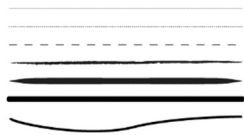


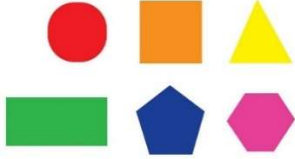
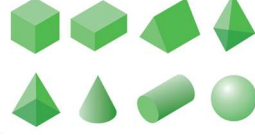





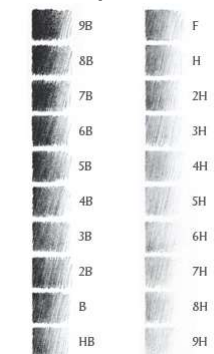

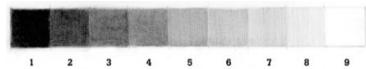


Art Year 11 Knowledge Organiser Key Terms

| | | |
|-------------|--|---|
| Line | This is the path left by a moving point. For example, wavy, straight, parallel etc. Descriptive words- flowing, curved, vertical, patterned, short, freehand, vertical, horizontal, delicate, simple, bold, thick, thin, broken, controlled, blurred, diagonal. |  |
| Colour | This is what we see when light bounces off objects. For example, red, yellow and blue. Descriptive words- bold, vibrant, subtle, pale, earthy, complementary, naturalistic, brash, strong, dramatic, calm, tranquil, cool, warm, dull exciting, contrasting, muted, harmonious. |  |
| Pattern | This is a design that is created by repeating lines, shapes, tones or colours. Descriptive words- geometric, repeating, symmetrical, asymmetric, complex, linear, delicate, regular, ornate, tessellated. |  |
| Shape | This is an area enclosed by a line. It could be just an outline or it could be shaded in. For example circle, square etc |  |
| Form | This refers to a three dimensional shape , such as a cube, sphere or cone. Descriptive words- organic, long, elongated, geometric, angular, closed, open, distorted, flat, heavy, large, small, intimate, abstract, simple, sharp |  |
| Texture | This is the way something feels or looks like it feels. Descriptive words- Rough, fine, smooth, uneven, bumpy, coarse, glossy, flat, furry, prickly, jagged, matte, polished, soft, reflective. |  |
| Tone | This refers to how light or dark something is. Descriptive words- Light, dark, medium, varied, dramatic, subtle, strong, graduated, gradient, muted, contrasting, constant, smooth, plain, flat. |  |
| Proportion | Proportion refers to how one part of an object relates to whole object in size, such as the size of an arm in relation to the rest of the body. | |
| Scale | Scale refers to the size of an object (a whole) in relation to another object (another whole), such as how a person relates to a house. | |
| Accuracy | Providing a faithful representation of someone or something. To Improve your accuracy by taking your time to look at what you are drawing, think about the basic shapes and then add detail. Sketch lightly with pencil to start with then build up tone with your materials. | |
| Composition | Composition is the arrangement of elements within a work of art. Such as the objects or colours. Descriptive words- cluttered, flat, foreground, overlapping, chaotic, spacious, background, flowing, fragmented, rigid, empty, centred, balanced, symmetrical, asymmetrical and middle ground | |
| Still Life | is a work of art showing inanimate subject matter, usually objects which are either natural (food, flowers, dead animals, plants, rocks, shells, etc.) or man-made (drinking glasses, books, vases, jewellery, coins, pipes, etc.). | |
| Blending | The act of moving between two tones or colours. |  |
| Shading | The act of adding tone to a drawing. Good shading is completed neatly and evenly in one direction. You can increase pressure to create darker tones or layer up pencil to create darker areas. Use highlights to create areas of light. |  |

Art Year 11 Knowledge Organiser Dry Materials- Drawing.


