

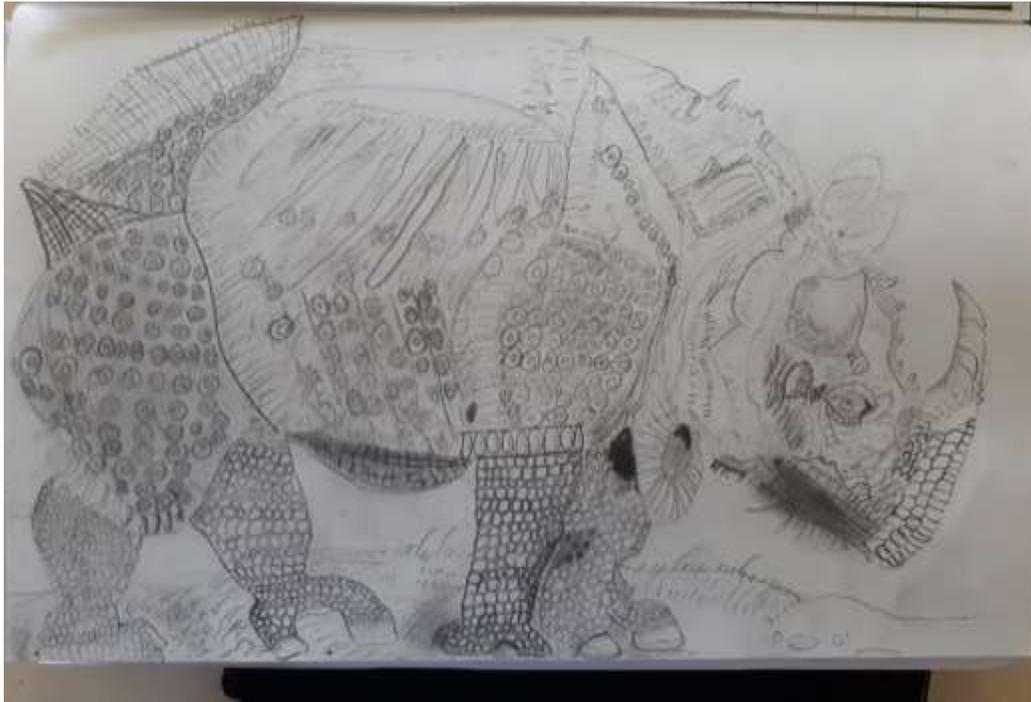
KS3

Years 7 and 8

Year 7

Illustrating imaginary rainforest plants.
'Rainforest Explorers' project with a focus on **experimentation** using colour and **creative imagination**.

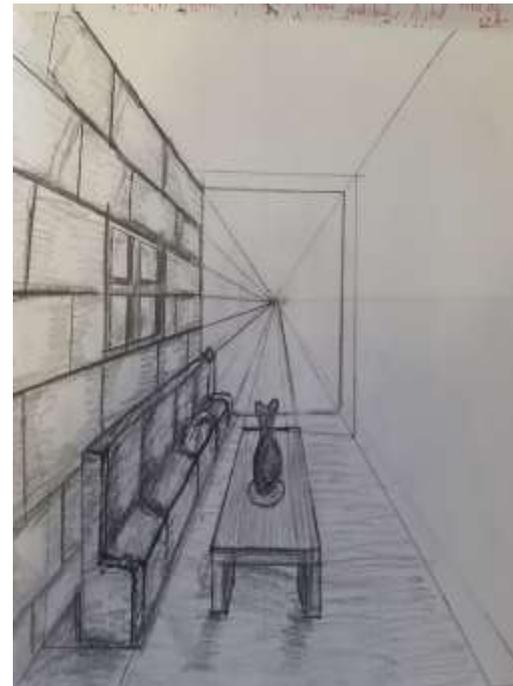
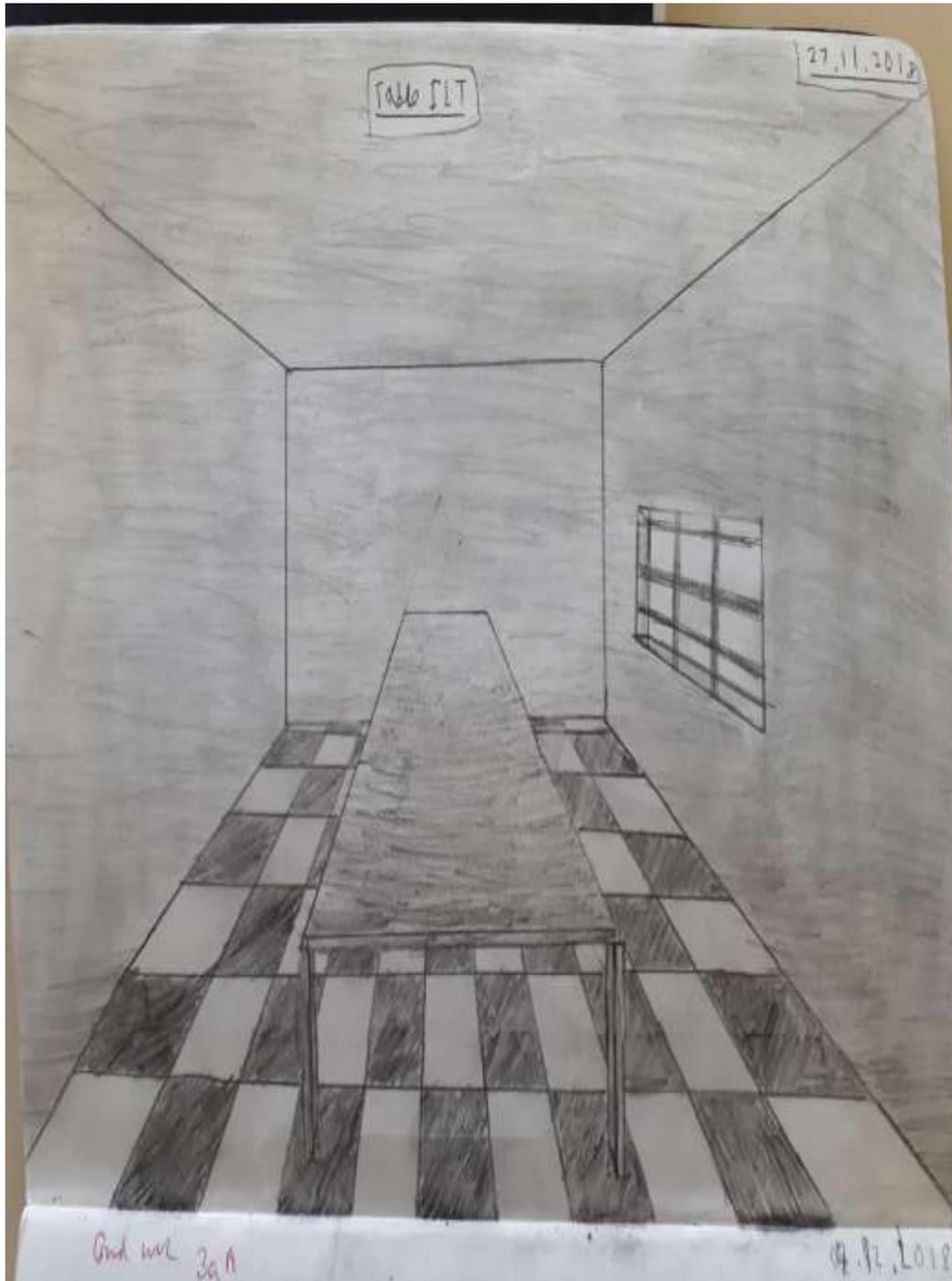




