

KEY STAGE 3 ART AND DESIGN OVERVIEW

In art, craft and design, pupils explore visual, tactile and other sensory experiences to communicate ideas and meanings. They work with traditional and new media, developing confidence, competence, imagination and creativity. They learn to appreciate and value images and artefacts across times and cultures, and to understand the contexts in which they were made. In art, craft and design, pupils reflect critically on their own and other people's work, judging quality, value and meaning. They learn to think and act as artists, craftspeople and designers, working creatively and intelligently. They develop an appreciation of art, craft and design, and its role in the creative and cultural industries that enrich their lives.



Year 9 Self Portraits

Explanatory notes- Pupils will be given opportunities to be -

Creativity: Pupils show creativity when they play with ideas and generate different approaches, responding to purposeful tasks in imaginative and personal ways to produce original images and artefacts. Originality can be defined in relation to pupils' own previous work, the work of their peer group, or what others have produced in a range of historical contexts.

Exploring and experimenting: Exploration should be purposeful. Pupils could draw on their exploration to evaluate their successes and failures and propose next steps.

Taking risks and learning from mistakes: Pupils should be confident risk takers, trying out new ideas and processes without fear of failure.

Competence: This includes competence in skills needed for different types of art, craft and design practice. Pupils need to be able to apply these skills when investigating, analysing, thinking, designing, making, reflecting and evaluating.

Analysing: This is a key element of practical explorations, development of ideas and critical studies. Evidence of analysis may be seen in discussions and visual and other forms.

Designing: This includes designing for different purposes and vocational and work-related practice.

Evaluating: Evaluation is a continuous process and should include evaluation of the initial choice of subject and materials, of work in progress and of outcomes.

Media: This includes new technologies and materials.

Cultural understanding: Pupils could explore the culture of their society, the groups in which they participate and questions of local and national identity.

Contexts: This includes work-related contexts that reflect the creative and cultural industries.

Critical understanding: Analysis and critical evaluation are key aspects of the creative process and essential life skills. Pupils need to develop these skills in relation to the world around them, as well as to their own and others' creative outputs.

Developing their own views and expressing reasoned judgements: This includes developing an appropriate language to express thoughts and ideas, and evaluating and making judgements based on a set of values that are either given to the pupils or that they create themselves.

Explanatory notes – Pupils should be able to:

Working from first-hand observation: This could include taking inspiration from the work of others, drawing on personal experiences, drawing on imagination in response to stimuli, or using first-hand observation to record images, sounds and ideas in visual and written forms.

Make purposeful images and artefacts: A clear sense of purpose, whether from an externally set brief or the pupil's own intentions, is key to the quality of the learning experience.

Draw to express: This could include drawing: to create and invent (e.g. to visualise, dream and imagine); for perception (e.g. to observe, investigate, contemplate, remember); to explore ideas and possibilities; to design for pleasure; or to communicate feelings, experiences and ideas to others (e.g. visualise, use codes and symbols). Pupils could work with a wide range of tools and materials (e.g. erasers, pens, string and wire) and learn a range of drawing techniques (e.g. collage, animation and wash), using different kinds of drawing for different purposes.

Research and investigative skills: Pupils should demonstrate the intelligent use of sources, including using the internet positively to find and extract information, inform purposeful enquiry,

develop analytical skills and make progress with ideas. Pupils should be able to communicate understanding in written, visual and practical forms to a range of audiences.

Explanatory notes -

Craft: This includes craft as a contemporary and traditional form across cultures.

Applied: This refers to areas of art, craft and design such as textiles and jewellery, as well as to those that are work-related. Examples of work-related practice include working collaboratively on projects and taking on roles within the design and production stages. This could involve working to externally set briefs and within time constraints, and using new technologies that reflect those used in professional environments.

Explanatory notes – Pupils should be able to:

Work collaboratively: This includes developing the sensitivity and skills needed to negotiate, evaluate and share in the collaborative process of creating and making. Pupils may use ICT where appropriate.

Engage with contemporary art, craft and design: This includes visits out of school to studios and workshops, working in different locations and visiting artists, craftspeople and designers. e-learning experiences (e.g. virtual learning environments, internet) could take place in a range of settings, in and out of schools, and be used to create international links.

Creative environments: This includes experience of developing their own work through visits to museums and galleries.

Multidisciplinary: For example, combining visual images with sound and movement to produce an artwork.



Year 7 Colour - Henri Matisse

Expectations in the Art Department

Equipment – You will be given a sketch book at the beginning of each year, it is your responsibility to take care of your book bringing it to every lesson and ensuring all work is kept up to date. The department sells some equipment including glue sticks, pencils, rulers etc (it is not acceptable to borrow from other students). A good range of pencils, quality pencil crayons etc are also important. Your technology apron is useful especially when painting. Please look after the equipment we provide, our budget is limited so wasting materials is **not** an option.

Donations of the following are always welcome, recycled plastic containers, polystyrene pizza bases (for printing) sheets of hardboard and good cardboard for construction. Good paint brushes any size.

For 'still life' shop manikins, old animal skulls, interesting bottles, stuffed animals and birds, shells etc

Health and Safety- Please ensure your bags are tucked safely under the tables during lessons. Please avoid bringing coats etc. Wallpaper paste is really slippery and care needs to be taken not to drop any on the floor. Spray paints are not allowed to be used at school. Craft Knives must be used correctly and returned to your teacher at end of lesson. The kiln room is out of bounds. When using clay, care must be taken to avoid making any dust, clean up using a damp cloth.

Homework – Most homework at key stage 3 is either research (project based) or finishing off class work. **Extension** homework is optional (but important) and is designed to stretch students, often in ways that could not always be achieved in class; this could involve making a piece of sculpture, trying to make a short animation etc. Students are also encouraged to give ideas for developing and extending projects themselves.