| | | |
|---------|---|--|
| Drawing | A picture or diagram made with a pencil, pen, or other materials. | What makes a good drawing? Range of tones, Accurate shapes, Attention to detail with careful marks and textures added, Neat even shading |
|---------|---|--|

| Material | Types of the material | Techniques | What do you need to remember with this material? |
|--|---|---|--|
| <p>Pencil An instrument for writing or drawing, consisting of a thin stick of graphite or a similar substance enclosed in a long thin piece of wood.</p>  | <p>Graphite pencils Mechanical pencils Water soluble pencils Charcoal pencils Conte pencils Grease pencils</p>  | <p>Shading is the technique of adding a range of light and dark tones to a drawing. Usually done with a 2B or 4B pencils, as these are softer and darker than a HB pencil, which allows more graphite to go onto the page.</p> <p>Blending- the act of moving smoothly between tones through changing pressure or layering pencil. You could use a blend stump it blend, however if you do you need to press lightly in circular motions and work carefully so it doesn't create dirty smudges.</p>  | <p>Sketch lines lightly so you can rub them out if a mistake is made.</p> <p>Shade evenly in one direction with no white gaps.</p> <p>Use a range of dark and light tones. Look carefully at where the light and dark areas are and be sure to add light, middle and dark tones.</p>  <p>Use blending to move between tones.</p> <p>Shade neatly and sharply to the edges of your shape.</p> <p>Look carefully at what you are drawing, take your time to get it right.</p> |

Artists include Cath Riley, Ileana Hunter,

Why might an artist choose this material?

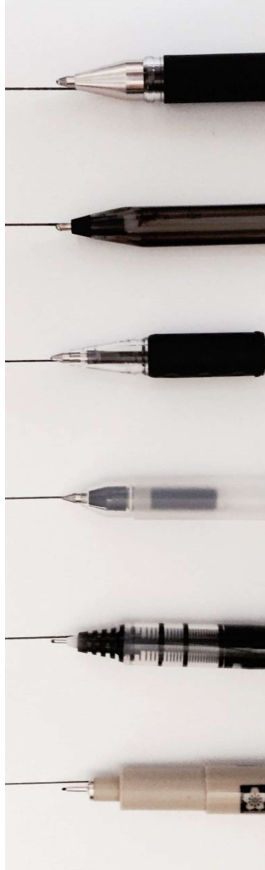
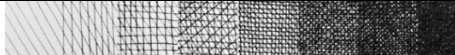


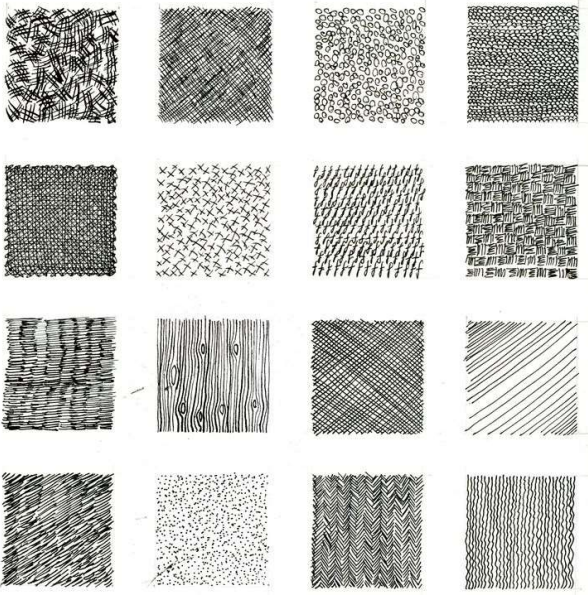

Pencil is a cheap material to use.
Pencil can be used anywhere, easy to transport.
Pencil can create a range of tones and add neat details.
You can sketch lightly and then refine mistakes if needed.



