



# Subject Curriculum Information Pack

Ellowes Hall Sports College



# Curriculum Overview

# Curriculum Information – ART

## What I learn about in the curriculum...

Year	Topics	The key concepts we cover in Year 7
7	Foundation Skills – Formal Elements. Media and Techniques – Sgraffito. Mono-printing. Wax resist. Painting. Andy Warhol’s work	<ol style="list-style-type: none"> <li>1. A range of techniques to record observations as a basis for exploring ideas.</li> <li>2. A range of Art media, including painting.</li> <li>3. Increase control in the handling of different materials.</li> <li>4. Analysis and evaluation of artwork to develop ideas.</li> <li>5. Knowledge of an aspect of history of art.</li> </ol>
8	Pattern in African Art. Pattern in Indian Art. Organic Forms – Insects, Flowers and Leaves. 3D – clay tiles. Ceramic artefacts.	<ol style="list-style-type: none"> <li>1. A range of techniques to record observations as a basis for exploring ideas.</li> <li>2. A range of Art media, including painting.</li> <li>3. Increase control in the handling of different materials.</li> <li>4. Analysis and evaluation of artwork to develop ideas.</li> <li>5. Knowledge of an aspect of history of art, craft and design.</li> </ol>
9	Food – Exploring artists’ work – Sarah Graham. Hailey Herrera, Jaxine Cummins. Keith Witmer Painting and drawing.	<ol style="list-style-type: none"> <li>1. A range of techniques to record observations as a basis for exploring ideas.</li> <li>2. A range of Art media, including painting.</li> <li>3. Increase control in the handling of different materials.</li> <li>4. Analysis and evaluation of artwork to develop ideas.</li> <li>5. Knowledge of an aspect of history of art.</li> </ol>
10	GCSE Foundation Units. <u>Unit 1. Portraits – Drawing.</u> Portraits through time and their purpose. Facial proportions and features explored through a range of media and techniques. <u>Unit 2. Environment – Painting.</u> Painting techniques through the study of different artists. Recording from observation through the study of interior and exterior environments. <u>Unit 3. Celebration. Printmaking</u> Culture, celebrations, symbolism and meaning. Creating images with a celebration theme through print-making	<p><b>Develop.</b> Ideas developed with reference to sources.</p> <p><b>Refine.</b> Refinement with relevant selection of media, techniques and processes.</p> <p><b>Record.</b> Ideas, observations and insights recorded with links to outcomes.</p> <p><b>Present.</b> A personal response to realise intentions. Visual language and use of the formal elements.</p>

11	<p>GCSE Coursework Portfolio. - GCSE Set Task.</p> <p>Create a portfolio of artwork on a personal theme within one of four topics, namely, Reflections, Home, Organic Forms or Man-Made Forms.</p> <p>Recording from observation.</p> <p>Explore approaches through preliminary ideas.</p> <p>Developing original images.</p> <p>The creation of a large-scale final piece of art work.</p>	<p><b>Develop.</b> Ideas developed with reference to sources.</p> <p><b>Refine.</b> Refinement with relevant selection of media, techniques and processes.</p> <p><b>Record.</b> Ideas, observations and insights recorded with links to outcomes.</p> <p><b>Present.</b> A personal response to realise intentions. Visual language and use of the formal elements.</p>
12 and 13	N/A	

## Qualification Information.

OCR GCSE Art and Design: J171 Fine Art.

Website link: <https://www.ocr.org.uk/qualifications/gcse/art-and-design-j170-j176-from-2016>



# Curriculum Assessment Information

# Art Curriculum Assessment Information

## **Key Stage 3 Assessment Information:**

### **What is assessed?**

Practical skills, knowledge and understanding. Knowledge and practical application of the formal elements and control of a range of media.

### **How it is assessed?**

Practical outcomes are assessed in line with the Assessment Points set by the school.

### **When it is assessed?**

Year 9 have a practical assessment at the end of the rotation. Year 7 and year 8 complete a practical piece of work each term in line with the School Assessment Points. Also, Years 7 and 8 knowledge is assessed via the diagnostic quizzes as timetabled by the school.

## **Key Stage 4 Assessment Information:**

### **Title of course studied:**

OCR GCSE Art and Design: Fine Art

### **Course Content and assessment information**

- **Component 1: Coursework Portfolio.** Students produce a portfolio of practical work showing their personal response to a set starting point, brief.
- **Component 2: Externally Set Task.** Students respond to one of five themes, each with a range of starting points. Students research, plan and develop ideas which they must then realise within the ten-hour supervised time period.

***Both components are internally assessed and externally moderated.***

GCSE/BTEC Specification Link: <https://www.ocr.org.uk/subjects/art-and-design>

**Ways to support your child's learning:**

Please check that homework has been completed to a good standard and it is handed in on time.

A visit to an Art gallery.

Encouragement to collect visual resources to work from.

Encouragement to visit gallery websites to explore different types of Art.

Useful websites.

<https://www.tate.org.uk>

<https://www.nationalgallery.org.uk>

<https://www.npg.org.uk>

<https://www.bbc.co.uk/bitesize/subjects>

<https://www.birminghammuseums.org.uk/bmag>



# Knowledge Map Examples

# Year 7 – Art – Knowledge Map

## Year 7 Knowledge Concepts:

1. A range of techniques to record observations as a basis for exploring ideas.
2. A range of techniques and media, including painting.
3. Increased proficiency in the handling of different materials.
4. Analyse and evaluate of artwork, in order to strengthen the visual impact or application of work.
5. Knowledge of an aspect of history of art.

Autumn 1 (Yr7)	<b>Topic(s):</b> Foundation	<b>Key Concepts Explored:</b>	
		<ol style="list-style-type: none"> <li>1. A range of techniques to record observations as a basis for exploring ideas.</li> <li>3. Increased proficiency in the handling of different materials.</li> </ol>	
	<b>Explicit Knowledge</b> (Working knowledge to be explicitly taught within the topic)	<b>Remembered Knowledge</b> (knowledge that must be retained and remembered over time)	Ref.
	<ul style="list-style-type: none"> <li>• Show prior learning Demonstrate knowledge of shape, proportion, line and control with a pencil through drawing a symmetrical object.</li> <li>• What the formal elements are and how they are used to create artwork. The effect on artwork when they are not used accurately.</li> <li>• How different artists convey or focus on particular formal elements. Line – Frank Stella, Giacometti drawings, Durer. Shape – Mondrian, Steichen, Matisse cut outs. Tone – Seurat drawings, Joseph Wright of Derby – chiaroscuro, Gris. Colour – Derain, Monet, Kandinsky. Texture – Van Gogh, Chuck Close (finger painting), John Piper.</li> <li>• How to draw from observation. Notice the height, width, depth, where the shape changes. Question whether it is symmetrical or asymmetrical. Is it tall, thin, wide, curvy, angular etc? What scale will the drawing be and where will it be placed on the paper?</li> <li>• Use of construction lines to build shapes. For example – line of symmetry, base, width and height line markers. Lines indicating where shapes change.</li> <li>• How to measure proportion. Measurement of a small section (base measurement) to find out the height, width or depth of an object. How drawings can be scaled up or down by adjusting the size of the base measurement.</li> <li>• How to draw a symmetrical object by drawing one half of the shape, measuring the drawn half and transferring that measurement across to gauge the size the other side needs to be.</li> <li>• Quality of the drawn line. The difference between a sketched and final line and how to neaten or lighten less controlled lines.</li> <li>• How light acts and describes the world around us. In art, the lightness and darkness is created through a range of tones. Artists use a range of tones to convert shapes on a flat surface into the appearance of three-dimensional forms.</li> </ul>	<p>Formal Elements are the parts used to make a piece of artwork. Accurate use of the formal elements is essential to creating successful artwork. There are specific rules and methods for using them. Retain knowledge of how the artists shown used the formal elements in their artwork. How to control a pencil. How to measure proportion. Human-made shapes have the geometric shape origins of a cube, cylinder and sphere. How to construct shape. How to construct symmetrical shapes. How light acts and describes objects to determine where tones should be applied. Identify the type and range of tones that need to be used and how to apply them. The examples of artists' work and how they link to the formal elements.</p>	

- Introduction to a tone bar. How to create ten tones from white gradually getting darker through to black using pencil. How to hold a pencil to achieve the lighter tones. How to control pencil shading to achieve a smooth surface.

### **Big Questions**

#### **What skills do we need to create accurate drawings in different media?**

What drawing skills do you already have?

What are the formal elements?

How do you draw accurate shape and measure proportion?

How do you create light controlled lines when drawing shapes?

What are tones?

What is a tone bar?

How do you shade in flat shapes to create a form/make them look three-dimensional?

How do you control the medium when shading in shapes?

How does light effect different shapes?

### **Key Vocabulary (that must be explicitly taught to help students to *understand*)**

Formal elements – shape, proportion, tone, form, colour, line, (composition, texture, pattern).

Construction line.

Diameter.

Symmetry.

Asymmetry.

Width/Height/Depth.

Scale.

Medium/media.

Sketched line.

Geometric shapes.

Biomorphic shapes.

Three-dimensional.

Tone bar.

Light/mid/dark tone.

Shading.

Blending.

Direction of light.

Cube/cuboid.

Cylinder/cylindrical.

Sphere/spherical.

# Year 8 – ART – Knowledge Map

## Year 8 Knowledge Concepts:

1. A range of techniques to record observations as a basis for exploring ideas.
2. A range of techniques and media, including painting.
3. Increased proficiency in the handling of different materials.
4. Analyse and evaluate of artwork, in order to strengthen the visual impact or application of work.
5. Knowledge of an aspect of history of art.

<b>Autumn 2 (Yr8)</b>	<b>Topic(s): Art in Another Culture. India.</b>	<b>Key Concepts Explored:</b>		
		<ol style="list-style-type: none"> <li>3. Increased proficiency in the handling of different materials.</li> <li>4. Analyse and evaluate of artwork, in order to strengthen the visual impact or application of work.</li> <li>5. Knowledge of an aspect of history of art.</li> </ol>		
	<b>Explicit Knowledge</b> (Working knowledge to be explicitly taught within the topic)	<b>Remembered Knowledge</b>	Ref.	
	<ul style="list-style-type: none"> <li>• <b>RETRIEVAL.</b> What the formal elements are and how they are used to create artwork. The effect on artwork when they are not used accurately.</li> <li>• <b>RETRIEVAL.</b> Formal element - pattern. Different types of pattern and how to create them.</li> <li>• <b>RETRIEVAL.</b> How to draw from a source. Notice the height, width, where the shape changes. Question whether it is symmetrical or asymmetrical. Is it tall, thin, wide, curvy, angular etc? What scale will the drawing be and where will it be placed on the paper?</li> <li>• Explain how drawing from a source relates to exploring the work of Prasun Balasubramaniam and Iddi Mnyamili and pattern used in Mandalas from India and Nepal.</li> <li>• <b>RETRIEVAL.</b> Use of construction lines to build shapes. For example – line of symmetry, base, width and height line markers. Lines indicating where shapes change.</li> </ul>	Formal Elements are the parts used to make a piece of artwork. Accurate use of the formal elements. How to measure proportion. How to construct shape. How to construct symmetrical shapes. How to construct a pattern. How pattern, symbols and colour are used in Art in another culture.		
	<b>Big Questions</b>			
	What are patterns and symbols and how are they constructed? What are mandalas, where did they originate and what are they used for? How do you construct a mandala? What are the key characteristics of the mandalas created by Prasun Balasubramaniam and Iddi Mnyamili? How can Prasun Balasubramaniam and Iddi Mnyamili inspire us to create our own mandalas? How is colour used to represent a meaning in mandalas?			
	<b>Key Vocabulary (that must be explicitly taught to help students to <i>understand</i>)</b>			
	Pattern. Mandala. Circular. Symmetrical. Repeat.			

# Year 9 – Art – Knowledge Map

## Year 9 Knowledge Concepts:

1. A range of techniques to record observations as a basis for exploring ideas.
2. A range of techniques and media, including painting.
3. Increased proficiency in the handling of different materials.
4. Analyse and evaluate of artwork, in order to strengthen the visual impact or application of work.
5. Knowledge of an aspect of history of art.

Autumn 2 (Yr9)	<b>Topic(s): Food. Rotation 10 weeks.</b>	<b>Key Concepts Explored:</b>		
		<ol style="list-style-type: none"> <li>1. A range of techniques to record observations as a basis for exploring ideas.</li> <li>2. A range of techniques and media, including painting.</li> <li>3. Increased proficiency in the handling of different materials.</li> <li>4. Analyse and evaluate of artwork, in order to strengthen the visual impact or application of work.</li> <li>5. Knowledge of an aspect of history of art.</li> </ol>		
	<p><b>Explicit Knowledge</b> (Working knowledge to be explicitly taught within the topic)</p> <ul style="list-style-type: none"> <li>• Introduction to the work of Jaxine Cummins. The key characteristic being - a contemporary artist, compositions of food using a pointillist technique in acrylic.</li> <li>• Explore the work of Jaxine Cummins through visual research to determine how she creates composition, uses colour, her use of media/technique.</li> <li>• Observing and recording Cummins' composition using knowledge gained from the same approach when creating visual research of the previous two artists' work.</li> <li>• What is Pointillism/Divisionism and where it originated in the history of art. Explanation through the work of the Post-Impressionist Georges Seurat and the 'scientific' approach to painting.</li> <li>• How Cummins has taken inspiration from the art movement and adapted the original technique into her work. How artists are inspired through their study of another artist's work.</li> <li>• How to paint using a pointillist/stippled technique.</li> <li>• <b>RETRIEVAL from year 8. Pen drawing.</b> Tones, purpose, tone bar created in year 8 with pen. Control of medium and purpose of a hatching/cross-hatching technique. How to create successful images with pen. How to create light, medium and dark tones.</li> <li>• Observe and record a composition in pen using knowledge gained from previous experience.</li> <li>• How to use a pen wash technique. Control of pen and brush work. Exploring wash techniques for a background effect and for applying tone as well as hatching/cross-hatching.</li> <li>• Awareness of an artist that works with pen.</li> <li>• Further experience the use of pen and the hatching/cross-hatching technique.</li> <li>• Revisit - How to make a view finder. How to select an appropriate view to record. Choice of section from food packaging design that is interesting and detailed.</li> </ul>	<p><b>Remembered Knowledge</b> (knowledge that must be retained and remembered over time)</p> <p>How to draw with pen.            How to use hatching and cross-hatching to create tones with a pen.            How to use pen and wash.            What pointillism is.            How to paint using a pointillist method.            Use art specific vocabulary.            How to use oil pastels effectively.            The key characteristics of an artist's work and how they can inspire new ideas.            How to analyse an image.</p>	Ref.	

