g. wood, bark, paper, glass, hay, straw, dried moss, pebbles, fabric, bandages, beads and broken jewellery, to create interesting finishes on sculptures.</li> </ul> <p><b>Direct Carving:</b></p> <ul style="list-style-type: none"> <li>• Cast a block of plaster, working from drawings or photographs and chisel the block into a suitable three-dimensional form- roughing out;</li> <li>• Use different chisel tips, wire wool, metal files, different grades of sand paper; and</li> <li>• Achieve a patina finish can with acrylic paint, boot polishes/stains, watercolour, metallic paint or applying transfers.</li> </ul>	<p>Weight distribution</p> <p>Texture</p> <p>Strength</p> <p>Form</p> <p>Shape</p> <p>Relief</p> <p>Aperture</p> <p>Movement</p> <p>Line</p> <p>Armature</p>	<p><b>Barbara Hepworth:</b> A leading female sculptor who worked with abstract forms - renowned for piercing her forms so the eye could travel through and engage with the environment surrounding giving the viewer a sense of involvement in her work <i>Pelagos, 1946</i> <a href="http://www.tate.org.uk/art/artists/dame-barbara-hepworth-1274">www.tate.org.uk/art/artists/dame-barbara-hepworth-1274</a></p> <p>Combining tension between static and straight lines against smooth, flowing and curved surfaces. Contrast can also be achieved by selecting contrasting colours <a href="http://www.youtube.com/watch?v=yW78Qjnt2Qw">www.youtube.com/watch?v=yW78Qjnt2Qw</a></p>

Specification Content AO/Learning Outcomes	Learning Activities	Key Vocabulary/Concepts	Resources and Stimulus
<p><b>AO3: Skills (cont.)</b></p> <ul style="list-style-type: none"> <li>• Use different approaches to recording and observation, including drawing from primary sources</li> </ul>	<p><b>Decoration:</b></p> <ul style="list-style-type: none"> <li>• Apply decoration to bisque fired ceramics;</li> <li>• Test oxides, underglazes, glazes, glass and transfer decals;</li> <li>• Explore the effects of light and texture finishes and their impact;</li> <li>• Experiment with how a surface finish compliments a surface texture; and</li> <li>• Explore the effect of light on surface texture.</li> </ul>	<p>Viewpoint</p> <p>Modelled</p> <p>Plinth</p>	

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<p><b>AO4: Outcomes</b></p> <ul style="list-style-type: none"> <li>• Demonstrate understanding of art and design concepts, processes and visual aesthetics, including the formal elements</li> <li>• Demonstrate evidence of progress learning and solutions in presented outcome</li> <li>• Produce a creative, original, and personal response</li> <li>• Use appropriate art and design vocabulary and specialist terminology</li> <li>• Demonstrate an awareness of different roles, functions</li> </ul>	<p><b>Land Art:</b></p> <ul style="list-style-type: none"> <li>• Make art out of natural materials in the landscape;</li> <li>• Photo journal the work and the final results; and</li> <li>• Use photography as part of the final exhibition.</li> </ul> <p><b>Assemblage and Recycling:</b></p> <ul style="list-style-type: none"> <li>• Research <b>Pablo Picasso</b> and <b>Georges Braque</b> who were among the first artists to use pre-existing materials and paved the way for a new wave of sculpture known as assemblage and recycling.</li> </ul>	<p>Assemblage</p> <p>Carving</p> <p>Moulded</p> <p>Patinate</p> <p>Alginate</p> <p>Cold cast bronze</p> <p>Direct carving</p> <p>Roughing out</p> <p>Casting</p>	<p>Review <b>Anthony Gormley</b> <i>Derry's Walls, 1987</i> and <b>John Kindness</b> <i>Big Fish, 1999</i></p> <p>Review <b>Sayaka Ganz</b> <i>Cliff, 2015</i> <a href="http://sayakaganz.com/2012/04/cliff/">http://sayakaganz.com/2012/04/cliff/</a> /and <i>Uta, 2015</i> <a href="http://sayakaganz.com/2013/01/uta/">http://sayakaganz.com/2013/01/uta/</a></p>