Various projects including **tonal studies** of shoes, and looking at **mark making** through Durer's Rhino and impressionist painting.

All works are from **mid-attaining students**, with the painting being from a mid-attainer who found an aspect of art which he has blossomed in.

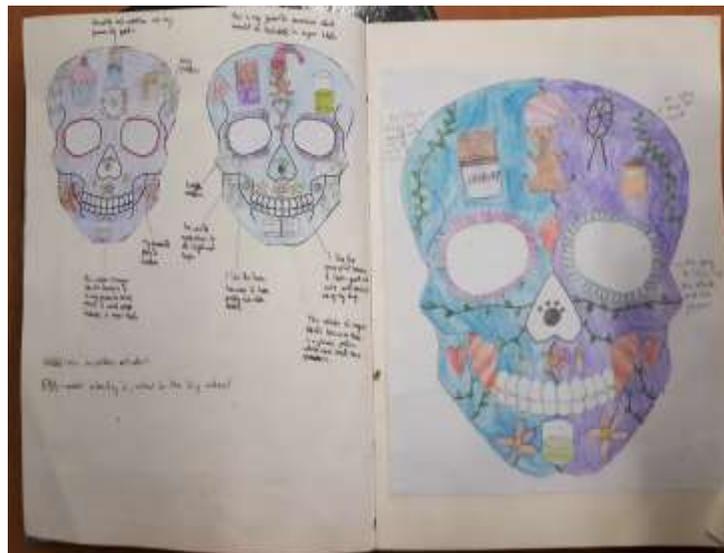




One point perspective has been studied and used to create a space. Some students reimagined a place they know well, while others used the opportunity to begin to design their 'dream space'. Perspective and **understanding distance** has benefitted students in further work such as impressionist studies where the mark making **scale changes** depending on the distance.

Year 8

The design process: Day of The Dead mask designing based on **traditional pattern** and **symbols** of students' favourite things



Ming Dynasty Plate Designs: The trajectory of this project addresses **tonal painting** and the **process of designing**. The background is specifically within Ming Dynasty ceramic wares teaching students about the **cultural and social practices** associated with the traditionally blue and white wares.

Ming Dynasty Ceramic Plates 7 Lessons

Project Overview and mapped learning journey

Key: Opportunities for areas to be covered

Art History - Periods, styles, movements

Vocabulary - Language of art

Practical skills - drawing, painting, sculpture

Reflection - evaluating and analysing

Lesson one - *What is art?*

LO: To begin to evaluate and discuss the uses and values of art

Lesson two - *An introduction to monochrome painting*

Objective for the next three lessons: To use our matisse study knowledge to paint our own still life object - with a monochrome twist!
First lesson painting. WWW EBI

Lesson three - *Monochrome painting and misconceptions 'mop-up'*

AFL opportunity. What needs to be addressed? How quickly are students progressing? What interventions need to be put in place? Take students' books in at this point to individualise targets.

