

YEAR 12 Scheme of Work – BBAB

NB Baselines should be completed at the beginning of each half-term

Year 12 Summer 2 – Evidencing To Fulfil Assessment Objectives

Lesson 1 of 6		
Learning Objectives	Success Criteria	I can
<p>We have two aims when we are studying for our Art qualification – we want to improve our artistic skills, but also to gain a pleasing grade</p> <p>‘Assessment Objectives’ (AOs) are the criteria that we measure your performance against. You will be given marks relating to how effectively you have:</p> <ul style="list-style-type: none"> • Developed your ideas (inspired by contextual understanding [AKA artist studies]) • Experimented with media and processes • Recorded your ideas visually – this is assessing how well you use the formal visual elements • Produce an outcome – the three previous assessment objectives are a process, which will be completed with a conclusion. The outcome is one artwork which recognises all of the successes from the previous assessment objectives <p><u>Key Vocabulary</u> Assessment objectives – AKA ‘AOs’; these are the criteria you must meet to succeed</p>	<p>With your teacher, review the assessment grid for the level you are studying, and begin assessing previous students’ work</p>	<p>Identify the assessment objectives for the external accreditations</p> <p>Apply the assessment objectives to already completed work</p>
Process	Context	Expected outcome
N/A	Previous students	Understand AOs
Extension		
Internally standardise the marks		

Lesson 2 of 6**Learning Objectives**

Consider the function of a frame – it is a line which separates space. Within the frame, whatever the artist depicts, will be read separately from the surrounding context

You will know from previous lessons that there is a compositional device – ‘frame within a frame’; this would call into question where the objective frame is. If you are viewing an artwork with this compositional device, consider the context you are viewing it within – are there even more frames? Perhaps the wall the artwork is hung on, could act as another frame, or the building it is in, or even the geographical location!

Consider viewing a picture of Hitler; if you are in a history lesson, this is the context; however, if you were viewing it in someone’s home, proudly displayed above the mantelpiece, this may raise eyebrows. The context then affects the viewer’s reading of the image

When we are presenting our work, we would be well advised to consider the presentation – carefully crafting a beautiful artwork, then wankily slapping it into the middle of a dogeared book, will not help your chances that the moderator will look favourably upon the artwork

Key Vocabulary

Context - the circumstances that form the setting

Success Criteria

Consider the context you are presenting your work within – experiment with different contexts and note what effect these have on the communication of the image

I can

Consider context when presenting artworks

Process

Verbal discussion

Context

Wolfgang Tilmans

Expected outcome

Understand the importance of presentation

Extension

Consider the visuals of the text used i.e. view the text in abstract

Lesson 3 of 6

Learning Objective	Success Criteria	I can
<p><i>"Necessity is the mother of invention"</i> - William Horman</p> <p>This proverb is aiming to communicate that inventions are motivated to fill a need. When, as artists, we are allowed to be creative, the endless possibilities can be stifling. Conversely, when we are allowed too few options, we often crave greater freedom</p> <p>As artists, one of the main requirements of us is to develop our ideas, then communicate them visually. To begin this process, then, we must have ideas!</p> <p>Developing ideas from no solid starting point can be difficult. We can go through exercises to support and scaffold our idea development</p> <p><u>Key Vocabulary</u> <i>Proverb</i> - a short, well-known saying, stating a general truth</p> <p><i>Stifling</i> - making one feel constrained or oppressed</p> <p><i>Conversely</i> - introducing a statement or idea which reverses one that has just been made or referred to</p>	<p>Generate a spider diagram, with your name in the centre. Complete it by adding information about yourself e.g. your hobbies/interests; your fears and great loves; your family and culture</p> <p>Choose one of the pieces of information, and create another spider diagram with this information at the centre</p> <p>Choose one of the pieces of information, and complete an internet images search. Make an A3 Landscape blank Word document, and select 20-30 images from the internet; display these on the A3 word document (this is called a mood board)</p>	<p>Develop ideas from contextual sources</p>
Process	Context	Expected outcome
Internet search engine and software	Student's choice	Students choose contextual study, bespoke to their interests
Extension		
Student's choice		