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<p><b>AO4: Outcomes (cont.)</b></p> <ul style="list-style-type: none"> <li>• Demonstrate an awareness of different roles, functions, audiences and consumers of art, craft and design</li> </ul>	<p><b>Site specific sculpture and Installation art:</b></p> <ul style="list-style-type: none"> <li>• Create form and beauty from junk recycling materials to create ‘conscious art’;</li> <li>• Experiment with discarded items recycling them into a sculpture to portray movement.</li> </ul> <p><b>Produce a statement of intent and a final evaluation:</b></p> <ul style="list-style-type: none"> <li>• Plan and create a final outcome with a sense of audience and site location awareness;</li> <li>• Discuss the impact of public art on the surrounding area and the public; and</li> <li>• Use first hand research to document and record findings.</li> </ul>		<p><b>Questions for consideration:</b></p> <p>How does a sculpture enhance the area?</p> <p>What does it give back?</p> <p>Can a sculpture change the way we look at an area?</p> <p>Can a sculpture change how we feel about the location?</p>

# **Unit AS 1: Experimental Portfolio Experimental Drawing Processes**



**Specification:** GCE Art & Design- Combined Studies

**Scheme of Work:** Experimental Drawing Processes

**Unit AS 1:** Experimental Portfolio

**This Scheme of Work engages with processes rather than outcomes and exemplifies the ethos behind the new GCE Art & Design specification for first teaching 2016. The aims of the following drawing activities are outlined below.**

Drawing for process rather than outcome should encourage the capacity to pursue new directions and practice, refine skills and build the creative muscle encouraging students to:

- Loosen up and experiment freely;
- Develop an individual visual language or style;
- Understand and explore the formal elements inventively;
- Understand how to handle a range of media;
- Appreciate mixed media collaboration and happy accidents;
- Express feelings in response to stimuli such as music.

**Continuous line drawing** generates a focused physical engagement, concentration, fluidity, and hand-eye coordination.

**Negative space drawing** and **shadow drawing** encourages the viewer to see differently, to notice the unfamiliar and abstract shapes, focusing on what they don't normally see.

Using **the less dominant hand** leads to variations in quality of line and introduces the experience of a different kind of control.

Less time means moving fast... **Time based drawing** encourages students to work with speed and put marks down on paper to capture a subject more quickly. Through this process students become skilful in recognising the minimal and learn how to edit out unnecessary information to focus on the essential marks needed to capture a subject.

Specification Content AO's Learning Outcomes	Learning Activities	Key vocabulary/Processes and techniques	Resources and materials
<p><b>AO1</b> <b>Knowledge and Understanding</b></p> <ul style="list-style-type: none"> <li>• Develop ideas through research and investigation into the work of artists, designers and craftspeople, using primary and secondary sources</li> <li>• Demonstrate contextual and critical understanding of the work of other artists, designers or craftspeople including contemporary practitioners</li> </ul>	<p><b>Activity 1</b></p> <ul style="list-style-type: none"> <li>• Engage in a range of loosening up expressive drawing exercises:               <ul style="list-style-type: none"> <li>– draw big, create bold marks and fill the space with drawing;</li> <li>– focus on hand/eye co-ordination;</li> <li>– select and use mixed media;</li> <li>– record from primary sources;</li> <li>– demonstrate understanding of quality of line and the 2D formal elements;</li> <li>– work on several drawings in a series to increase confidence; and</li> <li>– use the 2D formal elements in mark making; and</li> </ul> </li> <li>• Research and learn from other artists who used this technique such as <b>Matisse</b> and <b>Picasso</b>.</li> </ul>	<p><b>2D formal elements:</b></p> <p>Line, tone Space Texture Scale Composition Perspective Tone Value, Depth Form Light, Shape Proportion Structure</p>	<p>A Still life set up in the studio, with content, light source and arrangement inspired by the work of a contemporary or traditional still life artist</p> <p>Objects (Visual stimuli) should;</p> <ul style="list-style-type: none"> <li>• range in scale, height and depth,</li> <li>• have a combination of man-made and natural form,</li> <li>• be a combination of suspended and hanging objects,</li> <li>• be arranged on a flat surface,</li> </ul> <p>Note: also consider foreground and back drop</p> <p>Artists;</p> <p><b>David Hockney, Cezanne, Vermeer, Michelangelo, Vincent van Gogh, Bonnard, Picasso, Rembrandt, Egon Schiele, Giorgio Morandi, Francis Bacon, Jenny Saville, Laure Prouvost, Diane Victor, Eileen Cooper</b></p>