Lesson four - *Monochrome finishing and ILT over the holidays*

Self reflection on targets. Students to use the lesson to complete these. Time at the end of the lesson for praise and explaining our next step. ILT to be given.

Lesson five - *Ming Dynasty Plate Making*

Objective for the next three lessons:
To use our knowledge of monochrome painting to create our own ming inspired plates!

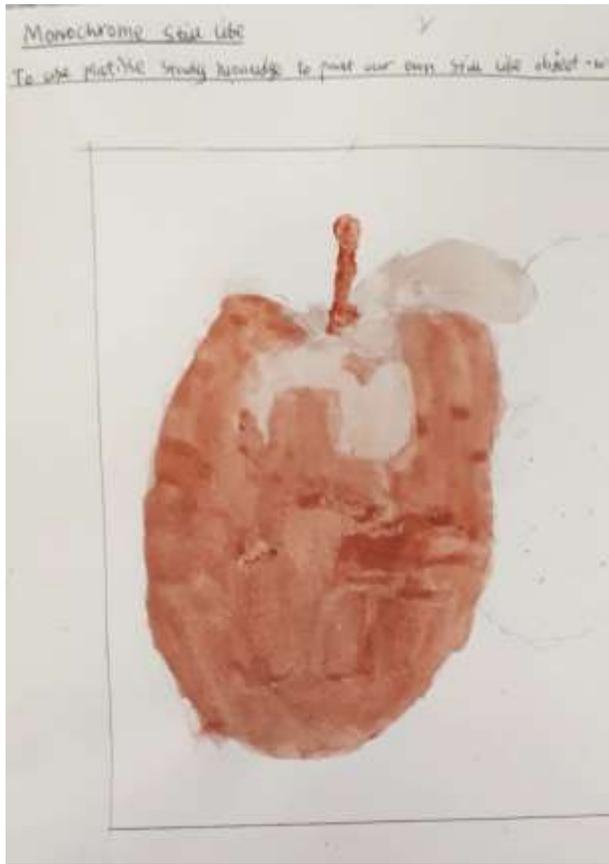
Lesson six - *Ming Plate making and misconceptions 'mop-up'*

AFL opportunity. What needs to be addressed? How quickly are students progressing? What interventions need to be put in place? Individualise targets.

Lesson seven - *Plate finishing*

Self reflection on targets. Students to use the lesson to complete these.

Monochrome Tonal Apples: Colour sticker feedback, before and after



Sticker feedback

Time

- Focus on the success criteria
- Tackle the task step-by-step

Success Criteria

I have an underlined Date and Title
I have 'mapped out' my tones accurately
My proportions are correct in my drawing
I started with a light wash over all the objects
I have only used one colour
My brushwork is neat and thoughtfully applied
I have a range of tones, light to dark
My tones are blended well
My apple is completed

Tonal Blending

Steps

Step one	Step two	Step three	Step four	Step five
Lightly wash out the apple in pencil. You will want to 'map out' the areas of light and dark. Check your proportions!	Paint a light wash of your chosen colour over all of your apple.	Using your mapped areas, paint another wash over the apple - BUT - avoiding the lightest sections!	Identify the darkest areas and paint another layer of the same colour over these.	Hold your painting out in front of you. Where are the areas which aren't dark enough? Do you need the midtones to blend more?

- Different styles of feedback work well at different points in the creation of an artwork. Having given verbal guidance in the first lesson of painting, I decided that it was more efficient to use colour coded stickers correlating to common feedback themes at the beginning of the next lesson. Those who needed the least guidance were dismissed to work first, while those needing more help stayed through the whole feedback session.

