

Department / Syllabus Link: Art: GCSE Component 1. Personal Portfolio – **THROUGH A LENS**

	GCSE Unit, Topic or Summary of work covered	Knowledge & Skills Developed	Assessment One teacher assessment per half term.	Personal Development
<b>Autumn 1</b>	<p><b><u>PERSONAL PORTFOLIO THEME</u></b> <b><u>'THROUGH A LENS'</u></b> (Component 1 – 60% final grade) Research, observational drawing, exploring a range of media and techniques.</p>	<p><b>Idea Development: Mind Maps and Mood Boards (AO1, AO2)</b></p> <p>Students explore initial ideas through mind maps and mood boards, investigating the theme <i>Through a Lens</i>. They research and analyse relevant artists, photographers, and visual sources, demonstrating an ability to develop ideas and make connections (AO1).</p> <p>Students identify and begin to refine a personal sub-theme, selecting and organising visual references to support creative exploration. This process enables students to experiment with a range of concepts and approaches, forming a foundation for sustained project development (AO2).</p> <p><b>Statement of Intent (AO1, AO2, AO4)</b></p> <p>Students define and refine their individual sub-theme within <i>Through a Lens</i>. They produce a written statement of intent that outlines their ideas, artist influences, planned techniques, and intended outcomes.</p> <p>This demonstrates their ability to develop and communicate ideas clearly (AO1), while planning a coherent and purposeful creative journey. The statement supports the development of a</p>	<p><b>Assessment and Feedback</b></p> <p>Students' workbooks are reviewed on a half-termly basis, with feedback focused on the specific assessment objectives outlined in the curriculum. These objectives guide the evaluation process, ensuring that students' progress is measured against clear and consistent criteria. Grades are awarded based on students' most recent performance, reflecting their understanding and application of the material covered.</p> <p>In addition to summative assessment, students receive regular verbal feedback during lessons to support ongoing development and immediate improvement. Written feedback is provided through feedback stickers or detailed teacher annotations at the front of their portfolios.</p> <p>Students are expected to actively engage with and reflect on the feedback they receive, using it to identify strengths and</p>	

## PEPPER WORKSHOPS

Exploring a range of media and how to develop them.

personal and meaningful response as the project progresses (AO2, AO4).

### **Primary and Secondary Research (AO1, AO3)**

Students develop a body of research informed by both primary and secondary sources (photographs). They investigate the work of relevant artists and photographers, analysing techniques, themes, and contexts to inform their own practice (AO1).

Primary research includes observational drawing and original photography linked to their chosen sub-theme. Students record ideas, observations, and insights with increasing accuracy and detail, demonstrating the ability to gather and refine visual information (AO3).

### **Textural Mark-Making: Introduction to Pepper Workshops (AO2, AO3)**


Students are introduced to a range of experimental mark-making techniques through Pepper workshops. Activities include drawing, pen/biro work on scratched acrylic paint surfaces, stitching, painting, and collage.

Students explore texture, surface, and materiality, recording their observations and responses through practical experimentation (AO3). They refine their use of media and techniques, developing confidence in combining processes to create expressive and visually engaging outcomes (AO2).

areas for improvement. This reflective process supports students in refining their work and progressing towards meeting or exceeding expected standards.

Further guidance can be found in the assessment feedback worksheet located at the front of student portfolios.



	<p><b><u>Educational Visit</u></b></p> <p>Artist led workshop &amp; art gallery visit</p>	<p><b>Educational Visit: Sainsbury Centre for Visual Arts</b></p> <p>Students participate in an educational visit to the Sainsbury Centre for Visual Arts. The visit includes an artist-led workshop and live drawing sessions within the sculpture park and permanent collection. Students record observational studies of sculptures, artefacts, and the surrounding natural environment to support their primary research and idea development.</p>		
<p>Autumn 2</p>	<p><b><u>OWN DEVELOPMENT</u></b></p> <p>Developing Observational Drawings from Primary Photography</p>	<p><b>Own Development: Pepper Workshop Techniques (AO2, AO3, AO4)</b></p> <p>Students produce their own photographic outcomes by applying techniques explored in the Pepper workshops. They experiment with composition, lighting, perspective, and lens-based effects, recording observations and ideas through original imagery (AO3).</p> <p>Through sustained experimentation, students refine their photographic practice, selecting and manipulating images to support and develop their chosen sub-theme within <i>Through a Lens</i> (AO2).</p> <p>Students present a series of thoughtful and personal photographic responses, demonstrating an ability to connect techniques, processes, and ideas into a coherent visual outcome (AO4).</p>		

Spring 1

CONTINUED...