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<p><b>AO2</b> <b>Creative Process</b></p> <ul style="list-style-type: none"> <li>• Generate and explore potential lines of enquiry using media, techniques and processes</li> <li>• Select, organise and communicate ideas, solutions and responses and present them in a range of visual, tactile and/or other sensory forms</li> </ul>	<p><b>Activity 2</b></p> <ul style="list-style-type: none"> <li>• Produce a series of large scale experimental drawings, developing work in response to a primary source. Note: These drawings are not final outcomes; <ul style="list-style-type: none"> <li>– use them as preparatory work to inform individual development;</li> <li>– in preparation for working on a large scale draw with charcoal attached to a stick or bamboo cane and draw in long sweeping lines; and</li> <li>– experiment with a range of different drawing implements and tools, dipped in wet ink, such as pens, brushes sticks, even vegetables; and</li> </ul> </li> <li>• Research contextual references to inspire different drawing styles and critical discussion.</li> </ul>	<p><b>Drawing processes and techniques;</b></p> <p>Sketch, Expressive Record Continuous line Contour drawing Tonal Expressive Re-drawing Mark making Perspective S'graffito Cross hatching Shading and rubbing Blind drawing Under drawing Timed drawing Primary shading Secondary shading Gestural Left hand drawing Scale drawing Contour drawing</p>	<p><b>Materials for mark making drawing exercises;</b></p> <p>Rolls of wall paper lining different coloured and grounded papers (see column 4-different grounds) masking tape twigs plastic forks bubble wrap tin foil scrunched bleach paint brushes printing ink reed pen white chalk rollers water soluble crayons oil pastels printing blocks sponges spoons drawing ink diluted and undiluted soil</p>

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	<p><b>Activity 3</b></p> <ul style="list-style-type: none"> <li>• Produce drawings using the less dominant hand:               <ul style="list-style-type: none"> <li>– produce a range of marks using the less dominant hand;</li> <li>– consider various kinds of marks and quality of lines when drawing a section from a still life;</li> <li>– hold a stick pen vertically, as the Chinese and Japanese and dip into ink, experiencing a different kind of control; and</li> <li>– explore the work of <b>Cy Twombly</b></li> </ul> </li> </ul> <p><b>Activity 4</b></p> <ul style="list-style-type: none"> <li>• Use a range of media to create a variety of lines, using different mark making techniques.</li> </ul>	<p>Drawing from imagination and memory Collage drawing Positive and negative space Large scale Scaling up</p>	<p>plaster compressed charcoal clay slabs graphite sticks putty rubber medium course grain drawing paper compressed charcoal clock drawing board view finder</p> <p><b>Drawing media and materials</b></p> <p>drawing ink conte crayon chalk graphite willow charcoal a range of pencils from HB, 2B to 8B paper stump compressed charcoal pastels oil pastels oil bars putty rubber eraser sticks, twigs</p>