- Oil pastel (condensed oil paint), its qualities and application.
- Use of a light colour to sketch out a composition, changing the colour to correct mistakes in the drawing. Layering of the colours to build up tones. Avoid colouring in thickly and trying to apply a second colour to change the tone. Finished images show thick, rich medium that is blended with smooth solid edges. Build the thickness, no smudging or paper showing through. Can be used with a thinner and brush to create a painted effect.
- **RETRIEVAL.** Analysing colour. Explore and make decisions about what type of, for example, red has been used, how it has been changed to create a lighter or darker tone. What colours have been used to achieve this. Gathering a palette of colours to achieve this.
- Applying this knowledge to the section chosen from a piece of food packaging. Selecting oil pastel colours (colour palette) to create the colours and tones needed to record accurately.
- Controlled correct use of oil pastel to create a final outcome.
- Evaluation of the final outcome.
- **RETRIEVAL.** How to make balanced judgements and share opinions when evaluating their own and other's work. Key areas to consider and exemplars showing differing degrees of success. Use of vocabulary suitable for evaluation exercises and modelled by staff. Decision making to determine areas for improvement in future work and celebration of successes. Completion of the progress sheet/set personal targets.

### Big Questions

#### How can the work of other artists help us develop our skills and understanding in Art?

What are the key characteristics of Jaxine Cummins's work?

What painting technique does Cummins use?

What is Pointillism?

How do you paint with a pointillist/stippled technique?

How do you use pen and wash?

What effects can be created with pen and wash?

How can we use an artist's method to create a pen/wash drawing?

How do you use oil pastels?

How can we use Graham's approach to using colour in our oil pastel image?

How do I analyse my own and others' work?

### Key Vocabulary (that must be explicitly taught to help students to *understand*)

Pointillism/Divisionism.

Stippled/stippling.

Layering.

Blending.

Colour palette.

Objective/subjective analysis.

Evaluation.

Refine/Modify.

# Year 10 – Art – Knowledge Map

## Year 10 Knowledge Concepts:

**Develop** – Ideas developed with reference to sources.

**Refine** – Refinement with relevant selection of media, techniques and processes.

**Record** – Ideas, observations and insights recorded with links to outcomes.

**Present** – Personal response to realise intentions. Visual language and use of the formal elements.

Spring 2 (Yr10)	<b>Topic(s): Unit 3. Print-Making. Celebrations.</b>		<b>Key Concepts Explored:</b> <b>Record</b> – Ideas, observations and insights recorded with links to outcomes. <b>Develop</b> – Ideas developed with reference to sources. <b>Refine</b> – Refinement with relevant selection of media, techniques and processes. <b>Present</b> – Personal response to realise intentions. Visual language and use of the formal elements.	
	<b>Explicit Knowledge</b> (Working knowledge to be explicitly taught within the topic) <ul style="list-style-type: none"> <li>• What print-making is and the different processes and equipment.</li> <li>• Types of different print-making and how it has been used through time and in different cultures.</li> <li>• How to convert an idea composition into a print. That is, adjust scale, add or remove detail, reduce to a section or plan a repeat.</li> <li>• Explore colour palette appropriate to the celebration chosen. How the colours relate on the planned print. Limited colour appropriately placed for balance and effect.</li> <li>• Step by step process from making a stencil/drawing on a block/preparing a plate or surface, registering, to applying medium and colour, to applying final detail.</li> </ul>		<b>Remembered Knowledge</b> (knowledge that must be retained and remembered over time) Awareness of celebrations in cultures, their symbols and related colours. How to design a colour palette. How to create a balanced composition. How to convert an image to be suitable for print-making. How to make a print.	
	<b>Big Questions</b> <b>What skills, techniques and processes do we need to create images of our culture through printmaking?</b> What is culture? What celebration exist in our culture and around the world? What symbol and artefacts exist in the celebration you have chosen? What makes a good composition? What colours are associated with the celebration chosen? How do you translate a drawing into a print? What is a stencil and how is it used to create a print? What is a colour separation? Why is registering the stencil important?		Ref.	
	<b>Key Vocabulary (that must be explicitly taught to help students to understand)</b> Culture/Celebration/Symbol. Artefact. Stencil. Colour separation/Register.			

# Year 11 – Art – Knowledge Map

## Year 11 Knowledge Concepts:

**Develop** – Ideas developed with reference to sources.

**Refine** – Refinement with relevant selection of media, techniques and processes.

**Record** – Ideas, observations and insights recorded with links to outcomes.

**Present** – Personal response to realise intentions. Visual language and use of the formal elements.

<b>Autumn 2 (Yr11)</b>	<b>Topic(s): Portfolio.</b>	<b>Key Concepts Explored:</b> <b>Refine</b> – Refinement with relevant selection of media, techniques and processes. <b>Present</b> – Personal response to realise intentions. Visual language and use of the formal elements.	
	<b>Explicit Knowledge</b> (Working knowledge to be explicitly taught within the topic)	<b>Remembered Knowledge</b> (knowledge that must be retained and remembered over time)	Ref.
	<ul style="list-style-type: none"> <li>• What is a developed idea and what is its purpose. What standard of work is required.</li> <li>• How initial ideas can be developed to create developed ideas.</li> <li>• How media and techniques support the development of ideas.</li> <li>• What a support artist is. How to identify key characteristics that are appropriate to the enhancement of own work. This could be through – use of media/techniques, visual language, use of colour, conveying meaning, composition, interpretation of the theme that relates to what the student is interested in.</li> <li>• Recap on objective and subjective analysis. How to interpret images by the support artist and make links to the development of own artwork.</li> <li>• How to select from developed ideas to create a final outcome. Should be based on sophistication of the composition, depth of meaning related to the theme, skilful use of media and technique.</li> <li>• How to select and present work that demonstrates understanding and skill in all four assessment objectives. This work is submitted for marking and moderation.</li> </ul>	<ul style="list-style-type: none"> <li>What a developed idea is.</li> <li>How to create a developed idea.</li> <li>How to control media.</li> <li>How to control techniques.</li> <li>What a support artist is.</li> <li>How to identify key characteristics of an artist’s work.</li> <li>How to annotate images.</li> <li>What subjective and objective analysis is.</li> <li>Analyse images subjectively and objectively.</li> <li>How to develop/improve work by applying a key characteristic.</li> <li>Use art words and terms appropriately.</li> <li>How to present artwork.</li> </ul>	
<b>Big Questions</b> <b>What evidence is needed to complete a successful coursework portfolio? How do I achieve a good standard in Assessment Objectives 1, 2, 3 and 4 at GCSE?</b> What is a developed idea as related to the portfolio? What media and techniques are suitable in the creation of developed ideas? What is a support artist? What are key characteristics of an artist’s work? How do I use my research about an artist’s work to develop and enhance my own work? What is subjective and objective analysis? How do I select and further develop an idea into an outcome? What scale, medium and technique is suitable for a successful outcome?			

**Key Vocabulary (that must be explicitly taught to help students to *understand*)**

Visual language.

Scale.

Medium.

Technique/process.

Key characteristics.

Subjective/objective analysis.

Annotation.

Interpretation.

Presentation.



# Knowledge Organisers

Year 7

## THE HISTORY OF DRAWING. KNOWLEDGE ORGANISER.

### 1.GROUND

A ground is usually a 2D surface or support on which to draw. For example, paper, card, wood vellum, canvas, board etc.

### 2.MEDIA

Drawing media can be dry or liquid. For example, pencil, charcoal, chalk or oil pastel, crayons, eraser, pen, ink etc.

### 3.TECHNIQUES

Drawing techniques include free – hand, technical, sketching, hatch/ cross hatching, subtractive, tonal, gestural, sgraffito, linear etc.

### 4.PURPOSE

Drawing to communicate existed before writing. Illustrations and diagrams show and explain information. In Art, drawing is used to record, investigate and develop ideas and thoughts. Drawing is a form of human expression.

#### PRE-HISTORIC 30,000 BCE



Rock and cave drawings.

#### ANCIENT 3000 BCE -



Egyptian and Roman.

#### GOTHIC 1000 -



Illuminated manuscripts.

#### RENAISSANCE 1300-1600



Durer and Leonardo Da Vinci.

#### BAROQUE 1600s



Rembrandt

#### ROCOCO 1700s

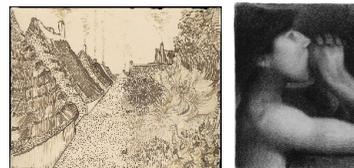


#### IMPRESSIONISM 1870s -1890s



Degas and Monet

#### POST IMPRESSIONISM 1880s-



Van Gogh and Seurat

#### EXPRESSIONISM 1890s –



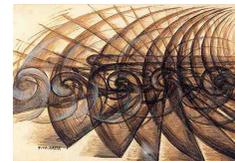
Munch and Nolde

#### CUBISM 1900s –



Braque

#### FUTURISM 1910-1918



Balla

#### SURREALISM 1920s -



Dali

Due to the invention of photography, drawing has become more individual and expressive.



Matisse and Picasso



Pollock



Lichtenstein

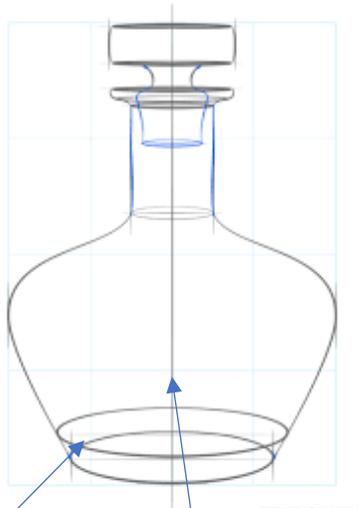
# YEAR 7. PROJECT 1. FORMAL ELEMENTS IN ART.

## Drawing Techniques and Colour Theory.

### 1. SHAPE AND PROPORTION

#### Shape

A flat enclosed area that has two dimensions, length and width.



Ellipse

Line of Symmetry

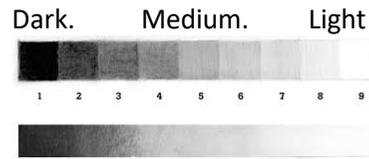
#### Proportion

The relationship of one part of a whole to other parts of an object.

### 2. TONES AND SHADING

#### Tone

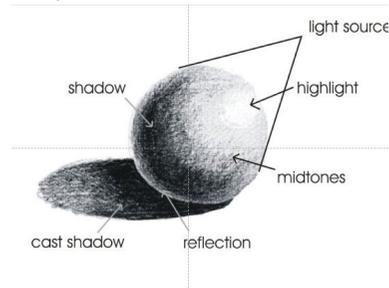
The light, medium and dark areas of shading on a colour.



#### Tonal Gradient

Smooth blend from light to dark.

#### Shapes



Artists apply light, medium and dark tones to transform a 2D drawing into a 3D drawing. For example, a circle into a sphere.

### KEY VOCABULARY

Line, shape, proportion, symmetry, form, tone, contrast, colour, tints, shades, primary, secondary.

### 3. LETTERING

Using lines and shapes to guide your lettering, will allow you to create structure and balance.

#### Guidelines

Guidelines ensures that all your letters are neatly lined up.



Cap Height: defines the height of Capital Letters.

X-height: defines the height of lowercase letters.

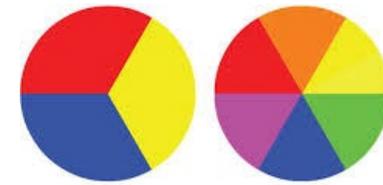
Baseline: The base line is where the bottom of the letters rest.

### 4. COLOUR THEORY

#### Colour

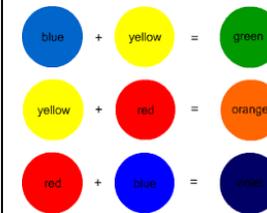
An objects colour is the colour of light that reaches your eye when you look at an object.

#### The Colour Wheel



Primary Colours	Secondary Colours
Red	Orange
Yellow	Purple
Blue	Green

#### Colour Mixing



Secondary colours are made by mixing 2 equal measures of primary colours.

Tint: Add white to a colour to make it lighter.

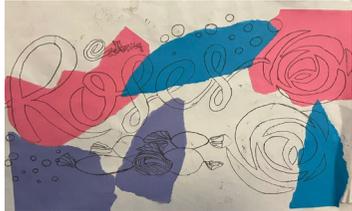
Shade: Add black to a colour to make it darker.