| | | | |
|--|---|---|--|
| <p>Colouring pencil An instrument for writing or drawing, consisting of a thin stick of pigment mixed with oil or wax in a long thin piece of wood.</p>  | <p>Water colour pencils Wax/oil colour pencils Pastel colour pencils Brands include Crayola, Staedtler, Faber Castell</p> | <p>Shading is the technique of adding a range of light and dark tones to a drawing. In colouring pencil, this can be done by increasing pressure on the pencil to create darker tones or building up layers of different colours to create darker colours.</p> <p>Blending- the act of moving smoothly between tones through changing pressure.</p> <p>Layering- The act of layering different colours to create tone or colour.</p> | <p>Start by sketching out in a light colour pencil, or extremely lightly in pencil.</p> <p>Shade or colour evenly in one direction.</p> <p>You might use a circular motion to blend colours together.</p> <p>Use a range of dark and light tones.</p> <p>Shade neatly and evenly to the edge of your shapes.</p> |
|--|---|---|--|

Artists include Elizabeth Peyton, Ester Roi, Arlene Steinberg, Jeffrey Smart Baisden

Why might an artist choose this material?

Colouring pencil gives you the ability to use a range of colours, premixed and readily available.
Relatively cheap material compared to paint.
Ability to blend and layer the colours.
Water resistant and able to be use with many other materials.

| Material | Types of the material | Techniques | What do you need to remember with this material? |
|--|--|--|--|
| <p>Pen A drawing or writing instrument, where a tube or cartridge of ink held in a plastic tube.</p>  | <p>Biro/ball point pen. Gel pen Watercolour Rollerball Permanent Ink- Cartridge pen</p> |  <p>Crosshatching is the technique of adding overlapping lines to create tone in pen.</p>  <p>Hatching is the technique of adding lines in one direction with changes on pressure to create tone.</p>  <p>Stippling is the technique of adding dots in varying amounts to create tone.</p>  <p>You can also use a range of mark making techniques.</p> | <p>Use pen neatly and carefully, don't press too hard. Use crosshatching or mark making to create tone. Think carefully about your work before you start because you can't rub it out. Use paper to cover to parts already completed so they don't smudge. Use cheaper pens as often you are able to create lighter tones.</p> |
| <p>Fineliner A fineliner is a pen with a felt tip, almost like a felt tip marker but smoother and more precise.</p>  | <p>Fine liners come in a range of sizes, from 0.05mm to 1.0cm. Available in water-resistant and water-soluble.</p> | <p>Disolving- the technique of using water on top of a water-soluble pen to create interesting marks which blend and smudge. Pattern- The technique to adding patterns and details to an image to develop your ideas. Layering- Creating layers of different colours or thicknesses of pen to create tone and detail.</p> | <p>Think carefully about what you are going to do before you do it. With fine liner and water, try not to add too much water, be selective about where you add water.</p> |
| <p>Artists include Andrea Joseph, Mark Powell, Juan Francisco Casas, Helena Hauss, Sarah Esteje, Rachel O'Brien</p> | | | |
| <p>Why might an artist choose this material?</p> | | | |
| <p>You can create a range of marks and tones. Pen can be used with other materials. You can also achieve bright bold colours. It is quick to use with very little drying time. Pen is cheap and easily transportable. Pen is ideal for quick sketches.</p> | | | |

| Material | Techniques | What do you need to remember with this material? |
|---|---|---|
| <p>Chalk is a soft white limestone formed from the skeletal remains of sea creatures. Chalk Pastels are chalk-based mediums, more of a powdery substance compressed, displaying different and a variety of hues.</p>  | <p>Smudging/blending- Make or become blurred or smeared by using your finger or a smudging tool (for example a rubber). Layering- start with a base layer of a colour and work on top building up the tones and blending. Blocking in colour- quickly filling in an area in flat colour.</p> | <p>Sketch your image out lightly with a light coloured chalk. Add highlights first and then build up to darker tones. Work on a thick paper such as sugar paper or pastel paper. Be careful not to smudge your work with your hand, use a piece of paper to lean on.</p> |
| <p>Charcoal is a black substance typically made from burnt wood. It is a soft, brittle material in stick or pencil form used for sketching and drawing, <i>Charcoal</i> is rich and crumbly, and smudges easily. Charcoal It smudges easily so use a fixative to keep it in place.</p>  | <p>Hard edge- using the end of an oil pastel to draw an outline by pressing hard, this line can be refined with a blending stump. Soft edge- using the side or edge of the oil pastel to draw pressing softly. Removing colour- adding a layer of chalk, then using a rubber to remove sections of colour.</p> | <p>Sketch out your image with lightly sketched lines. Build up the tones with mark making and layering charcoal. Be careful not to smudge your work with your hand, use a piece of paper to lean on. Work on a thick paper such as sugar paper or pastel paper. You can achieve both soft and strong lines depending on the type you use, use a combination of both in your work.</p> |