Specification Content AO's Learning Outcomes	Learning Activities	Key vocabulary/Processes and Techniques	Resources and Materials
	<p><b>Activity 4 (cont.)</b></p> <ul style="list-style-type: none"> <li>• Mono printing is a form of drawing:               <ul style="list-style-type: none"> <li>– ink up acetate or perspex sheets to draw on;</li> <li>– use mark making tools to explore the 2D formal elements such as line, tone, form, scale, composition, space, shape and texture and transfer onto inked perspex sheets;</li> <li>– experiment with a variety of techniques - drip, score, scribble, dot, dash, splatter, splash, rub, erase, smudge, blend, curved lines, zig-zag lines and lyrical flowing lines;</li> <li>– produce fluffy lines, lines that overlap and go back-wards and fore-wards on themselves, fat lines, thin lines;</li> <li>– print from the perspex sheets onto paper; and</li> <li>– present in a sketch book or on loose sheets ranging in scale.</li> </ul> </li> </ul>		<p>tea            water soluble coloured pencils            water soluble coloured crayons            coffee            bleach            collage materials            string            wire            sponges            brushes ranging in size            charcoal attached to a cane            dip pen            reed pen            roller ball pen            diluted and undiluted drawing ink</p> <p><b>Mono-print media and materials</b></p> <ul style="list-style-type: none"> <li>• Water based printmaking ink;</li> <li>• Rollers;</li> <li>• Perspex or acetate sheets;</li> <li>• Plastic or reinforced glass plates ranging in size</li> </ul>

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<p><b>AO3 Skills</b></p> <ul style="list-style-type: none"> <li>• Explore and manipulate media, techniques and processes in an innovative way</li> <li>• Demonstrate an understanding of the formal visual elements of art, craft and design in own practical work</li> </ul>	<p><b>Activity 5</b></p> <ul style="list-style-type: none"> <li>• Explore combinations of materials as drawing tools for mark making;</li> <li>• Use two or more combinations for drawings: <ul style="list-style-type: none"> <li>– twig and ink;</li> <li>– chalk ground and graphite;</li> <li>– charcoal ground and eraser;</li> <li>– ink and bleach;</li> <li>– coffee ground;</li> <li>– turpentine ground and oil pastel;</li> <li>– water and charcoal;</li> <li>– soil and water; and</li> <li>– wax and ink.</li> </ul> </li> </ul> <p><b>Activity 6</b></p> <ul style="list-style-type: none"> <li>• Mark making techniques; 2D mixed media collaboration and the importance of happy accidents: <ul style="list-style-type: none"> <li>– experiment with a wide range of traditional and non-traditional drawing media, materials, techniques and processes and apply appropriate techniques to individual practice; and</li> <li>– work in different media onto wet paper, or try overlaying with a wash when dry.</li> </ul> </li> </ul>		<p><b>Supports and grounds;</b>  Pencil drawing on a coloured wash  Neutral PH watercolour paper  Canvas  medium course grain paper  hard board  card board  mount board, (over laid with butter muslin and primed)  Mid-toned ground  mid-grey paper  oil pastel and acrylic ground  compressed charcoal ground  white chalk ground  brown paper with black ink ground  HP paper with newspaper and white acrylic ground  white spirit ground on HP paper  wet paper</p>

