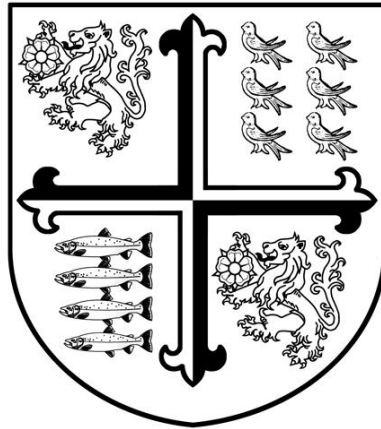
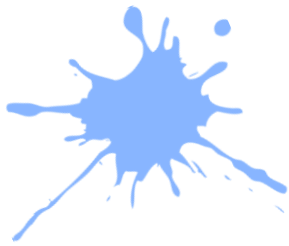




A Level Art & Design Exam Preparation

Exam Board: AQA

Specification: 7201

https://cdn.sanity.io/files/p28bar15/green/80577b7e4e6f566866e5ac421ce9cf8f9b444dff.pdf?_gl=1*1np3nob*_gcl_au*MTIwMTM0NjI0Ny4xNzg2NjA1OTg0

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Art & Design Agenda Term 1,2,3

Learning Outcomes

Subject matter based upon Natural forms.

Refer to both primary and secondary sources. Observe and record from a range of starting points that display different surface qualities, exploring pattern, texture, shape, colour and form.

View finders can assist in the selection and isolation of interesting areas. Select and use a variety of traditional and experimental recording materials such as charcoal and pastel, graphite and coloured pencils, biro, pen and ink, paint, printing and resist techniques, as well as stitched, collaged, mixed media, digital photography and digital manipulation.

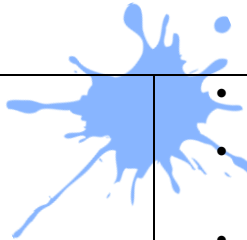
Learning Objectives

To be able to:

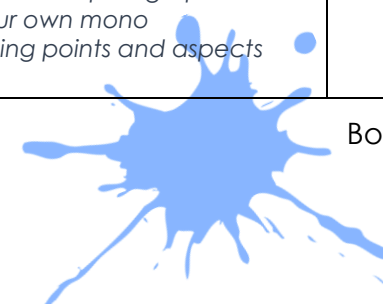
- Explore and develop observational recording skills
- Develop mixed media skills using pencil, paint, ink and pastel.
- Organise, review and refine work
- Research and record the work of relevant artists, designers and crafts people in order to develop a link between your work and the work of others.

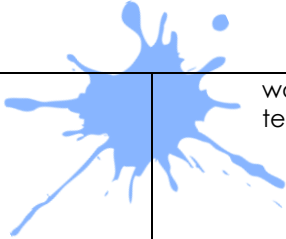
Independent study – this is where you put what you learnt in class time into your own Personal investigation. Not all materials, techniques or processes will be appropriate to your investigation but you should still join in the class taught workshops.

Week	Learning activity – can be on loose paper/canvas/board	Independent study 4 hours plus 100 minutes of extended study	Teacher Feedback
Wk1 + 2 lessons from first half week 7/9	Students are introduced to a number of different ways of working including: • Photography • Observation/ Drawing • Painting • Presentation The first week will focus on photography and how to use the camera properly. Skill will include : Aperture, shutter speed, filters, white balance, lighting, drawing with light. Pick your favourite 3 images, print on gloss paper and present. Must have a range of printed contact sheets showing your development. Write a paragraph explaining your choices, use photography visual language. Use Keywords to note areas of interest and develop annotation from there.	<i>Continue to experiment with techniques taught in lesson to produce a wider range of images. Play and do your own research to create more experimental imagery.</i> <i>Ensure your 3 chosen images are printed on gloss paper and be prepared to present to the class.</i>	
Wk 2 /3/4 14/9	Drawing experiments • Timed drawings from still life (Min 3) • Drawing from photographs selecting areas of interest using view finders. (min 2)	<i>Research a natural form/ still life artist. Create an A3 page that has information about the artist's work. Examples of their work. Your own opinions of the work and at least one observational study influenced by their techniques, this could be a</i>	



