



Year 10 / 11

Art



**Knowledge Organiser
GCSE**

Name:

Tutor Group:.....

Class:.....

Teacher:.....



Assessment Objectives:

Listed below are the four Assessment Objectives that will be used to assess your GCSE work. Each Assessment Objective (AO) is worth 25% of your overall mark. A description of what might be included in each AO is given below it.

AO 1: DEVELOP	Develop ideas through investigations, demonstrating critical understanding of sources
<p>This AO looks at how your work develops over time through the information you gather from a range of sources, and how these inspire and influence your work. Researching the work of other artists, and your critical studies of these artists, will form an important part of this Assessment Objective, as will other areas of research relevant to the development of your project (e.g. visits, magazines and books, film and television etc).</p> <p>Top Tip: Make sure that your sketchbook shows your creative journey from start to finish. Use your annotations to support your ideas and explain the "story" of your project - don't just write to fill blank space!</p>	
AO 2: REFINE	Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes
<p>This AO focuses on how you choose and experiment with the different Art media available to you, the different techniques and processes you try, and how you evaluate the success of these. You should ensure that you explain and evaluate each different technique you try, so that you can demonstrate how you are refining your work.</p> <p>Top Tip: Make sure that you keep ALL of your experiments, even if you don't like how they turned out! If something didn't go to plan, explain why that was, what you would do differently, and where you will go from there - this is an important part of the creative process.</p>	
AO 3: RECORD	Record ideas, observations and insights relevant to intentions as work progresses
<p>This AO looks at how you document and record your ideas throughout your projects. This can take the form of spider diagrams and mind maps, observational drawings and creative development pages, statements of intent, layout plans, photographs etc.</p> <p>Top Tip: Try to be clear about what you are recording and why. Make your observational drawings as careful and accurate as possible, and ensure that you write ideas using correct spelling, punctuation and grammar.</p>	
AO 4: PRESENT	Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language
<p>This AO looks at how well you take all of the above, and use them to create a personal outcome - this is usually referred to as a "final piece" of work. You will use all of your research and development to help you plan and execute this outcome.</p> <p>Top Tip: You are assessed not just on the overall quality of your response, but also on how well it links with your research and development work. Don't just pick ideas out of thin air - it should be clear where they come from!</p>	



Typical Project Structure:

The following pages will give you some examples of how a coursework project might develop over time, along with some guidance about what you should include and other things to consider. This is not a definitive list of everything you will be doing - other experiments, workshops and exercises will be decided by your classroom teacher. This is just a guide to what sort of things to expect in your project, and can be used as reference when checking through your work.

Pattern and Texture

Your main coursework project focuses on the theme of "**Pattern and Texture**", and will include smaller 'sub-themes' within it.

The 'Sub-Themes' within the project will generally include:

- **The Natural World/Nature**
- **Man-Made**
- **People**
- **Environment**

Your coursework may not necessarily include all of these sub-themes, but these are the main areas of focus.

Along with these, your work will also include the following:

- **A range of artist studies, focusing on the work of artists who use Pattern and Texture within their work**
- **Some studies of the art work of different cultures, again looking at their use of Pattern and Texture.**
- **Other exercises, experiments and workshops devised by your classroom teacher to develop your technical skills.**

A Quick Look at the Development of a Sub Theme

Let's say, for example, your first part of the project is to look at "The Natural World". You will develop this as a sort of 'mini-project', and can follow the following process:

1. Mind Map/Spider Diagram

An exercise designed to give you ideas for areas of research within the category. Your central point should be the main theme, and then you can branch out from this in a spider diagram, which should contain relevant words and visual ideas.

2. Observational Drawings

A series of tonal observational drawings done in a range of media, relevant to the theme.

3. Secondary Images/Mood Board

A collage of relevant images to your theme, from a range of sources (books, magazines, the internet etc)

4. Creative Development Page

An opportunity to get really artistic! Your Creative Development Page should include some of the ideas you have developed over the previous pages, and tie them together in a range of media to create a composition which will act as a mini "final piece" for the sub-theme.