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<ul style="list-style-type: none"> <li>• Demonstrate an awareness of different approaches to recording and observation, including drawing from primary sources in own practical work</li> <li>• Demonstrate an awareness of new media and technologies where appropriate</li> </ul>	<p><b>Activity 7</b></p> <ul style="list-style-type: none"> <li>• Making marks to music:               <ul style="list-style-type: none"> <li>– understanding that music connects feelings with ideas; <b>Wassily Kandinsky, Chris Ofili, Cy Twombly</b>; and</li> <li>– join tables together with sheets of A1 paper or rolls of wall paper lining and draw, large scale creating marks to music.</li> </ul> </li> </ul> <p><b>Activity 8</b></p> <ul style="list-style-type: none"> <li>• Produce negative space drawings:               <ul style="list-style-type: none"> <li>– use graphite on a white chalk grounded surface;</li> <li>– observe and draw the negative space around the shapes; and</li> <li>– look at the work of Patrick Caulfield and explore Matisses's cut outs in relation to negative and positive spaces.</li> </ul> </li> </ul> <p><b>Activity 9</b></p> <ul style="list-style-type: none"> <li>• Use mark making techniques to draw into slabs of plaster:               <ul style="list-style-type: none"> <li>– ink up plaster with a roller of printing ink and print onto damp paper.</li> </ul> </li> </ul>	<p>Expression Expressionism Abstract Expressionism Synaesthesia</p> <p>Abstraction Composition Positive and negative space Dominance Contrast</p> <p>Image transfer Positive/negative</p>	<p><b>Wassily Kandinsky:</b> <i>Light Picture (Helles Bild)</i> 1913 Painting: Oil and natural resin on canvas (77.8 x 100.2 cm) <a href="http://www.guggenheim.org/new-york/collections/collection-online/artwork/1866">www.guggenheim.org/new-york/collections/collection-online/artwork/1866</a></p> <p><b>Patrick Caulfield:</b> Educator pack: <a href="http://www.tate.org.uk/download/file/fid/4655">www.tate.org.uk/download/file/fid/4655</a></p> <p><b>Henri Matisse:</b> <i>The Cut-Outs</i>; <a href="http://www.youtube.com/watch?v=rLgSd8ka0Gs">www.youtube.com/watch?v=rLgSd8ka0Gs</a></p>

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<ul style="list-style-type: none"> <li>• Explore and manipulate media, techniques and processes in an innovative way</li> <li>• Demonstrate progress in the acquisition of skills and increasing refinement in how they are applied</li> </ul>	<p><b>Activity 10</b></p> <ul style="list-style-type: none"> <li>• Produce a series of continuous line drawings:               <ul style="list-style-type: none"> <li>– use a view finder to select an area from a still life;</li> <li>– produce a continuous line drawing;</li> <li>– use the fluid motion of one line;</li> <li>– work big in order to accurately depict subtlety of line;</li> <li>– use a graphite stick on a mid-grey ground, keep the drawing tool on the page and use bold gestural lines to record what is seen and to fill the space;</li> <li>– encourage inventive quality of line;</li> <li>– keep the drawing tool on the page encouraging an inventive quality of line through drawing with one line only so that all parts of the objects observed are connected;</li> <li>– explore the drawing skills of; and</li> <li>– <b>Albert Giacometti;</b></li> </ul> </li> </ul>	<p>Continuous line Contour drawing Re-drawing Mark making Hand-eye co-ordination Absorption Timed drawings Blind drawing</p>	<p><b>Albert Giacometti:</b> <i>Seated man 1949</i> Oil paint on canvas 800 x 540 mm <a href="http://www.tate.org.uk/art/artworks/giacometti-seated-man-n05909">www.tate.org.uk/art/artworks/giacometti-seated-man-n05909</a></p>



Specification Content AO's Learning Outcomes	Learning Activities	Key vocabulary/Processes and Techniques	Resources and Materials
<p><b>AO2 Creative Process</b></p> <ul style="list-style-type: none"> <li>• Demonstrate evidence of progress, learning and problem solving in presented portfolio</li> </ul>	<p><b>Activity 13</b></p> <ul style="list-style-type: none"> <li>• Drawing shadows:               <ul style="list-style-type: none"> <li>– use strong lighting to ensure strong shadows are evident to draw;</li> <li>– use comprised charcoal to draw only the shadows;</li> <li>– capture the shadows as opposed to the lines and edges of the forms themselves; and</li> <li>– <b>Carrivagio (Chiaroscuro)</b>.</li> </ul> </li> </ul> <p><b>Activity 14</b></p> <ul style="list-style-type: none"> <li>• Produce 2D continuous wire drawing:               <ul style="list-style-type: none"> <li>– use a plinth; and</li> <li>– staple wire onto the plinth and produce a wire line drawing/translating a linear drawing into wire; <b>Alexander Calder</b>.</li> </ul> </li> </ul> <p><b>Activity 15</b></p> <ul style="list-style-type: none"> <li>• Produce a series of collaged drawings:               <ul style="list-style-type: none"> <li>– use a range of hand painted dark, mid and light tones to produce a tonal collage study; and</li> <li>– <b>Ben Nicolson</b>.</li> </ul> </li> </ul>	<p>Mark making Tone Negative space Positive space Collage Collage drawing Shading and rubbing</p>	<p><b>Ben Nicolson</b> 1928 (foothills, Cumberland) 1928 Oil paint on canvas, 559 x 686 mm <a href="http://www.tate.org.uk/art/artworks/nicholson-1928-foothills-cumberland-n05951">www.tate.org.uk/art/artworks/nicholson-1928-foothills-cumberland-n05951</a></p>