## YEAR 7. PROJECT 2.

### Media and Techniques.

#### 1. MONOPRINTING

A monoprint is a type of print making where the image can only be made once. This is not like most printmaking where many images can be made.



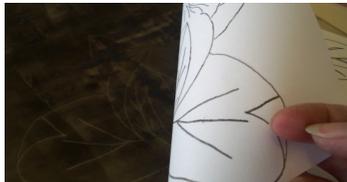
This print was created on top of collaged pieces of paper.



1. Place the image on the ink.



2. Draw over the lines.



3. The print appears on the back

#### 2. SGRAFFITO

Sgraffito, a drawing technique where a sharp tool is used to scratch off the top surface of media to produce a picture.



This sgraffito image was made with oil pastel and black paint.



1. Cover with thick oil pastel.



2. Cover with black paint.



3. Scratch off the paint.

#### KEY VOCABULARY

Print, reversal, printing plate, ink, oil pastel, resist, sgraffito, layering, repeating, media, contrasting, colourway, collage

#### 3. WAX RESIST

A wax resist image is created using wax crayons and paint. The water-based paint cannot stick to the wax crayon.



This image was created with wax crayon and watery paint.



1. Draw the picture with wax.



2. Paint over the wax.

#### 4. ANDY WARHOL

Andy Warhol was a famous and successful Pop Artist of the 1960s, 70s and 80s.

##### Key Characteristics of Warhol's work:

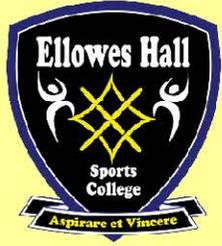
In his work Warhol used/focused on -  
 Everyday objects and famous people.  
 Bright, bold and flat colours.  
 Repeated images with colour changes.  
 Contrasting tones and sharp outlines.



##### Key methods of Warhol's work:

Warhol used photography and print making to create **photographic silkscreen prints**. He used publicity shots and photographs from newspapers. This technique allowed him to produce many versions and variations of the prints.





# Knowledge Organisers

Year 8

## YEAR 8. PROJECT 1. NATURAL FORMS. 3D Designs in Clay

### 1.WHAT IS CLAY?

Clay is a natural material found in the ground. There are three types of clay, earthenware, stoneware and porcelain.

### 2.WHAT IS CLAY USED FOR?

Clay is used to make pottery, bricks, floor and wall tiles. It is used in paper and cement making and chemical filtering.

### 3.HOW IS CLAY USED IN ART?

Potters and ceramicists use clay to make useful and decorative items. It is used to make moulds for metal casting and models for sculptures.

### KEY VOCABULARY

Clay. Ceramic. Ceramicist. Template. Mould. Design. Incise. Wedging. Rolling out. Slip. Slab building. Tile. Low /bas relief. Glaze. Bisque firing. Form. Kiln. Process. Three-dimensional. Sculpture

### POTTERY



Native American



African

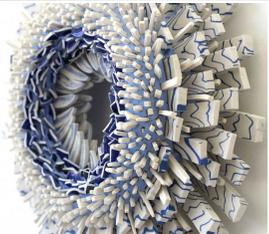


Indian



Japanese

### MODERN CERAMICS



Today, modern ceramicists are using clay to make interesting sculptures and pieces of Art.

### NATURAL FORMS BY CERAMICISTS.



Suzie Jasper



Sonis Wilkins



Joan Hardie

### MAKING CLAY NATURAL FORM DESIGNS



Clay can be cut and shaped. It can be moulded inside or on the outside of a shape.



## YEAR 8. PROJECT 1. NATURAL FORMS.

### The Work of Mixed Media Artists.

#### 1.WHO?

Jennifer Silverman.  
Brenda Brolly.  
Deena O' Daniel.  
Ann McMillan

#### 2.WHEN?

All work has been produced in the last 10 years. Work that is created recently is called contemporary art.

#### 3.WHAT?

In Art Craft and Design, mixed media artists are classed as fine artists or crafts persons. They use a wide range of different media and materials to create pictures. Even junk and litter are sometimes used.

#### KEY VOCABULARY

Design. Proportion. Palette. Technique. Mixed Media. Visual research. Torn away. Mosaic. Composition. Layering. Form. Hatching/cross hatching. Frottage. Collage. Montage. Craft. Contemporary. Texture. Tactile. Contrast.

#### 4. Jennifer Silverman.



'Skull and Garden'. Collage

#### 5. Brenda Brolly



'Japanese Stink Bug'. 2013

#### 6. Ann McMillan



#### 7. Deena O' Daniel



'Bee Collage'.

#### KEY SKILLS

Drawing. Media control. Knowing the formal element rules. Arranging shapes to create an interesting composition. Experimenting and exploring different effects created with combinations of media and techniques. Using colour and tone effectively. Understanding media and what will work. Enlarging images.

# YEAR 8. PROJECT 1. NATURAL FORMS.

## Using Mixed Media.

### 1. Media 1

Pen can be a fine liner, biro or ink dip pen. Pen ink can be watered down to create a wash and used with a brush.

### 2. Media 2

Oil pastel is used thickly. When turpentine is added, the pastel acts like a paint. Oil pastel is also good for sgraffito drawing.

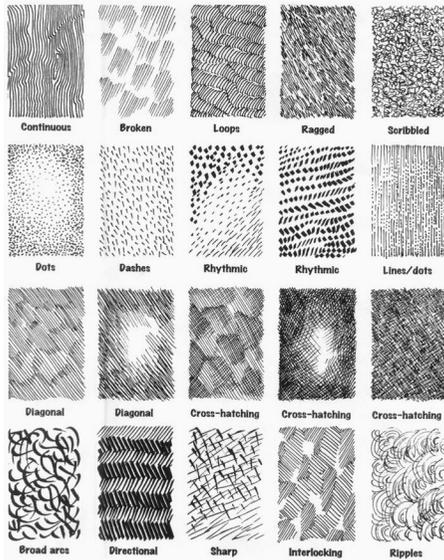
### 3. Media 3

Watercolour when used as a wash or as thick paint, creates a range of effects. You just need a brush, water, palette and watercolours.

### KEY VOCABULARY

Media. Exploring. Investigating. Mark Making. Texture. Form. Hatching/cross hatching. Surface. Ground. Layering. Resist. Tonal Contrast. Composition. Collage. Assembling. Scale. Linear. Wet and Dry Media. Incised.

### 4. Pen



Above is a range of marks/textures that can be created by a pen.

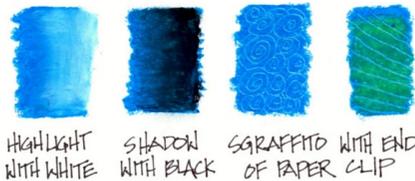
Pen is good for adding the top detail to a layered mixed media image, but not on top of oil pastel. Only add pen when the paper underneath is dry.

### 5. Oil Pastel



1. Oil pastel is solid oil paint. It is soft and blends easily when used thickly. Colours can be mixed and it will cover paper-based collage.

2. Oil pastels are waterproof and will resist wet media such as paint. As it is thick, lines can be drawn into it.



### 6. Watercolour



1. Watercolour paint can be used very loosely, showing no detail. Use plenty of water to dilute (thin) the paint. This can be used in the background or in a resist effect.

2. Watercolour can be used thickly to create more solid forms and texture.



### 7. Collage



1. Collage can be used to make a ground (background surface), where images are drawn on top.

2. Collage shapes can be assembled /put together to create images, no drawing on top needed.

Collage materials include – Newspaper, magazines, wrapping paper, maps, photos, fabric, card, printed paper, tissue paper, found objects, e.g. buttons, wrappers.

## YEAR 8. PROJECT 1. Pattern.

### African Art

#### 1. CRAFT v FINE ART.

African Folk Art is created by crafts people across all regions. Steve Mbatia, Iddi Mnyamili and Peter Ndirangu are fine artists who create one-off pieces of artwork.

#### 2. WHAT IS PATTERN?

A pattern is a design in which lines, shapes or colours are repeated. The shape that is repeated is called a motif.

#### 3. PATTERN STRUCTURE.

There are line, grid and circular patterns. Patterns can be made with simple, geometric, abstract, realistic or irregular shapes.

#### KEY VOCABULARY

Pattern. Motif. Symbol/symbolic. Folk Art. Fine Art. Repeating. Mixed media. Batik. Collage. Colourway. Linear. Concentric circles. Culture. Geometric. Abstract. Textiles. Artefact.

#### 4. Folk Art



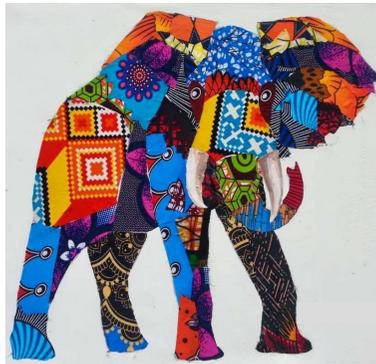
Tribal painting and woven bowls from Botswana and South Africa.

#### 5. Textile Designs.



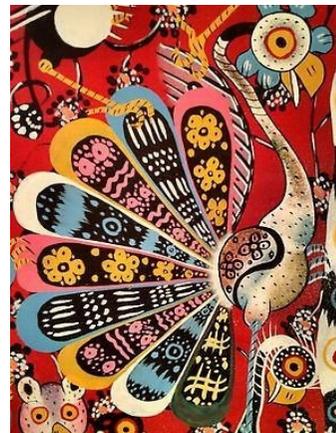
Designs are block printed on to the fabric or (wax) batik is used.

#### 6. Steve Mbatia



Stephen Mbatia's paintings and batiks are a mixed collage of African patterns.

#### 7. Iddi Mnyamili



#### 8. Peter Ndirangu



#### 9. Symbols found in African pattern.

Adinkra symbols are created by the Asante people of Ghana and they appear on jewellery and as stamped designs on cloth. Historically, adinkra was only used by Asante kings.



## YEAR 8. PROJECT 2. Pattern.

### Indian Art

#### 1. WHAT ARE MANDALAS?

Mandalas are patterns created in Buddhist and Hindu art. They are circular, symbolic diagrams used in sacred rites and meditation.

#### 2. WHAT IS PATTERN?

A pattern is a design in which lines, shapes or colours are repeated. The shape that is repeated is called a motif.

#### 3. PATTERN STRUCTURE

There are line, grid and circular patterns. Patterns can be made with simple, geometric, abstract, realistic or irregular shapes.

#### KEY VOCABULARY

Pattern. Mandala. Motif. Symbol/symbolic. Repeating. Colourway. Linear. Concentric circles. Culture. Sacred rites. Meditation. Hindu. Buddhist. Colour symbols.

#### 4. TYPES OF MANDALA

Mandalas are sacred circles and there are three types: the sand mandala, the healing mandala, and the teaching mandala. Sand mandalas use crushed up pieces of coloured stone.

Healing mandalas help calm the creator or viewer.

Teaching mandalas are an important part of religious training in the Buddhist faith.



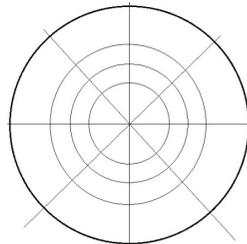
A Buddhist monk creating a mandala with coloured sand.

#### 5. HOW TO MAKE MANDALAS.

Step 1: Using a compass, draw a large outer circle.

Step 2: Draw three more circles inside the biggest circle.

Step 3: Draw guidelines out from the centre of the circle.



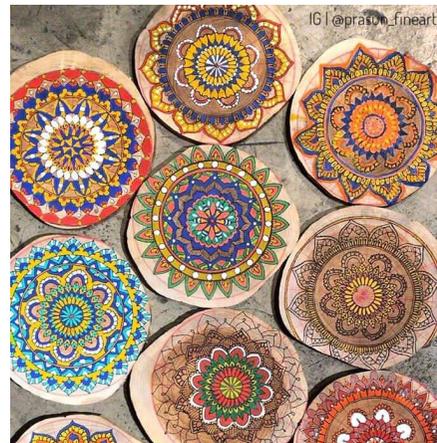
Step 4: Select different shapes.

Step 5: Begin the design by repeating the shapes around the inner circle.

Step 6: Draw different shapes around the next circle.

Step 7: Repeat the method until all of the circles are full.

#### 6. Prasun Balasubramaniam. Examples of mandalas by Prasun.



#### 7. Fabiana Nakano.

#### Examples of mandalas by Fabiana.



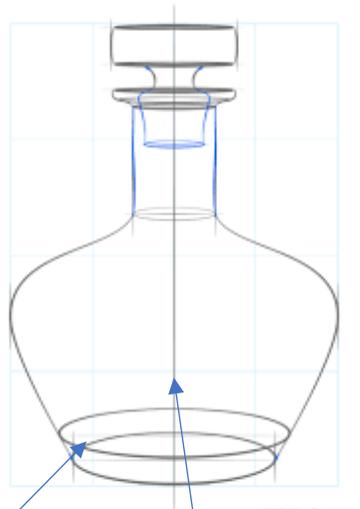
# YEAR 8. REVIEWING THE FORMAL ELEMENTS IN ART.

## Drawing Techniques and Colour Theory.

### 1. SHAPE AND PROPORTION

#### Shape

A flat enclosed area that has two dimensions, length and width.



Ellipse

Line of Symmetry

#### Proportion

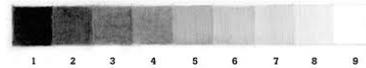
The relationship of one part of a whole to other parts of an object.