Behaviour – The staff in the department work hard to provide exciting projects suitable for different ages and abilities. We expect students to respect other

student's work, the opinions of others and the room and equipment that we work in. We follow the schools behaviour policy if students demonstrate unacceptable behaviour or fail to bring in homework.

Lunch Times - Artist and LSA Anna Poulton runs a lunch time Arts and Craft club in the LSU every week. Opportunities to print use clay and enter competitions are available. Key stage 3 students are able to use the art room 12.40 1.00 Tuesday and Thursday each week.

Enrichment Opportunities – The department makes strong links with other areas of the curriculum and has several cross – curricular projects: Brimham Rocks Art/Sci/Geo (year 8) The Deep Art/Sci/Hist (year 8) Culture Shook Art/Music/ Drama/Extended School (year 8 linking to the Arts Award). The Arts and Culture Bus now in its tenth year gives opportunities for students/parents/staff/community to visit a wide range of venues around the country. Since July 2011 we have visited the Wakefield Sculpture Park and new Hepworth Gallery, Newcastle Oriental Museum and The Sage Modern Art Gallery, Leeds City Art Gallery and The Royal Armouries, York National Railway Museum and City Centre, Liverpool World Museum and Albert Docks, Tate Modern and Maritime Museum, Wakefield Sculpture Park.



Harlow Carr project working with other schools



**YEAR 7 SCHEME OF WORK ' FOUNDATION START'
OBSERVING AND RECORDING**

COVERING: LINE, TONE, SURFACE, SPACE, TEXTURE

LEARNING OBJECTIVES;

To work directly from observation to understand space, form, shapes, textures, tones, line and composition using a still life set up as stimulus. You will develop work in a variety of media using drawing from observation as the core activity. You should learn how to look and record your response to objects so that you understand how to use the basic elements to make a figurative/realistic and recognizable world.

Figurative work should be the key here so that you get a good grounding in exploring the peculiarities of familiar shapes and images around us. You should learn about the properties of drawing with different tools (charcoal, pencil and paint)

You will build on this area each year to include more expressive mark making and further your technical skills in a range of media and stimuli.

ARTISTS: Henry Moore, David Hockney, Van Gogh, Anselm Kiefer, Andrea Joseph, Van Gogh

EXTENDED HOMEWORK PROJECT:

Produce a series of drawings in the style of one of the above artists. For example Henry Moore often uses wax resist, water colour and pen and ink in his drawings. Illustrator Andrea Joseph usually works in biro



PEN AND INK DRAWING – VAN GOGH



Year 7 Drawings from Observation



All About Me –Year 7

YEAR 7 SCHEME OF WORK – ALL ABOUT ME

COVERING: EXPRESSIVE USE OF COLOUR AND MEDIA, COLOUR THEORY AND PAINTING SKILLS, ILLUMINATED LETTERING

LEARNING OBJECTIVES

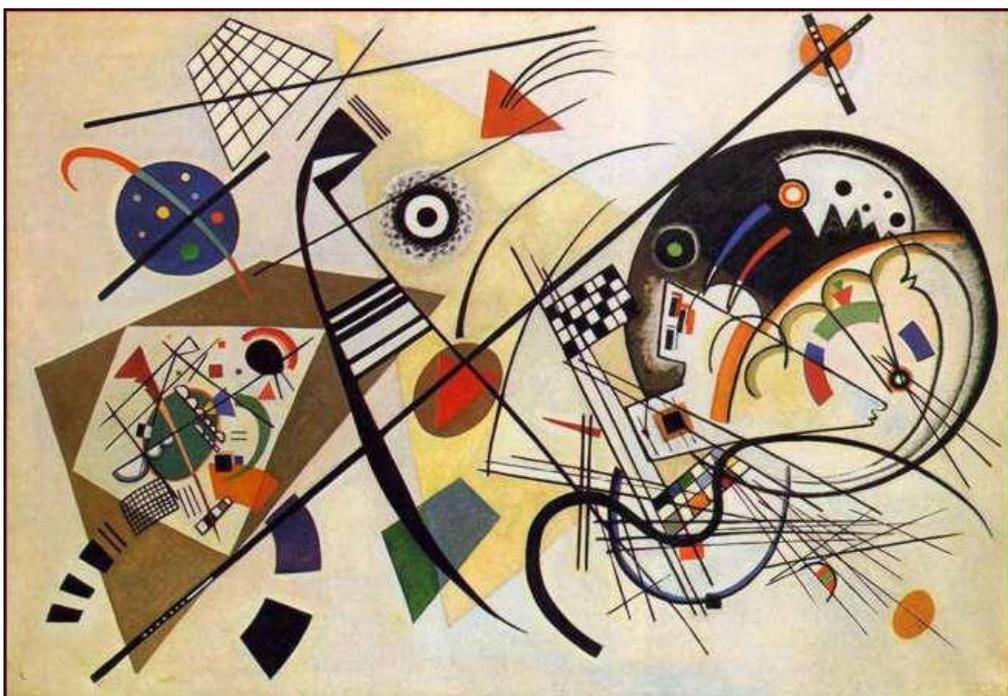
You will explore how your feelings, ideas and thoughts can be expressed through art. A student profile sheet will be the initial stimulus to explore your imaginative ideas. The idea that music is linked to visual art goes back to ancient Greece, when Plato first talked of tone and harmony in relation to art. The spectrum of colours, like the language of musical notation. The artist Kandinsky is believed to have had synaesthesia, a harmless condition that allows a person to appreciate sounds, colours or words with two or more senses simultaneously.

ARTISTS – WASSILY KANDINSKY, CELTIC ART, ILLUMINATED LETTERS , MICHEL EUGENE CHEVREL

EXTENDED HOMEWORK PROJECT- RESEARCH CHEVREL'S COLOUR THEORY AND PRESENT YOUR FINDINGS AS A POWER POINT

KEY WORDS

Synaesthesia a harmless condition that allows a person to appreciate sounds, colours etc simultaneously. Expression, feelings, thoughts.



