**GCSE Art and Design 2016  
Component 1 schemes of work**

**Contents**

**Introduction 1**

**Scheme of work option 1: ‘Towards abstraction’ 2**

**Scheme of work option 2: ‘Pattern and texture’ 6**

**Introduction**

The Edexcel GCSE Art and Design specification does not prescribe ways of working. Instead, it encourages innovative and imaginative responses from students in their interpretation of the requirements of the specification. The process of studying art is an ongoing visual enquiry that has an infinite number of creative possibilities. For example, creating an observational study from looking at something could and should be regarded as covering the Development of an idea (AO1); Refinement and Experimentation (AO2); Recording (AO3); and Presenting (AO4).

This document contains two possible schemes of work for Component 1: Personal Portfolio but they are provided purely as suggestions:

* Option 1: ‘Towards abstraction’
* Option 2: ‘Pattern and texture’

Both schemes of work can be adapted or integrated into existing schemes of work to suit the needs of the centre and its students. You are advised to read through the whole document and to select the topics and ideas most appropriate to your own students.

The schemes of work could be used as ice breakers and / or starters to enable students to develop their knowledge and skills both in creating and presenting individual pieces and more developed bodies of work, allowing them to gain a better understanding of the inter-related Assessment Objectives.

Although seemingly driven by a Fine Art focus, the schemes of work offer approaches that could be the starting point for any project within any area of study. They are not intended to be used over a specified period of time but should be used for as long as they are inspiring and productive.

Driven by a series of easy-to-follow exercises, both schemes of work are based on and around observational recording skills. They should enable all ability levels to gain confidence and, above all, to achieve a substantial portfolio of evidence for submission. As with any project / theme, they could be attempted at any level, Year 10, Year 11 or beyond.

One area of concern is understanding cultures and the work of others in order to inform and nourish the ongoing visual art work. The artists and cultures mentioned here are just a few of the possible places from which more knowledge can be gained. They are not intended to be the ‘correct’ contexts, and should be seen as starting points for further discovery and exploration. Where appropriate, relevant creative and cultural industries could be referenced to support the ongoing development of each student’s work.

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**Scheme of work option 1: ‘Towards abstraction’**

This scheme of work aims to introduce a range of skills through observation and experimentation. You will need to set up a still life group of objects that can stay in position for a considerable length of time.