### 2. TONES AND SHADING

#### Tone

The light, medium and dark areas of shading on a colour.

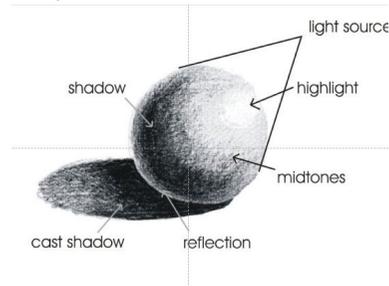
Dark. Medium. Light



#### Tonal Gradient

Smooth blend from light to dark.

#### Shapes



Artists apply light, medium and dark tones to transform a 2D drawing into a 3D drawing. For example, a circle into a sphere.

### KEY VOCABULARY

Line, shape, proportion, symmetry, form, tone, contrast, colour, tints, shades, primary, secondary.

### 3. LETTERING

Using lines and shapes to guide your lettering, will allow you to create structure and balance.

#### Guidelines

Guidelines ensures that all your letters are neatly lined up.



Cap Height: defines the height of Capital Letters.

X-height: defines the height of lowercase letters.

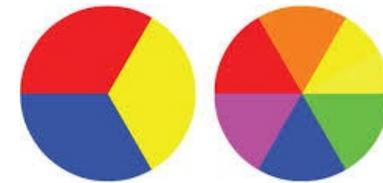
Baseline: The base line is where the bottom of the letters rest.

### 4. COLOUR THEORY

#### Colour

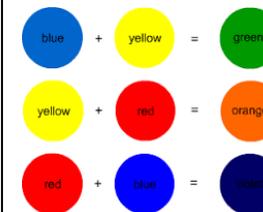
An objects colour is the colour of light that reaches your eye when you look at an object.

#### The Colour Wheel



Primary Colours	Secondary Colours
Red	Orange
Yellow	Purple
Blue	Green

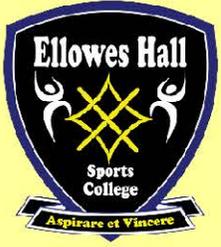
#### Colour Mixing



Secondary colours are made by mixing 2 equal measures of primary colours.

Tint: Add white to a colour to make it lighter.

Shade: Add black to a colour to make it darker.



# Knowledge Organisers

Year 9

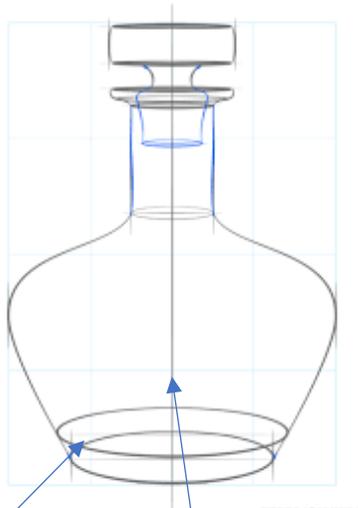
# YEAR 9. FORMAL ELEMENTS IN ART. To support any drawing tasks.

## Drawing Techniques and Colour Theory.

### 1. SHAPE AND PROPORTION

#### Shape

A flat enclosed area that has two dimensions, length and width.



Ellipse

Line of Symmetry

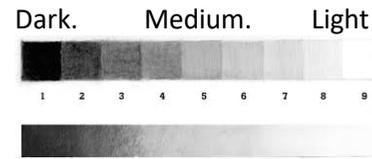
#### Proportion

The relationship of one part of a shape to other parts of the shape.

### 2. TONES AND SHADING

#### Tone

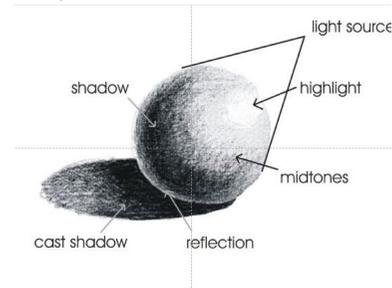
The light, medium and dark areas of shading on a colour.



#### Tonal Gradient

Smooth blend from light to dark.

#### Shapes



Artists apply light, medium and dark tones to transform a 2D drawing into a 3D drawing. For example, a circle into a sphere.

### KEY VOCABULARY

Line, shape, proportion, symmetry, form, tone, contrast, colour, tints, shades, primary, secondary.

### 3. LETTERING

Using lines and shapes to guide your lettering, will allow you to create structure and balance.

#### Guidelines

Guidelines ensures that all your letters are neatly lined up.



Cap Height: defines the height of Capital Letters.

X-height: defines the height of lowercase letters.

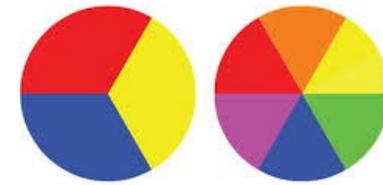
Baseline: The base line is where the bottom of the letters rest.

### 4. COLOUR THEORY

#### Colour

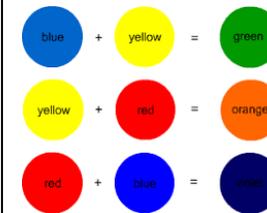
An objects colour is the colour of light that reaches your eye when you look at an object.

#### The Colour Wheel



Primary Colours	Secondary Colours
Red	Orange
Yellow	Purple
Blue	Green

#### Colour Mixing



Secondary colours are made by mixing 2 equal measures of primary colours.

Tint: Add white to a colour to make it lighter.

Shade: Add black to a colour to make it darker.

## YEAR 9 PROJECT. FOOD.

Artist link – Sarah Graham.

### 1.WHO?

Sarah Graham born 1977.  
British painter. Graduated from De Montford University with a BA(Hons) in Fine Art in 2000.

### 2.WHEN?

Contemporary artist.  
A professional painter, Sarah Graham earns a living by selling her paintings

### 3.WHAT?

Realistic paintings of sweets with oil paint on canvas. Sarah Graham was commissioned to do a painting for a Kaiser Chiefs album.

### KEY VOCABULARY

Proportion. Texture. Composition. Realism.  
Contemporary. Monochromatic. Tints. Shades.  
Alla prima. Scale. Transposition. Scumbling.

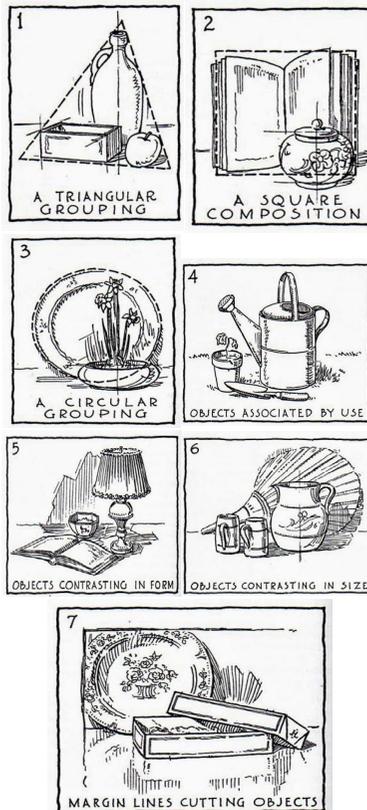
### 4. SARAH GRAHAM



Sarah Graham creates large scale paintings. Compositions crop the shapes and record all details realistically.



### 5. COMPOSITION



### 6. PAINTING TECHNIQUES

Acrylic Wash  
Dilute the paint with water.



Dabbing  
Quick short brushstrokes.



Stippling  
Dots made with tip of brush.



Dry Brush/Scumbling  
No water. Creates texture.



### 7. ADVANCED COLOUR MIXING



Tints and shades of blue



Monochromatic Painting. (Lots of shades of one colour)



# Knowledge Organisers

Year 10

# YEAR 10. UNIT 1. DRAWING.

## PROJECT - FACES.

### 1.WHO?

Most fine artists use drawing to record ideas, observe the world around them and express their views in visual form.

### 2.WHEN?

Drawing has existed since prehistoric times to the present day. From scratched images on rock to digital art/graphic design.

### 3.WHAT?

Drawings can be created using a range of wet and dry media on any scale or ground. Drawings can be realistic, abstract and diagrammatic.

### KEY VOCABULARY

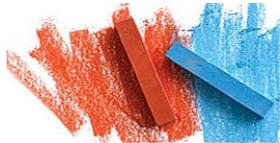
Texture/textural. Tone/tonal. Diagrammatic. Frottage. Sfumato. Sgraffito. Reversal. Collage Gestural. Continual. Media/mixed media. Ground. Scale. Abstract. Line/linear. Contrast.

### 4. DRAWING MEDIA

#### CHARCOAL



#### SOFT PASTEL



#### OIL PASTEL



#### PEN AND INK



### 5. DRAWING TECHNIQUES

#### FROTTAGE

Textured drawing.



#### PEN WASH

Create lines and tones.



#### SGRAFFITO

Removing the top medium.



#### SFUMATO

Blended, blurred shapes.



### DRAWING TECHNIQUES

#### GESTURAL

Use straight lines only.



#### CONTINUAL

One line, don't lift the pencil



#### NEGATIVE

Strong contrast.

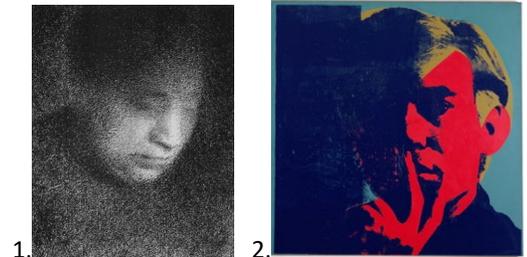


#### TONAL

No outlines, shades only.



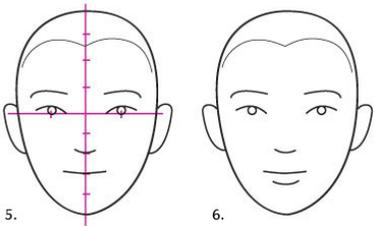
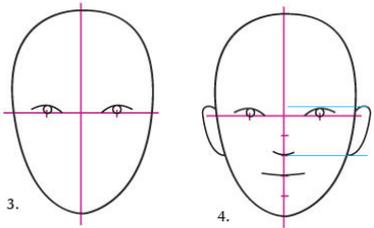
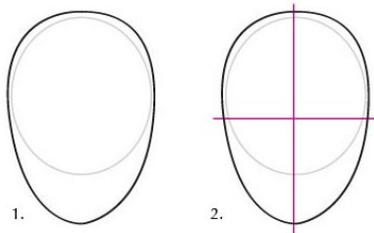
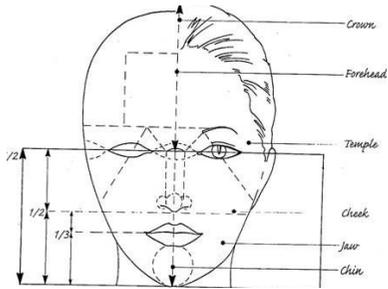
### 6. ARTIST EXAMPLES



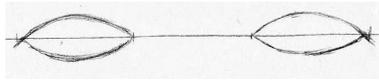
1. Georges Seurat – Sfumato and tonal technique.
2. Andy Warhol – Negative space technique.
3. Florian Nicolle – Pen and wash technique.
4. Max Ernst – Frottage technique.

# YEAR 10. UNIT 1. DRAWING - Portraits.

## 1. SHAPE AND PROPORTION



## 2. DRAWING EYES



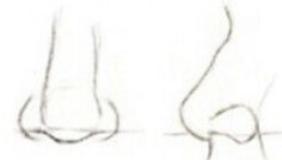
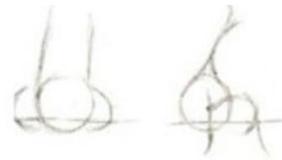
## 3. DRAWING MOUTHS



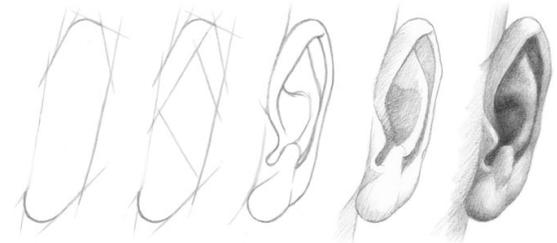
## KEY VOCABULARY

Line, shape, proportion, tone, symmetry, contrast, portrait, profile, form, facial features, expression, highlight, texture.

## 4. DRAWING NOSES



## 5. DRAWING EARS



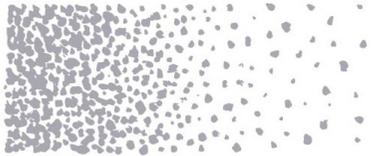
## 6. MIXING SKIN TONES



## YEAR 10. UNIT 2. PAINTING - Environments.

### 1. POINTILLISM

Use your brush to create clusters of coloured dots.



The Pointillism technique relies on the ability of the eye and mind of the viewer to blend the colour spots into a fuller range of tones.



### 2. PAUL SIGNAC



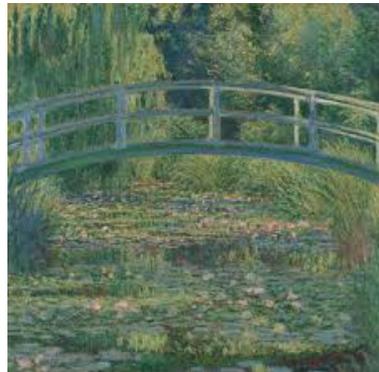
'The Herb Market, Verona'.