The next few pages will show you some examples of these steps, with tips on how to develop them within your sketchbook.



Mind Map / Spider Diagram



Central Idea

The centre of your mind map should be your central theme (i.e. Natural World, People, Man Made or Environment). You need to make this large and bold enough for it to be clear, but not so big that other information cannot fit around it.

Branches

Each branch which comes from your main theme will be a key idea, or association. Smaller branches with ideas relating to these may branch out from here.

Key Words

Each branch of your mind map will start with some key words. Try to limit these to single words, as it is easier to come up with other associations this way, rather than using lengthy phrases. Keep your handwriting legible, and consider changing the style of lettering you use.

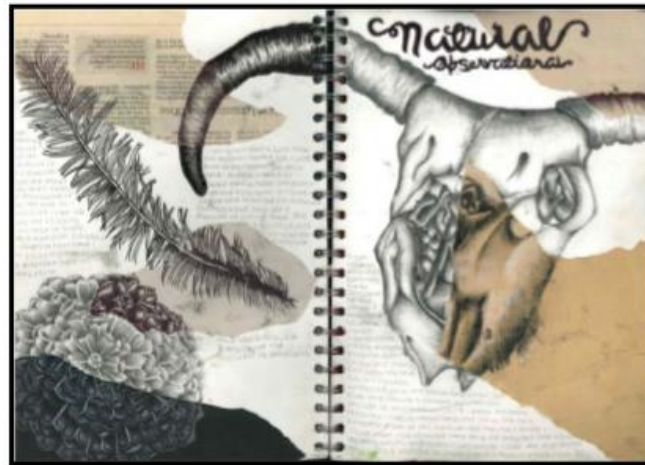
Include Images

The phrase "a picture paints a thousand words" is absolutely true. Images are "read" by the brain much faster than words or phrases, and can convey meaning instantaneously. Try representing some of your words with accompanying images to help quickly recollect ideas.

Remember: this is a **creative arts** subject - try to make your mind map as visually interesting as possible. Keep the overall design relevant to your central idea, and try to use different media to convey your ideas.



Observational Drawings



Your observational drawings for each sub-theme will cover a double page in your sketchbook.

Observational drawings must be done from **direct observation** - no copying from pictures found on the internet! You may occasionally use a photograph that you have taken yourself as reference for an observational drawing, and this photographs should also be included in your sketchbook.

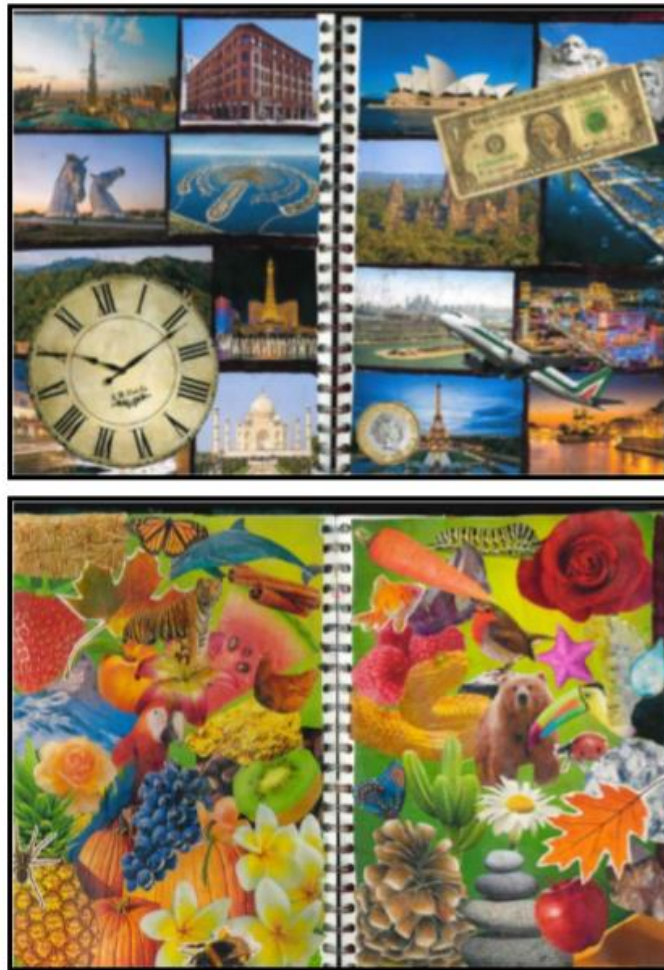
Observational drawings pages are usually completed in **full tone** rather than colour, will include a range of different objects of varying sizes, and use a broad range of different **media**. The examples above have used tonal pencils (4B, 6B etc), white pencil crayon on black paper, black biro, pen and ink, chalk and charcoal etc.

