

## **Scheme of work: Three-dimensional design**

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This resource provides you with a scheme of work for a two year course of study in Three-dimensional design, leading to our GCSE Art and Design (8205). We have designed the specification to give you more choice and flexibility in the way you deliver your course. The suggestions here are intended for guidance only and not as a prescriptive approach.

The scheme of work gives you an example of how to organise and deliver a two-year course in Three-dimensional design that exploits this specification's curriculum development opportunities. It is designed to help you plan your course so that it meets the requirements of the specification, in a way that is enjoyable and stimulating for students. The scheme of work includes suggestions for activities and project tasks that provide students with opportunities to develop Three-dimensional design knowledge, understanding and skills.

Here are some tips and ideas to help you plan your course:

- we have used a phase-by-phase structure, you may choose a different approach
- you are free to develop a course that meets the needs and preferred approach of your staff, school and students
- the timings we suggest for activities and project tasks are approximate
- however you choose to organise the course, you need to ensure that students are given the opportunity to evidence coverage of the four assessment objectives
- plan a style of course for students that enables them to develop and apply the knowledge, understanding and skills necessary for Three-dimensional design and any associated content
- students need to provide evidence of drawing for different purposes and needs
- students need to show evidence of written annotation in both Components 1 and 2.

## Three-dimensional design: Components 1 and 2

Time	Task	Comments
<p>Year 10 Term 1</p> <p>Introductory phase</p> <p>11 to 13 weeks</p>	<p>Introduce students to a range of short term activities related to the school's chosen areas of study within Three-dimensional design.</p> <p>Students explore the possibilities of work with different types of finish and a range of materials.</p> <p>Students investigate a range of primary and secondary sources and possibly visit a museum or gallery, or work in school with an artist in residence.</p>	<p>Students could:</p> <ul style="list-style-type: none"> <li>• experiment with clay surface techniques and explore a range of finishes</li> <li>• produce test pieces treating different clay surfaces with such materials as glazes, under-glaze colours, glaze stains, oxides, multipurpose colours, paints, polishes, oils and waxes</li> <li>• explore a range of available materials such as clay, metals, wood, plastic, found/recycled materials and plaster and build small maquettes or models</li> <li>• draw from first hand observation looking at the form, structure and surface texture of natural forms such as bones, fossils, shells, fruit, vegetables, nuts and seeds</li> <li>• research and produce a mini written and illustrated project or investigation into the work of an appropriate artist, craftsperson or designer whose work they find inspirational</li> </ul>

		<ul style="list-style-type: none"> <li>produce a study into the work, creative practices and economic considerations of a visiting artist, craftsperson or designer.</li> </ul>
<p>Year 10 Term 2</p> <p>Development phase</p> <p>11 to 13 weeks</p>	<p>Students explore different ideas and experiment with a range of appropriate media, materials, techniques and processes.</p> <p>Students investigate sources such as the work of artists, craftspeople and designers to stimulate the development of ideas, which are refined and recorded through a process of experimentation and exploration of different ways of working.</p> <p>Students realise intentions in the form of a piece(s) of personal work informed by engagement with a preferred source(s).</p>	<p>Students could:</p> <ul style="list-style-type: none"> <li>develop their technical knowledge, understanding and skills and appreciation of the value of experimentation through engagement with the work of ceramicists such as Josiah Wedgewood, Bernard Leach, Hans Coper, Lucy Rie, Dorothy Feibleman or Ewan Henderson.</li> <li>experiment with the addition of materials such as grog, molochite, sand and oxides to clay.</li> <li>extend their understanding through documentation of the processes in a journal or notebook, using written annotation and technical language.</li> <li>look at the work of artists such as Pablo Picasso, Jacob Epstein, Naum Gabo, Vladimir Tatlin, Sally Matthews and Kurt Schwitters to inform their own manipulation of raw materials and then record what emerges through drawing, photography and written annotation.</li> </ul>