**Own Development: Pepper Workshop  
Techniques (AO2, AO3, AO4)**

Students produce their own photographic outcomes by applying techniques explored in the Pepper workshops. They experiment with composition, lighting, perspective, and lens-based effects, recording observations and ideas through original imagery (AO3).

Through sustained experimentation, students refine their photographic practice, selecting and manipulating images to support and develop their chosen sub-theme within *Through a Lens* (AO2).

Students present a series of thoughtful and personal photographic responses, demonstrating an ability to connect techniques, processes, and ideas into a coherent visual outcome (AO4).

**PERSONAL**  
**DEVELOPMENT**  
Developing Personal  
Artistic Identity Through  
Exploration of Media and  
Techniques

Within this Scheme of Learning, students focus on developing their own artistic identity through sustained exploration and experimentation. They are encouraged to make informed choices about media, while also engaging with a range of teacher-directed techniques to broaden their skills and understanding. These include mono-printing, dry-point, reduction lino printing, watercolour, acrylic painting, colour pencils, pencil tone, oil pastels, chalk pastels, as well as a variety of mixed media processes.

Students investigate the work of relevant artists to inform their practice, analysing how materials and techniques are used to

## DRYPOINT

### PRINTING Exploring

Line, Texture, and  
Expressive Mark-Making  
Through Intaglio  
Processes

create different visual effects and meanings (AO1). They then apply this understanding through structured experimentation, exploring both imposed and self-selected media to refine their ideas and discover personal preferences (AO2). Throughout the process, students record observations, test outcomes, and reflect on their progress in sketchbooks and practical work (AO3). This culminates in the creation of a personal, informed outcome that demonstrates their ability to select and confidently use media in a way that expresses their individual artistic intentions (AO4).

### **Dry-point Printing: Textural Mark-Making using LINE and Development (AO1–AO4)**

Students investigate mark-making through dry-point printing, exploring a range of etching techniques and processes. They record observational studies from both primary and secondary sources, demonstrating increasing control and refinement of line, tone, and texture (AO3).

Students research and respond to relevant artists and printmakers, analysing how etching and mark-making techniques are used to convey meaning and visual impact. This informs the development of their own ideas and supports connections to their chosen sub-theme within *Through a Lens* (AO1). Students interpret their dry-point print in the style of their artist.

Through practical experimentation, students refine their printmaking skills and explore a range of processes, using dry-



## ARTIST FOCUS

### Research, Analysis and Personal Response (AO1–AO4)

point techniques to produce increasingly confident and purposeful outcomes (AO2).

Students further develop their work through mixed media approaches, including stitching into prints, incorporating chine-collé, reworking surfaces with additional materials, and enlarging either whole prints or selected sections to extend their visual investigations. These processes support the development of a personal response and demonstrate thoughtful refinement of ideas (AO2, AO4).

Students present a personal and meaningful response, showing clear links between research, experimentation, and final outcomes, effectively communicating their individual sub-theme (AO4).

### Artist Research and Development (AO1–AO4)

Students use secondary research to investigate and analyse the work of relevant established artists (3-4 artists), developing ideas linked to their chosen theme. They produce written annotations that demonstrate critical understanding of the artist's style, techniques, use of media, and visual language (AO1).

Through practical exploration, students create responses to artists' work using a wide variety of media. They experiment with materials and processes, combining ideas and techniques to develop increasingly refined and personal outcomes (AO2).


