

Term One: Print Making. Lino, Poly Tile and Mono.	
PROJECT AIMS	<ul style="list-style-type: none">• To learn printmaking techniques.• To develop observational drawing skills further.• To understand use of colour in printmaking.
PROJECT OBJECTIVES	<ul style="list-style-type: none">• To analyse and respond to artists' printed images, such as Karl Schmidt-Rottluff and William Morris.• To demonstrate their knowledge of the following visual arts concepts—pattern, foreground, middle ground, background—by making an original, imaginative Lino print.
RESOURCES	A3 white Paper, pencils, chalk, charcoal, acrylic paint, paint brushes, images of landscapes, images of artists' works, Power Point presentations, books, lino squares, lino cutters, printing ink, rollers, post-it notes, colour paper

WEEK	AIM	OBJECTIVE	ACTIVITY	HOMEWORK
1	<p>To develop analytical skills while understanding the context in which artists work.</p> <p>Introduction to the work of William Morris. Design own William Morris inspired Lino print.</p>	To design a motif inspired by William Morris	<p>Starter: In pairs, describe and analyse images by William Morris</p> <p>Main: Introduction to the work of William Morris. Design own Morris inspired piece suitable for three-colour lino printing.</p> <p>Plenary: Students to write one thing they've learned this lesson on post-it notes</p>	In sketchbook, create a colour copy of one of Morris' Prints. Fill page.
2	Demonstration on Lino cutting process. Practice of Lino cutting and printing.	To understand how to use the Lino cutting tools	<p>Starter: Teacher led demonstration</p> <p>Main: Demonstration on Lino cutting. Transfer Morris inspired design onto lino and begin first cut.</p> <p>Plenary: Students to reflect on their learning</p>	Finalise design for Morris inspired print and copy up in neat.
3	Transfer own William Morris inspired design on to Lino and begin cutting.	<p>To create a Lino cut print inspired by Morris' work.</p> <p>Transfer design from to lino tile.</p>	<p>Starter: In turns, describe one interesting fact about William Morris</p> <p>Main: Demonstration of lino cutting. Transfer Continue to develop on lino print and assess progress.</p> <p>Plenary: Students to peer assess prints</p>	Gap fill copy of William Morris print. B&W

4	To develop own design for a print based on Morris' work	Further develop Lino print. Complete five accurate prints from first cut.	Main: Complete cutting Lino, refining own design as work progresses.	Homework to be set in lesson.
5	To develop own design for a print based on Morris' work	Further develop Lino print. Complete five accurate prints from first cut.	Starter: To create a design inspired by Morris' work Main: Demonstration on Lino cutting and printing onto white paper. Students to complete five accurate prints. Plenary: Students to reflect on their learning	Mini-Test revision as Homework
6	Mini-Test. No Homework			
7	Consolidation of Lino printing, evaluate outcomes and present final pieces for display.	Further develop lino print and complete all cutting. To complete printmaking process.	Starter: To create a design inspired by Morris' work Main: Review and refine processes and techniques involved in lino printing. Plenary: Students to reflect on their learning	Evaluate own work and write two paragraphs in sketchbook, using specialist vocabulary.
Half-Term				
8	Introduction to the German Expressionist artist Rotluff. Develop contextual pages in sketchbook.	To describe and analyse Rotluff work To make a transcript of Rotluff's work	Starter: In pairs, describe and analyse images by Rotluff Main:	Research the life and work of Karl Schmidt-Rottluff, creating a double page of contextual research

			<p>Introduce Expressionism and German expressionist artist Rotluff. Develop contextual pages: transcript of Rotluff's work</p> <p>Plenary: Students to write one thing they've learned this lesson on post-it notes</p>	
9	<p>To develop analytical skills while understanding the context in which artists work</p> <p>To learn how to make a print</p>	<p>To list interesting facts about Rotluff</p> <p>To create a poly tile print based on his work</p>	<p>Starter: In turns, describe one interesting fact about Rotluff</p> <p>Main: Demonstration of poly tile printing in monotone. Black on white and white on black. Create a print based on Rotluff's work</p> <p>Plenary: Students to peer assess outcomes</p>	Set in lesson
10	<p>Understand the use of tonal shading and how to represent light in your drawing</p>	<p>Develop the use of tonal shading to represent 'form'</p>	<p>Starter: Analysis of a tonal drawing and discussion of techniques used</p> <p>Main: Complete a tonal copy from an image.</p> <p>Plenary: Q&A, Consolidation activities, Evaluation of skills and processes.</p>	Winter Exam revision as homework
11	<p>To understand the printing processes involved in Poly-tile printing.</p>	<p>To complete a poly tile, print based Rotluff's work</p>	<p>Starter: Teacher led demonstration</p> <p>Main: Complete Rotluff inspired poly tile print.</p>	Winter Exam revision as homework.