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| **Learning objectives** | **Assessment Objectives** | **Resources (materials)** | **Homework / independent study** | **Exemplar resources** |
| * Observeddrawing using pencil, varying the time allowed for each drawing * Observed studies where a variety of different lines are explored, e.g. continuous, broken, thick and thin, etc. * Observed studies where both right-handed and left-handed drawings are created * Photographing angles of interest | * AO3 * AO4 | * Soft pencils * Fine liners / biros * Pen and ink * Paper * Digital camera | * Set up your own still life study at home to practise the techniques covered in lessons * Create further studies to reinforce the experiences you have had in lessons |  |
| * Blind drawings(drawing without looking at the paper) from the still life group of objects (or digital images of the still life group of objects) | * AO3 * AO4 | * Soft pencils * Charcoal * Prints from digital images could substitute for the still life group of objects | * Add some blind drawings to your portfolio from objects or people studied at home | Useful websites include:   * <http://www.studentartguide.com/articles/line-drawings> |
| * Drawing directly from observation of the still life group using gummed strip and masking tape ONLY, observing the dominant vertical, horizontal and diagonal lines in the still life group * Drawing directly from observation of the still life group using the edge of a piece of thick card dipped in ink, in a loose and rapid style, using Euan Uglow’s work as inspiration | * AO1 * AO3 * AO4 | * Gummed strip * Masking tape * Paper * Ink * Thick card | * Research and present a brief account of the Cubist movement including the date it started and two artists involved * Create a visual response to one of the two artists identified as part of the Cubist movement * Research and present an explanation of two different types of Cubism, showing an understanding of how they differ | Useful websites include:   * <http://www.marlboroughfineart.com/artist-Euan-Uglow-109.html> * [www.metmuseum.org/toah/hd/cube/hd\_cube.htm](http://www.metmuseum.org/toah/hd/cube/hd_cube.htm) * [www.arthistoryarchive.com/arthistory/cubism](http://www.arthistoryarchive.com/arthistory/cubism)   Useful reference books include:   * *The Cubist Epoch,* Douglas Cooper, Phaidon Press Ltd. * *Twentieth Century Art.* Michael Batterbury, McGraw Hill * *Cubism and Futurism,* Maly Gerhardus and Dietfried Gerhardus, Phaidon Press Ltd. |
| * Using their own work to move on to new ideas * Looking at the blind drawings created previously and selecting an area/section from which a simple pattern is obvious * Record line drawings of the pattern(s) observed | * AO1 * AO2 * AO3 * AO4 | * Blind drawing(s) done previously * Paper * Soft pencil * Small frame with centre cut out (transparency holder / viewfinder) | * Research the work of Patrick Heron and present three interesting facts about his work, and who or what influenced and inspired him in his work * Present a visual response to one of Patrick Heron’s pieces | Useful websites include:   * [www.tate.org.uk/art/artists/patrick-heron-1278](http://www.tate.org.uk/art/artists/patrick-heron-1278) * [wwar.com/masters/h/heron-patrick.html](http://wwar.com/masters/h/heron-patrick.html)   Useful reference books include:   * *Patrick Heron,* Mel Gooding,Phaidon Press Ltd. |
| * Selecting an area of the previous blind drawing and redrawing parts / all of it on to paper ready for a painting and / or illustration * Using and applying paint in a rich colour palette | * AO1 * AO2 * AO3 * AO4 | * Blind drawing done previously * Paper * Pencil * Colour paint * Inks * Brushes / sponges | * Research the Fauvism movement * Research two or more artists involved in the Fauvism movement by completing transcriptions of their work | Useful websites include:   * [www.the-art-world.com/history/fauvism.htm](http://www.the-art-world.com/history/fauvism.htm) * [www.nga.gov/feature/artnation/fauve/beasts\_3.shtm](http://www.nga.gov/feature/artnation/fauve/beasts_3.shtm) * [www.historyofpainters.com/dufy.htm](http://www.historyofpainters.com/dufy.htm) |
| * Return to the still life group of objects and experimenting using monoprinting * A wide variety of drawing techniques could be  re-established here from previous investigations * Experimenting from observation: completely cover a sheet of A2 paper with black charcoal, then draw from observation any section of the still life group of objects using an eraser | * AO1 * AO2 * AO3 * AO4 | * A mixture of first-hand observation and photographs of the still life group of objects could be used for this task * Paper * Printmaking ink * Roller * Hard pencil * Surface for ink * A2 paper * Charcoal * Eraser | * Try collaging from the shapes created from your monoprints using the paper collages of Henri Matisse as inspiration * Investigate how Francis Bacon was influenced by Eadweard Muybridge and Sergei Eisenstein and create a short presentation to show your findings | Useful websites include:   * <http://www.henri-matisse.net/cut_outs.html> * <http://www.tate.org.uk/context-comment/articles/moving-times> * <http://www.tate.org.uk/whats-on/tate-britain/exhibition/lucian-freud/room-guide/lucian-freud-room-7> |
| * Selecting any previously completed piece and choosing an area to trace around * Shapes could be scaled up or down * Cut out shapes | * AO2 * AO3 * AO4 | * Previous pieces (any) * Tracing paper * Pencil / pen * Card * Craft knife / scissors | * From your still life set up at home, select five interesting shapes and cut these out (in card) to assist with the development of a 3D sculpture (see below) |  |
| * Creating a 3D sculpture from a 2D observation * Using the loose shapes, create an abstract sculpture of any size by slotting the cut card together * Using previous work to develop new ideas * Each piece of the sculpture could be worked into using any number of the previous artists studied | * AO1 * AO2 * AO3 * AO4 | * Cut shapes * Craft knife / scissors * Glue * Stapler | * Present a personal visual response to a sculptor whose work inspires you (sculptors might include Barbara Hepworth, Henry Moore, Naum Gabo, Ben Nicholson, etc.) | Useful websites include:   * <https://en.wikipedia.org/wiki/Sculpture> * <https://www.henry-moore.org/> * <http://www.naum-gabo.com/> |

This scheme of work may take up to a term to complete. If students have contributed to each stage of the journey then they should have a varied portfolio of evidence. In addition, their observation skills should be tuned towards future projects, where a more personal association may form the basis of their exploration.

**Scheme of work option 2: ‘Pattern and texture’**

This scheme of work focuses on building students’ confidence by combining the use of materials with the knowledge and enjoyment gained when studying and commenting on the practice of artists, designers and craftspeople.

It requires students to use their own work to develop their ideas by continuing to look deeply at both primary and secondary source material to enable them to develop new and further ideas in an experimental and confident manner. Even when secondary source material is used as a starting point, it should help to prove that it is possible to make art that is personal, challenging and visually exciting that meets all four of the Assessment Objectives.

The scheme of work puts emphasis on mixed media in order to prevent a shallow and superficial approach to mark-making in art and design. Artists may pursue a route through this scheme of work to the final production of any number of mediums.