You'll also notice that the artists have used different materials for their backgrounds, too (brown parcel paper, newspaper, sugar paper etc)

Along with the drawings, the pages have also been **annotated** with **What, How and Outcome**. This explains **WHAT** the drawing is, **HOW** it has been made (media and techniques used), and finally the **OUTCOME** is evaluated (what went well, what could be improved, what would you try next etc).



Mood Board/Secondary Images



Your Moodboard is a collage of collected images relevant to your central idea.

You can use a range of sources - books, magazines, newspapers, the internet etc.

Try adding a wide range of ideas - don't limit yourself too much at this stage. It will help you massively in later parts of your project if you have a broad range of collected images to get inspiration from.

Think carefully about how you present the pages, rather than just randomly sticking down images.

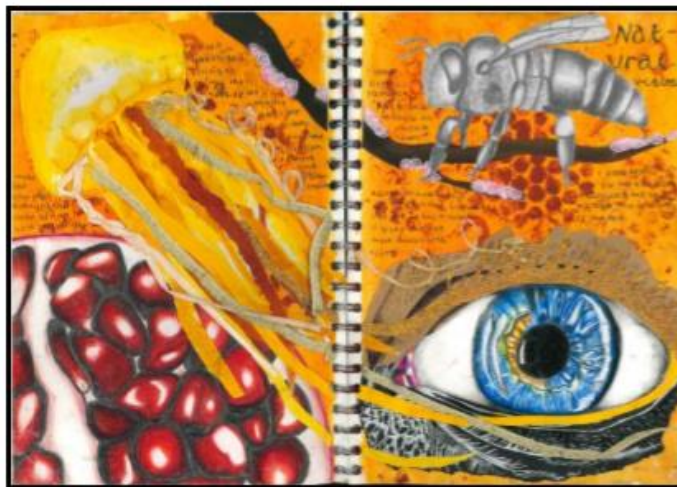
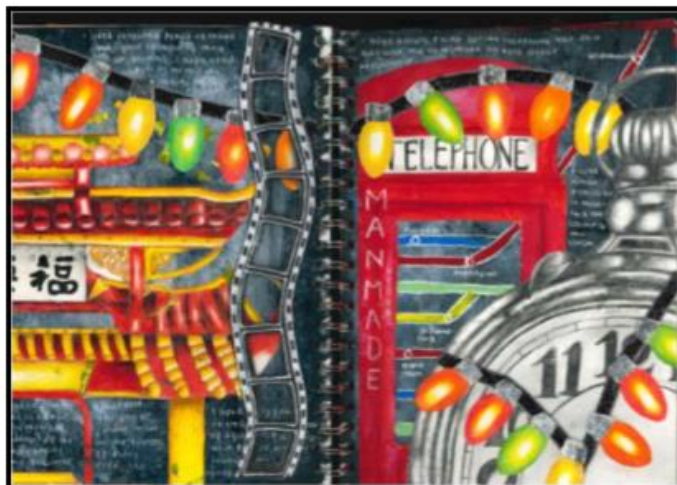
Could you try to lay out the images based on a colour theme? Or perhaps by type, or even by size?