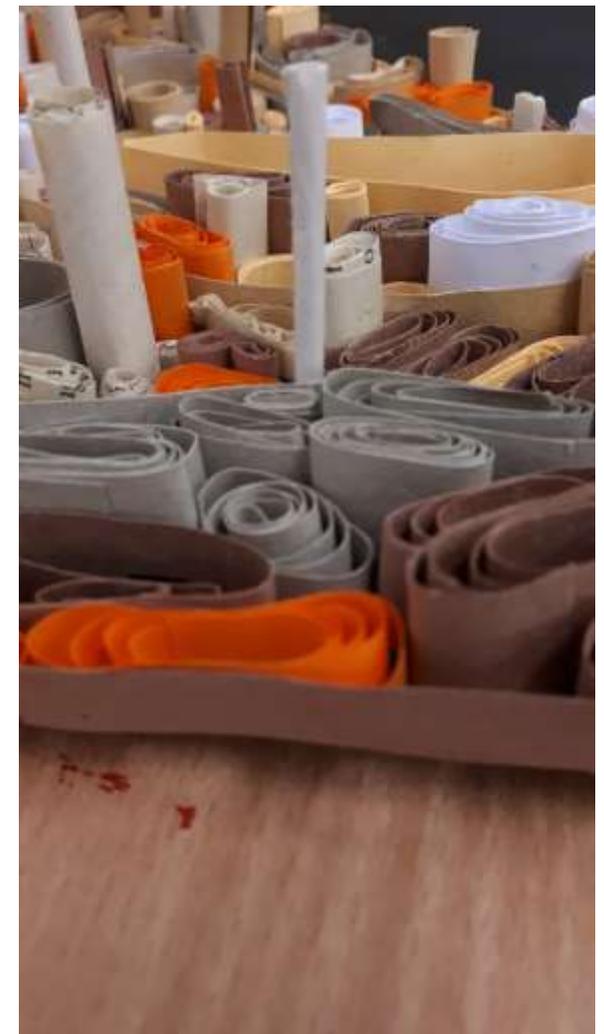
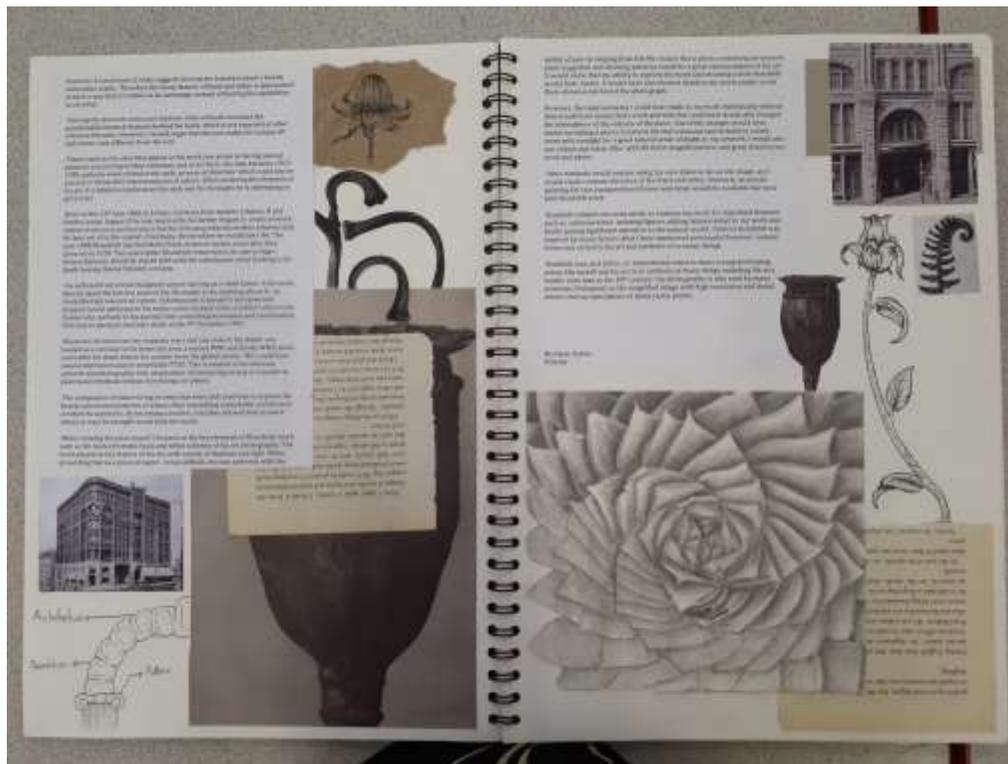
KS3/kS4 Transition

Year 9

Year 9

Studying artist Liam O'Farrell. Artwork student taken into various media, including **dry-point printing**.





Project development; initial inspiration, own images and editing, pencil and piro studies, written analysis of artworks, and 3D 'Responses' to artworks.



 THE 2018[®]
BIG DRAW FESTIVAL



Engaging with trips.

Year 8 and 9 **gifted and talented (in art)** students had the opportunity to partake in The Big Draw in Epsom. They took part in three **artist-led workshops** alongside students from local girls' school, Roseberry. Students were encouraged to share their experiences with their respective classes on their return.

KS4

Years 10 and 11

Year 10



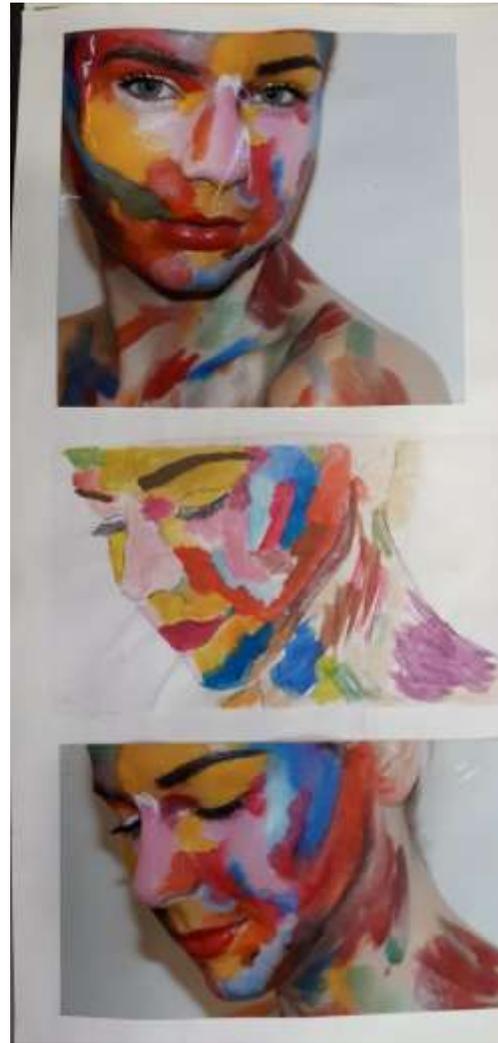
Studying artist Andrew Crooks. Responses in single colour lino printing, focussing on the effect of varying amounts of black or white space.





