

Term	Autumn 1	
Project	Science Fiction	
Tasks		colourising
Content	Overview - History of Science fiction from Frankenstein, HG Wells, early cinema representations and classic films. Current conventions and colour schemes for science fiction illustration and posters. Origins of imagery. Main focus on representation of robots (Asimov) and ethical issues behind storyline	incorporating historical (black and white) early cinematic science fiction history to embed context of modern design developments.
Skills developed	understanding of wider context and conventions behind a particular visual style or genre.	research, colourising, colour schemes and colour selection
Higher ability & extension tasks		variety and alternative colourschemes applied, significance of image used explored and annotated.
Lower ability or SEND		fineline tracings of images from printouts to be applied to original photograph with ICT
Key Artists/Designers		

<p>wider cultural context</p>	<p>Use of Science Fiction to explore issues in society at the time. Creating an original image drawn from Art History. Understanding conventions of Sci-Fi Genre and book cover design (intended audience)</p>	<p>Commercial use of colourisation with old images.</p>
<p>Curriculum Links with Future Learning</p>	<p><i>establishing a genre and the investigative process needed for contextual authenticity.</i></p>	<p><i>colourising own drawn images</i></p>
<p>Curriculum Links with Past Learning</p>	<p><i>establishing a genre and the investigative process needed for contextual authenticity.</i></p>	<p><i>Frankenstein illustration (Y9 GCSE Graphics)</i></p>

Warhol Style	marbling	Typography
Wahol Style multiple portraits of classic recognisable science fiction characters from cinema history.	using oil and water based pigments to produce controlled "otherworldly" texture and patterns (intended to become planet sufaces)	Creating an original typeface following the conventions of science fiction lettering styles and their representation. Following rules of uniformity and consistency through letters required.
expanding use of layers to produce quick alternative variations of an image with ICT	creating a texture/pattern through oil and water resistance. Manipulation and application of texture.	Uniformity and conststency. Adding effects.
Alternative versions, importance of character chosen and its contribution to future designs aspects. Understanding of context explored in annotation - possible series of characters related in a contextual way (by story, film or other significant assooiation). Using different contrast settings for different areas to enhance definition.	Use in planet creation - using lens distortion to create roundness and tone to describe form. Additional use to create nebulae and gas clouds. Alternative colouring added through ICT to match colourscheme of other illustration elements.	Produce a complete alphabet. Enhace lettering with idiosicracies and extra flourishes that complement the overall appearance. Experimenting with scale and arrangement of some letters.
Hand colouring multiple black and white printouts	decalcamania (squashed paint alternative)	Select and modify a previous Sci-Fi typeface for own bookcover.
Andy Warhol (Pop Art)		

incorporation of a recognisable style frequently used in design and advertising	creation of imagery/pattern that isn't drawn. Experimenting with media towards a desired effect.	importance and application of typography to design work.
<i>applicable style for possible use in other subject matter and themes</i>	<i>creating textures and manipulating them for purpose (Art Nouveau - non "flat" colour in Mucha style)</i>	<i>development, use and importance of typography to reinforce a genre or intended impression.</i>
<i>Pop Art (Y10 GCSE Art)</i>	<i>Decalcamania (GCSE Art Surrealism)</i>	<i>(GCSE graphics lettering in Frankenstein, Car Advert and Game Cover projects)</i>