Experiment with other presentation techniques. Perhaps you will carefully cut around parts of images and overlap them in places, or maybe you'd like some images to have rough torn edges.

Try adding different material to the background to reduce blank white space - maybe some coloured paper as a starting point, or even wallpaper, newspaper etc.



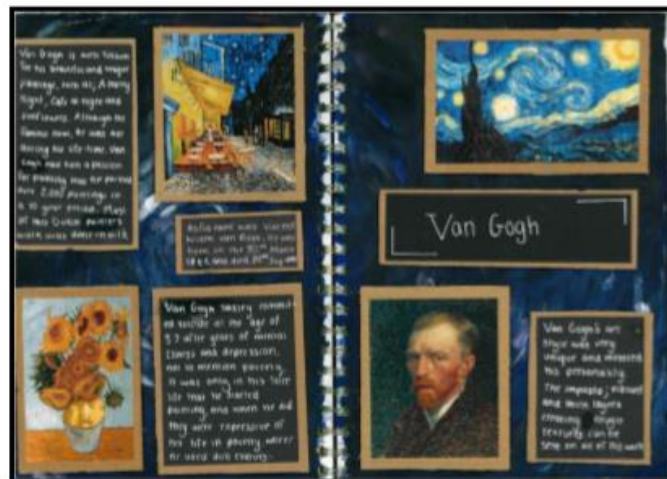
Creative Development Page



Your Creative Development Page is your opportunity to develop the ideas you have started in your previous pages further, to experiment with a wider range of media and to create an exciting composition.

This page really ties all of the Assessment Objectives together - it shows the ideas you have **recorded**, demonstrates how you are **refining** your ideas through experimentation and selection of appropriate media and techniques, and gives an idea of how your work is **developing** at this stage. It is also the first miniature outcome that you **present**.

It is important that you evaluate the outcomes in your sketchbook. You may not want to write directly on this composition, so you could consider adding tags, tie-in pages, flaps etc to include your annotations.



A typical artist study should ideally comprise two double pages in your sketchbook.

The first double page will be your initial research into the artist and their work. It should include:

- A clear title in an appropriate style.
- Images of the artists work
- Key information about the artist's life and work (important dates, biographical information, influences, style etc)

The second double page will include:

- Your own version of one of the artist's works.
- A critical analysis of the piece of work you chose to reproduce

The following page will help you lay out your critical study.



WRITTEN INFORMATION ABOUT AN ARTIST AND ANALYSIS OF ART WORK.

- Your written work should be of your highest standard – poor spelling, punctuation and grammar will cause you to lose marks. Aim to write clearly, specifically, precisely – DO NOT BE VAGUE!
- Remember to refer to the artist by either their whole name (first name and surname) or just their surname. (Either "Georgia O'Keeffe" or "O'Keeffe" but NEVER "Georgia".)
- Finding out information about the artist often helps you understand how he/she came to produce the work they did, and should help you write your analysis.

CRITICAL ANALYSIS - Use these 4 main headings in your analysis – write this as 4 paragraphs.

CONTENT

- Describe what is in the painting or Art work.
- Do you think that the subject matter was observed directly, invented or remembered, or developed from a first hand or second hand photo?
- Has it been treated in a representational way, or in an abstract manner?
- Is there any symbolism in the work?
- Are there any hidden meanings in the work?

FORM

- What kind of colour scheme has been used? Are the colours WARM/ COOL/ PRIMARY / COMPLIMENTARY (OPPOSITE)/ REALISTIC/ NATURAL/ HARMONIOUS/ CONTRASTING? Is there one PREDOMINANT colour?
- Is there one overall shape or a series of interrelated shapes? Are there recurrent shapes/ lines or forms?
- Has the artist used patterns and textures? What sort and how?
- Does the design and composition of the work relate to the subject matter?

