

Autumn 1

Art Knowledge Organiser KS4

The big picture- the why behind the what



Year 10

Unit 1 Coursework: Structures- manmade and natural

Resources

Pinterest Christ's College Art

<https://www.pinterest.co.uk/hdaniels6491/saved/>

GCSE Art Bitesize- experimentation

[https://www.bbc.co.uk/bitesize/guides/z8pfcj6/revision/1GCSE Art Bitesize](https://www.bbc.co.uk/bitesize/guides/z8pfcj6/revision/1GCSE%20Art%20Bitesize)

Teams- Year 10 Y Art Mrs Daniels- Class materials

For GCSE Art the coursework unit equates to 60% of your overall grade and you will produce 2 projects, in the Autumn term you will create a small project that responds to a theme and will be building skills across media through workshop style directed teaching. You will be exploring the following assessment objectives:

- **AO1 Development of ideas through investigations, demonstrating critical understanding of sources (artist research pages- written analysis and artist response, mind mapping and moodboards)**
- **AO2 Refine work by experimenting with appropriate media, techniques and processes (workshops)**
- **AO3 Recording ideas and observations relevant to intentions (written annotation, photography and drawing)**

Knowledge

The artist responses for these research pages will be in the style of the artist rather than a direct copy making work more personal.

- A structure is a building or other object constructed from several parts. It can be man made (architecture) or natural e.g a plant.
- An artist research page includes written analysis and an artist response in the style of the artist.
- Written annotation demonstrates your understanding of the artist, their techniques and process and the visual elements of their work. It also allows you to interpret meaning and share your opinions.
- An artist experiment is a development of an artist response in which you experiment with media and techniques to develop and refine ideas. Digital experimentation is a good way of developing ideas with source material such as drawings and photographs.
- An artist experiment relates to AO2- experimenting with media and techniques to develop and refine ideas.
- Artist experiments must be annotated to explain ideas, intentions and evaluate the outcomes.
- Research and recording in the form of drawing, writing and photography allows you to develop ideas.
- A photograph is a primary source as it is a first hand response to something.

Skills/ Techniques

Research (AO1)

- Exploring the possibilities and relationships within a theme is an important skill that allows you to develop ideas and creativity.
- Mind mapping- A mind map is a diagram with written information presented visually. A mind map helps you consider possible areas of study and sub themes to explore.
- Mood board- A collage of images related to the theme e.g images of artists work.
- Artist research and response pages (who?, what, how and why?)

Photography (AO3)

- Taking photos provides source material from which work can be produced.
- Photography involves lighting, viewpoint, composition and creativity.
- Digital experimentation- photopoea.

Monoprinting (AO3)

- A type of printmaking that creates 1 print. It involves transferring ink onto paper from a plate by making a mark exploring tone, line and texture.

Drawing (AO3)

- Observational drawing from life (primary source) from the school site through sketching
- Tonal drawing from photo (realistic copy-tone, line and texture)

Key words

Structure- man made or natural

Research

Mindmap

Moodboard

Photography

Primary source

Lighting

Viewpoint

Composition

Digital editing- photopoea

Monoprint

Recording

Observational drawing from life

Sketching

Artist research and response

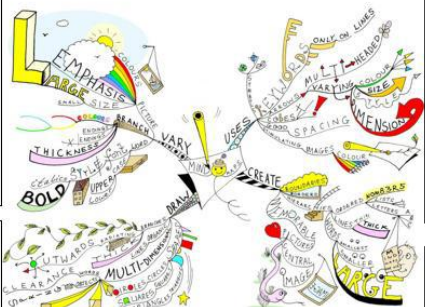
Art and Design Knowledge Organiser

Assessment Objective 1: Contextual Understanding – Develop ideas through investigations, demonstrating critical understanding of sources

1 Mind Mapping – Ideas presented around the theme of the work

Central idea.
This is the starting point of your Mind Map and represents the topic you are going to explore. Your central idea should be in the centre of your page and should include an image that represents the Mind Map's topic.

Branches.
The main branches which flow from the central image are the key themes. You can explore each theme or main branch in greater depth by adding smaller branches.