Robot Book Cover	Project Sketchbook			
Developing a classical or famous pose from art (painting and sculpture) history to develop in to an Asimov style Robot story book cover. Drawn original image of a robot in classic recognisable pose, coloured and added to a science fiction background with originally designed text.	Chronological record of work and processes, showing contextual understanding of subject matter explored and alternative ideas considered during development.			
compositional tools. Inspiration from a classic image/pose. Science Fiction conventions of imagery.	Annotation, recording and sequencing ideas.			
Selection of "classic" pose to have a deeper meaning to final image or exploited visually to reinforce original artwork. Use of appropriate metallic effects and tone. Application of sci-fi "blue glow". Harmonious "mature" colourscheme. Use of compositional tools (e.g. Rule of Thirds). Contextual authenticity maintained within an inspired and original image.	Self directed exploration of additional subject matter. Consistent and coherent record of work and thought processes, displaying and in depth understanding of content and deeper issues. Additional drawings and research conducted.			
finished robot illustration completed	visual record of all stages of work done.			
Ralph McQuarrie, David Pelham, Dean Ellis, John Shoener, Mark Salwaski, Peter Goodfellow, Peter Tybus, Adrian Chesterman, Renaissance and classical sculptures and painting, Michelangelo				

<p>Isaac Asimov, Fritz Lang's Metropolis, Renaissance and classical sculptures and painting, Michelangelo, history of representation of robots (and evolution) real and fictional. Anthropomorphic robots (compared with other designs, styles and representations)</p>				
<p><i>Compositional tools and considerations.</i></p>	<p><i>How to create a complete visual record of thoughts and processes for future projects.</i></p>			
<p><i>Frankenstein illustration (Y9 GCSE Graphics)</i></p>				

Term	Autumn 2	
Project	Art Nouveau	
Tasks		Contextual Research
Content	Studying and producing work in an Art Nouveau style. Particular focus on Alphonse Mucha. The historical context of a retrospective and nostalgic design movement that grew in response to industrialisation. A predominantly decorative design movement (leading later to Art Deco's more streamlined and modernist style). Identifying common components to style and choice of subject matter. Devices used to reflect historical past (mosaic, marble, classical, oriental or medieval costume and jewelry). Inspiration drawn from nature, plants and natural forms. Influence of historical applied art (stained glass windows).	Exploring two or three countries, regions or cultures. Looking at traditional costumes and accessories. National animals and plants. Myths, legends and folklore. Collecting imagery suitable for a Mucha/Art Nouveau illustration. Identifying a suitable image for the main character.
Skills developed	understanding of wider context and conventions behind a particular visual style or genre. Producing a poster/illustration to promote an appropriate luxury consumable with a specific geographic/cultural influence.	Thematic research - similar to mood boards. Combining restriction of region and traditional/historical artifacts. Indigenous plants and animals. Avoiding modern or modernist imagery. Focus on traditional or mythical.
Higher ability & extension tasks		Create a mood board or presentation collage/Powerpoint with annotation. Complexity, variety and sophistication of researched images. Collected with a clear intention to later combine.
Lower ability or SEND		Nationality/cultures directed with supporting guidance
Key Artists/Designers		Alphonse Mucha, Gustav Klimt, Antoni Gaudi, Charles Rennie Mackintosh, Art Nouveau

<p>wider cultural context</p>	<p>Art & Crafts, PreRaphaelite and Art Nouveau movements as a reaction to industrialisation. Rejection of mass production and a return to pre-industrial imagery and styles.</p>	<p>Variety of traditional cultures, still recognisable and adopted to create national/cultural identity. Applying retrospective/nostalgic feel to work.</p>
<p>Curriculum Links with Future Learning</p>	<p><i>establishing a genre and the investigative process needed for contextual authenticity. Increased emphasis on choice and source of colours used.</i></p>	<p><i>Developing research skills. Being able to identify authentic cultural styles and iconography.</i></p>
<p>Curriculum Links with Past Learning</p>	<p><i>establishing a genre and the investigative process needed for contextual authenticity - particularly the contrast in style and conventions of previous science fiction "futuristic" project - Studying a style with a more retrospective and nostalgic attitude.</i></p>	