### 3. ALLA PRIMA

Use short dabs of colour. Over lap the brushstrokes and blend colours when the paint is wet.



Detail of 'The Water Lily Pond'.



### 4. CLAUDE MONET



'The Road to Vetheuil'.

### KEY VOCABULARY

Painterly. Optical mixture. Stippling. Palette. En plein air. Gesture. Foreground. Textured. Perspective. Figurative. Depth.

### 5. IMPASTO

Use thick paint. Use a palette knife to apply the paint, leaving thick, raised, gestural marks.



Detail of Van Gogh's 'Bedroom'.



### 6. VINCENT VAN GOGH



'Entrance Hall of St. Paul Hospital'.

### 7. TIMELINE OF LANDSCAPE PAINTING.



16<sup>th</sup> Century/1500s.



17<sup>th</sup> Century/1600s



18<sup>th</sup> Century/1700s.



19<sup>th</sup> Century/1800s



JMW Turner. 1800s.



Monet. 1870s onwards



Van Gogh. 1889.



Signac. Pointillism. 1909



20<sup>th</sup> Century. Derain. Fauvism.



Picasso. Cubism



Dali. Surrealism.



Don Eddy. Photorealism.

## YEAR 10. UNIT 3. PRINT MAKING.

### 1. Block Printing

Lino, wood or press print can be used to block print.



Wood block printing onto fabric.



Lino block printing onto paper.



A block print created using a polystyrene tile/press print.

Block prints are used to make repeat patterns or one-off images and designs.

### 3. Stencil Printing

Paper or thin card can be used to stencil print.



Ink is dabbed through holes in the stencil onto paper or fabric.



'Waiting Field' 2020 mixed media print by Delita Martin.

Stencils can be attached to a silkscreen and the ink is pushed through with a squeegee, as in the images shown here.



### KEY VOCABULARY

Silkscreen, register, stencil, ink, block, colour separation, plate, repeat/run, process, lino cutter printing press, squeegee.

### 5. Mono Printing

Mono prints can be made by painting ink onto a printing plate or by drawing on the back of paper that has been laid on top of thin ink. The ink can be brushed on, drawn into or wiped off to create images.



'Bloom', Mono print. 2020  
Karen Lederer

### TIMELINE OF PRINT MAKING.



16<sup>th</sup> Century/1500s.



17<sup>th</sup> Century/1600s



18<sup>th</sup> Century/1700s.

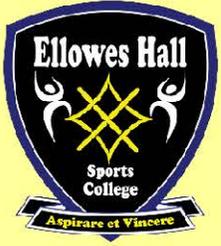


19<sup>th</sup> Century/1800s

Woodblock printing existed in China in the 800s. This printmaking process arrived in Europe in 1423. Books that were handwritten were mass printed. Many more printing processes evolved from the wood block technique. By 1477 intaglio printing, by the 1660s mezzotint and in the 1700s aquatint and lithography had been developed. Silkscreen printing was invented in the early 1900s. This technique was used by Andy Warhol, such as the 'Marilyns' 1967, shown below.



Japanese wood block print, by Hokusai.  
'The Great Wave Off Kanagawa'.



# Knowledge Organisers

Year 11

# DRAWING TECHNIQUES KNOWLEDGE ORGANISER.

## 1.WHO?

Most fine artists use drawing to record ideas, observe the world around them and express their views in visual form.

## 2.WHEN?

Drawing has existed since prehistoric times to the present day. From scratched images on rock to digital art/graphic design.

## 3.WHAT?

Drawings can be created using a range of wet and dry media on any scale or ground. Drawings can be realistic, abstract and diagrammatic.

## KEY VOCABULARY

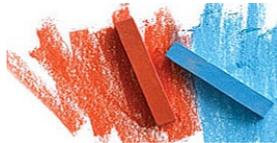
Texture/textural. Tone/tonal. Diagrammatic. Frottage. Sfumato. Sgraffito. Reversal. Collage Gestural. Continual. Media/mixed media. Ground. Scale. Abstract. Line/linear. Contrast.

## 4. DRAWING MEDIA

### CHARCOAL



### SOFT PASTEL



### OIL PASTEL



### PEN AND INK



## 5. DRAWING TECHNIQUES

### FROTTAGE

Textured drawing.



### PEN WASH

Create lines and tones.



### SGRAFFITO

Removing the top medium.



### SFUMATO

Blended, blurred shapes.



## DRAWING TECHNIQUES

### GESTURAL

Use straight lines only.



### CONTINUAL

One line, don't lift the pencil



### NEGATIVE

Strong contrast.

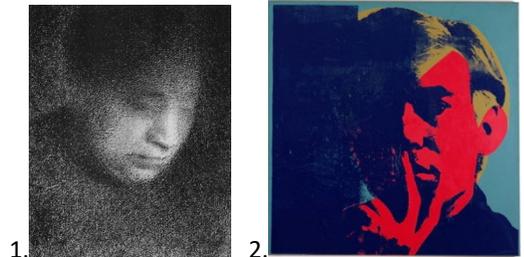


### TONAL

No outlines, shades only.

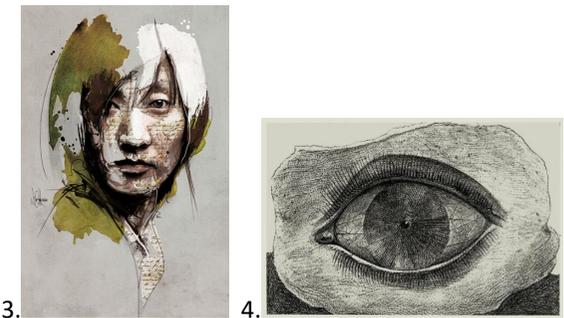


## 6. ARTIST EXAMPLES



1.

2.



3.

4.

1. Georges Seurat – Sfumato and tonal technique.
2. Andy Warhol – Negative space technique.
3. Florian Nicolle – Pen and wash technique.
4. Max Ernst – Frottage technique.

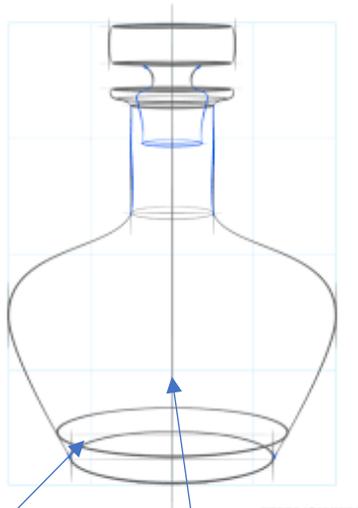
# FORMAL ELEMENTS IN ART. To support any drawing tasks.

## Drawing Techniques and Colour Theory.

### 1. SHAPE AND PROPORTION

#### Shape

A flat enclosed area that has two dimensions, length and width.



Ellipse

Line of Symmetry

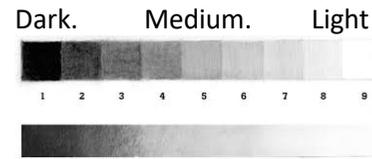
#### Proportion

The relationship of one part of a whole to other parts of an object.

### 2. TONES AND SHADING

#### Tone

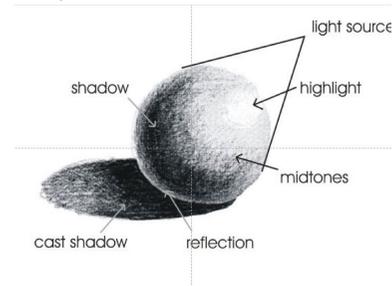
The light, medium and dark areas of shading on a colour.



#### Tonal Gradient

Smooth blend from light to dark.

#### Shapes



Artists apply light, medium and dark tones to transform a 2D drawing into a 3D drawing. For example, a circle into a sphere.

### KEY VOCABULARY

Line, shape, proportion, symmetry, form, tone, contrast, colour, tints, shades, primary, secondary.

### 3. LETTERING

Using lines and shapes to guide your lettering, will allow you to create structure and balance.

#### Guidelines

Guidelines ensures that all your letters are neatly lined up.



Cap Height: defines the height of Capital Letters.

X-height: defines the height of lowercase letters.

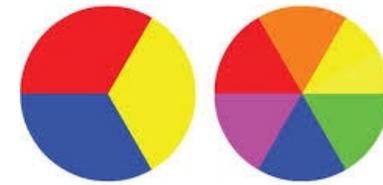
Baseline: The base line is where the bottom of the letters rest.

### 4. COLOUR THEORY

#### Colour

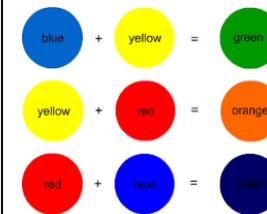
An objects colour is the colour of light that reaches your eye when you look at an object.

#### The Colour Wheel



Primary Colours	Secondary Colours
Red	Orange
Yellow	Purple
Blue	Green

#### Colour Mixing



Secondary colours are made by mixing 2 equal measures of primary colours.

Tint: Add white to a colour to make it lighter.

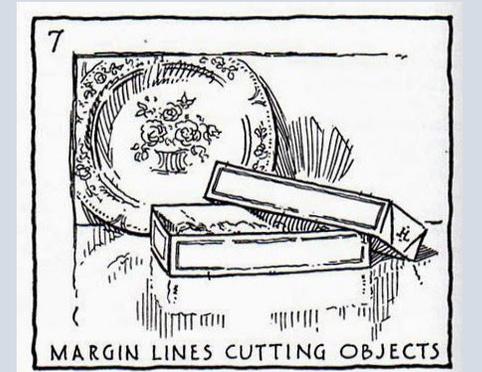
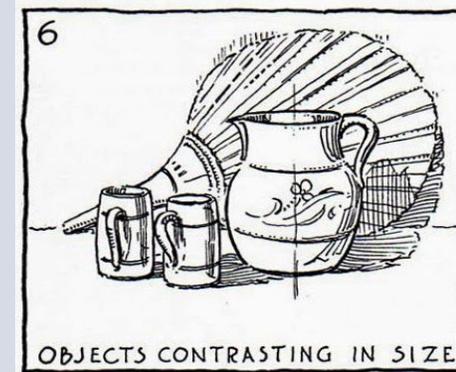
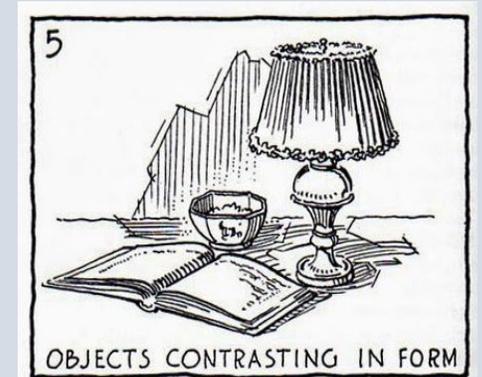
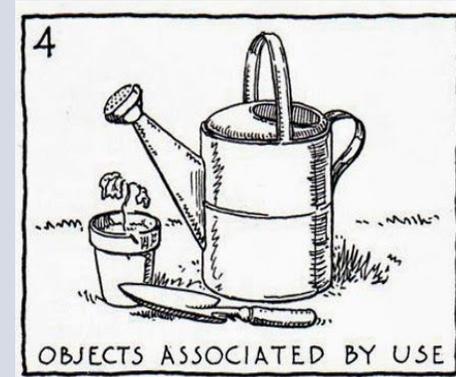
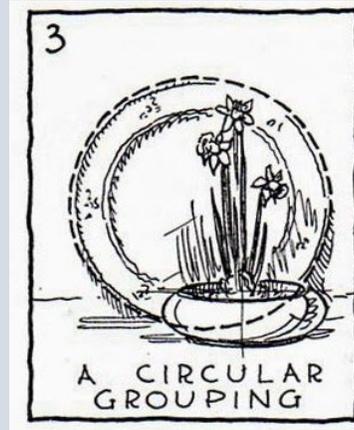
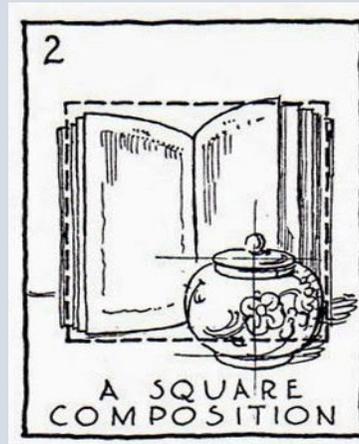
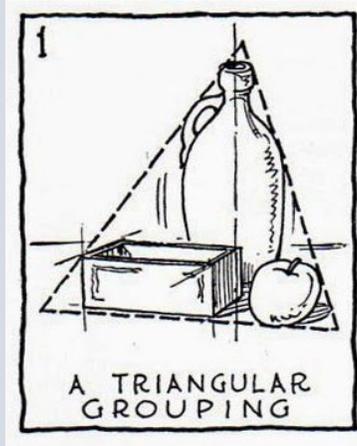
Shade: Add black to a colour to make it darker.