Key words.
When you add a branch to your Mind Map, you will need to include a key idea. An important principle of Mind Mapping is using **one word per branch**. Keeping to one word sparks off a greater number of associations compared to using multiple words or phrases.

Colour coding.
This links the visual with the logical and helps your brain to create mental shortcuts. The code allows you to categorise, highlight and analyse information. Colours also make images more appealing and engaging.

Include images.
Images have the power to convey much more information than a word or sentence. They are processed instantly by the brain and act as visual stimuli to recall information.

3 Artist Research – showing your understanding of an artists work or style

Biographical information.
Birth, death, style, education, important works

Social, historical and economic influences.
What was happening at the time? Were they responding to anything that was happening around them?

Collected images.
Select images that are relevant and that appeal to you, make comments about why you like them



Copied images.
Show your understanding by reproducing examples of their work

Technical information.
How was their produced? What methods and materials did they use?

Artistic influences.
Who influenced their work? Did their work influence anyone else?

Presentation.
Must be A3 or 2 A4 sheet, include a clear title and relevant background

When analysing work, use the Content/Form/Process/Mood model

2 Moodboard – A collage of ideas using collected images

Consider your theme.
Do you want it quite narrow or are you happy to collect a wider range of ideas.

Use a range of sources.
Internet images, photographs, wallpaper/fabric samples, lettering.

Don't limit yourself.
Even if it doesn't directly link to your starting point it may relate to the theme. Consider colours and words to help you.



Apply your ideas.
Your moodboard will directly link to the development of your project. If there is empty space fill it with sketches or annotations.

Pick a style.
Pulling it all together with a colour theme or visual style will make your page work together as a whole.

4 Analysing Art Work

Content – Looking at the subject of the work.

What is it? What exactly can you see? What is happening? What does the work represent? What does the artist call the work? Does the title change the way we see the work? What is the theme of the work? Landscape, portrait, journey, moment, memory, event, surreal, fantasy, abstract, message.

Form – Looking at the formal elements.

What colours does the artist use? Why? How is the colour organised? What kind of shapes can you see? What kinds of lines and marks does the artist use? What is the surface like? What textures can you see? What patterns can you see? How big is the work? Light, delicate, layered, strong, rough, dark, peaceful, dripped, textured, scale, vivid, bright.

Process – How the work has been developed and made.

What materials and tools have been used? What is the evidence for how it has been made? Painted, drawn, woven, printed, cast, stitched, constructed, collaged.

Mood – Looking at the communication of moods and feelings.

How does the work make you feel? Why do you feel like this? Does the colour, texture, form or theme of the work affect your mood? Quiet, contemplative, thoughtful, hopeful, peaceful, elated, joyful, reflective.

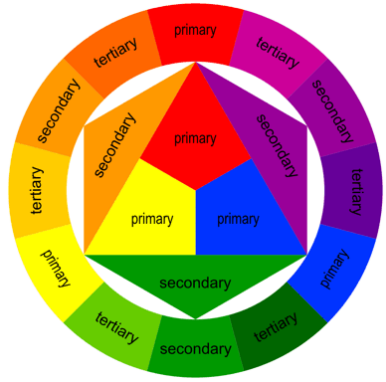
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1

Media	The substance that an artist use to make art
Materials	The same as media but can also refer to the basis of the art work eg, canvas, paper, clay
Techniques	The method used to complete the art work, can be generic such as painting or more focus such as blending
Processes	The method used to create artwork that usually follows a range of steps rather than just one skill

3

Colour Theory	
Primary= RED, YELLOW, BLUE	Complimentary; Colours opposite on the colour wheel
Secondary= Primary+Primary	Harmonious; Colours next to each other on the wheel
Tertiary= Secondary+Primary	Monochromatic; shades, tones & tints of one colour
Shades – add black	Hue – the pigment
Tint – add white	Warm; RED, ORANGE YELLOW. Cold; BLUE, GREEN, PURPLE



Assessment Objective 2: Creative Making – refine work by exploring ideas and experimenting with appropriate media, materials, techniques and processes