Artists include Edgar Degas, Henri Matisse, Pablo Picasso, and Willem de Kooning

Why might an artist choose this material?

Easy to cover larger areas when using the material on its side.
You can blend the colours or tone together easy to create smooth shades.
Originally used to make quick sketches before developing work in paint.

Oil Pastel

Are made with a gum or binder, oil pastels consist of pigment (**colour**) mixed with a non-drying oil and wax binder. They combine the best properties of crayons (**smooth, easy application**) and pastels (**bright, pure colour**)
There is a wide variety of oil pastels from cheaper and expensive brands. Often the more expensive ones such as Sennelier have more colour pigment and better quality binder.



Blending- The act of mixing one or more colour together, by layering them on top of each other or blending with a blending stick.
Layering- start with a base layer of a colour and work on top building up the tones and blending.
Blocking in colour- quickly filling in an area in flat colour.
Hard edge- using the end of an oil pastel to draw an outline by pressing hard, this line can be refined with a blending stump.
Pointillism- building up layers to dots to create colour.
Soft edge- using the side or edge of the oil pastel to draw pressing softly.
Removing colour/Sgraffito- using a blunt instrument to scrape off colour

Use blending to create smooth tones. Use a blending stump made out of paper to blending to oil pastel together, do this in a circular motion to create even coverage. Start with light colours and build to darker colours. Work carefully so you don't make the lighter colours dirty. Sketch your image out using oil pastel first, as pencil will create dark lines and disrupt your drawing.


Artists include Lucina Roark, Brooke Figer, Jean-Étienne Liotard, Rose Russell-Herczeg Eric D. Greene.

Why might an artist choose this material?

Easy to blend like oil paints also you can achieve bright vibrant colours.
You can hold it easily in your hand and transport them anywhere with you.
Can buy a range of cheaper and more expensive materials depending on budget.

Art Year 11 Knowledge Organiser Wet Materials Painting


| | | |
|----------|---|--|
| Painting | A picture or diagram made with watercolour, acrylic, poster or oil paint. | What makes a good painting? Range of tones, neat even painting, Attention to detail, careful thought to composition, range of colours. |
|----------|---|--|

| Material | Techniques | What do you need to remember with this material? |
|--|---|---|
| <p>Acrylic Paint is pigment mixed with a polymer binder and is water-soluble. It can be thinned with water or gels. Once acrylic is dry it is permanent and can not be lifted in the same way as water colour. Clean up is with water but it is important to clean up while the paint is still wet on your brushes and surfaces.</p> <p>In school, we use Daler- Rowney System 3 acrylic. Although there are many other brands and qualities of paint.</p>  | <p>Blending-Painting colours so that there is a gentle and gradual transition from one to the other</p> <p>Layering- adding layers of paint over previous layers to create tone or add detail.</p> <p>Underpainting- is an initial layer of paint applied to a ground, which serves as a base for the next layers of paint. Underpainting is often monochromatic and help to define colour values for later painting.</p> <p>Flat base painting- filling areas of a painting with flat colour before adding detail. This gives you a better surface on which to paint.</p> <p>Dry Brushing-A painting technique in which a paintbrush that is relatively dry, but still holds paint.</p> | <p>Take your time to mix your colours. Add a range of colours and tones to your work.</p> <p>Colours are blended neatly and evenly.</p> <p>You need to look carefully at what you a drawing to get accurate shapes, colours and tones.</p> <p>Add a little by little don't use too much paint at once.</p> <p>Use your brush carefully, put gentle pressure on the brush. Think carefully about the direction you are painting in, as some will be easier for you than others.</p> <p>Don't use too much water.</p> <p>For best results paint on a strong surface such as wood, canvas or high quality paper.</p> |

Artist include Roy Lichtenstein, Bridget Riley, David Hockney, Andy Warhol and Thomas Hart Benton

Why might an artist choose this material?