# GCSE KNOWLEDGE ORGANISER. DEVELOP/REFINE.

## FIRST IDEAS

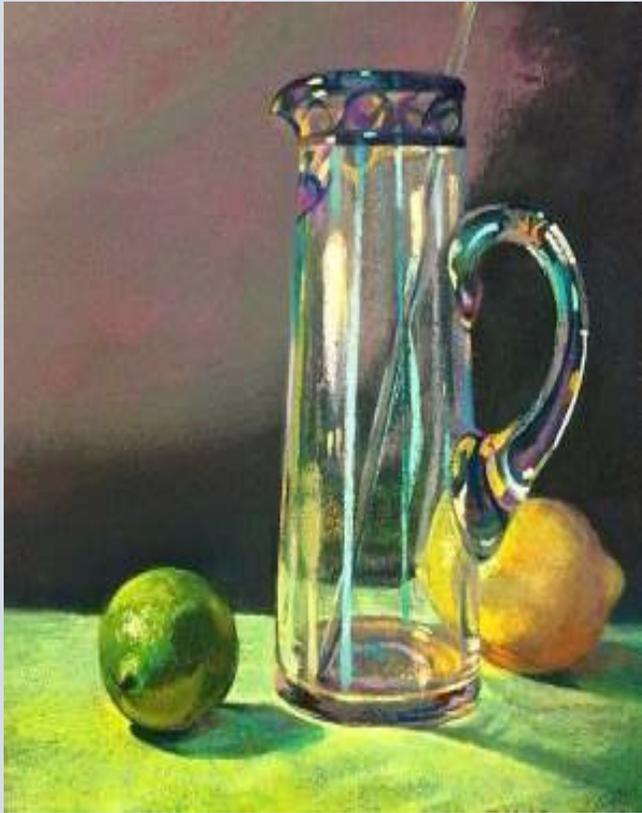
After drawing the objects linked to your theme, the next step is to use those drawings to create first idea compositions.

**COMPOSITION.** Here are 7 examples of balanced compositions. The layouts apply to anything you draw, not just still-life.



Even though you will be concentrating on how you arrange the different parts of your idea, remember your use of shape, tone, proportion and colour must be of a good standard. Plan the background of your idea. Don't leave it blank.

# GCSE KNOWLEDGE ORGANISER. DEVELOP/REFINE.



**REALISTIC**  
TRADITIONAL ART  
MATERIALS

## FIRST IDEAS

### CREATING JUXTAPOSITION

How you arrange the different elements of your idea in a composition is very important. You must plan the size and scale of the different shapes and how they relate to each other. Use the composition guidelines to help you.

You can see that in these two examples, the artists have used all of the space and the shapes are the main focus. The viewpoint, shapes chosen and where they are placed are thoughtful and well balanced.

Both compositions are interesting, but use two very different 'languages' and convey different messages. Ideas can be created digitally and then developed into a final piece using traditional materials. Also, Surreal ideas can be created with traditional media and techniques.

The traditional painting uses juxtaposition to show contrasting size and forms. The digital image uses juxtaposition to morph two concepts.



**SURREAL**  
DIGITAL ART or  
MONTAGE

# GCSE KNOWLEDGE ORGANISER. DEVELOP/REFINE.

## FIRST IDEAS

Coursework Project. **Organic Forms** Starting Points.

Draw 'organic forms' from first hand. Your own digital photos can also be used.

Accurate studies of flowers in a variety of media. Record detail, a range of tones and colour.



Zoom in or select complicated sections. Record detail.

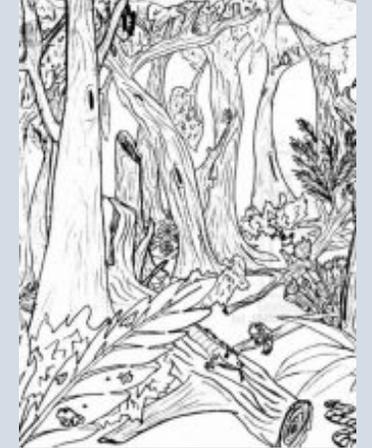
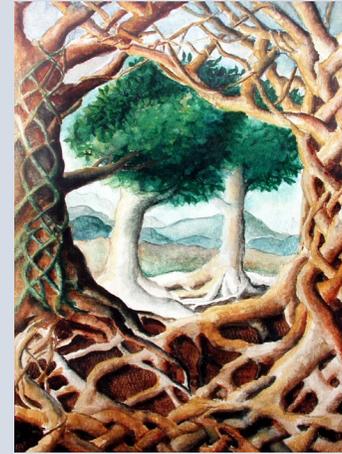
Take your own digital images.



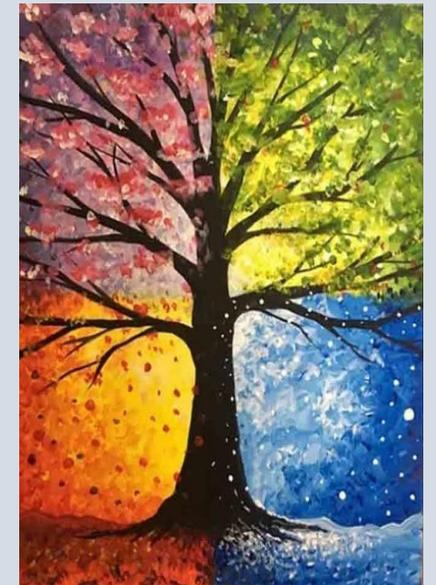
Create images by using alternative media such as collage or by combining different materials.



Unusual angles. Record from them. Alter them with a software programme.



If a student chose to focus on trees for this theme, they firstly draw many aspects of trees. Their first ideas could, for example, explore the effect of the four seasons or the chaos of shapes in a woodland scene. The link between the tree shape with other shapes to create a surreal effect or focus on twisted roots and branches.



# GCSE KNOWLEDGE ORGANISER. DEVELOP/REFINE.

## Man-Made Forms



## FIRST IDEAS

### Coursework Project. Mechanical Forms Starting Points.

Draw 'mechanical forms' from first hand. Your own digital photos can also be used.

Accurate studies of machinery or tools in a variety of media. Record detail, a range of tones and colour.

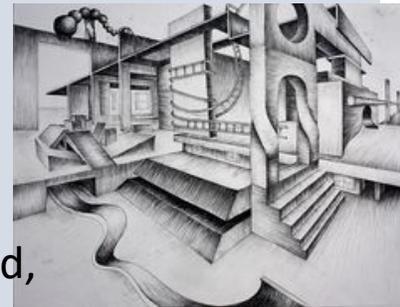
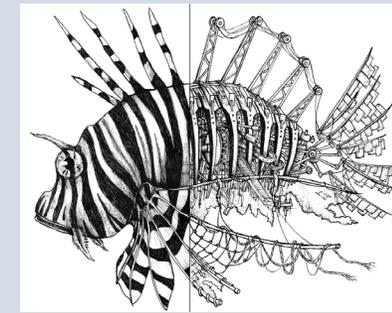


Zoom in or select complicated sections. Record detail.

Take your own digital images.

Create images by using alternative media such as collage or by combining different materials.

Unusual angles. Record from them. Alter them with a software programme.



Ideas for this theme could, for example, explore man-made v nature or the different machine shapes. Focus on metal forms, surreal environments or creating patterns with man made shapes.



# GCSE KNOWLEDGE ORGANISER. DEVELOP/REFINE.

## FIRST IDEAS

Coursework Project.

## Reflections

Starting Points



### Secondary Sources

You can take your own digital photos of the subject and unusual views. Print and present them as a part of your recording. (Primary recording)

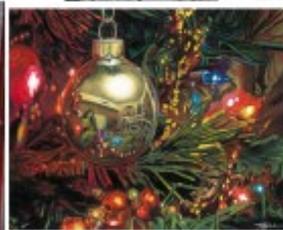


### Primary sources.

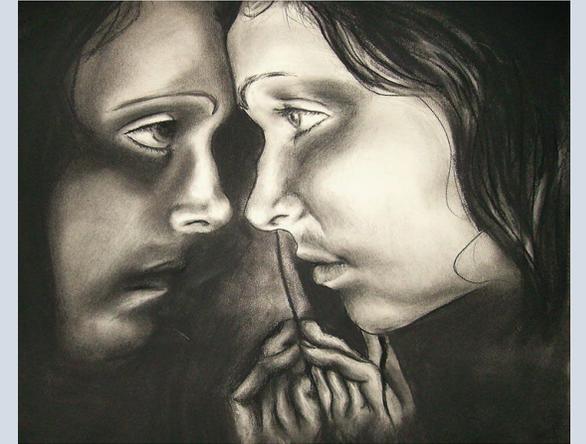
*Drawing from direct observation.*



Use a range of media to show different views. Record detail, colours and tones.



You can draw from photos but you must present the photos next to your drawing. (Secondary recording)



In this theme, a student might choose to focus on faces in mirrors. First ideas could explore broken reflections or looking into a mirror from unusual angles. Trapped in a mirror could be an idea or creating symmetry. What reflects in the mirror could be surreal, for example by showing a different person.

# GCSE KNOWLEDGE ORGANISER. DEVELOP/REFINE.

## FIRST IDEAS

Coursework Project.

# Home

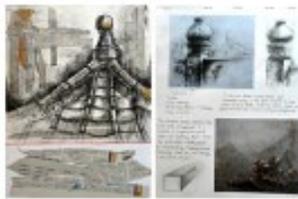
Starting Points



**Primary sources.**  
*Drawing from direct observation.*



Use a range of media to show different views. Record detail, colours and tones.



**Secondary Sources**  
You can take your own digital photos of the subject and unusual views. Print and present them as a part of your recording. (Primary recording)



You can draw from photos and illustrations as long as you present the photos alongside your drawing. (Secondary recording)



If family is the theme, first ideas could deal with the different generations and different family members. Also remembering relatives is another approach.



# GCSE KNOWLEDGE ORGANISER. DEVELOP/REFINE.

## **TASK GUIDANCE**

Use some of the observation studies you have drawn to create a first idea.

Study the guidance on composition.

Make sure your shape and proportion drawing is accurate.

Don't forget the background.

Make sure your idea fits into your theme clearly.

The idea should be A5 in size in coloured media.

# GCSE KNOWLEDGE ORGANISER. RECORD. Analysing Images.

## IMAGE ANALYSIS

As a student, you will be asked to study art work closely, in order to learn from the professionals. One part of the study is to understand how artists communicate through their use of the formal elements.

THIS IS OBJECTIVE ANALYSIS.

The formal/visual elements are –

LINE  
SHAPE  
PROPORTION  
TONE  
TEXTURE  
COLOUR  
PATTERN  
PERSPECTIVE  
COMPOSITION

The formal or visual elements are the components used to create Art. Artists use, manipulate and put emphasis on certain elements to communicate their creativity and develop their own art language.

# RECORD. Analysing Images.

## OBJECTIVE/SUBJECTIVE ANALYSIS

### An Example.



Pablo Picasso  
"Weeping Woman". 1937

This is an oil painting of Dora Maar, one of Picasso's models. Even though it is abstract, it is clear it is a portrait of a woman. She is shown sobbing, deeply upset and distressed. From my research, I know this is one of the paintings Picasso produced as a response to the bombing of the town Guernica during the Spanish Civil War. Picasso was appalled by the massacre. The woman stares, lost in her grief, chewing on her handkerchief which shows the depth of her despair. The use of blue adds to the sombre mood as well as the straight lines and sharp angles of the cloth. Her memories and shock are causing her pain. The woman, I think, is overwhelmed by the hopelessness of the situation and is feeling helpless for not being able to make the massacre untrue. As a viewer, I have no escape from her weeping. The background acts as a barrier, the wallpaper stripes look like bars, trapping me.....

**Line** – straight, heavy and angled lines add to the dramatic mood. The face is fragmented causing a shattered or broken effect. The shards also imply movement – the chewing of the handkerchief. The lines form a barrier in the background. Even the hat is angled. There is no softness in this picture.

**Colour** – a limited palette. Blue and white are central. Blue symbolises sadness. Acid green and purple increase the distressed mood. The yellows and ochres contrast, making the face stand out. Black outlines make the colours vivid. The shades of blue with black create the hair texture.

**Composition** – claustrophobic and up close. All attention is on the woman and her grief. The viewer is near to the woman, in the room.....

# RECORD. Analysing Images.

## OBJECTIVE ANALYSIS

When you analyse an image from an objective point of view, you need to firstly identify the main formal elements central to the image. Below are some useful questions to help you 'unpick' how the elements have been used. It is what you notice and your interpretation that is important.

You will need to read about the artist and their work. The context of the work is important and it will also help you develop your judgements. Your analysis needs to be personal but also be accepted as accurate.

### QUESTIONS.

- What does the composition make you focus on?
- What colours have been used? Is there a theme or specific palette in use?
- Has the shape or proportion been manipulated in any way? If yes, for what reason?
- Do the tonal values create mood or emphasise any part of the image?
- Is there a sense of depth? Has perspective been used?
- Is the medium or technique used in a significant way? What effect is achieved?
- How can this use of the formal elements help you develop your own work?