Development of lino printing skills including; colour/ink mixing, reduction printing, and printing using sections of colour

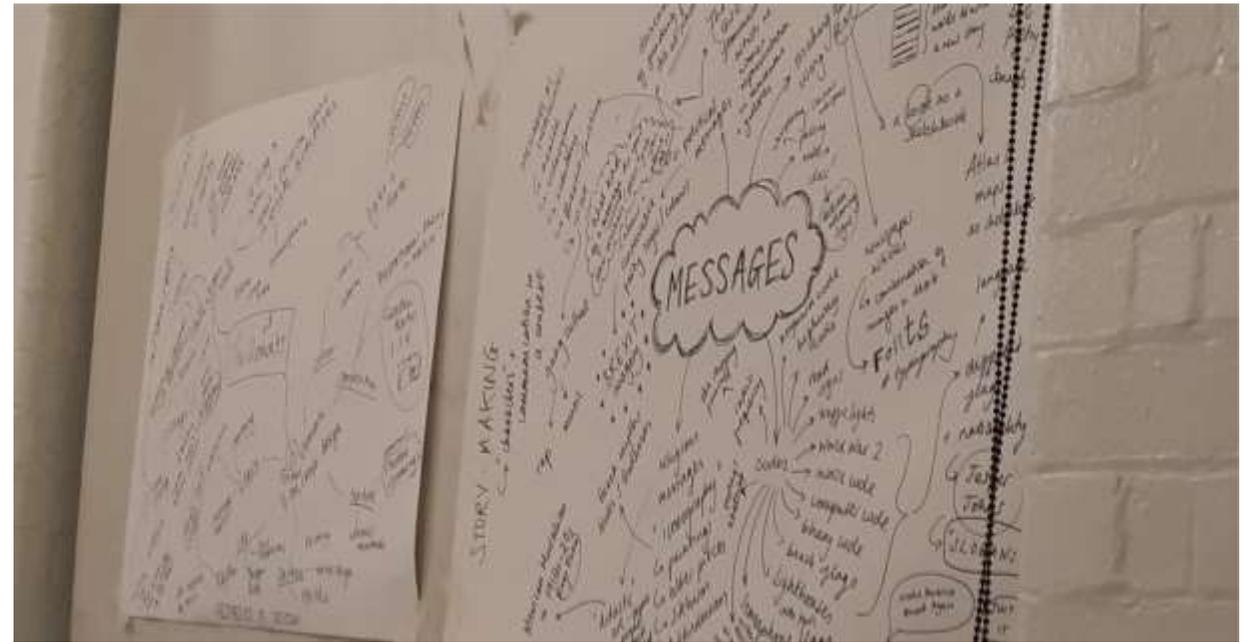
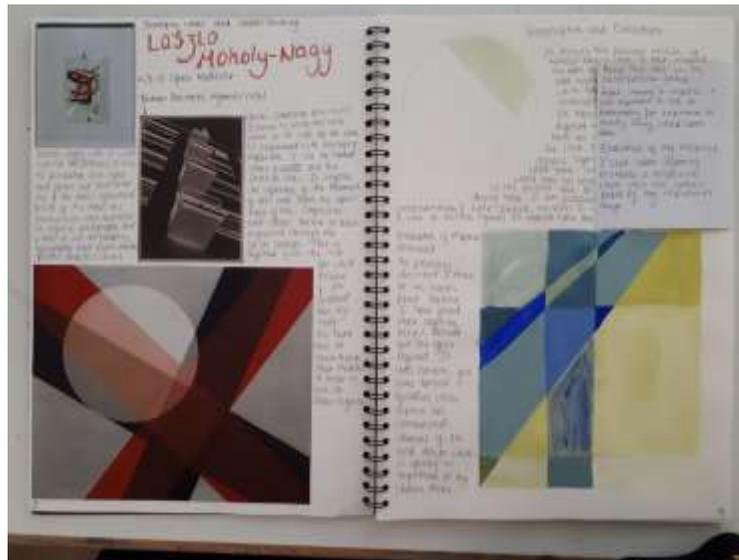