Acrylic paint dries quickly and can be applied in many different ways. There is a large range of vibrant colours from which to choose. It is cheaper than oil paint to work with. It is permanent once completed, however you can add multiple layers if you go wrong.

| | | |
|---|---|---|
| <p>Watercolour Paint is a popular paint for its translucent colours. Pigments are water based and mixed with gum Arabic as a binder.</p> <p>Watercolour paints can be blotted and easily lifted from the paper. Watercolours come in blocks and tubes.</p>  | <p>Blending- The technique of moving between different colours in watercolour.</p> <p>Wet on wet- Applying paint onto wet paper. This also allows to colours to bleed into each to create a subtle soft effect.</p> <p>Colour wash- Applying a light layer of colour as a base before adding more detail. You might also use this as a technique with another material to create an area of soft colour. It is common to layer several washes to gain a deeper, richer look.</p> | <p>Use a range of tones by adding darker areas then adding water to blend to lighter areas. It is best to work light to dark. Build up layers of paint as you go. Mix colours to create the tones you want.</p> <p>Leave areas of paper free from paint to create highlights.</p> <p>Try not to press too hard with the brush. Don't go over the areas time and time again as this might cause the paper to peel.</p> <p>Use careful paintbrush control to work neatly to the edges.</p> <p>Use watercolour paper for best results.</p> |
|---|---|---|

Artist include Holly Exley, Emma Dibbon, T.M.W Turner, John James Audubon, Thomas Moran and Georgia O'Keeffe, Paul Klee, Andrew Wyeth, Edward Hooper

Why might an artist choose this material?

You can build up light layers to create texture and tone. Easy to transport when in blocks. A little bit of paint goes along way, which makes watercolour cheaper to use. Can use a range of techniques, which allow for different styles and effects.