			Plenary: Students to peer assess outcomes	
12	Winter Exam. No Homework			
13	Understand the range of printing processes used.	Create a mono-print using the processes demonstrated.	<p>Starter: Teacher led demonstration</p> <p>Main: Demonstration of mono-printing. Complete continuous-line self-portrait mono print.</p> <p>Plenary: Students to peer assess outcomes</p>	Evaluate work and document processes learnt.
14	Consolidation, evaluation and presentation of print-making outcomes.			Research the use of one-point perspective.

Term Two: Fine Art vs. Graphic Design	
PROJECT AIMS	<ul style="list-style-type: none"> • To learn how to draw using one and two-point perspective. • To develop observational drawing skills. • To analyse and respond to artists’ landscape images. • To demonstrate their knowledge of the following visual arts concepts—space, depth, foreground, middle ground.
PROJECT OBJECTIVES	<ul style="list-style-type: none"> • To develop pencil drawing skills. • To draw landscapes using one and two-point perspective. • To produce a landscape painting using one or two-point perspective.
RESOURCES	A3 white Paper, pencils, chalk, charcoal, acrylic paint, paint brushes, images of landscapes, Power Point presentations, books

WEEK	AIM	OBJECTIVE	ACTIVITY	HOMEWORK
1	To learn the technique of one-point perspective and its specific vocabulary (vanishing point, horizon line, original shape)	To make a landscape drawing using one-point perspective. To develop pencil control skills.	Introduction to one-point perspective. Develop pencil control skills. Shapes and cityscapes drawing. Starter: Introduction to one-point perspective. Practice drawing. Main: Create a one point perspective landscape drawing (either from memory or from observation) Plenary: Students to describe what went well and what could be better, according to success criteria	Draw an imaginary landscape using one-point perspective
2	To learn the technique of two-point perspective and its specific vocabulary (vanishing point, horizon line, original shape)	To make a landscape drawing using two-point perspective. To develop pencil control skills.	Introduction to two-point perspective. Develop pencil control skills. Shapes and cityscapes drawing. Starter: Introduction to two-point perspective. Practice drawing. Main: Create a two point perspective landscape drawing (either from memory or from observation)	Draw an imaginary landscape using two-point perspective

			Plenary: Students to describe what went well and what could be better, according to success criteria	
3	To develop the technique of two-point perspective and its specific vocabulary (vanishing point, horizon line, original shape)	Stage one of a large-scale two-point perspective cityscape drawing.	<p>Starter: Demonstration of aims</p> <p>Main: Create a two-point perspective landscape drawing (either from memory or from observation)</p> <p>Plenary: Students to describe what went well and what could be better, according to success criteria</p>	Write a 'how to' for creating a two-point perspective image.
4	To use the technique of two-point perspective and its specific vocabulary (vanishing point, horizon line, original shape)	<p>Stage two of a large-scale two-point perspective cityscape drawing.</p> <p>Complete image in this lesson</p>	<p>Starter: Revision of aims.</p> <p>Main: Create a two-point perspective landscape drawing (either from memory or from observation)</p> <p>Plenary: Students to describe what went well and what could be better, according to success criteria</p>	Mini-Test revision as homework.
5	Mini-Test. No homework.			
6	To use the technique of two-point perspective and its	Stage one of a two-point perspective relief collage.	Main: Create a two-point perspective relief/collage image.	Set in lesson

	specific vocabulary (vanishing point, horizon line, original shape)			
Half-Term				
7	To use the technique of two-point perspective and its specific vocabulary (vanishing point, horizon line, original shape)	Stage two of a two-point perspective relief collage.	Main: Create a two-point perspective relief/collage image.	Set in lesson
8	To develop observational drawing skills Introduction to still-life drawing. Revision of observational drawing skills. Observation drawing of a still-life on white paper.	To start a still-life drawing from observation	Starter: To arrange objects in order to create a still life Main: Observation drawing of still life on white paper. Plenary: Students to peer assess based on success criteria	Observational drawing of three objects arranged together (fill one A4 page of sketchbook)
9	To develop observational drawing skills	To complete a still-life drawing from observation	Starter: Revision of use of tonal values Main: Observation drawing of still life on white paper. Plenary: Students to peer assess based on success criteria	Observational drawing of one object drawn from three different viewpoints (fill one A4 page of sketchbook)
10	Preparation of collage surface for next still-life drawing.	Explore how artist can use collaged surfaces to enhance their work.	Starter: Explore project aims. Understand project brief and explore possible starting points. Main: Develop own ideas for a final piece, based on still life drawings. Plenary: Q&A	Set in lesson