WASSILY KANDINSKY

YEAR 7 SCHEME OF WORK - COLOUR

COVERING – PAINTING SKILLS, PAPER CUT OUTS, SPACE, COMPOSITION

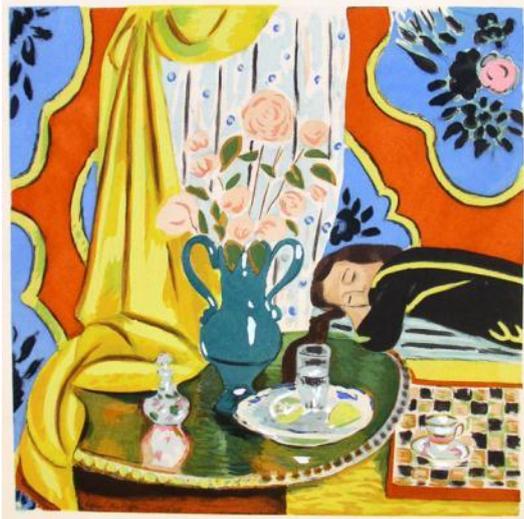
LEARNING OBJECTIVES- Colour was a revelation to the French artist Henri Matisse he tried to allow the colour to explode freely all over the canvas, he wanted to simplify painting. He tried to reduce painting to the essentials – the **minimum** of resources used to produce the **maximum** of results. You will learn about colour mixing use of harmonies, warm/cool use of primaries, secondaries, tertiaries, complementary, plus key vocabulary. You will begin to understand how colour can be expressive, symbolic and used to create mood and atmosphere. You will develop skills required to mix and apply paint with confidence and purpose. Clear evidence of understanding will be through practical work and written and verbal assessment - group, peer/self and teacher feedback both written and verbal.

ARTISTS- Henri Matisse, The Fauves

EXTENDED HOMEWORK PROJECT- Research the paper cut outs Matisse made near the end of his life. Use the same technique to produce your own still life

KEY WORDS

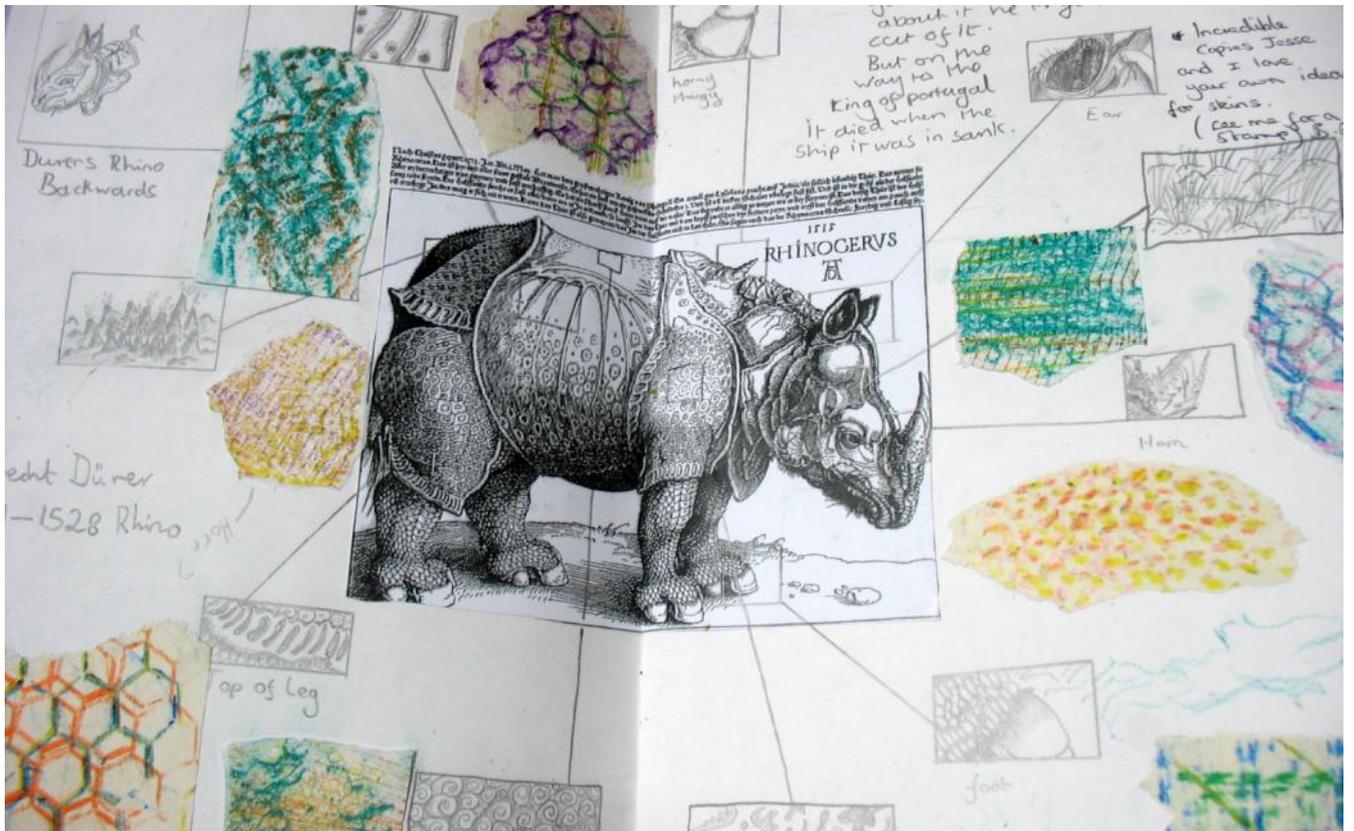
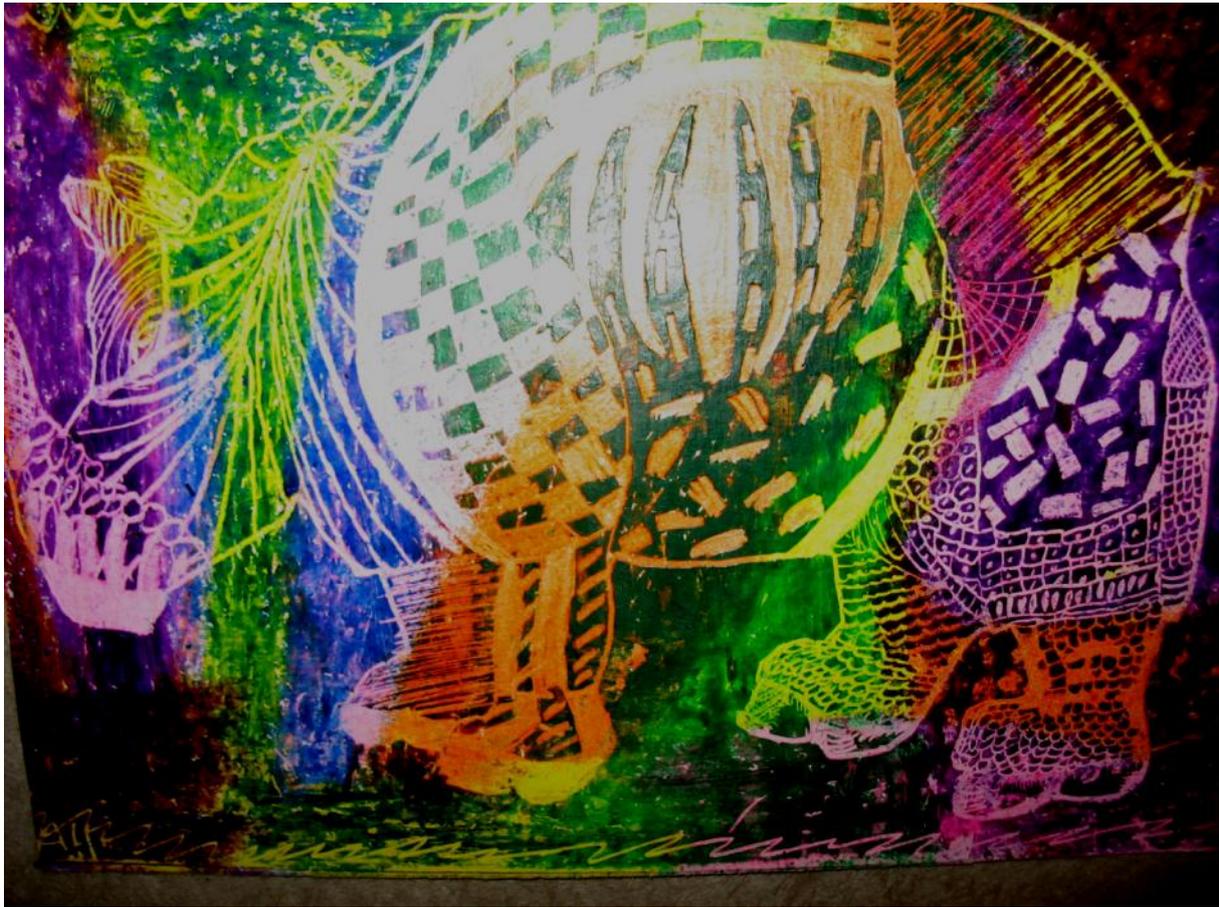
Harmony, vibrant, explosive, expressive, influential, balance