Art Year 11 Knowledge Organiser Printmaking

| | | |
|---|---|--|
| Printmaking | A print is an impression made by any method involving transfer from one surface to another | Print making types include monotype, screen-printing, lino printing, lithography and etching. |
| Material | Basis process | What do you need to remember with this material? |
| Lino printing is a method of relief printing from a sheet of lino. | <ol style="list-style-type: none"> 1, Draw or trace an image onto tracing paper with a 4B pencil. Place the tracing paper onto the lino tile. 2, Draw over the tracing paper to transfer the pencil onto the lino. 3, Use a lino tool to cut out the areas you want to show as white. 4, Roll your ink onto a board until it makes a Velcro like sound. Roll the ink onto your lino. 5, Place your lino tile onto the paper and roll over with a clean roller to transfer the ink. 6, Peel up the paper to see your print. 7, Repeat the process after cutting more out with another colour. | <p>If you are using multiple colours, start with a light colour and then build up to darker colours. Carefully place your lino tile exactly on top of the previous print if doing multiple layers.</p> <p>Be careful when cutting the lino, use a bench hook and cut away from your fingers.</p> <p>Apply an even coverage of ink to your lino tile. Don't use too much ink.</p> <p>Apply even pressure when printing your tile. Print on a larger piece of paper than your tile, so that your print has a border.</p> |
| | <p>Variations Try printing in different colour inks or combining contrasting or harmonious colours. Try printing on plain paper as well as different backgrounds and papers.</p> | |
| Artists include Angie Lewin, Chris Madden, Henri Matisse, Rachel Newling, Lynne Roebuck and Laurie Mitchell | | |
| Why might an artist choose this material? The lino can be used multiple times without wearing down. Lino is easier to cut than wood. Lino can be printed with and without a press. You can make a range of marks and details. | | |
| Mono-printing is a form of printmaking that has lines or images that can only be made once. | <ol style="list-style-type: none"> 1, Roll printing ink onto a flat surface with a roller. 2, Attach your image to your paper with masking tape. 3, Place paper on top of the ink and tape down. 4, Draw over your lines using pen or pencil, add shading and mark making to create your print. 5, Lift up the paper to reveal your print. | <p>Carefully draw over the lines, add detail and tone with mark making and shading.</p> <p>Don't press your hand on the ink whilst working.</p> <p>Be careful to add the right amount of ink, too much and the print will be blotchy.</p> <p>Draw with a sharp pencil or pen. Change the pressure to change the darkness of the line.</p> |
| | <p>Variations</p> <p>Try different colours inks. Try adding contrast with darker areas or layering different colours. Try working on different surfaces such as brown paper, collaged paper or text paper. Try photocopying the print and adding watercolour, or adding watercolour to the real print.</p> | |
| Artists include Jim Dine, Edgar Degas and Tracey Emin. | | |
| Why might an artist choose this material? You can develop mark making and a range of tones. You can complete this method without a press, using water-based ink, which dries quickly and is cheaper. | | |
| Stencilling a technique for reproducing designs by passing ink or paint over holes cut in cardboard or metal. | <ol style="list-style-type: none"> 1, Draw out an image onto paper, card or acetate. Make sure you add connecting bridges. 2, Cut out the areas you want the paint go through. 3, Tape the stencil onto a piece of paper. 4, Use a sponge and paint to cover the areas you have cut out. | <p>Take your time to cut the sections out neatly and with good detail.</p> <p>Make sure you add bridges between areas. Don't add too much paint onto the stencil at once, make sure you blot the sponge on the palette before going over the stencil.</p> <p>When cutting the stencil, cut away from your fingers with a craft knife and use a cutting mat.</p> |
| | <p>Variations- Try layering different colours or doing gradients of colours within your stencil. Try stencilling onto different surfaces and papers. Explore a paper cut technique, where the stencil becomes the art.</p> | |
| Artists include Banksy, Shephard Fairey, Blek Le Rat, C215, Logan Hicks, Lady Aiko and Nick Walker. | | |
| Why might an artist choose this material? You can use a stencil multiple times to create multiple pieces of work. Stencils are quick to print once made and can be use with spray paint and other paints. | | |

Art Year 11 Knowledge Organiser Photography

| What makes a good photograph? | |
|--|---|
| Composition- How are things arranged in the photograph? Think about the objects and balance between them, what is pleasing to the eye? | <ul style="list-style-type: none"> • Make it look natural. • Choose a variety of objects. • Think about how easy or difficult that item will be to draw in that position. • Have a variety of heights. • Overlap objects. • Put one in front of the other. • Try out different object layouts. |
| Light- What is the quality of the light? Is the lighting natural or artificial? | Is the lighting well balanced, and does it support the elements of the composition to create the desired effect. Are there areas of shadow and highlights with good range of tones in between? |
| A clear subject- What is the core subject/theme? | Does the photograph have a purpose? Is it clear what the main subject or subjects of the photograph are? Do the objects clearly link with the project you are doing? |
| Focus- is the image/subject in focus not blurry. | Most of the time the main subject at least should be in focus and sharp even if the background and other components may not be. Think about if you would be able to see the items to draw them, if not take the photo again and adjust the focus. |
| Emotion and mood- What makes this photograph special or interesting? | How does this shot make you feel? Does it create a mood or generate an emotional response? After all the technical discussion, good or great photographs usually evoke an emotional response at some level. |