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11	Stage one of observational still-life drawing on collaged surface.	Make progress with final piece. Improve and refine.	<p>Starter: Demonstration of tonal shading techniques.</p> <p>Main: Demonstration of techniques and materials. Continue with final piece, refining own design.</p> <p>Plenary: Group critique</p>	Observational drawing of a second object drawn from three different viewpoints (fill one A4 page of sketchbook)
12	Completion of observational still-life drawing on collaged surface.	To explore the use of a range of media and tools to create an individual response to the project brief.	<p>Starter: Revision of project aims.</p> <p>Main: Complete final piece, refining own design. Evaluate own design.</p> <p>Plenary: Self-assessment</p>	Artist Research: Cubism

Term Three: Three-dimensional Cubist self-portraits	
PROJECT AIMS	<ul style="list-style-type: none"> • To develop portrait drawing skills, painting and mixed media skills. • To understand use of colour and materials in Picasso and Braque's work. • To analyse and respond to Cubist still life images, developing critique skills. • To demonstrate their knowledge of the following visual arts concepts—space, depth, foreground, middle ground, and background, composition—by making an original, imaginative mixed-media still life.
PROJECT OBJECTIVES	<ul style="list-style-type: none"> • To describe and analyse Picasso and Braque's work using specific vocabulary. • To make connections between Cubist portraits and students own work. • To produce a three-dimensional Cubist self-portrait.

RESOURCES	A3 white Paper, pencils, chalk, charcoal, acrylic paint, paint brushes, 3D still life, images of Picasso and Braque's work, Power Point presentations, books , colour paper, newspapers, wallpapers, mixed-media
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WEEK	AIM	OBJECTIVE	ACTIVITY	HOMEWORK
1	Introduction to Picasso and the principles of Cubist portraiture. Complete maket for three-dimensional Cubist self-portrait.	Inspired by Analytical Cubism, and using own drawings as starting point, create a composition for a mixed media final piece.	Starter: Explore project aims. Understand project brief and explore possible starting points. Main: Develop own ideas for a final piece, based on still life drawings. Plenary: Q&A	To plan and design a self-portrait sculpture in the style of Synthetic Cubism.

2	Complete pencil outline for three-dimensional Cubist self-portrait on thick card.	Make progress with final piece. Improve and refine.	<p>Starter: Peer Review</p> <p>Main: Continue with final piece, refining own design as work progresses.</p> <p>Plenary: Self-assessment</p>	Homework to be set in lesson.
3	Cut card and complete first stage of painting own design.	Make progress with final piece. Improve and refine.	<p>Starter: Revision of project aims</p> <p>Main: Continue with final piece, refining own design as work progresses.</p> <p>Plenary: peer- assessment</p>	Homework to be set in lesson.
4	Residential trips week (No Homework)			
Half-Term				
5	Complete second stage of painting Cubist self-portrait on to card.	Make progress with final piece. Improve and refine.	<p>Starter: Peer Review</p> <p>Main: Continue with final piece, refining own design as work progresses.</p> <p>Plenary: Self-assessment</p>	End of Year Exam revision as homework.

6	End of Year Exam. No homework			
7	Completion, evaluation and presentation of three-dimensional Cubist self-portrait.	Student to identify areas of strength and weakness and to select appropriate activities to consolidate learning.	<p>Starter: Peer assessment.</p> <p>Main: Student to complete tasks from a menu of activities.</p> <p>Plenary: Q&A, Consolidation activities, Evaluation of skills and processes.</p>	To evaluate own work and write two paragraphs in sketchbook, using specialist vocabulary.
8	Tonal studies: Copy of Picasso's 'Weeping Woman'.	Tonal studies in coloured pencil.	Main Create an artist copy joining the different angles of one portrait.	Homework to be set in lesson.
9	Consolidation of all second form outcomes. Prepare portfolio of work to be taken home.			