Henri Matisse



Year 7 Colour/Matisse



Year 7 Mythical Creatures

YEAR 7 SCHEME OF WORK – MYTHICAL CREATURES

COVERING - 'Chinese and Christian beliefs. Albrecht Durer's Rhinoceros. Mark making using a range of techniques and media including clay and print

LEARNING OBJECTIVES –

Through research into other cultures you will discover how other cultures can have a different understanding and importance of artifacts/art etc. In particular how Dragons are perceived differently in a Chinese culture compared to a more European understanding.

You will construct both 2D and 3D Mythical Creatures using parts from real animals, rubbings, textures and mark making techniques.

Print – pizza base printing working on to prepared papers.

You will begin to understand the importance of surface and texture and various methods for mark making. Also the part light plays to reveal form and how this understanding can also help with your drawing skills.

You should be able to evaluate your work or change/refine it as it progresses to suit your intentions. You will be encouraged to look at other artists to help develop your ideas further.

These skills should provide links with more sophisticated 3D constructions in other years.

ARTISTS – Albrecht Durer. Power point images from wide range of artists/sculptures etc showing the significance of Mythical Creatures over the centuries

EXTENDED HOMEWORK PROJECT – Make a 3D Mythical Creature using recycled materials, (make it any size) Old cutlery, saucepans, electrical wire found pieces of wood. Goggle recycled sculptures for inspiration. Artist Anthony Cragg uses recycled materials in his work.