Students record their investigations through media trials, exploring different approaches to inform the development of a

HENRY MOORE



RENE MAGRITTE



		<p>final piece. They demonstrate an ability to select appropriate materials and techniques to support their ideas (AO2, AO3).</p> <p>Students reflect on the effectiveness of their work, producing evaluative annotations that identify strengths and areas for development. They use these reflections to refine and improve their outcomes (AO3).</p> <p>Students develop artist transcriptions and exploratory pieces, demonstrating effective use of scale, composition, and media. Their work shows increasing control, accuracy, and attention to detail (AO3).</p>		
<p>Spring 2</p>	<p><b><u>ARTIST FOCUS</u></b></p> <p>Research, Analysis and Personal Response (AO1–AO4)</p>	<p><b>CONTINUED ...</b></p> <p><b>Artist Research and Development (AO1–AO4)</b></p> <p>Students use secondary research to investigate and analyse the work of relevant artists, developing ideas linked to their chosen theme. They produce written annotations that demonstrate critical understanding of the artist’ s style, techniques, use of media, and visual language (AO1).</p> <p>Through practical exploration, students create responses to artists’ work using a wide variety of media. They experiment with materials and processes, combining ideas and techniques to develop increasingly refined and personal outcomes (AO2).</p> <p>Students record their investigations through media trials, exploring different approaches to inform the development of a</p>	<p>NEIL SHRIGLEY</p> 	

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Students develop artist transcriptions and exploratory pieces, demonstrating effective use of scale, composition, and media. Their work shows increasing control, accuracy, and attention to detail (AO3).

ANGELA HAO



Summer 1

**CONTINUED ...**

**Artist Research and Development (AO1–AO4)**

Students use secondary research to investigate and analyse the work of relevant artists, developing ideas linked to their chosen theme. They produce written annotations that demonstrate critical understanding of the artist's style, techniques, use of media, and visual language (AO1).

Through practical exploration, students create responses to artists' work using a wide variety of media. They experiment with materials and processes, combining ideas and techniques to develop increasingly refined and personal outcomes (AO2).


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APRIL GORNIK



ZATI ZECH

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<p>Summer 2</p>		<p><b>CONTINUED ...</b></p> <p><b>Artist Research and Development (AO1–AO4)</b></p> <p>Students use secondary research to investigate and analyse the work of relevant artists, developing ideas linked to their chosen theme. They produce written annotations that demonstrate critical understanding of the artist’ s style, techniques, use of media, and visual language (AO1).</p> <p>Through practical exploration, students create responses to artists’ work using a wide variety of media. They experiment with materials and processes, combining ideas and techniques to develop increasingly refined and personal outcomes (AO2).</p> <p>Students record their investigations through media trials, exploring different approaches to inform the development of a</p>	<p>STEEN FOEGE</p> 	

## MONO-PRINTING

Exploring Line, Texture, and Expressive Mark-Making Through Mono-printing Processes

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Students reflect on the effectiveness of their work, producing evaluative annotations that identify strengths and areas for development. They use these reflections to refine and improve their outcomes (AO3).

Students develop artist transcriptions and exploratory pieces, demonstrating effective use of scale, composition, and media. Their work shows increasing control, accuracy, and attention to detail (AO3).

### **Mono-Printing: Mark-Making and Process (AO1–AO4)**

Students explore mono-printing techniques as a method for creating observational drawings from both primary and secondary sources. They investigate the work of relevant artists and printmakers, analysing how mono-printing processes are used to create texture, tone, and expressive mark-making (AO1). Building on this research, students are encouraged to interpret and develop their own artistic style by applying mono-printing techniques to their own photographs. They experiment with translating visual elements from their images into monoprints, using the stylistic approaches of their chosen artist as inspiration to inform their use of line, texture, tone, and composition.

This process supports students in developing and refining ideas through experimentation (AO2), recording observations and insights (AO3), and producing a personal and meaningful final outcome (AO4).



## REDUCTION LINO PRINTING

Exploring Line, Texture, and  
Expressive Mark-Making  
Through Intaglio Processes



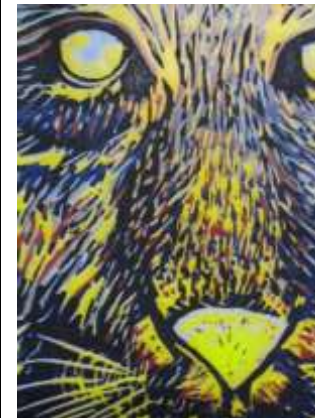
Through practical experimentation, students develop an understanding of mono-printing techniques and processes, recording their observations and exploring the potential of materials to create varied and dynamic surfaces (AO3).

Students refine their mono-printing skills by experimenting with layering, composition, and the manipulation of ink and surfaces. They develop control and confidence in their application of techniques, using mono-printing to support and extend their individual sub-theme within *Through a Lens* (AO2).