Continued

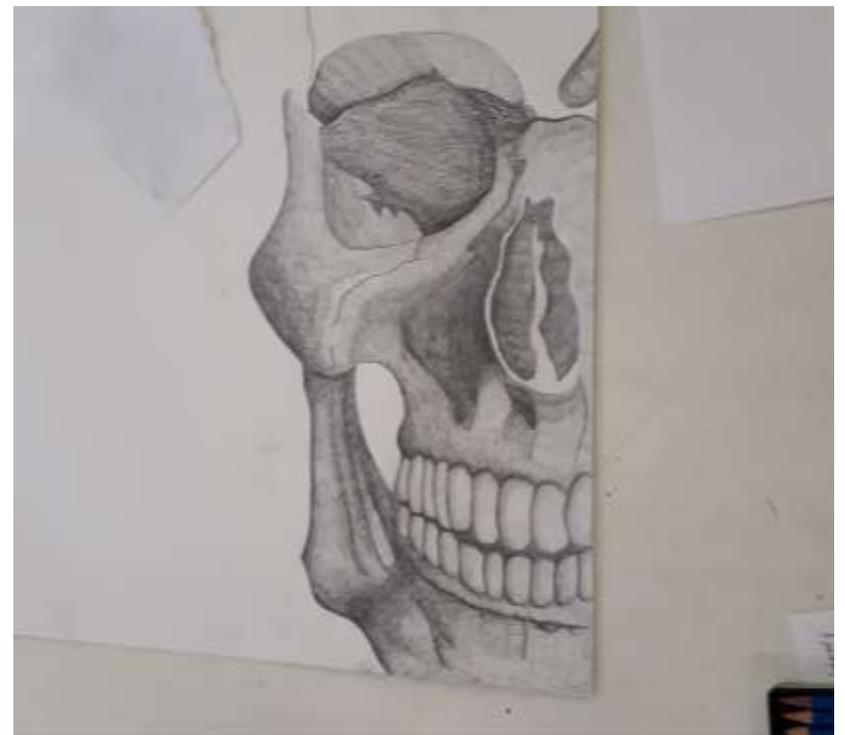
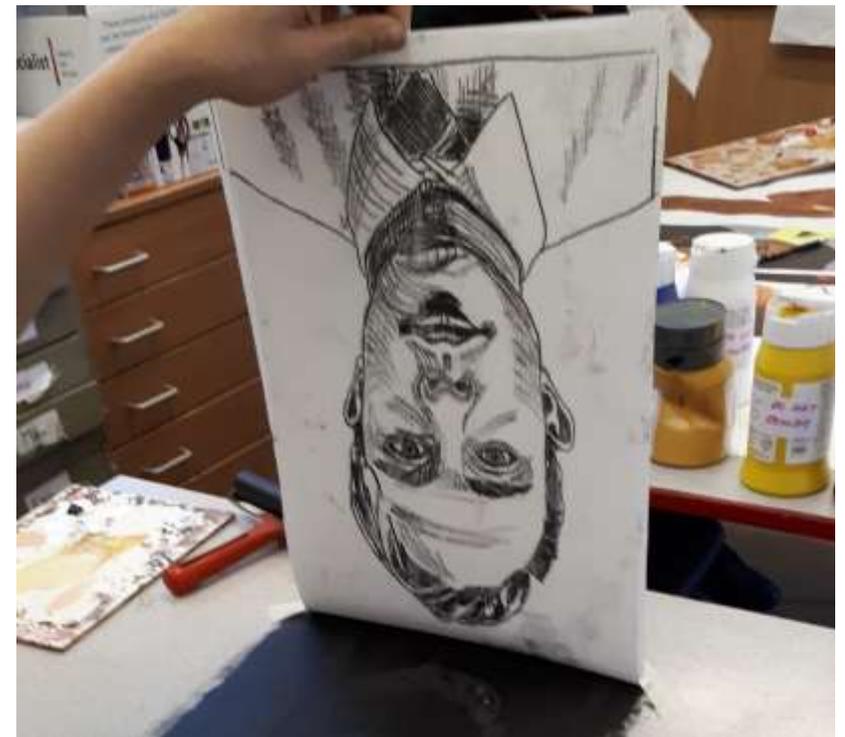
Development of lino printing skills including; colour/ink mixing, reduction printing, and printing using sections of colour

Year 11



Using exemplar and idea boards to embed expectations and promote (speedy) progress.

Looking at identity through portraiture/the human anatomy:
Students find that often the human form/structure is something which they are drawn to. The **attainments** and **skill sets** of these students vary dramatically, meaning that **innovative ideas** need to be explored to allow every student to access the theme.
Collage inspired by David Hockney, Segmenting and photoshop/digital skills, clay skills, drawing and monoprinting are some ways which students have chosen or been guided to **access their ideas**.







Interventions

In order for all students to make progress and **build on prior knowledge**, I worked with a small group of year 11's to develop their 'Identity' project. This involved a **brainstorming session** about what identity could mean and resulted in a watercolour painting. Steps in between included a **personalised task list**, and artwork analysis which was **scaffolded with a checklist** of questions to answer.

PHOTOMONTAGE ANALYSIS

Objective: To create TWO sketchbook pages of analysis. One page will be of your two examples relating to your painting. The other page will be two examples of the work which you are inspired by and will inform your next piece of work.

Analysis of individual works:

	1	2	3	4
Name and Date of work - if there isn't, state this and explain why you think it doesn't.	✓	✓	✓	✓
How was it made? Describe the technical qualities tools/materials. Is it digital or not?	✓	✓	✓	✓
What is the theme/subject matter? Or what type of imagery is used?	✓	✓	✓	✓
How is it composed/constructed?	✓	✓	✓	✓
What is effective about the work? Discuss elements i.e. line, movement, light, space	✓	✓	✓	✓
Is there a focal point? Or a point of emphasis in specific scene, figure or movement?	✓	✓	✓	✓
What is it that you like about it?	✓	✓	✓	✓

Compare and contrast:

	1 & 2	3 & 4
How do your chosen works differ?	✓	✓
How are they similar?	✓	✓
How have you/ will you use both of them in your own work??	✓	✓