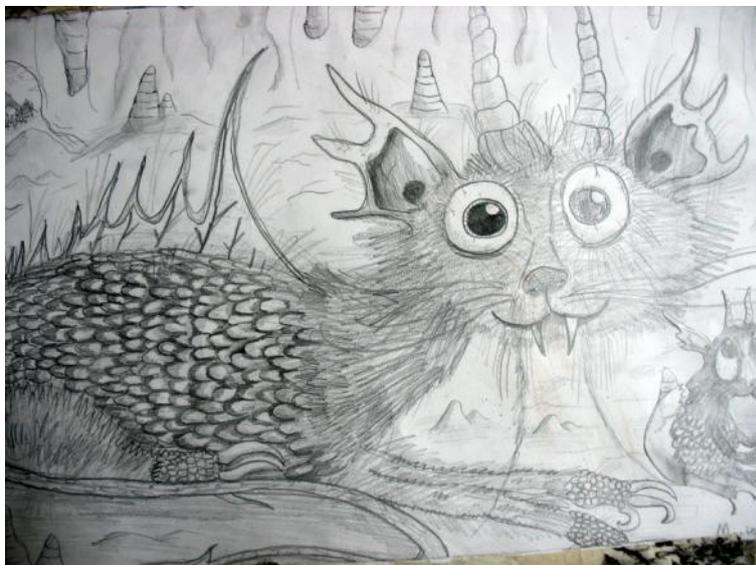
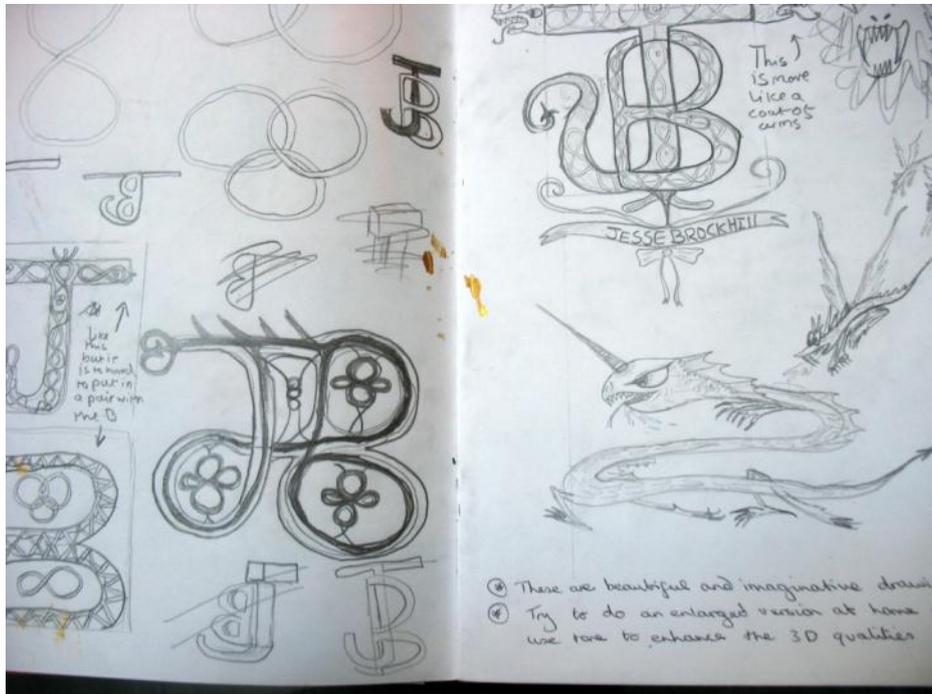
KEY WORDS

Texture – is the surface quality of an object or the illusion of texture.

Visual (and tactile) elements – a phrase which is used to cover all of the parts we can see (visual) or touch (tactile) in a work of art such as form, line, pattern, texture and tone.

Three – Dimensional – sometimes written or said as 3D, this refers to artworks which are solid – having height, width and depth – such as models and sculptures.

Two – Dimensional – sometimes written or said as 2D, this refers to artworks which have no obvious thickness or depth, such as paintings, drawings and prints.



Year 7 Mythical Creatures

YEAR 7 SCHEME OF WORK – KENYA CONNECTION- CARD PROJECT

COVERING- MARKETING, PRODUCTION, DESIGN, SALES,

LEARNING OBJECTIVES

Through the work of Dr Matt Binding the school enjoys strong links with several schools in Kenya. All of their schools are rural and like Nidderdale High School, are located in an area of outstanding natural beauty on the coast about 80 km north of Mombasa. The link aims to focus on similarities and differences between the two regions and their communities, (Global Dimension Themes' which guide pupils towards a better understanding of what it means to be a good global citizen) You will explore a range of techniques to produce butterfly/fish images suitable for card reproduction.

An important aspect of this project is to inform the wider audience about this link (parents, friends, community, international community)

ARTISTS

MC ESCHER, DAMIEN HURST, KIPEPEO BUTTERFLY PROJECT

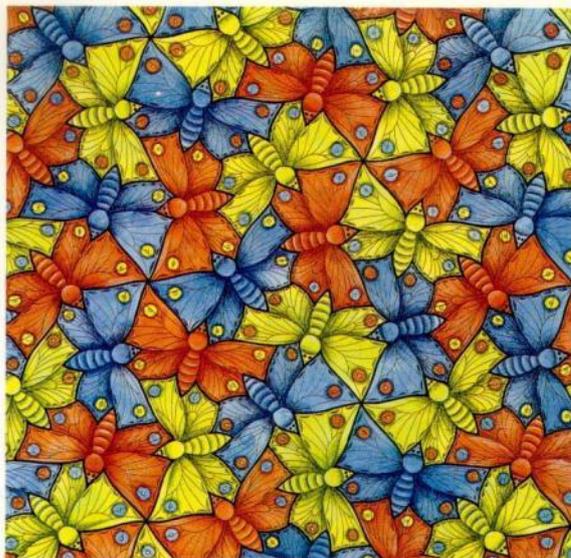
EXTENDED HOMEWORK PROJECT

Write to our link students in Kenya (please ask for further details)

KEY WORDS

Graphic Design – Graphic design is concerned with the communication of ideas and information by visual means. It is usually commercial and often aims to sell, promote, inform or advertise a product or idea.

