

KS4: Medium-term plan - Terms 3 & 4

Year group: 10	Subject: Art - Organic Elements project
Prior learning- linked to National curriculum	Drawing skills in planning, composition, proportion, scale, shading. Painting skills focusing on colour mixing and brush control. Knowledge and understanding of the colour wheel and colour theory (complementary and harmonious (analogous) colours).
Rationale:	<p>In this project, students are initially given a single theme, however, once they have been introduced to the list of artists/ designers, they can either choose the sub-themes of 'Plant life' or 'Underwater'. The project runs for all of year 10 and allows students to explore a wide range of artists and designers and deeply explore the theme. Students are encouraged to be independent and self-directed. They can select the artists from the list, however, they are also encouraged to research and find their own relevant contextual pathways. As the project develops, they are guided through a series of workshops, exploring a range of media, materials, processes and techniques. It is crucial that students use their contextual research to inform their own ideas and developments as the project unfolds. For the final outcome, students are encouraged to decide upon their chosen materials and processes, following a series of 'trials and developments'.</p> <p>At KS3, students are given a consistent and broad education on the application and key skills of drawing and recording. Throughout each year, skills are embedded with an increased level of challenge in order to prepare them for KS4, with the aim that they feel confident to take on the higher demands of the GCSE course. Students are taught at the 'top end' of the grading criteria from AQA in order to aim for the higher set of 7+ grades.</p>
Misconceptions/ issues to be aware of:	Students often feel a lack of confidence in year 9 with their drawing and painting skills and wrongly believe that drawing in pencil is the main skill they will need. Therefore, as a department, we aim to ensure that in year 9, students are regularly exposed to GCSE books and that around the time of the options selection process, we have more one-to-one conversations with students, raising their confidence and encouraging them to take art. Feedback from the mid-year assessments supports the conversations.

	<p>In year 10 and 11, the art books are approached slightly differently, with the students expecting to prepare and paint/ collage backgrounds and mount/frame the elements of work before presenting them, to raise the standards of presentation. At KS3, the art books are seen as 'sketchbooks' therefore, more time is taken in term 1 and 2 of year 10 to teach the students how to present their work more consistently neatly and carefully.</p> <p>Literacy skills are also reinforced at the start of year 10 as students often copy and paste information on artists/ designers and fail to cross reference and check factual accuracy.</p>
Vocabulary:	<p>Keywords : Drawing, proportion, scale, composition, shading, tones, highlights, lowlights, gradients, contrast, colour, natural forms, surface and texture, repetition, manipulation, viewpoint, focus. Layering, techniques, processes, wax resist, acrylic paint, opaque, reconfigure, reinvent, complementary colours, harmonious colours.</p>
Cultural Capital:	<p>Researching contemporary and historical artists and designers and making links between them. Learning about environmental issues that some of the artists are raising in their work.</p>
Key assessments- name the assessments	<p>Assessment 1: AO1 - Contextual research. Assessment 2: AO3 - drawing and recording. Students will be completing a series of photographs of natural forms before completing a series of drawings using a range of media. Assessment 3: AO2 - Developing a series of mixed media studies informed by their own photographs. Assessment 4: AO4 - designs and developments for a final outcome.</p>