2

Pencil		The basic tool for drawing, can be used for linear work or for shading
Biro		Drawings can be completed in biro and shaded using hatching or cross hatching
Pastel (chalk/oil)		Oil and chalk pastels can be used to blend colours smoothly, chalk pastels give a lighter effect
Coloured pencil		Coloured pencil can be layered to blend colours, some are water soluble
Acrylic paint		A thick heavy paint that can be used smoothly or to create texture
Watercolour		A solid or liquid paint that is to be used watered down and layered
Gouache		A pure pigment paint that can be used like watercolours or more thickly for an opaque effect
Pressprint		A polystyrene sheet that can be drawn into to print white lines – can be used as more than 1 layer
Monoprint		Where ink is transferred onto paper by drawing over a prepared surface
Collograph		A printing plate constructed of collaged materials
Card construction		Sculptures created by building up layers of card or fitting together
Wire		Thick or thin wire manipulated to create 2d or 3d forms
Clay		A soft substance used for sculpting, when fired can be glazed to create shiny colourful surfaces
Batik		A fabric technique using hot wax to resist coloured inks
Silk painting		Fabric inks painted onto silk, Gutta can be used as an outliner to prevent colours mixing

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Assessment Objective 3: Reflective Recording – Record ideas, observations and insights relevant to intentions as work progresses

1

Methods of Recording

Observational drawing	Drawing from looking at images or objects
First hand observation	Drawing directly from looking at objects in front of you
Second hand observation	Drawing from looking at images of objects
Photographs	Using a camera or smartphone to record images will class as first hand observation
Sketches	Basic sketches and doodles can act as a starting point for development

Stages of Drawing

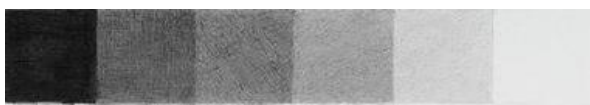
Basic shapes

Accurate shapes

Detail

Shade

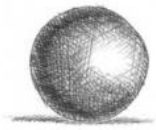
2



Tonal shade

Produce a range of tones by varying the pressure and layering – consider using softer pencils for darker shades

Alternative shade techniques



Cross hatching



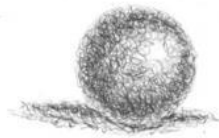
Hatching



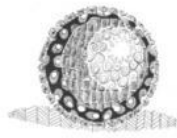
Contour lines



Stippling



Scribble



Pattern

3

Annotation

Describes writing notes, using images and explaining your thoughts to show the development of your work.

Step 1- Describe

What is this an image of?
What have you done here?
What was this stage of the project for?

Step 2- Explain

How was this work made?
How did you produce particular effects? How did you decide on the composition?

Step 3- Reflect

Why did you use these specific methods? Why do particular parts work better than others? Why might you do things differently next time?

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1 Formal Elements of Art

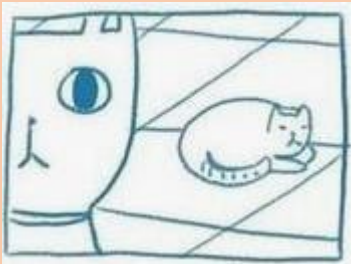
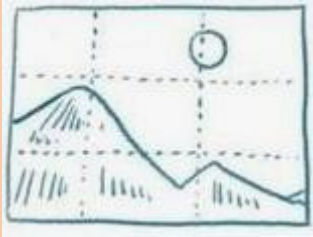
LINE	the path left by a moving point, e.g. a pencil or a brush dipped in paint. It can take many forms, e.g. horizontal, diagonal or curved.
tone	means the lightness or darkness of something. This could be a <u>shade</u> or how <u>dark</u> or <u>light</u> a <u>colour</u> appears
TEXTURE	the surface quality of something, the way something feels or looks like it feels. There are two types : <u>Actual</u> and <u>Visual</u>
SHAPE	an area enclosed by a <u>line</u> . It could be just an outline or it could be <u>shaded</u> in.
PATTERN	a design that is created by repeating <u>lines</u> , <u>shapes</u> , <u>tones</u> or <u>colours</u> . can be <u>manmade</u> , like a <u>design</u> on fabric, or <u>natural</u> , such as the markings on animal fur.
COLOUR	There are 2 types including Primary and Secondary . By mixing any two <u>Primary</u> together we get a <u>Secondary</u>