Calligraphy – the art of fine handwriting or lettering, In China and Japan it is as important as painting



MC Escher –Artist Illustrator Mathematician



YEAR 8 SCHEME OF WORK – BRIMHAM ROCKS AND THE NATURAL ENVIRONMENT

COVERING – WORKING OUTSIDE, WORKING IN A RANGE OF STYLES AND MEDIA APPROPRIATE TO INTENTIONS

LEARNING OBJECTIVES

Make links between Art/Sci/Geo with joint visit to Brimham Rocks. You will respond to this location in a variety of ways. Opportunities for separate gender groups. Textile group piece made using layers of materials, found objects relevant Sci/Geo terms. Line, tone, quick drawings, collage, collograph print. Working from small pebbles or stone, show how viewpoints can be used to change perceptions of scale. Developing ideas through media, technique, scale. Small models which when photographed demonstrate scale, perspective etc.

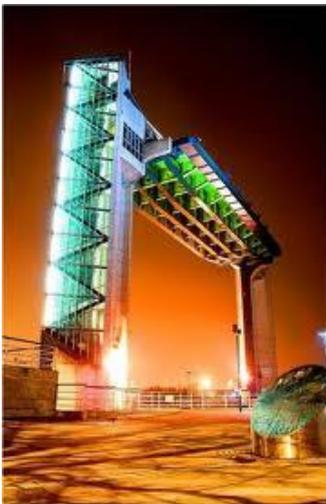
ARTIST – Clare woods/painter James Bywood/printer

EXTENDED HOMEWORK PROJECT- Take a series of photographs of Brimham Rocks, then manipulate the images on a computer to look like Clare Woods work. Paint a large image from the photographs on board or canvas.

KEY WORDS- Landscape, panorama, distance,
Collagraph plates are created by sticking and gluing materials like textured paper or fabric onto the plate and then coat with varnish afterwards to protect the materials before printing from the surface.



CLARE WOOD - PAINTER



YEAR 7 SCHEME OF WORK – VISIT TO THE DEEP – ‘A sense of Place’

COVERING- DECORATIVE QUALITIES, REPEATS, LINO PRINTING, SURFACE EXPLORATION, BUILDINGS AND LANDMARKS

LEARNING OBJECTIVES – You will develop your ideas from observational drawings and digital photographs you made on the visit to The Deep. You will research images and info about Hull including buildings, industry and links with slavery and develop work entitled ‘Sense of Place’. The use of collage will be used to develop your ideas towards a final piece. Mark Hearld uses a range of techniques to build up his compositions including print, collage, photographs and drawing, your final piece should show similar techniques.

ARTISTS- Matisse, Hundertwasser, Escher, Mark Hearld,

EXTENDED HOMEWORK PROJECT- Research the work of Tony Cragg or other artists who use recycled objects. How might their work address environmental issues? Create a piece using recycled materials (it could tackle an environmental issue as well)

KEY WORDS- construct, repeat, surface, pattern, decoration, aesthetic, commercial, random, mark making, textures, prepared backgrounds

Lino printing is when the white parts of the image are cut away (from the block) leaving the raised part to produce the image when rolled with ink and printed on to paper



Mark Hearld – Artist/illustrator/printer

YEAR 8 SCHEME OF WORK – PATTERN

COVERING- REPEAT PATTERN, DECORATIVE QUALITIES, PRINTING, SURFACE EXPLORATION, OPPORTUNITIES FOR ICT MANIPULATION

LEARNING OBJECTIVES: Your initial ideas will be from a series of studies made from observed drawing using a range of natural objects and media. You will develop patterns from these observational drawings and work out different ways of using materials to make pattern. You will learn about different processes to make patterns, the function of patterns (from decoration to camouflage, to eye catching design and composition as well as the basic mathematics of interval and space. You will research how animals use pattern to give out various messages including, warnings, distraction and attraction. You will have opportunities to look at the importance of pattern in other cultures including African, North American Indian, Mexican, Indian and Islamic. You will start from simple explorations of pattern and develop a work of art that could either be functional (a fabric printed design or wall hanging) or aesthetic. You will be asked to discuss the use of and importance of pattern in society both in your own lives and in other cultures.

ARTISTS – Research the work from one of the following: African, North American Indian, Mexican, Indian and Islamic.

EXTENDED HOMEWORK PROJECT- Use your ICT skills to manipulate your images by scanning in your drawings, cropping, enhancing, mirror image, repeats etc or print your work on to a Tee Shirt or piece of fabric.

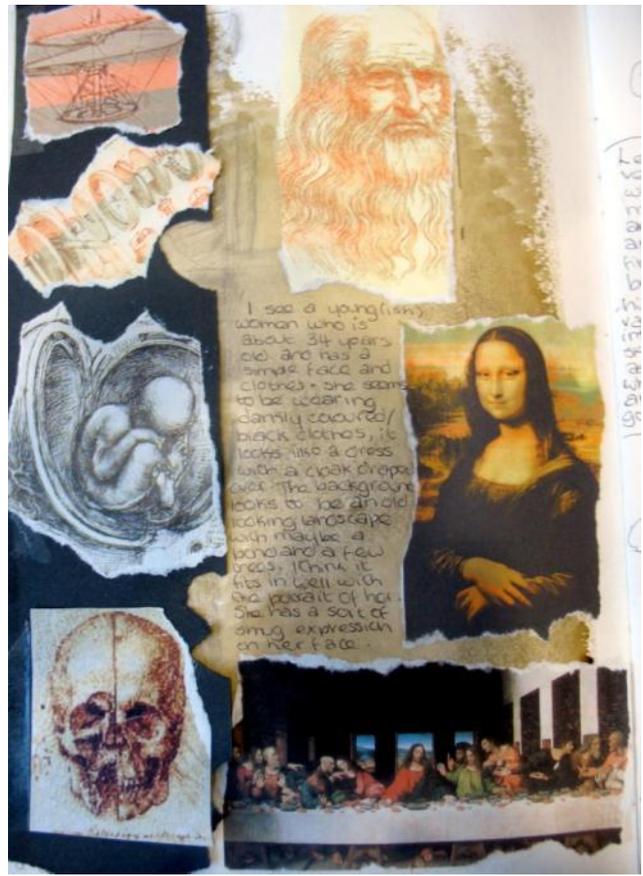
KEY WORDS

Pattern - A design for decorating a surface composed of a number of elements arranged in a regular or formal manner.