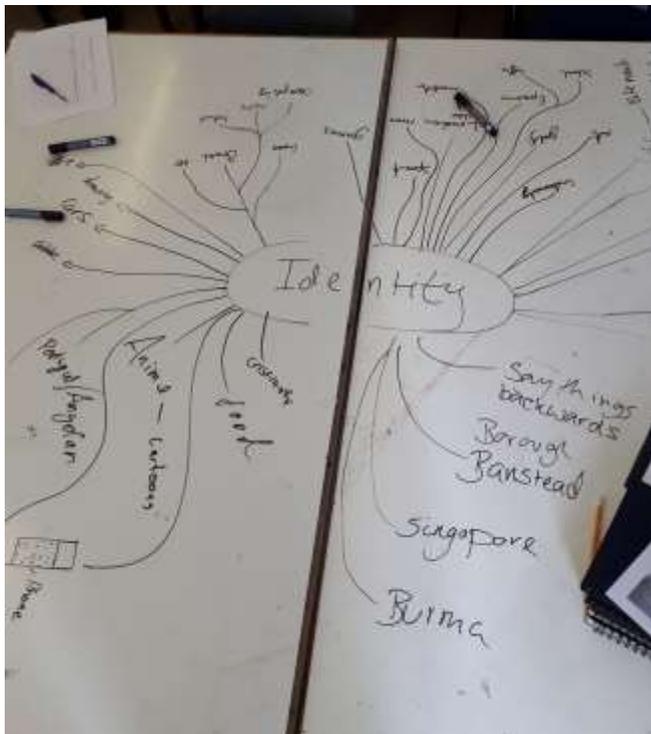
PHOTOMONTAGE ANALYSIS

Photo Montage by Robert Rauschenberg it was produced in 1966. This piece was made from both magazine and newspaper images. The theme of the image is very dark and cold colours to feel that the montage represents something negative. This montage has a lot of meaning that it was constructed in a way to mean something. The work is effective because it shows what it is trying to describe. I think the focus is the woman's face because it is large in comparison to the other images and it's also a slightly different colour. I like this montage because it's more than most the eye noticing that there is a deeper meaning to why some images were placed in particular places.

High City, by Robert Rauschenberg it was produced in 1966. This piece made by using the technique of lithograph printing. The theme of this montage is very dull with dark colour which it is trying to show something bad. The way this montage is constructed with black and white pictures and the only colour is in a dull orange. The work is effective because in a way it leads to the same of the piece. There is no specific focal point because the artist wants to show what everything looks like together. I like this montage because it makes you wonder about what the meaning behind the montage is.

Photo Montage by Michael Krigue and David I have specific date. This piece was made from lots of picture cut out of magazines. The theme of this montage is heavily inspired by colour to show someone's identity. This montage has no empty space and is really full up of images that the theme is very colorful. This montage was also constructed to show colour with personal identity. The work is effective as it shows someone's identity with lots of diverse images. I think the focal point for this image is the larger images as it most mean someone has them more than others. I like this montage because it's similar to the one I did at K's got to do with people's identity.

Photo Montage by Hannah Hill and also I don't have a specific production date. This piece was made from very different types of images and arranged in a way to have a meaning and it isn't digitally created. This montage theme has got to do with accessories and also traditional parts. The montage is constructed with overlapping images and having some small images and some larger ones. I would say the focal point of this montage is the wig that is quite high in comparison to the other images. I like this montage because I think it's quite compared to other photo montages.



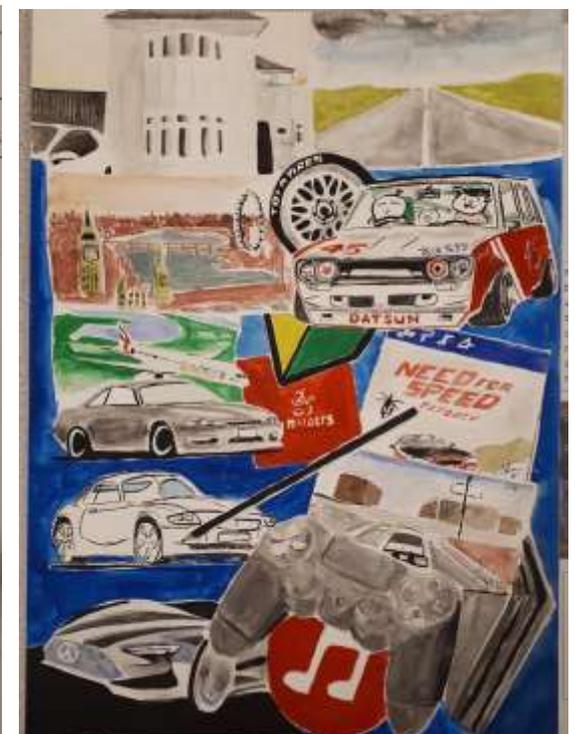
Week 1 Tuesday p.4, Thursday p.5 + 8
Week 2 Thursday p.6

These are the lessons I will see you. I will make time for additional tutorials/help/visitors. Should you need them - just ask!

Date: set and due	Task	Complete (Include date)
4 th /10/18 OS via AOM via 11/10/2018 After Sat	Transfer drawing to watercolor painting one layer of colour over all the paper	LATE 😊 Well done

• Well done! your painting is developing nicely. I am pleased to see your sheets are neatly stored too

• work quickly and accurately to make this piece a highlight of your work.