Designers may be concerned with the ultimate production of a design for a specific purpose (e.g. poster, book cover, CD cover, etc.); however, they would still gain confidence in the observation of first-hand source materials. At any point in the exercises, the images gained could be captured and enhanced using appropriate digital manipulation software.

All students, regardless of the areas of study they are working in, would benefit hugely from looking at and understanding the way others have made their art. For example, a textile student may not just look for inspiration from other textile artists; a photographer may be inspired by becoming aware of a painter’s eye for composition.

Being open to lots of visual stimuli will benefit all students at all levels. Remember how Francis Bacon was inspired by the work of a photographer and filmmaker.

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| **Learning objectives** | **Assessment Objectives** | **Resources (materials)** | **Homework / independent study** | **Exemplar resources** |
| * Using newsprint paper to start with, create some rubbings and take some photographs of the many surfaces around the classroom, all of which have different textures and patterns * Establish visual observational skills through recording and observing seemingly everyday surfaces (try altering the scale – tiny pieces to collect detailed areas and larger pieces for continuous patterns) | * AO3 * AO4 | * Newsprint paper * Crayon * Pencil * Pastel * Camera * Relevant digital manipulation software | * Find surfaces outside the school environment and create rubbings and / or photographs * The Boyle family presented large-scale pieces of art that looked like everyday surfaces. Investigate the Boyle family’s artwork and try recreating your own interpretation | Useful websites include:   * <http://www.boylefamily.co.uk/boyle/works/index.html> |
| * Return to one of your rubbings and, using a viewfinder, identify an interesting area of the image to enlarge * Transfer the selected area roughly to a larger surface by scaling it up | * AO2 * AO3 * AO4 | * Viewfinder * Paper * Drawing instruments | * Research the artist Mimmo Rotella, collecting examples of his work and creating a visual response to a favourite piece | Useful websites include:   * <http://www.tate.org.uk/art/artworks/rotella-with-a-smile-t12854> * [www.radicalart.info/process/tear/index.html](http://www.radicalart.info/process/tear/index.html) * [www.rogallery.com/rotella\_mimmo/rotella-biography.htm](http://www.rogallery.com/rotella_mimmo/rotella-biography.htm) |
| * Create a ‘visual dictionary’ gathering and exploring materials and surfaces. It should include a series of drawn studies, some closely observed and some observed in a more experimental manner and present these alongside the original source material – try as accurately as possible to recreate the surfaces that have been studied using a variety of materials and techniques * Create a lasting personal reference for future use when deciding on appropriate techniques (‘appropriate’ = a medium in which the student is expressive rather than literal) | * AO1 * AO2 * AO3 * AO4 | * As many materials as are available to offer students the opportunity to work in an experimental and expressive manner | * Look up information on the work and style of Francis Bacon, Jacques Villeglé and Antoni Tàpies * Write down key interesting facts about the artists and their work and, most importantly, what inspired them | Useful websites include:   * [www.tate.org.uk](http://www.tate.org.uk) * [www.artcyclopedia.com/artists/](http://www.artcyclopedia.com/artists/) * [www.moma.org/collection/](http://www.moma.org/collection/) * <http://www.tate.org.uk/art/artworks/villegle-jazzmen-t07619>   Useful reference books include:   * *Collage: The Making of Modern Art*, Brandon Taylor, Thames and Hudson * *Urban Walls: A Generation of Collage in Europe and America*, Brandon Taylor, Hudson Hills Press Inc. |
| * Explore the technique of mixed media to combine at least two of your previous pieces of work together, demonstrating how you have been influenced by the artist(s) you have been studying * Undertake further visual investigations to support the development of this piece * Consider the format of the presented piece as you continue to refine and develop your ideas | * AO1 * AO2 * AO3 * AO4 | * By this stage, students could be working more independently on their own more refined and developed pieces * Materials will therefore need to be selected on the basis of individual students’ work | * Continue to create pieces that support the individual development of your idea that you are refining; this could include additional observed studies, a series of supporting photographs, recorded conversations, collections of materials / objects, etc. | Useful websites include:   * [www.southbankcentre.co.uk/whatson](http://www.southbankcentre.co.uk/whatson) * [www.saatchigallery.com/](http://www.saatchigallery.com/) * [www.nationalgallery.org.uk/](http://www.nationalgallery.org.uk/) * [www.smithsrow.org](http://www.smithsrow.org) |

This project may take up to a term to complete. However, it could be shortened or extended to suit the progress of the students or the time available.

Personal association may form the basis of students’ exploration; the more students are able to develop and refine their ideas from observation, the more meaningful their work will become.