Students select and present outcomes that demonstrate a personal and meaningful response, showing clear links between research, experimentation, and refined mono-printed work (AO4).


### **Reduction Lino Printing: Process, Mark-Making and Final Outcome (AO1–AO4)**

Students explore reduction lino printing techniques to create observational studies from both primary and secondary sources in the style of their chosen artist. They investigate the work of relevant artists and printmakers, analysing how lino printing is used to develop mark-making, pattern, and tonal variation (AO1). Building on this research, students are encouraged to interpret and develop their own artistic style by applying reduction lino printing techniques to their own photographs. They experiment with translating visual elements from their images into layered prints, using the stylistic approaches of their chosen artist to inform their use of colour, composition, texture, and progressive carving.



		<p>This process supports students in developing and refining ideas through experimentation (AO2), recording observations and insights (AO3), and producing a personal and meaningful final outcome (AO4).</p> <p>Through practical experimentation, students record observations and develop their understanding of the reduction process, including layering colours and planning sequential cuts. They demonstrate increasing control and precision in carving and printing techniques (AO3).</p> <p>Students refine their lino printing skills by exploring composition and the relationship between positive and negative space. They use these processes to develop and communicate their individual sub-theme within <i>Through a Lens</i> (AO2).</p> <p>Students design and produce a final outcome that reflects one of their artists, their research, experimentation, and development. The final piece demonstrates a personal and meaningful response, with clear connections between ideas, processes, and visual outcomes (AO4).</p>		
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Department / Syllabus link: Art: GCSE Component 1. Personal Portfolio Component 2. Externally Set Assignment.

	GCSE Unit, Topic or Summary of work covered	Knowledge & Skills Developed	Assessment	Personal Development
Autumn 1	<p><b><u>FINAL PIECE</u></b>  <b><u>PLANNING AND</u></b>  <b><u>REALISATION</u></b></p>	<p><b>Final Piece Development and Planning (AO2, AO3, AO4)</b></p> <p>Students reflect on successful techniques and investigations from throughout the project, combining these creatively to develop ideas for a final outcome for the summer exhibition.</p> <p>They produce detailed plans and preparatory drawings, demonstrating consideration of composition, scale, and media. Students show the ability to refine and select ideas, leading to a coherent and purposeful final response (AO2, AO3).</p> <p>Students use scale effectively and make informed decisions about materials and processes. Their final outcomes demonstrate a personal and meaningful response, clearly connected to their research, experimentation, and development (AO4).</p> <p>Students produce written evaluations of their work, reflecting on their progress and the effectiveness of their final outcomes in relation to their original intentions (AO4).</p>		

## Initial Design Ideas and Mind Mapping (AO1, AO2)

Students develop initial design ideas through mind maps based on their chosen theme. They explore a range of concepts, visual references, and possible directions, demonstrating the ability to generate and organise ideas.

This process supports the development of a personal response and provides a foundation for sustained project work (AO1, AO2).

## Development, Planning and Realisation of Final Outcome (AO2, AO3, AO4)

Students develop a structured series of design ideas leading towards a resolved final outcome. They begin by producing six small-scale initial design developments, exploring a range of compositions, materials, and visual approaches. These exploratory pieces enable students to experiment with and refine their ideas in response to the theme *Through a Lens* (AO2).

Students extend their most successful ideas into two sustained A4 developments, demonstrating increased control, refinement, and thoughtful consideration of composition, media, and technique. They draw upon



their research and prior experimentation to inform these more resolved outcomes (AO2, AO3).

Building on this process, students produce a final A3 mock-up in preparation for the 10-hour Mock Exam. This larger-scale outcome allows students to refine their use of scale, composition, and materials, while resolving technical and visual challenges (AO3).

Students then develop detailed plans and compositional drawings for their final piece, selecting and combining the most effective techniques explored throughout the project. During the realisation of the final outcome, they demonstrate control and confidence in the use of media, applying skills developed through sustained experimentation (AO2, AO3).

The final piece communicates a personal and meaningful response to the theme *Through a Lens*, showing clear and coherent links between research, development, experimentation, and outcome. This structured process demonstrates the ability to select, refine, and present ideas effectively, resulting in a resolved and individual final response (AO4).



Autumn 2

MOCK EXAM  
PREPARATION

**Final Piece Preparation (AO2, AO3)**

Students prepare for the Mock Exam by experimenting with a range of media, materials, and techniques. They refine their ideas through purposeful exploration, selecting appropriate processes to support their intended outcome (AO2).