	1x Sustained monochrome observational study 1x Sustained coloured study developed from one of your own primary source material photographs - One chalk piece and oil pastel piece - Include mixing colour swatches first to develop techniques to blend etc Photocopy drawings/studies and investigate the potential to explore layers, scale. (Min 3)	<i>copy of their work or using a photo of your own to transform in their style.</i> <i>Finish any work not completed in lesson time.</i>	
Wk 5/6/7 5/10	Paint - Swatches to practise colour mixing in both water colour and acrylic paints. 1x Monochrome painting, your choice of paint (acrylic, watercolour, gouache) - This can be a small section of your photograph or painted from still life. 1x Limited brush stroke painting in colour to create abstract, expressive piece. - A sustained piece using any paint. Make a plan for a paired painting to be started at the beginning of next term. This can include imagery, artist influence, who's to paint what section. Hand work in to be marked and feedback given 	<i>Present paintings and complete any outstanding work ready for marking.</i>	
HALF TERM			
Wk 8 2/11	Mono prints from your own photographs to explore direct printing techniques - A series of 4 mono prints exploring mark making, texture and colour, layers should also be explored. - Produce no less than six developmental pieces using photocopies to layer using acetate and/or tracing paper. Physically alter the	<i>Present your prints and create a page of Contextual Study in which you record basic biographical information about the printmaker Linda Germain or a Mono printer of your own choice. Include information on the technical aspects of their work with no less than four analysed examples and a paragraph in which you evaluate your own mono prints and identify learning points and aspects</i>	



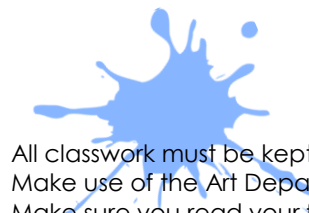
	work by cutting up, collaging, weaving and tearing.	<i>which you could pursue through your personal investigation.</i>	
WK 9/10 9/11	Collagraph printing – Explore collagraphs using textured wallpapers, string, glue from a glue gun and other mixed media of your choice. • Use your own photos and the artists you have researched as stimulus to create at least two collagraphs A4 and A3 – one should be experimental, to help you learn the principles of collagraphs whilst the second should be richly textured and more detailed both should be developed from your source material. • Create a wire drawing and use it to create a series of embossed prints on watercolour paper.	<i>Finish your prints and present these illustrated with photographs of the processes employed with annotation to explain and evaluate.</i> <i>Photo shoot with the wire drawing, experiment in the light box by suspending the shapes, using coloured lights, employing shot voile and the coloured lights to produce a series of no less than twenty different photographs presented as a contact sheet and one A3 print on photopaper.</i>	
WK 11 23/11	Dry Point etching – Create A7 dry point etching test pieces to explore the potential of the technique using Intaglio ink and stencils to modify outcomes. Create one dry point etching (no less than A5) devised from your chosen source material. • Create a series of at least 4 prints on an A5 size (or bigger) • Use black ink, offset, vary colour, print onto a different (collaged) surface.	<i>Ensure all work is annotated and presented within your sketchbook.</i>	



Wk 12 30/11	Imprinting and casting • Imprint in clay and casting in plaster (relate this to your theme if you have one in mind) • Present with artist/ designer research into modelling, linked to your topic. • If resources allow we can try some casting with alginate	<i>Find relevant artists or designers that support your 3D ideas.</i>	
Wk 13 7/12	Modelling using MOD ROC • Identify an object you wish to create using manipulated Mod Roc • Learn the properties of Mod roc, how to use it and how to layer with plaster to create a smooth appearance		
WK 14 14/12	Use this week to finish any work to date Hand work in to be marked and feedback given 		
Ceramic Head Project (7 Weeks)			
WK 15 Research & Inspiration 4/1	• Introduction to the project • Research ceramic artists • Collect inspirational images • Create mood boards • Develop initial ideas and sketches	<i>Throughout this part of the project you will need to make some time to come up to the department to complete independent work on your clay head. Ensure the presentation of ideas and research is also present and neatly mounted.</i>	



Wk 16 Design Development 11/1	• Refine design ideas • Experiment with facial features, textures and symbolism • Complete final design • Learn clay construction techniques		
WK 17 Building the Clay Head 18/1	• Construct the main form • Develop proportions and structure • Begin adding facial features		
WK18 Refining the Sculpture 25/1	• Complete facial features • Add texture and detail • Finish construction • Prepare for drying and firing		
Wk 19 Surface Design	• Evaluate progress • Plan decoration • Experiment with colours and surface finishes • Artist research linked to decoration		
Wk 20 Decorating the Head 8/2	• Apply paint, glazes or other finishes • Refine decorative details • Complete the final outcome • Photograph finished work • Evaluate the project • Present completed ceramic head ★ Hand work in to be marked and feedback given		



All classwork must be kept up-to-date including Independent Study which should be approximately **4 hours per week, supplemented by a further 100 minutes of study.** Make use of the Art Department at lunchtimes and during non-contact periods. Room 85 is available for A Level students. Make sure you read your feedback, keep notes and respond to it. Ask questions if you are unsure, look at other students work for ideas. Play to your strengths but don't be afraid to take risks and make mistakes as evidencing this will inform your decision making and enhance your grade potential.

DO NOT FALL BEHIND WITH MEETING HALF TERMLY TARGETS AS THIS WILL SIGNIFICNATLY IMPEDE YOUR ABILITY TO ACHIEVE THE HIGHEST GRADES.

- If you need any help with any of the tasks, you don't have a printer or would like to submit your annotation by email please use the following addresses:

rmcdonnell@bournemouth-school.org

npeach@bournemouth-school.org