TERM 3

Lesson	Lesson objective	Differentiation	Homework
1 and 2	To be able to create a series of photographs of the natural forms, demonstrating planning of composition, viewpoints and focus.	<p><u>SEND:</u> Students start by looking at a variety of photographs of the natural forms, discussing effective and ineffective compositions, looking at graded exemplar material and delivering a clear step-by-step to ensure students are well supported.</p> <p><u>Challenge:</u> Use the high grade exemplar materials to guide students in their choice of objects, compositions, backgrounds and general quality of photography, encouraging them to create a wider portfolio of photographs.</p> <p><u>Hinge Questions:</u> What makes an effective photograph? How can you achieve a grade 7 or above in photography (AO3)?</p>	Present the photographs across facing pages in the art books, using the black sugar paper for a background. Add annotations, evaluating the photographs, using tier 2 vocabulary.
3-8	<p>To be able to draw from observation (natural forms from the previous photography lesson), describing the shape and form, with accurate sense of proportion in the planning of the drawing.</p> <p>(Teacher resources are to change each week to feature examples of prominent artists who use graphite pencils as well as examples of students' work as it develops</p>	<p><u>SEND:</u> Demonstrate with students who are struggling with the initial stages of planning the drawing, how to apply a planning grid to the paper to support the mapping of the study (low ability/ SEND students can also draw from one of their photographs, so that the grid can be applied to the image as well as the page).</p> <p><u>Challenge:</u> Ensure that students are guided in their choice of object and are discouraged from zooming in too close to the object so that they</p>	Spend 2 hours each week for 3 weeks on an A4/A5 drawing from one of your photographs or a natural form/ plant/ flower at home. Use the shared drawing criteria on the Google classroom slide and

	<p>and examples of the teacher's own drawings).</p>	<p>are drawing a more ambitious and complex composition. Ensure that higher grade students are accessing the 7+ graded exemplar materials to encourage more complexity, detail and shading.</p> <p><u>Hinge questions:</u> What are the main stages of planning a drawing? Why are these stages so important? How should you be applying shading to the drawing in the early stages, as opposed to the latter stages? What should you avoid doing to ensure that the shading is crisp and well defined? (smudging) What does effective shading achieve?</p>	<p>the examples to support and guide your success. Bring the drawing in every week on the double lesson for the 3 weeks before final submission.</p>
9	<p>Assessment 1: AO3 - photography</p> <p>To be able to assess the drawing of a natural form, using the grading criteria and peer feedback to inform your self assessment.</p>	<p><u>SEND:</u> Ensure that students are appropriately paired for the peer assessment, according to reading ages and confidence. Provide glossaries, vocab mats and sentence starters as well as teacher modelling on the IWB. Use mini-whiteboards to support with 'live' verbal guidance on how to write and evaluate the drawings.</p> <p><u>Challenge:</u> Ensure that extended vocab mats are used to support with more extended assessments.</p> <p><u>Hinge questions:</u> What is the main purpose of peer assessment before self and teacher assessment? What are the key requirements for the written assessment? Homework: What are the complementary colours? What effect</p>	<p>On the A4 paper provided, develop a 2-dimensional collage from one of your photographs. Use vibrant colours, instead of the natural form colours, exploring complementary colours. Use the shared collage (AO2) criteria on the Google classroom slide and the examples to support and guide your success. Bring</p>

		do they have on each other?	the collage in every week on the double lesson for the 3 weeks before final submission for assessment.
10-18	<p>To be able to use the materials and processes effectively to describe the shape, form, surface, texture and details of the natural forms, working from secondary sources.</p> <p>Students are given short tutorials on the use of the following materials and processes and are shown key techniques. They are then guided to work from their most challenging/ appropriate photographs to guide their AO2 portfolio.</p> <p>Key materials and techniques:</p> <ol style="list-style-type: none"> 1) Oil pastels (Natalia Savostina, Edgar Degas). 2) Wax resist paintings. 3) Pen/ ink and water wash. 4) Acrylic painting 5) Compressed charcoal and chalk 	<p><u>SEND:</u> Ensure that students are guided closely in their choice of photograph to ensure that they are able to access a grade 5 or above. Provide examples and give one-to-one support, ensuring students are given alternative options of materials and techniques when they are struggling to succeed.</p> <p><u>Challenge:</u> Ensure that students are closely guided in their choice of photograph to ensure that they are able to access a grade 7 or above. Use example materials of grade 8/9 to inspire more able students.</p> <p><u>Hinge questions:</u> How do the materials and processes compare as your portfolio develops? Which do you prefer and why? How can you use the criteria to improve your portfolio/ grade for the final study?</p>	<p>On the A4 paper provided, develop a 2-dimensional collage from one of your photographs. Use vibrant colours, instead of the natural form colours, exploring complementary colours. Use the shared collage (AO2) criteria on the Google classroom slide and the examples to support and guide your success. Bring the collage in every week on the double lesson for the 4 weeks before final submission for assessment.</p>

