

BARKING ABBEY DEPARTMENT OF ART AND DESIGN - LONG TERM PLAN – KS4 YEAR 10 ART AND DESIGN/GRAPHIC DESIGN

YEAR	UNIT 1-Anatomy	Significance/relevance to student character and culture.	Term 2	Significance/relevance to student character and culture.
10	<p><u>Art:</u> Tonal Observations of skeleton parts (evidence of tonal) Travis Bedel Research page and own piece made in response to his work Muscles page (arms, legs, feet, eyes, brain) (evidence of coloured pencil and tone) Organs page (evidence of watercolour skills) 5. 4 x cell square drawings (tonal, colour pencil, pen, watercolour) DNA, white blood cells, red blood cells, arteries... <u>GD:</u> Gothic Horror book cover designs-The Invisible Man-Tonal drawings based on skeleton. Edits of skeletons. Observation of typefaces. -Edits of typefaces. Links to Glenn Ligon, William Morris and Victorian Culture. Final outcome of book cover design using observations, typefaces, artist links, photographs and Photoshop Tools</p>	<p>SMSC: Students explore their creativity and imagination visually, through developing skills using relatively new art techniques and materials. In exploring the anatomy genre from across continents and time, students are encouraged to appreciate that all cultures have expression, purpose and artistic worth. Students reflect on how the physical body has been a subject for enquiry and investigation over throughout Art history and how that has been reflected in the advancement of health and progress. BEST HABITS: Courage, perseverance, practice, creativity, open-mindedness. TRANSFERABLE SKILLS: Adaptability. Problem- Solving. Creativity. Staying positive and resilient.</p>	<p><u>Art:</u> Memento Mori, Vanitas Still Life, Audrey Flack Kate McDowell written response and visual response NUNZIO PACI or GISELLE VITALI drawing and research The 4 cell grid drawings The Audrey Flack transcription and analysis. The 4-5 photographs of your different set ups of own still life set up with Memento Mori objects (skull, candle, reminders of time) 4-5 mini sketches of those layouts. A3 colour pencil drawing of your Vanitas set up (chosen from your planning) Coffee skull and biro skull <u>GD:</u> <u>Dracula:</u> Themes: Night, bats, wolves, castles, stone, moon, blood (cells, drips, flowing), hearts, organs, veins, arteries, lightning, red, black, dark, cape, Transylvania, lockets, ships, boats, sailing, waves, Victorian London, Bran Castle, Romanian language, Hoia Baci Forest, text and quotes from the book. Stake, crucifix, cloak, fangs, eyes, green mist, holy water, high collars, coffin, wood grain, moon,</p>	<p>SMSC: Students explore their creativity and imagination visually, through developing skills using new art techniques and materials. Students explore the theme of the body and how it has been used across time to communicate themes of identity, age, culture, relationships and mortality. BEST HABITS: Understanding, open-mindedness, practice, creativity reflectiveness. TRANSFERABLE SKILLS: Adaptability. Problem- Solving. Creativity. Staying positive and resilient.</p>

sharp nails (and fingernails!),
earth/underground, your own face in
shadow or make –up,
hands in claw shapes, sinister silhouettes,
hand and/or digitally drawn anatomical
hearts,
blood cells, arteries, veins.
Adjectives: sharp, jagged, pointed.
Artists to research and make work
inspired by using your own and secondary
images
Kate MacDowell, Diego Max, Nunzio
Paci, Giselle Vitali.
Final outcome of book cover design using
observations, typefaces, artist links,
photographs and Photoshop Tools

ASSESSMENT:
Independent study tasks marked 2/3 weeks. Assessment task – half
termly.

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YEAR	Term 3	Significance/relevance to student character and culture.		
10	<p><u>Art:</u></p> <p>Planning for final outcome (painted version, 3D version in clay or papier mache)</p> <p>Making of final and personal outcome related to Anatomy based realised in either 2D or 3D</p> <p><u>GD: Frankenstein:</u></p> <p>Themes: North Pole, frozen, ice, woods, trees, Arctic Ocean, Russia, dissection, stitching, electricity, different and separate body parts, features, mismatch, muscles, creation, disjointed, irregular, composite, opposites, contrasts, rage, hate, fear, love</p> <p>Artists: Michael Hensley, Jamie Reid (punk and mis-matched lettering), Erzebet S, Walter Oltmann, Rebecca D Harris</p> <p>Final outcome of book cover design using observations, typefaces, artist links, photographs and Photoshop Tools</p>	<p>SMSC:</p> <p>The students are taught to reflect on the cultural context in which the work has been produced. Student reflects on themes of immortality, spirituality and body image and how they present themselves.</p> <p>BEST HABITS:</p> <p>Courage, empathy, open-mindedness, adaptability, fairness, reflectiveness.</p> <p>TRANSFERABLE SKILLS:</p> <p>Adaptability. Problem- Solving. Creativity. Presentation and communication.</p>		

	ASSESSMENT: Independent study tasks marked 2/3 weeks. Assessment task – half termly.	ASSESSMENT: Independent study tasks marked 2/3 weeks. Assessment task – half termly.	

BARKING ABBEY DEPARTMENT OF ART AND DESIGN - LONG TERM PLAN – KS3

YEAR	UNIT 3 Clay Letter Design	Significance/relevance to student character and culture.		
8	<p>Students are introduced to the formal element of texture and how to explore texture as visual texture and actual texture</p> <p>Students consider the modern day practice of Javier Mariscal with his diverse output and his use of typeface designs.</p> <p>Students explore the historical context of typeface designs looking at illuminated manuscripts and how the Middle Ages related to the Renaissance.</p> <p>Pupils research and personalise their own illuminated lettering designs for their own initials and a letter from the school motto. Pupils explore use of identity and personalise the designs with personal signs and symbols.</p> <p>These are referred to for the clay letter tile design which focuses on one out of the three lettering designs and the use of actual texture with their clay design. Pupils refer to sgraffiti and relief design work.</p>	<p>SMSC:</p> <p>Students explore their creativity and imagination visually, through developing skills using relatively new art techniques with motor skills and modelling with 3D materials.</p> <p>Pupils reflect on the adaptability and potential of working with clay and the qualities it possesses that other materials do not and how that has been utilised by a range of cultures.</p> <p>Pupils learn how typefaces are used to communicate an idea or identity and the perseverance involved in reproducing work by hand before photography and photocopying were introduced.</p> <p>Pupils reflect on methods of communicating aspects of their own culture and identity in a visual manner and what is important or means something to them.</p> <p>BEST HABITS:</p> <p>Courage, perseverance, practice, creativity, open-mindedness.</p> <p>TRANSFERABLE SKILLS:</p> <p>Adaptability. Problem- Solving. Creativity. Staying positive and resilient. Willingness to learn.</p>		

	ASSESSMENT: Independent study tasks marked 2/3 weeks. Assessment task – half termly.			