A Rough	A Visual/ Maquette	Final Piece
A basic sketch of a final idea	A small image or model created in selected materials	An image or sculpture pulling all preparatory work together

Assessment Objective 4: Personal Presentation: Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

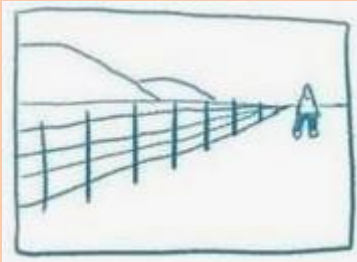
2 Composition Layouts

Rule of thirds – Place focal objects at 1/3 or 2/3 of the image horizontally or vertically. Not in the middle



Balance elements. If there is an emphasis on one side balance it out with smaller objects on the other

Simplify and fill. Enlarge or crop the image to fill the space



Use lines. Lines will draw the viewer in, they don't have to be straight, consider S or C

Unit 1 – Natural forms

Starting points: Shells, seedpods, fruit, leaves, flowers, bones, sea life, insects

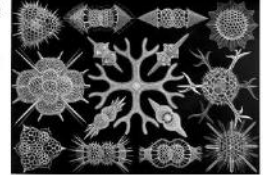


Ernst Haeckel

Born: 1834
Died: 1919
Specialism: Scientific Artist
Most recognised media: Lithographic prints
Style: Illustration



A German biologist, physician and artist. He discovered thousands of new species and promoted Darwin's Theory of Evolution. He studied Medicine in Berlin and became professor of Zoology. Much of his research on evolution necessitated the need for illustrations.



Georgia O Keeffe

Born: 1887
Died: 1996
Specialism: Painter
Most recognised media: Oil on canvas
Style: American Modernism



An American artist best known for her paintings of close up enlarged sections of flowers, New York skyscrapers and the New Mexico desert. Began her training at the School of Art Institute Chicago and then the Art Students League of New York. Worked as an illustrator and Teacher before becoming a serious artist in 1918.



Karl Blossfeldt

Born: 1865
Died: 1932
Specialism: Photographer
Most recognised media: Photography
Style: New Objectivity



A German photographer, sculptor, teacher and artist he is best known for his close up photographs of plants and living things. He made many of his photographs with a homemade camera that could magnify the subject up to 30 times. These images became teaching tools but also influenced some Surrealist artists



William Morris

Born: 1834
Died: 1896
Specialism: Textile Designer
Most recognised media: Watercolour, printing
Style: Arts and Crafts



A British textile designer, poet, novelist, translator and activist. Studied Classics at Oxford before training as an architect. He became a close friend of the Pre Raphaelite artists Rossetti and Burne-Jones. Most of his designs were painted before being transferred to paper by means of wood blocks



Kate Malone

Born: 1959
Died:
Specialism: Sculpture
Most recognised media: Ceramics
Style: Decorative Art



A British potter and ceramic artist most known for her large sculptural vessels and rich bright glazed. She studied at Bristol Polytechnic and the Royal College of Art. Her work is based on complex natural forms such as fruit and seeds and is held in public collections of the Arts Council and Crafts Council



Peter Randall-Page

Born: 1954
Died:
Specialism: Sculpture
Most recognised media: Stone
Style: Public Art



A British Sculptor and printmaker who studied sculpture at the Bath Academy of Art. His work has always been inspired by organic form and it's impact on our emotions. He was a member of the design team for the Eden Project in Cornwall and produced the artwork "Seed" to sit at the heart of the construction



Andy Goldsworthy

Born: 1956
Died:
Specialism: Sculpture, Photography
Most recognised media: Natural
Style: Land Art



A British Sculptor, photographer and environmentalist who studied Fine Art at Preston Polytechnic. He produces site specific land art in both urban and rural settings using only natural objects. His work is recorded through photographs to show construction, final form and sometimes its natural deconstruction.