TERM 4

Lesson	Lesson objective	Differentiation	Homework
19-20	<p>To be able to present the AO2 portfolio into the artbook, demonstrating skills in composition.</p> <p>To be able to evaluate the AO2 developed portfolio, using tier-2 vocabulary.</p>	<p><u>SEND:</u> Use examples on the IWB to communicate effective examples, discussing and modelling presentation techniques and key skills. Ensure that SEND students have focused one-to-one time to support in the presentation of the work, utilising the support of MDoyle. Use glossaries, literacy mats and the mini-whiteboards to support students in the written evaluation of their work.</p> <p><u>Challenge:</u> Use examples of high graded work for 7+ students, ensuring they include a wide selection of work, using most/all of the materials and processes covered in this section of AO2. Teacher modelling of extended writing for the evaluations.</p> <p><u>Hinge questions:</u> What materials and techniques do you think were most effective for describing surfaces and textures and why? How have you modified and improved your portfolio as the work developed? Why are some aspects of your art work less effective/ more effective? How can you move forward with future AO2 work to make progress?</p>	<p>Finish presenting the AO2 portfolio into your art book, using the success criteria to inform your evaluations and presentation.</p>

21	<p>Assessment 2: AO2 Media and processes.</p> <p>To be able to evaluate and assess the art work, using tier-3 vocabulary and the grading criteria.</p>	<p><u>SEND:</u> Provide glossaries, vocab mats and sentence starters as well as teacher modelling on the IWB. Use mini-whiteboards to support with 'live' verbal guidance on how to write and evaluate the media and processes work.</p> <p><u>Challenge:</u> Ensure that extended vocab mats are used to support with more extended assessments.</p> <p><u>Hinge questions:</u> What are your most effective pieces of artwork and why? Which pieces were not as effective and why?</p>	<p>Finish presenting the AO2 portfolio into your art book, with the final evaluations, using the success criteria to inform your evaluations and presentation.</p>
22-28	<p>To be able to use the photographs of natural forms and mixed media studies to design a lino print. (Students will create 2-3 designs and then select a final design for the print block).</p> <p>To create a series of lino reduction prints, inspired by the chosen artist from the list.</p>	<p><u>SEND:</u> Use clear criteria and examples for clear step-by-step guidance.</p> <p><u>Challenge:</u> Ensure that students are using more than 3-5 aspects of their portfolio to design their print. Use examples of high graded prints from last year to guide more complex and ambitious designs.</p> <p><u>Hinge questions:</u> In planning ahead for the lino print, what do you need to consider when drawing it out? (drawing in line, avoiding shading, making sure the composition is full on the page with no large negative spaces).</p>	<p>Create a research page on a reduction printing artist from the list provided. The homework will be extended as a weekly task over 3 weeks and must be submitted each double lesson for checking. The students can then present the research elements into their portfolios in class.</p>

29	<p>Assessment 3: AO2 Media and processes.</p> <p>To be able to evaluate and assess the series of lino prints, using tier-3 vocabulary and the grading criteria.</p>	<p><u>SEND:</u> Provide glossaries, vocab mats and sentence starters as well as teacher modelling on the IWB. Use mini-whiteboards to support with 'live' verbal guidance on how to write and evaluate the media and processes work.</p> <p><u>Challenge:</u> Ensure that extended vocab mats are used to support with more extended assessments.</p> <p><u>Hinge questions:</u> Which areas are your least and most effective within the series of prints and why? If you were use any range of media and processes for the final piece for the mock exam, what would you use and why? How have you made links with your portfolio and your chosen artist? How could you improve this even further?</p>	
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