## 10HR MOCK EXAM



## FINAL EVALUATION

Students organise their approach by producing a detailed *Schedule of Work*, outlining the steps required to complete their final piece within the given time constraints. They also compile a list of materials needed, demonstrating planning, independence, and an understanding of process (AO3).

### **Final Piece Planning and Realisation (AO2, AO3, AO4)**

Students develop detailed drawings and compositional plans for their final piece, demonstrating thoughtful consideration of layout, scale, and visual impact. They refine their ideas, selecting and combining techniques explored throughout the project (AO2).

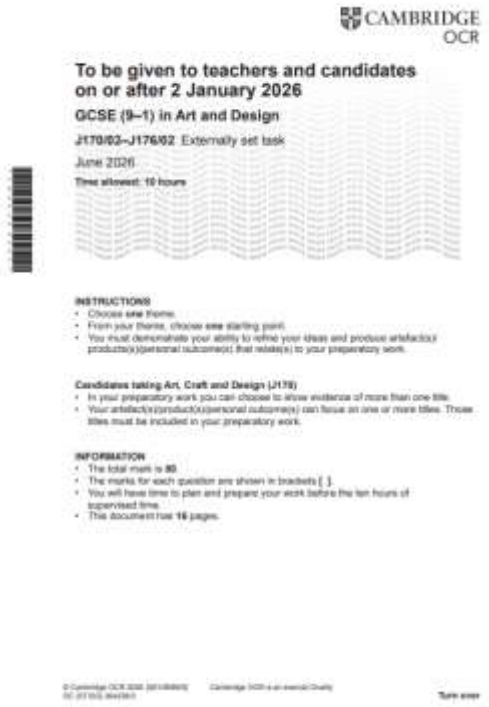
During the creation of the final outcome, students demonstrate control and confidence in the use of media, applying skills developed through prior experimentation. Effective use of scale, composition, and materials contributes to a coherent and resolved outcome (AO3).



Students produce a final piece that communicates a personal and meaningful response to the theme *Through a Lens*, showing clear links to research, development, and experimentation (AO4).

### **Final Evaluation (AO4)**

Students produce a written final evaluation of their *Through a Lens* portfolio and final outcome. They



	<p>Reflecting on Process, Progress, and Outcomes</p>	<p>reflect critically on their creative journey, analysing the effectiveness of their ideas, techniques, and processes.</p> <p>This includes evaluating how successfully they have met their original intentions, the strengths of their work, and areas for further development. Students demonstrate the ability to make informed and meaningful judgements about their outcomes and overall progress (AO4).</p>		
<p>Spring 1</p>	<p><u>Externally Set Task</u> (Component 2 – OCR Exam Board Assessment – 40% of final grade)</p>	<p>Students will be provided by the exam board, OCR, with an exam booklet containing five different themes. From these options, each student must select one theme to explore and develop throughout their project. This chosen theme will guide their research, idea development, and final outcome, enabling them to demonstrate creativity and a personal response to the brief.</p> <p>Within this Scheme of Learning, students develop and refine their ideas through a structured and independent approach to research, experimentation, and evaluation. They begin by generating ideas using mind maps and mood boards, supported by primary research such as photography and observational studies, as well as secondary sources including artist imagery. Students produce copies of artists’ work to deepen their understanding of visual language and compositional choices.</p>	 <p>The image shows the cover of the 'Externally set task' booklet for the OCR GCSE (9-1) in Art and Design, June 2026. The cover is white with a wavy pattern of faint, overlapping lines. It includes the OCR logo at the top right, a barcode on the left, and the following text: 'To be given to teachers and candidates on or after 2 January 2026', 'GCSE (9-1) in Art and Design', 'J170/02-J176/02 Externally set task', 'June 2026', 'Time allowed: 10 hours'. Below this is an 'INSTRUCTIONS' section with three bullet points, a 'Candidates taking Art, Craft and Design (J170)' section with two bullet points, and an 'INFORMATION' section with three bullet points. At the bottom, it says '© Cambridge OCR 2026. All rights reserved.' and 'Cambridge International Quality Standard'.</p>	
<p>Spring 2</p>	<p>Development work on the student’ s given theme. Students develop their own focus and artist research and plan a final outcome</p>	<p>Students investigate and analyse the work of <b>2 relevant established artists</b>, using subject-specific vocabulary to annotate and explore the visual elements and contextual meaning within images (AO1). They apply this understanding by experimenting with a wide range</p>		