# RECORD. Analysing Images.

## **SUBJECTIVE ANALYSIS**

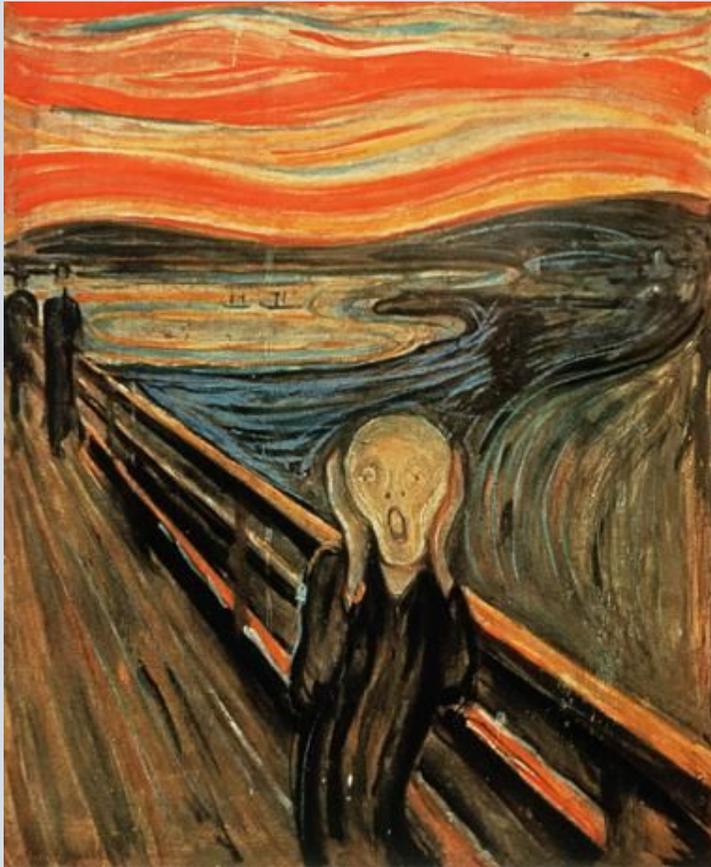
When you analyse an image from an subjective point of view, you need to identify what the image is about. What is the theme, narrative/story being communicated. Does the image make a statement about an event, a social, political or personal view held by the artist? Decide whether you agree or disagree with the artist. Listed below are some useful questions to help you structure and guide your thinking. Again, as with objective analysis it is what you notice and your interpretation that is important.

Read about the artist and their work, the context/background story will help you develop your opinions. Again, your analysis needs to be personal and accurate. It is not necessary to write about the artist's life.

### **SUBJECTIVE QUESTIONS.**

- What do you think is the subject of the image?
- How does the image make you feel?
- What meaning does the image have?
- Do you like the image? Explain why or why not.
- What is the mood of the image?

# RECORD. Analysing Images Task.



Edvard Munch.  
“The Scream”. 1893

## OBJECTIVE/SUBJECTIVE ANALYSIS.

Write a brief explanation in prose.

### OBJECTIVE QUESTIONS.

- What does the composition make you focus on?
- What colours have been used? Is there a theme or specific palette in use?
- Has the shape or proportion been manipulated in any way? If yes, for what reason?
- Do the tonal values create mood or emphasise any part of the image?
- Is there a sense of depth? Has perspective been used?
- Is the medium or technique used in a significant way? What effect is achieved?

### SUBJECTIVE QUESTIONS.

- What do you think is the subject of the image?
- How does the image make you feel?
- What meaning does the image have?
- Do you like the image? Explain why or why not.
- What is the mood of the image?

# RECORD. Analysing Images Task.

**OBJECTIVE/SUBJECTIVE ANALYSIS.** Write a brief explanation in prose.



Edward Hopper.  
"New York Movie". 1939

## QUESTIONS.

- What does the composition make you focus on?
- What colours have been used? Is there a theme or specific palette in use?
- Has the shape or proportion been manipulated in any way?  
If yes, for what reason?
- Do the tonal values create mood or emphasise any part of the image?
- Is there a sense of depth? Has perspective been used?
- Is the medium or technique used in a significant way?  
What effect is achieved?

## SUBJECTIVE QUESTIONS.

- What do you think the subject of the image is?
- How does the image make you feel?
- What meaning does the image have?
- Do you like the image? Explain why or why not.
- What is the mood of the image?

# GCSE KNOWLEDGE ORGANISER. RECORD. Observational Drawing.

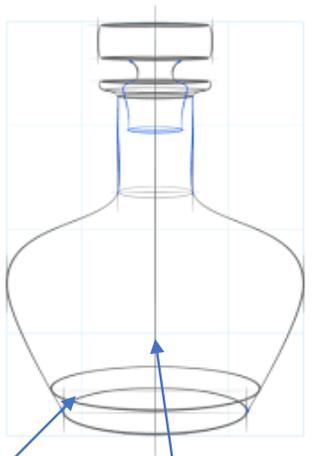
## YEAR 11. FORMAL ELEMENTS IN ART. To support any drawing tasks.

### Drawing Techniques and Colour Theory.

#### 1. SHAPE AND PROPORTION

##### Shape

A flat enclosed area that has two dimensions, length and width.



Ellipse

Line of Symmetry

##### Proportion

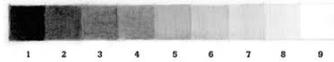
The relationship of one part of a whole to other parts of an object.

#### 2. TONES AND SHADING

##### Tone

The light, medium and dark areas of shading on a colour.

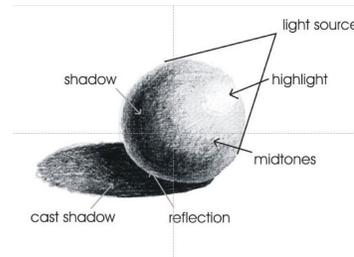
Dark. Medium. Light



##### Tonal Gradient

Smooth blend from light to dark.

##### Shapes



Artists apply light, medium and dark tones to transform a 2D drawing into a 3D drawing. For example, a circle into a sphere.

#### KEY VOCABULARY

Line, shape, proportion, symmetry, form, tone, contrast, colour, tints, shades, primary, secondary.

#### 3. LETTERING

Using lines and shapes to guide your lettering, will allow you to create structure and balance.

##### Guidelines

Guidelines ensures that all your letters are neatly lined up.



Cap Height: defines the height of Capital Letters.

X-height: defines the height of lowercase letters.

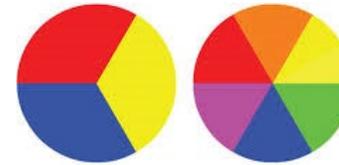
Baseline: The base line is where the bottom of the letters rest.

#### 4. COLOUR THEORY

##### Colour

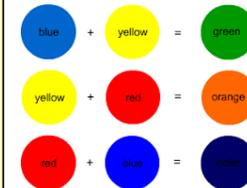
An objects colour is the colour of light that reaches your eye when you look at an object.

##### The Colour Wheel



Primary Colours	Secondary Colours
Red	Orange
Yellow	Purple
Blue	Green

##### Colour Mixing



Secondary colours are made by mixing 2 equal measures of primary colours.

Tint: Add white to a colour to make it lighter.

Shade: Add black to a colour to make it darker.

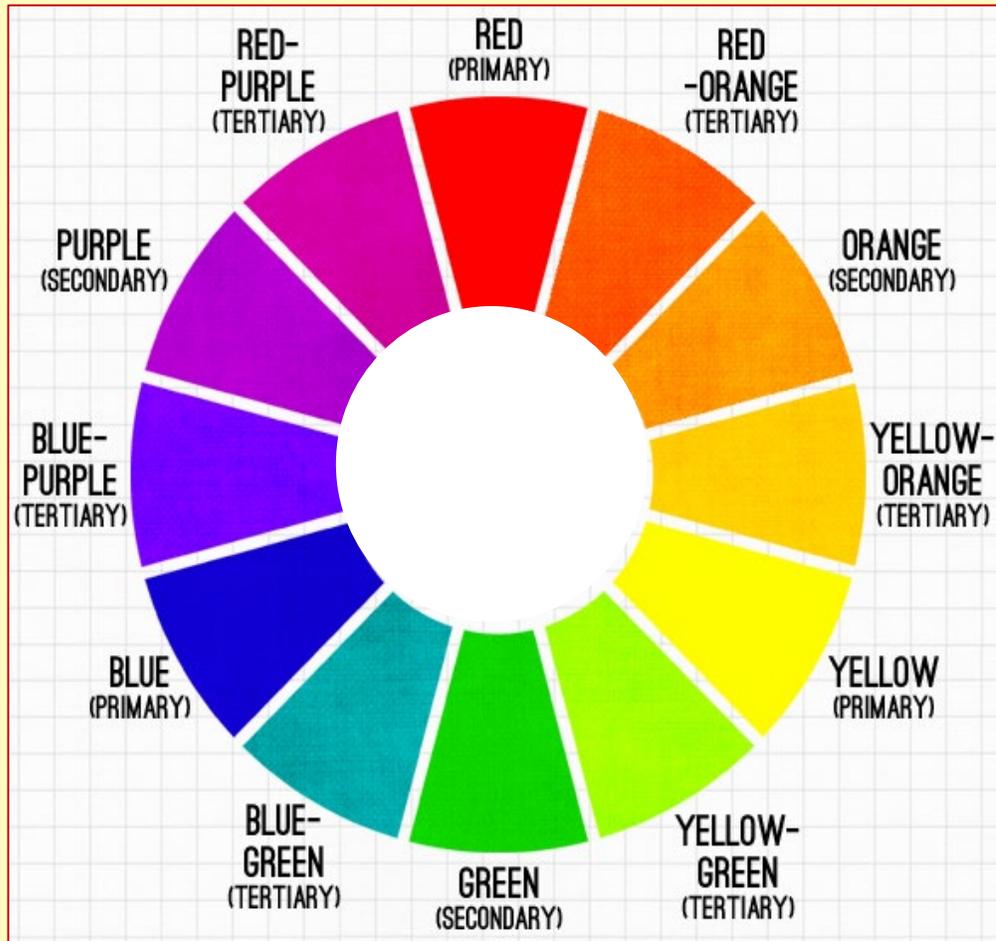
#### Small Question

**What are the basic skills for drawing?**

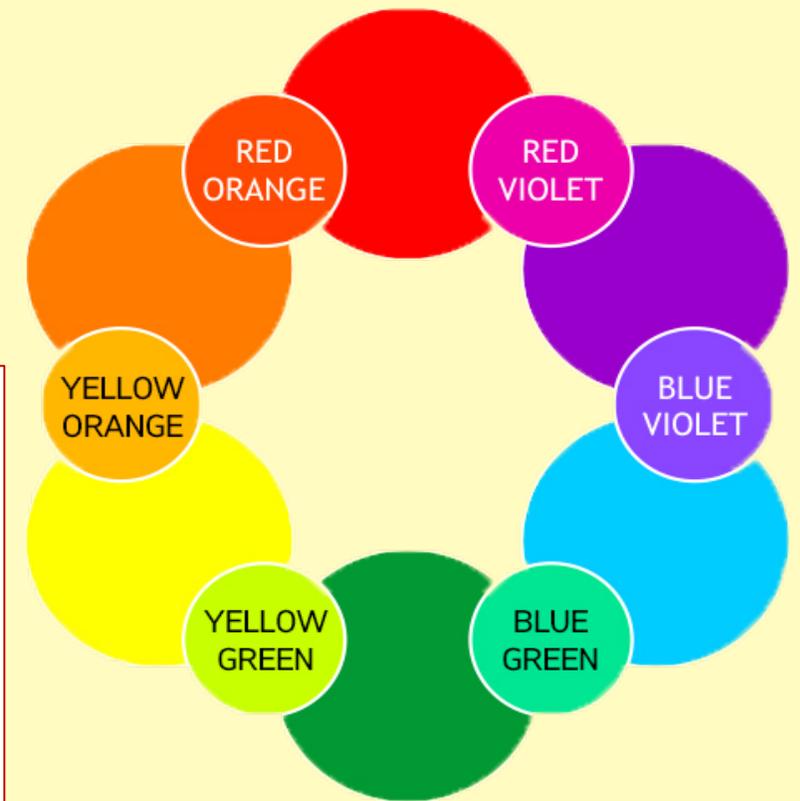
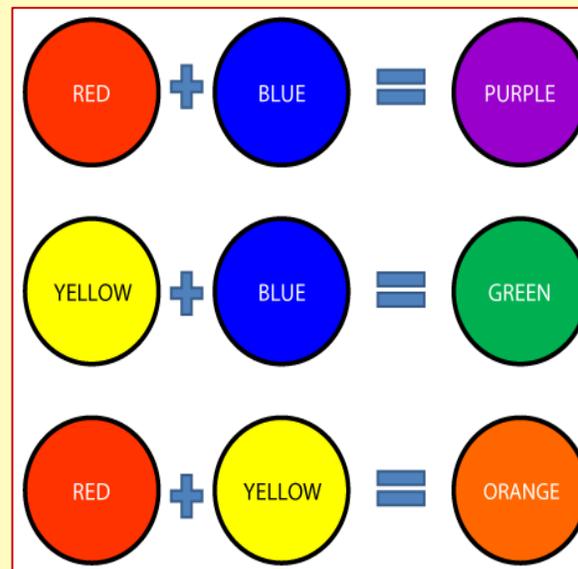
Here are the Formal Elements of shape, proportion, tone and colour. You need to use them accurately in order to create a successful drawing.

# GCSE KNOWLEDGE ORGANISER. RECORD. Observational Drawing.

Small Question – What are Primary, Secondary and Tertiary colours?



Secondary Colours



Tertiary Colours

# GCSE KNOWLEDGE ORGANISER. RECORD. Observational Drawing.

## Small Question – What are Tints and Shades?



**TINT**  
To make a tint, add white to the colour.  
Hues = Colours



**REMEMBER**  
To make yellow or orange darker, use brown, not black.



**SHADE**  
To make a shade, add black to the colour.  
Hues = Colours

# GCSE KNOWLEDGE ORGANISER. RECORD. Observational Drawing.

## Small Question.

**What sort of things are suitable to draw for the theme of Natural/Organic Forms?**

You can draw anything that is created by nature. Aim to draw from the real item. This is called drawing from primary sources.

If you draw from a photograph, you must present the picture next to your drawing so a comparison can be made. You can take your own photographs as a part of your observation recordings.