Lesson 4 of 6		
Learning Objective	Success Criteria	I can
<p><i>"Nothing is original. Steal from anywhere..."</i> Jim Jarmusch</p> <p>This quote is intended to challenge the notion that as artists, we should be producing entirely original material. In truth, our artworks will exist within a wider context i.e. other people will have produced work dealing with similar concepts</p> <p>We began the creative process by generating an idea which was communicated verbally, then we immediately researched ways of communicating our concept visually (by creating a mood board). Many of the images will have similar characteristics that you like (that is why you chose them). We need to identify these characteristics, and bring them into our own artworks</p> <p><u>Key Vocabulary</u> <i>Context</i> – in this situation, the context should be understood as the wider art world that your work would fit in to i.e. if you are a landscape photographer, a gallery which only displayed abstract sculpture would be out of context for your work</p> <p><i>Concept</i> – idea</p> <p><i>Mood board</i> - an arrangement of images, materials, pieces of text, etc. intended to evoke or project a particular style or concept</p>	<p>Observe your mood board; which of the formal visual elements do many of the images share in common</p> <p>In writing, list these visual elements, and describe them</p> <p>You are still developing ideas, so please don't worry too much about the quality of your outcomes, with this in mind, begin creating small, fast artworks, employing the visual elements (as you have described in writing)</p> <p>At this stage you are just trying to figure out what your idea is, which visuals you intend to use to communicate your idea, and which process is best to create the visuals. Just experiment with your visuals and processes, and play with your ideas</p>	<p>Identify the dominant formal visual elements in existing artworks</p>
Process	Context	Expected outcome
Student's choice (sketchbook)	Student's choice	Sketchbook work
Extension		
Student's choice		

Lesson 5 of 6		
Learning Objective	Success Criteria	I can
<p>Broadly speaking, artists use sketchbooks to experiment with processes, and develop their ideas; they then use this sketchbook work to produce a series of outcomes for exhibition</p> <p>We are aiming to emulate professional practice; we should then use sketchbooks to experiment with processes, and develop ideas. From this, we should produce outcomes</p> <p>Having researched the wider context our work would exist within, and having developed our ideas, and figured out intended visuals and the process required to create them, we are ready to complete an outcome</p> <p><u>Key Vocabulary</u> <i>Experiment</i> – in this context, this refers to experimenting with media and/or processes</p> <p><i>Emulate</i> - match or surpass (a person or achievement), typically by imitation</p>	<p>Working outside your sketchbook, gather the materials needed to create your chosen visuals</p> <p>Create your artwork</p> <p>Evaluate your completed artwork against your original intentions. You will likely identify parts which were as intended; also parts which were unsuccessful, and not what you intended. Record all of these reflections in writing</p> <p>Hopefully you will have also identified areas of your artwork which were not as intended, but were successful – in art education, these are known as ‘happy accidents’. Record this reflection in writing also</p>	<p>Evaluate my artworks against my intentions</p>
Process	Context	Expected outcome
Student’s choice (outcome)	Student’s choice	Student’s choice
Extension		
Student’s choice		

Lesson 6 of 6

Learning Objective	Success Criteria	I can
<p>The mode of working you have been guided through, emulates professional practice. Artists are often interested in visually communicating their ideas. When they have 'concluded' with an outcome, they often use their stopping point as their next starting point</p> <p>This process could be simplified to - create, reflect and evaluate, refine and create again</p> <p><u>Key Vocabulary</u> N/A</p>	<p>Having reflected on your outcome, return to working in your sketchbook. Continue to develop your ideas, attempting to increase past successes, and minimising past failures</p> <p>When you feel ready, create another outcome</p> <p>Continue to work in this mode indefinitely. Aim for a collection of work for exhibition</p>	<p>Refine my artworks, based on evaluations</p>
Process	Context	Expected outcome
Student's choice	Student's choice	Student's choice
Extension		
Student's choice		