Symmetric

Asymmetric

Mathematical



Giger



Judge Dredd

YEAR 9 SCHEME OF WORK – Portraits and The Human Figure

COVERING – Pop Art and comic book illustration, Da vinci and his inventions,

LEARNING OBJECTIVES – You will be asked to consider many different approaches to representing the human figure, starting with the dynamic and often underappreciated comic book artists. Also the contemporary and highly imaginative work of Giger and his links with the film industry. We will consider what is the purpose of a portrait and what needs to be included (or left out) in order that a portrait informs us about the person and not just what they look like. We will look at the portraits of Frida Kahlo and consider both her motivation and intentions in her work and audience reaction to her work. You will be taught various skills and techniques to get a more ‘accurate’ likeness through proportion, scale, shapes and shading as well as being taught how to use photography as a tool in developing a portrait. You will learn how to use your imagination to inform your Art to develop a piece or pieces that explores this theme of portraiture. This should also show that the exploration of materials and understanding of formal qualities inherent in those materials has to be engaged in order to produce work that meets expectations and sometimes surprises.

ARTISTS – Roy Lichenstein, Giger, Leonardo Da Vinci, David Hockney, Frida Kahlo

EXTENDED HOMEWORK PROJECT – research a dynamic comic book illustration. Use a grid to enlarge and either use paint or pencil. Be prepared to work on a grand scale if possible (that’s what Lichtenstein did)

KEY WORDS – Exploration, inherent, expectations, reconstruct, likeness, accuracy, imaginative



Year 9 Picasso Portraits

YEAR 9 SCHEME OF WORK – PICASSO PORTRAIT

COVERING: DRAWING, MIXED MEDIA, CUBISM

LEARNING OBJECTIVES- This term you will concentrate on developing a mixed media portrait which shows clear understanding of cubism and of the processes and technical ways of manipulating materials suitable for this project. You will explore a wider vocabulary of mark making linking with the pattern and surface exploration covered in year 8. You will analyze with greater intensity, precision and expression, the qualities of line, tone, scale, surface, shape and volume to create a meaningful and more sophisticated composition.

In particular through research in to Pablo Picasso you will look how his ideas were influenced by his interest in African Art. You will consider how a portrait developed in a cubist style might express more about a subject than a more conventional and realistic piece of art. Your ability to have an informed opinion is crucial in showing not only what you have understood through this project but also to show increasing confidence in your reflections and evaluations as your work progresses.

You will be taught about the more complex activities of Artists including how drawings and the use of colour can be used in subtle and vibrant ways to enhance the content of their work.

Artwork doesn't need to be a photographic reflection of an image?(discuss)

ARTISTS – PABLO PICASSO, GEORGE BRAQUE

EXTENDED HOMEWORK PROJECT – Use a wide range of recycled or found materials to produce a 3D sculpture using Cubist ideas. Portrait or image of a person or animal.

KEY WORDS

Cubism – An art movement begun by Pablo Picasso and Georges Braque in the early 20th century in which different sides of an object are shown at the same time

Abstract art – Art that is not representational or realistic, where the visual elements of art (colour, line, tone and shape and so on) are the subject rather than a representation of a person, object or scene

Viewfinder – Card 'window' used to select specific parts of an object, scene or picture

YEAR 9 SCHEME OF WORK – WAR AND CONFLICT(this project can follow on from Picasso Portrait or replace it depending on time, group etc)

COVERING: 2D AND 2D GROUP WORK IN A VARIETY OF MEDIA OR ONE MEDIA(THIS PROJECT MIGHT NOT BE COVERED BY ALL GROUPS)

Learning Objective – The theme of ‘War and Conflict’ aims to put Picasso’s work into context using the theme of War and Conflict as a valid subject matter. You will be taught about how ‘Guernica’ in particular conveys the horror of all wars (not just this particular civil war) and the destruction of innocent lives in a brutal way and how the forms and elements in this work are made to reinforce that horror through shapes and composition. You will also see the way other artists have approached this theme, from Stanley Spencer’s more prosaic approach to Henry Tonks’s paintings of victims of the trenches to Jake and Dino Chapman’s literal nightmare using models.

Pupils will work either individually or in pairs to both research the work of other artists and to produce a piece titled War and Conflict. This could concentrate on wars past/present or conflict such as domestic, family relationships or prejudice.