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<p><b>AO3 Skills</b></p> <ul style="list-style-type: none"> <li>Demonstrate an understanding of the formal visual elements of art, craft and design in own practical work</li> </ul> <p><b>AO2 Creative Process</b></p> <ul style="list-style-type: none"> <li>Generate ideas and connections through investigation, reviewing and refining throughout</li> </ul>	<p><b>Activity 16</b></p> <ul style="list-style-type: none"> <li>Explore drawing with charcoal:                             <ul style="list-style-type: none"> <li>fill in dark tones with charcoal;</li> <li>create light tones and highlights using an eraser;</li> <li>work into the charcoal drawing, with water; and</li> <li>when dry more charcoal can be drawn over the top.</li> </ul> </li> </ul> <p><b>Activity 17</b></p> <ul style="list-style-type: none"> <li>Produce a series of expressive drawings using contour lines:                             <ul style="list-style-type: none"> <li>create expressive and gestural marks, through drawing around light tones, dark and medium tones and separating them with line;</li> <li>use a thick black marker or wax and ink to achieve effective contour lines;</li> <li><b>Henry Moore;</b> and</li> <li>explore the conceptual work of <b>Michael Craig Martin's</b> overlapping line drawings.</li> </ul> </li> </ul>	<p>Tonal Value Contour drawing Gradation Variegation Washes</p> <p>Expressive Gestural Tonal Gradation Layers</p>	<p><b>Henry Moore;</b> <i>Four Forms, drawing for a Sculpture</i> 1938 Chalk, ink and watercolour on paper, 279 x 381 mm <a href="http://www.tate.org.uk/art/artworks/moore-four-forms-drawing-for-a-sculpture-t00271">www.tate.org.uk/art/artworks/moore-four-forms-drawing-for-a-sculpture-t00271</a></p> <p><b>Suggested reading</b></p> <p>Murray, L. and Murray, P. (1997) <i>The Penguin Dictionary of Art and Artists</i>, 7th revised edition, Penguin Simpson, I. (2003) <i>Drawing, Seeing and Observation</i>, 3rd revised edition, A &amp; C Black Stobart, J. (2006) – <i>Drawing Matters</i> A &amp; C Black Simpson, I. (1989) <i>Encyclopedia of Drawing Techniques</i> Headline Book Publishing Guasch, G. and Asuncion, J. (2009) <i>Creative Drawing</i> New Holland Publishers</p>

<b>Specification Content AO's Learning Outcomes</b>	<b>Learning Activities</b>	<b>Key vocabulary/Processes and Techniques</b>	<b>Resources and Materials</b>
			<b>Websites</b> <a href="http://www.tate.org.uk/modern">www.tate.org.uk/modern</a> <a href="http://www.nationalgallery.org.uk">www.nationalgallery.org.uk</a> <a href="http://www.npg.org.uk/">www.npg.org.uk/</a> <a href="http://www.galleries.co.uk/">www.galleries.co.uk/</a> <a href="http://www.saatchi-gallery.co.uk">www.saatchi-gallery.co.uk</a>





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