		<ul style="list-style-type: none"> <li>• extend their understanding of the structure of objects through the application of alternative drawing methods when working with, for example, wire, withies, or free hand or machine stitch.</li> <li>• translate initial developments into three-dimensional forms which could then be covered with materials such as tissue paper, fabric, steel mesh, mod-roc, scrim, felt and thin slabs of clay. Sources of inspiration could include the work of Barbara Hepworth, Peter Randall-Page, Reg Butler, Anish Kapoor, Richard Deacon and Rachel Whiteread.</li> <li>• refine intentions by focusing on a particular artist, designer or craftsperson and develop their own work in response to either one piece or a particular period in that person's creative journey.</li> <li>• chart the progress of their own work through design sheets and/or in a sketchbook or notebook recording and annotating design solutions and possible alternatives. The use of a digital camera to record prototypes, maquettes and the stages of</li> </ul>
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		<p>manufacture and construction could help to document the journey from initial engagement with ideas to the resolved intentions.</p>
<p>Year 10 Term 3 and Year 11 Term 1</p> <p>Sustained phase</p> <p>11 to 13 weeks</p>	<p>The sustained project is devised either by the teacher or by students on an individual basis in consultation with the teacher.</p> <p>Teacher-devised projects might offer a number of suggested starting points (taking the form of those presented in Externally set assignment papers), or use actual examples from previous papers. The projects need to take account of available materials, equipment and resources.</p> <p>Encourage students to build upon previous course experiences as they respond to their chosen starting points and move from initial engagement with ideas to the realisation of intentions. Work produced within the sustained project should contribute to the overall coverage of all four assessment objectives.</p> <p>The project should allow students to progress from a position of dependence to increasing independence as the journey of exploration progresses.</p>	<p>Students build upon earlier experiences when responding to their chosen starting point. Their approach might be wide-ranging or more narrowly focused depending on personal intentions and available resources.</p> <p>Here is a specific example to illustrate how a response to a design-brief focused starting point might unfold during the period of the sustained project:</p> <p>Students respond to a brief requiring the production of a site-specific piece of work for a public park or garden and do the following:</p> <ul style="list-style-type: none"> <li>• research and visit a chosen location and record the experience visually and through written annotation. They might also meet with interested parties with a view to replicating a real-life scenario.</li> <li>• research appropriate sources and consider a wide range of solutions such as a piece of outdoor furniture or sculpture, a fountain, wall-mounted mural or decorative urn.</li> <li>• look at alternatives and identify elements of</li> </ul>

		<p>design and construction that may need to be adopted to ensure that the final design satisfies all the parameters of the brief.</p> <ul style="list-style-type: none"> <li>• develop working drawings, consider design solutions and apply technical problem-solving practices as they refine and record ideas prior to manufacture.</li> <li>• as work progresses, apply and build upon their existing knowledge, understanding and skills as they investigate the properties and suitability of materials, given the outdoor location.</li> <li>• consider aesthetic qualities and any issues associated with the placement of the work.</li> <li>• move progressively from a position of dependence to independence, as they exploit opportunities to develop a personal response within the parameters of the brief.</li> <li>• record the progression of ideas with written annotations, observations and insights.</li> </ul> <p>The final piece could be full size or to scale depending on an individual student's intentions. Students could produce a written evaluation at the conclusion of their creative journey to explain how the work</p>
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		<p>is a suitable response to the brief.</p> <p>The student's total response to the sustained project evidences the journey from initial engagement with the brief to the final realisation of intentions.</p>
<p>Year 11</p> <p>Selection of work for Component 1 Portfolio</p> <p>Review and Submit</p>	<p>Component 1</p> <p>Students review, select and present their Portfolio for final submission in discussion with the teacher, ensuring that the component requirements are fulfilled.</p> <p>Work submitted may be in any appropriate format.</p>	<p>The selection of work chosen for submission must include:</p> <ul style="list-style-type: none"> <li>• coverage of the four assessment objectives</li> <li>• a sustained project evidencing the journey from initial engagement to the realisation of intentions</li> <li>• a selection of further work undertaken during the student's course of study</li> <li>• evidence of drawing activity and written annotation.</li> </ul>