		of media and techniques, including mixed media approaches to create texture and develop personal responses inspired by their chosen artist (AO2). Throughout the process, students record their ideas, observations, and insights through drawing, photography, and written annotation from both primary and secondary sources (AO3).		
Summer 1	Presentation and recording of Component 1. To ensure it is well presented and digitally recorded ready for submission to exam board. Hobart teachers mark and standardise work. Exam Board Moderator Visit Scheduled.	Students regularly reflect on and evaluate their creative process, identifying strengths and areas for development. This ongoing reflection informs the review, refinement, and development of their ideas and designs (AO3), leading to a purposeful final outcome. Students then present a resolved and coherent Component 1 project that demonstrates a personal and meaningful response to the brief (AO4). The project concludes with a final evaluation, in which students reflect on their progress, creative decisions, and the success of their finished piece.	 	
Summer 2	N/A	N/A		

## CIAG: Careers in Fine Art and Creative Industries

### 1. Graphic Designer

Graphic designers create visual content for branding, advertising, and digital media. The course's focus on **composition, layout, and visual communication** (AO2, AO4), as well as developing ideas through mood boards and artist research (AO1), directly reflects how designers work from concept to final outcome.

### 2. Architect

Architects design buildings and environments, requiring strong observational drawing and spatial awareness. The **primary research, sketching, and understanding of structure and perspective** (AO3) in this course links closely to architectural design processes.

### 3. Interior Designer

Interior designers plan and design indoor spaces. Skills such as **understanding composition, texture, materials, and colour**—developed through mixed media and workshops—relate directly to creating functional and visually appealing interiors.

### 4. Fashion Designer

Fashion designers develop clothing concepts, often starting with sketchbooks and experimentation. The course's emphasis on **idea development, textile exploration, and creative experimentation** (AO2) links strongly to fashion design processes.

### 5. Illustrator

Illustrators create images for books, media, and advertising. The **observational drawing, mark-making, and experimentation with media** (AO2, AO3) in your scheme directly supports the development of a personal illustrative style.

### 6. Animator

Animators create moving images for film, games, and media. Understanding **composition, storytelling, and visual sequencing**, as well as experimenting with imagery and ideas, reflects the creative process used in animation.

### 7. Art Therapist

Art therapists use creative processes to support mental health and wellbeing. The course's focus on **expressing ideas, emotions, and personal themes** through art links to how creativity can be used as a form of communication and therapy.

### 8. Curator

Curators organise exhibitions in galleries and museums. The process of **selecting, presenting, and annotating work** (AO1, AO4), as well as analysing artists, reflects how curators interpret and display artwork for an audience.

### 9. Art Teacher

Art teachers guide students in developing creative skills. The course models this through **structured experimentation, skill-building, and reflective practice**, which are key aspects of teaching art effectively.

## 10. Product Designer

Product designers create functional and aesthetically pleasing objects. The exploration of **materials, textures, and processes** (e.g. printmaking, mixed media) mirrors how designers prototype and refine products.

## 11. Set Designer (Theatre/Film)

Set designers create environments for performances. Skills in **scale, composition, and visual storytelling** (AO2, AO4), along with developing ideas from themes, directly relate to designing immersive sets.

## 12. Printmaker / Print Technician

Printmakers work in both fine art and commercial industries. Techniques like **mono-printing, dry-point, and lino printing** in your course provide direct experience of the processes used in professional printmaking.

## 13. Photographer (Art/Commercial)

Photographers capture and manipulate images for artistic or commercial purposes. The *Through a Lens* project develops **composition, perspective, and visual storytelling**, which are essential in photography careers.

## 14. Game Designer (Visual / Concept Artist)

Game designers and concept artists create characters, environments, and visual worlds. The course's emphasis on **developing ideas from themes, experimenting with styles, and researching artists** (AO1, AO2) reflects industry workflows.

## 15. Marketing / Advertising Creative

Creative roles in marketing involve designing campaigns and visual content. The ability to **develop ideas, target an audience, and produce visually engaging outcomes** (AO2, AO4) links directly to advertising work.