Colour Scheme	Main Character	Motifs
Use a single image or collection of images (of chosen national theme) to blur and posterise to become a colour scheme. Paying particular attention to the muted pastel colours of Art Nouveau and the subtle range of colours normally used.	Drawing of chosen character. Modified and stylised (especially hair) to have an authentic and vintage art nouveau look. Traditional, stylised, mythical or ancient dress and accessories. Pen tracings including bold isolating (stained glass inspired) outlines.	Using classic Alphonse Mucha design conventions, create motifs for background embellishment related to the overall themes of the source material and its relevance to a luxury product from that region.
posterising blurred image. Selections made appropriate to intention. Creating a harmonious colour scheme.		Design skills. Simplification and motifs in isolation (in a circular format). Possible symmetry
multiple variations. Annotation and evaluation included. Alternatives sought to influence mood and impact.	Stylised Mucha hair designs and decoration, possibly taken from elsewhere (vintage photos, underwater hair?). Adding accessories. Water colour version to apply painterly treatment.	Using symmetry (axis and rotational) to radiate designs. Variety and simplification of images. Watercolour versions to scan.
use of national flag or sporting colours as inspiration	Allow direct tracing of researched image.	
	Alphonse Mucha, Art Nouveau	

application and representation of colour.		
<i>refining colour selection skills and understandinh of context behind choices.</i>		
<i>GCSE Frankenstein project (Gothic Horror coolur scheme). Refining choices from Sci-Fi project.</i>		

Lettering	Composition and Border Designs	Final Piece
Exploring the decorative nature of Art Nouveau lettering appearing in posters, advertisements and illustrations to produce a brand and product description suitable for the final piece.	Circle based framing for central character with repeated placement of motifs and decorative border and devices reflecting natural forms and plantlife.	Composite image of main character, border designs, motifs and typography to advertise a luxury product from the chosen nationality/region.
Uniformity and consistency. Decorative flourishes and a more hand drawn illustrative approach to apply imperfection.	sourcing suitable plant or natural forms to apply design a repeatable (or mirrored) pattern. Use of repeated shapes and geometry to create rhythm in final composition.	manipulating and arranging all design elements into a final outcome.
Interlocking decoration. Authenticity and reference of inspiration to specific culture. Variety of fonts created.	Use of indigenous or national plants. Ingredients for luxury consumable product included. Complexity of designs and suitability to interweave with rest of elements to pull the composition together.	Alternative versions and compositions. Use of compositional tools. Interlocking decorative features to consolidate different elements.
Allow tracing of existing suitable art nouveau typeface to modify and personalise.		

Use of typography to convey a feeling, impression or suggest a region or culture.		
<i>Typography development.</i>		
<i>Different approach to Sci-Fi (contrasting skill). A more hand crafted outcome needed.</i>		

Aubrey Beardsley Version	Project Sketchbook			
<p>Select a mythical or folk tale from the chosen region/nationality and develop a Aubrey beardsley style illustration in just Black and white.</p>	<p>Chronological record of work and processes, showing contextual understanding of subject matter explored and alternative ideas considered during development.</p>			
	<p>Annotation, recording and sequencing ideas.</p>			
	<p>Self directed exploration of additional subject matter. Consistent and coherent record of work and thought processes, displaying and in depth understanding of content and deeper issues. Additional drawings and research conducted.</p>			
	<p>visual record of all stages of work done.</p>			
Aubrey Beardsley				

	<i>How to create a complete visual record of thoughts and processes for future projects.</i>			
	<i>building on experience and success of previous sketchbooks to full document and annotate the project's processes and developmen.</i>			

Term	Autumn 2	
Project	Animal Illustration	
Tasks		Contextual Research
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Curriculum Links with Future Learning	<i>establishing a genre and the investigative process needed for contextual authenticity.</i>	
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posterising blurred image. Selections made appropriate to intention. Creating a harmonious colour scheme.		
multiple variations. Annotation and evaluation included. Alternatives sought to influence mood and impact.		
use of national flag or sporting colours as inspiration		

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	visual record of all stages of work done.			

	<i>How to create a complete visual record of thoughts and processes for future projects.</i>			

Saul Bass Monsters