ARTISTS – PABLO PICASSO, GOYA, STANLEY SPENCER, PAUL NASH, HENRY MOORE, JOHN KEANE, HENRY TONKS, JAKE AND DINO CHAPMAN

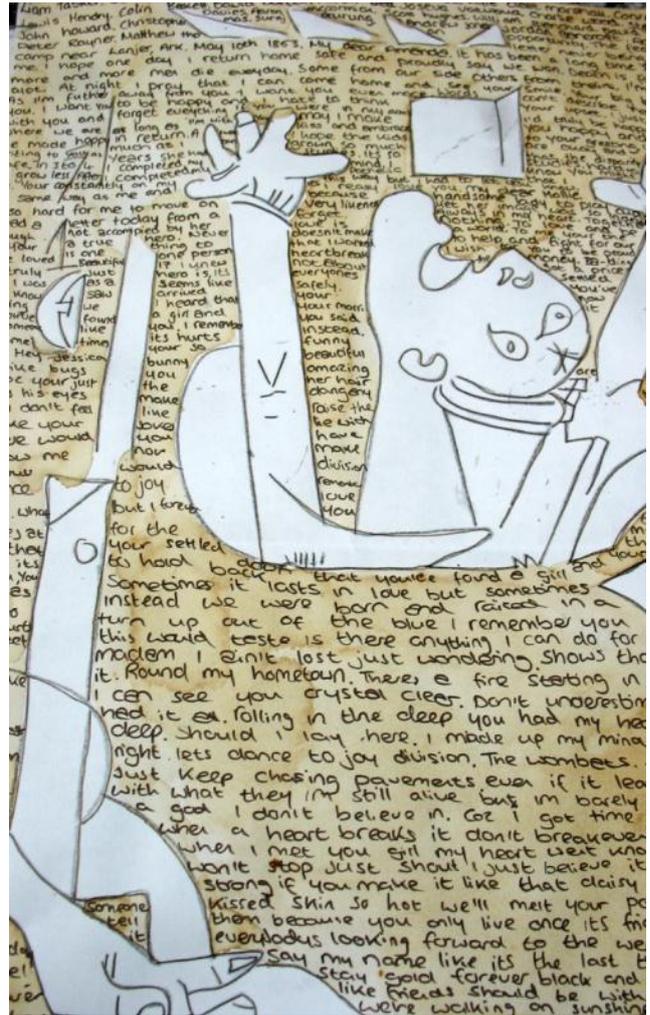
EXTENDED HOMEWORK PROJECT – Be prepared to produce work on a more ambitious scale either as a sculpture, painting or relief.

Key Words Conflict, refinement, reconstruction, critical, contextual



Guernica by Pablo Picasso

Year 9 Conflict project



Jake and Dino Chapman



YEAR 9 SCHEME OF WORK - FACE PAINTING AND MASKS FROM OTHER CULTURES

COVERING – 3D METHODS, CARD CONSTRUCTION, POOR MANS PEWTER, CERAMICS, SGRAFFITO

LEARNING OBJECTIVES

A variety of drawing media will be used exploring the three dimensional qualities of African Masks. From your exploratory drawing you will gradually develop a design to be made into a sculpture. You should consider the scale of the work and whether it will be seen in the round or low relief sculpture. You will develop the ability to be selective in your choice of subject matter and making the leap from a 2D drawing to making a piece of work that is constructed and built up in some way. The techniques selected should enhance the design and appropriate skills in construction should be taught and experimented with. You will learn a range of techniques for making 3D models including card construction, poor man's pewter and clay.

ARTISTS

Traditional African masks and face decoration

EXTENDED HOMEWORK PROJECT

For a small amount you can take a lump of clay home. This would give you more time to spend on detail.

KEY WORDS

Relief – Type of sculpture where the shape sticks out from its background, the image may stick out in high (alto), medium (mezzo) or low (bas) relief



Content, Form, Process and Mood

A framework for discussing works of art

Content – looking at the subject of the work

- What is it? What is it about? What is happening?
- What does the work represent?
- Title – what does the artist call the work?
- Does the title change the way we see the work?
- Is it a realistic depiction?
- Have any parts been exaggerated or distorted? If so, why?
- What is the theme of the work?
- What message does the work communicate?

Landscape, view, journey, moment, memory

Form – looking at the formal elements

- What colours does the artist use? Why? How is the colour organized?
- What kind of shapes can you find?
- What kind of marks does the artist use?
- What is the surface like?
- What kinds of textures can you see?
- How big is the work?

Light, delicate, layered, strong, rough, dark, peaceful, dripped, Textured, scale

Process- how the work has been developed and made

- What materials and tools have been used?
- What is the evidence for this?
- Do sketchbooks provide any clues as to how the work developed?
- How has the work been made?

Painted, woven, printed, drawn, cast, stitched, layered, assimilated, Collage

Mood looking at the communication of moods and feelings

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

Context – taking a wider view

- When was it made? Where was it made? Who made it?
- Who was the work made for?
- What do you know about the artist?
- Does the work relate to the social or political history of the time?
- How does the work relate to the works around it?
- Can you link the work to other arts of the period, such as film, music or literature?
- Does the work relate to other areas of knowledge such as science or geography?

Ancient, abstract, modern, representational, archaeology, historical
(Copyright Drumcroon Art education Centre Wigan [www. Drwmcroon.org.uk](http://www.Drwmcroon.org.uk))



Term	Description
annotation	Adding words, phrases and notes to your work, especially in your work journal, that explain your thoughts
Analysis	Looking beyond the surface of something and making about what you find out.
context	The setting or background for works of art, craft and design.
evidence	Everything you do that is presented for assessment and that shows how you meet the assessment objectives.
evaluate	Making judgments about artwork, your own as well as that of others.
To justify	To explain your likes and dislikes by giving reasons.
modify	Making choices and changing your work for the better
refine	Improving the quality of your work, especially the final outcome.
review	Looking back over your work and picking out the parts that worked well and the parts that didn't.
Self-assessment	Making judgments about the strengths and weaknesses of your own work.
Visual elements	Line - outlines, sketches Tone -shading from dark to light Colour -everything that isn't black and white Pattern -repeated shapes whether found in nature or man-made Texture -how surfaces look or actually feel Shape -regular or irregular Form -3D either in appearance or reality
Visual principles	Harmony -making sure the elements you use work with each other Balance -not necessarily symmetrical, but always well matched Scale and proportion -the size of the work and of the elements in it Contrast -giving some elements more impact than others Rhythm and motion -the movement of the eye across and around the work Composition
Work journal	Sketchbook that shows your working processes and the thinking behind them

armature	Framework, usually wire, used by sculptors as a skeleton on which to model clay
collage	Used to describe an artwork made from materials (such as paper or cloth)
Composition	Organization of the different elements in a work of art
Cross-hatching	Shading using lines criss-crossing each other, close lines make darker tones
fine-art	The practice of artists and sculptors as opposed to designers and craftworkers
foreshortening	Using the rules of perspective to make objects in a picture appear to come towards you as you look at them



Some information for this handbook is taken from the National Curriculum for Art and Design, the AQA specification and from the Art Department at King James Knaresborough. We hope it is helpful to you and your parents/carers.