PROCESS

- What materials, techniques and processes were used to make the work?
- How do you think the artist made the work? How did he/she start? What did he/she research in order to do this work? Do you think that initial studies and sketches were made, from which this work developed?
- Was this artist part of a particular Art Movement? Do you think they were influenced by any particular artist or Art Movement?
- What skills did the artist employ to produce it?
- Do you think that the work was executed rapidly or did it evolve slowly?
- Do you think that this was produced as part of a series of work?

MOOD

- How does the work make you feel?
- Does it capture a mood, feeling or emotion? How has the artist done this?
- Does it convey feelings about life, death, nature? Describe how the artist has done this.
- Is the work calm/loud/joyful/sorrowful/disturbing? Explain the mood or atmosphere created.
- What techniques has the artist used to convey the mood? How has the artist done this through his/her use of line, gesture, tone, shadow, colour, perspective, viewpoint, etc?

Correct Use of Subject Vocabulary

SUBJECT MATTER: what a picture/work of art is about:	
Abstract - Free, imagined, unreal Buildings - Any man-made structure Fantasy - dream-like, imaginary Figurative - With people in it Interiors - Inside of a building Landscape - Scenery Mythological - About traditional stories/myths	Portrait - depicting only the face or head, shoulders or body Religious - About religion Seascape - Sea scenery Still-life - Picture of non-living things e.g. flowers, fruit Townscape, Cityscape - view of buildings/streets
COMPOSITION: The arrangement and relationship of colours, shapes, tones etc.	
Abstract - Free, unreal, imagined Angular - Jagged or pointed Balanced - Agreeable arrangement Broken - Many different colours put side by side Circular - Having the form of a circle. Continuous - Forming an unbroken whole; without interruption. Flowing - Fluent	Fragmented - Broken into bits or sections Rounded - Well balanced Symmetrical - Exact similar parts facing each other or around an axis Triangular - Shaped like a triangle; having three sides and three corners Unbalanced - Not giving accurate, fair, or equal coverage to all aspects; partial.
FORM: The three-dimensionality of an object. Line, Tone and shape to add depth and volume :	
Curvaceous - Rounded, curved Geometric - Regular, mathematical shapes Hard - Definite, firm, severe, harsh, ugly Heavy - Weighty, serious, forceful, clumsy, dull, overcast, tedious, gloomy, unwieldy Light - Delicate, fine, spacious, airy, bright Linear - Long and narrow, like a line	Monumental - Massive, paramount, great Natural - Simple, life-like, unaffected Rounded - having a smooth, curved surface. Sculptural - relating to or resembling sculpture. Soft - having a pleasing quality involving a subtle effect or contrast rather than sharp definition Spatial - Wide, expansive
TONE	
Dark - With little or no light. Light - The amount or quality of light Middle - The point or position at an equal distance from the sides, edges, or ends of something. Broken - Many different tones within an area Contrasting - Dramatic change from light to dark	Flat - Smooth or plain Graduating - Change gradually or step by step. Modulated - Varying/ Changing Receding - gradually diminish. Regulated - Controlled variation Smooth - Having an even and regular surface Uniform - Constant, flat, same, unvarying
PATTERN	
Decorative - to make something look more attractive Diagonal - from one corner to another Embellished - make more attractive by the addition of decorative details or features. Floral - with or of flowers	Flowing - smoothly, continuous. Formalised - Definite, precise shape Geometric - Regular shape found in mathematics Horizontal - parallel to the plane of the horizon; Incised - Cut into the surface Irregular - Uneven, not regular Organic - Relating to or derived from living matter
MOOD/ATMOSPHERE	
Angry - Raging, cross, turbulent Calm - Tranquil, quiet, serene Dark - Gloomy, evil, atrocious, mysterious, wicked, sullen, cheerless, sad Exciting - Rousing, provocative Flat - Boring, dull, lifeless, sluggish	Light - Delicate, fine, free, airy, spacious Loving - Warm, romantic, cosy, kind Melancholy - Sad, tearful, depressing, pensive Sombre - Serious, dark, gloomy Still - quiet, motionless Stimulating - Exciting, energetic Stormy - Violent, agitated