Coursework Project. **Organic Forms** Starting Points.

Draw 'organic forms' from first hand. Your own digital photos can also be used.

Accurate studies of flowers in a variety of media. Record detail, a range of tones and colour.

Zoom in or select complicated sections. Record detail.

Take your own digital images.

Unusual angles. Record from them. Alter them with a software programme.

Create images by using alternative media such as collage or by combining different materials.

# GCSE KNOWLEDGE ORGANISER. RECORD. Observational Drawing.

## Small Question.

**What sort of things are suitable to draw for the theme of Man-made and Mechanical Forms?**

You can draw anything that is created by humans.

Aim to draw from the real item. This is called drawing from primary sources.

If you draw from a photograph, you must present the picture next to your drawing so a comparison can be made. You can take your own photographs as a part of your observation recordings.

## Coursework Project. Mechanical Forms Starting Points.

Draw 'mechanical forms' from first hand. Your own digital photos can also be used.

Accurate studies of machinery or tools in a variety of media. Record detail, a range of tones and colour.



Zoom in or select complicated sections. Record detail.



Create images by using alternative media such as collage or by combining different materials.



Unusual angles. Record from them. Alter them with a software programme.



Take your own digital images.



# GCSE KNOWLEDGE ORGANISER. RECORD. Observational Drawing.

## Small Question.

**What sort of things are suitable to draw for the theme of Reflections?**

You can draw anything that reflects. Reflection can also refer to views and opinions, your thoughts or strong feelings about something. Aim to draw from the real item. This is called drawing from primary sources.

If you draw from a photograph, you must present the picture next to your drawing so a comparison can be made. You can take your own photographs as a part of your observation recordings.

Coursework Project.

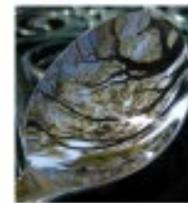
## Reflections

Starting Points



### Secondary Sources

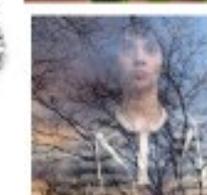
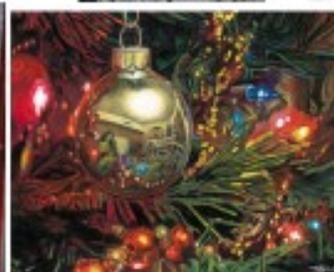
You can take your own digital photos of the subject and unusual views. Print and present them as a part of your recording. (Primary recording)



### Primary sources.

*Drawing from direct observation.*

Use a range of media to show different views. Record detail, colours and tones.



You can draw from photos but you must present the photos next to your drawing. (Secondary recording)



# GCSE KNOWLEDGE ORGANISER. RECORD. Observational Drawing.

## Small Question.

**What sort of things are suitable to draw for the theme of Home?**

You can draw anything that is found at home. This includes people and pets. You can use fond memories, hobbies, friendship groups, anything that relates to your home life.

Aim to draw from the real item. This is called drawing from primary sources.

If you draw from a photograph, you must present the picture next to your drawing so a comparison can be made. You can take your own photographs as a part of your observation recordings.

Coursework Project.

# Home

Starting Points



### Primary sources.

*Drawing from direct observation.*



Use a range of media to show different views. Record detail, colours and tones.



### Secondary Sources

You can take your own digital photos of the subject and unusual views. Print and present them as a part of your recording. (Primary recording)



You can draw from photos and illustrations as long as you present the photos alongside your drawing. (Secondary recording)

# GCSE KNOWLEDGE ORGANISER. RECORD. Observational Drawing.

## Small Question – What is the standard of drawing needed?

RECORD. Theme – Home.

Grade 3 The shapes are drawn simply with a few areas recorded accurately. Detail is invented not observed. Some 'mid-range' shading has been added. Colour has been applied flatly without texture. There is some control of media.

Grade 4 The shapes and proportions of the objects are quite accurate, made more effective with carefully observed detail. Several tones have been used to shade in but the addition of darker tones would give a better sense of 3D. A few different types of marks have been used to create simple textures. The colours and media describe the objects well.

Grade 5/6 Large scale drawings of accurate shape and carefully measured proportion are arranged thoughtfully on the study sheet. A range of tones make the objects appear three-dimensional. Colour has been added neatly but shades are limited. Different materials are used but not all of them show the same control. More experiments with texture are needed.

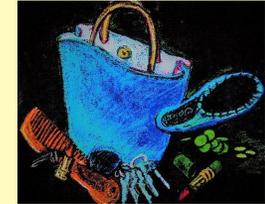
Grade 7/8 Confident, accurate large-scale drawings are presented effectively. Both the tones and colours are rich and varied. Detail is accurate and intricate. The mark-making techniques are inventive and describe the textures. A range of different media and techniques are used skilfully on each study sheet.

These grade descriptors and the corresponding example images will help you assess your work as you produce your observational drawings. Use the information to judge your work, modify and improve it.

Examples of Art Work/Grades.



Lower Grade 3.



Higher Grade 3



Lower Grade 4



Higher Grade 4



Grade 5/6



Grade 7/8



Grade 9

# GCSE KNOWLEDGE ORGANISER. RECORD. Observational Drawing.

## Small Question – What is the standard of drawing needed?

RECORD. Theme – Reflections.

- Grade 3 The shapes are drawn simply with a few areas recorded accurately. Detail is invented not observed. Some 'mid-range' shading has been added. Colour has been applied flatly without texture. There is some control of media.
- Grade 4 The shapes and proportions of the objects are quite accurate, made more effective with carefully observed detail. Several tones have been used to shade in but the addition of darker tones would give a better sense of 3D. A few different types of marks have been used to create simple textures. The colours and media describe the objects well.
- Grade 5/6 Large scale drawings of accurate shape and carefully measured proportion are arranged thoughtfully on the study sheet. A range of tones make the objects appear three-dimensional. Colour has been added neatly but shades are limited. Different materials are used but not all of them show the same control. More experiments with texture are needed.
- Grade 7/8 Confident, accurate large-scale drawings are presented effectively. Both the tones and colours are rich and varied. Detail is accurate and intricate. The mark-making techniques are inventive and describe the textures. A range of different media and techniques are used skilfully on each study sheet.

These grade descriptors and the corresponding example images will help you assess your work as you produce your observational drawings. Use the information to judge your work, modify and improve it.

Examples of Art Work/Grades.



Lower Grade 3.



Higher Grade 3



Lower Grade 4



Higher Grade 4



Grade 5/6



Grade 7/8



Grade 9

# GCSE KNOWLEDGE ORGANISER. RECORD. Observational Drawing.

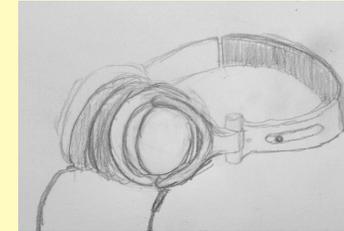
## Small Question – What is the standard of drawing needed?

RECORD. Theme – Man-Made/Mechanical Forms.

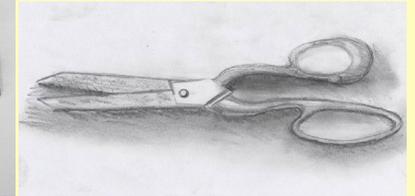
- Grade 3 The shapes are drawn simply with a few areas recorded accurately. Detail is invented not observed. Some 'mid-range' shading has been added. Colour has been applied flatly without texture. There is some control of media.
- Grade 4 The shapes and proportions of the objects are quite accurate, made more effective with carefully observed detail. Several tones have been used to shade in but the addition of darker tones would give a better sense of 3D. A few different types of marks have been used to create simple textures. The colours and media describe the objects well.
- Grade 5/6 Large scale drawings of accurate shape and carefully measured proportion are arranged thoughtfully on the study sheet. A range of tones make the objects appear three-dimensional. Colour has been added neatly but shades are limited. Different materials are used but not all of them show the same control. More experiments with texture are needed.
- Grade 7/8 Confident, accurate large-scale drawings are presented effectively. Both the tones and colours are rich and varied. Detail is accurate and intricate. The mark-making techniques are inventive and describe the textures. A range of different media and techniques are used skilfully on each study sheet.

These grade descriptors and the corresponding example images will help you assess your work as you produce your observational drawings. Use the information to judge your work, modify and improve it.

Examples of Art Work/Grades.



Lower Grade 3.



Higher Grade 3



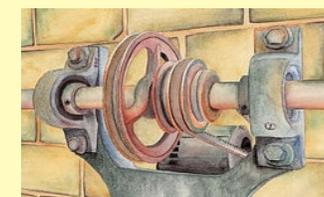
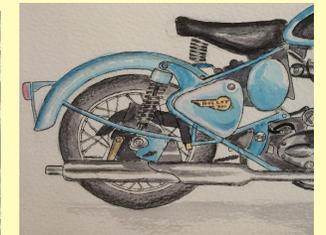
Lower Grade 4



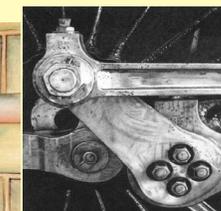
Higher Grade 4



Grade 5/6



Grade 7/8



Grade 9

# GCSE KNOWLEDGE ORGANISER. RECORD. Observational Drawing.

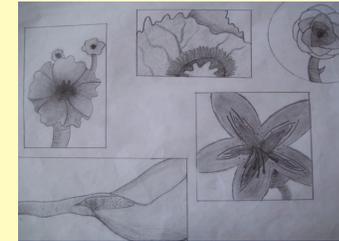
## Small Question – What is the standard of drawing needed?

RECORD. Theme – Natural/Organic Forms.

- Grade 3 The shapes are drawn simply with a few areas recorded accurately. Detail is invented not observed. Some 'mid-range' shading has been added. Colour has been applied flatly without texture. There is some control of media.
- Grade 4 The shapes and proportions of the objects are quite accurate, made more effective with carefully observed detail. Several tones have been used to shade in but the addition of darker tones would give a better sense of 3D. A few different types of marks have been used to create simple textures. The colours and media describe the objects well.
- Grade 5/6 Large scale drawings of accurate shape and carefully measured proportion are arranged thoughtfully on the study sheet. A range of tones make the objects appear three-dimensional. Colour has been added neatly but shades are limited. Different materials are used but not all of them show the same control. More experiments with texture are needed.
- Grade 7/8 Confident, accurate large-scale drawings are presented effectively. Both the tones and colours are rich and varied. Detail is accurate and intricate. The mark-making techniques are inventive and describe the textures. A range of different media and techniques are used skilfully on each study sheet.

These grade descriptors and the corresponding example images will help you assess your work as you produce your observational drawings. Use the information to judge your work, modify and improve it.

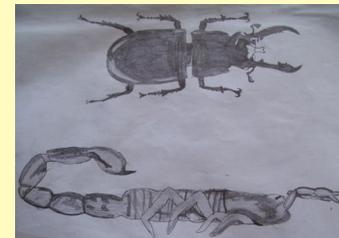
Examples of Art Work/Grades.



Lower Grade 3.



Higher Grade 3



Lower Grade 4



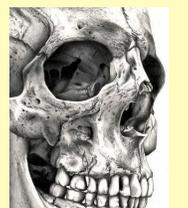
Higher Grade 4



Grade 5/6



Grade 7/8

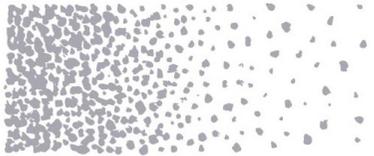


Grade 9

# PAINTING TECHNIQUES KNOWLEDGE ORGANISER.

## 1.POINTILLISM

Use your brush to create clusters of coloured dots.



The Pointillism technique relies on the ability of the eye and mind of the viewer to blend the colour spots into a fuller range of tones.



## 2. PAUL SIGNAC



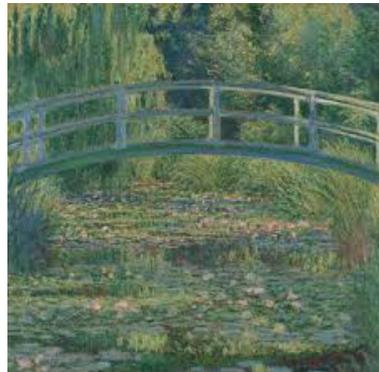
'The Herb Market, Verona'.

## 3.ALLA PRIMA

Use short dabs of colour. Over lap the brushstrokes and blend colours when the paint is wet.



Detail of 'The Water Lily Pond'.



## 4.CLAUDE MONET



'The Road to Vetheuil'.

## KEY VOCABULARY

Painterly. Optical mixture. Stippling. Palette. En plein air. Gesture. Foreground. Textured. Perspective. Figurative. Depth.

## 5.IMPASTO

Use thick paint. Use a palette knife to apply the paint, leaving thick, raised, gestural marks.



Detail of Van Gogh's 'Bedroom'.



## 6. VINCENT VAN GOGH



'Entrance Hall of St. Paul Hospital'.

## 7. TIMELINE OF LANDSCAPE PAINTING.



16<sup>th</sup> Century/1500s.



17<sup>th</sup> Century/1600s



18<sup>th</sup> Century/1700s.



19<sup>th</sup> Century/1800s



JMW Turner. 1800s.



Monet. 1870s onwards



Van Gogh.1889.



Signac. Pointillism. 1909



20<sup>th</sup> Century. Derain. Fauvism.



Picasso. Cubism



Dali. Surrealism.



Don Eddy. Photorealism.