The poppy project, for the centenary memorial. At Glyn School there have been 33 students fallen in wars. As a way to commemorate them, 9 year 11 students took on the task of creating 33 ceramic poppies from scratch based on those which were displayed at the Tower of London. The effort was outstanding, with a real sense of community being felt throughout the very few workshop days they had to make the poppies. All design details (form/colour) were pre-decided.



KS5

Years 12 and 13

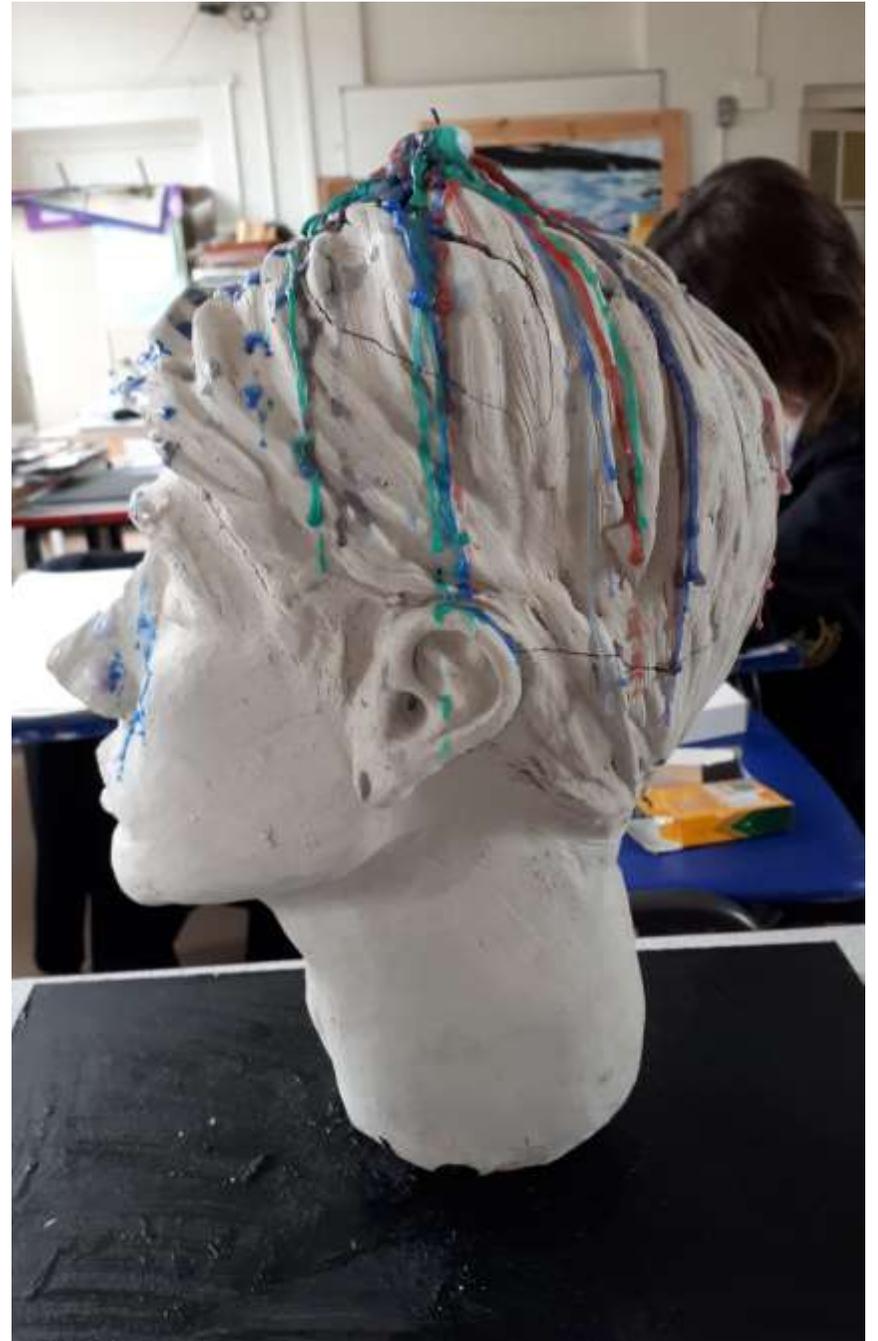
A Level

Teaching and mentoring ks5 students has been a pleasure during my training year. Through logging tutorials and helping students to plan their next steps, many students are now a few grades 'better' than they were only a few months ago, with the biggest jump being 2 grades higher over a month of mentoring/intervention.



Year 13 Personal Investigation feedback
September 2018
Name: Maya

Strengths to maintain	Ways to address current barriers to progress	Success Criteria	Further Support
<ul style="list-style-type: none"> ideas Conceptual Artistic -> linking Quantity 	<ul style="list-style-type: none"> Clarity How ideas link in Source imagery Clear understanding Final piece development Drawing Refined handling of materials 	<ul style="list-style-type: none"> Stylised drawing unconventional Methods Plans -> visually Development 	<ul style="list-style-type: none"> 1hr independent 1hr C6



Own Work

**Chronologically
Ordered**

Photography by Sam Christopher Cornwell at www.samcornwell.tumblr.com