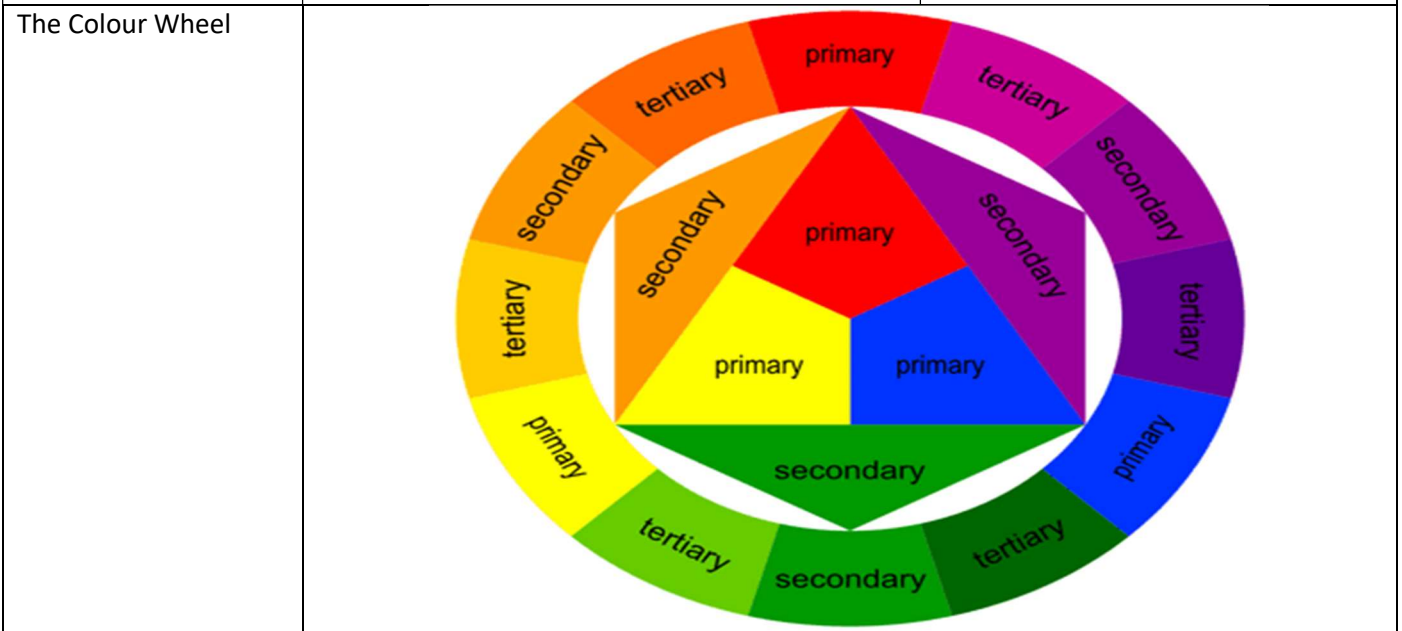
| Photography Angles- The shooting angle means in simple terms where you stand to take the photograph. | |
|--|---|
| <ul style="list-style-type: none"> • Straight on- eye level-normal photograph. • From above- angled from standing up perhaps. • From below- crouching down, camera angled upwards. • Point camera directly upwards. • At subjects level- • Close up. | <ul style="list-style-type: none"> • Far away to get context. • Horizontal/vertical shot. • Low angled shot- straight shot but low down. • Focus on certain aspects of an object • Change composition of objects. • Tilted camera- Dutch tilt • Bird eyes view- straight down. |

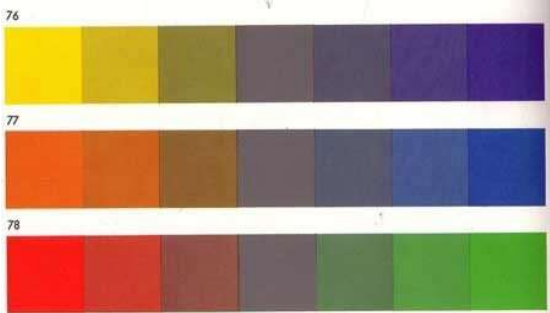
| Different types of photography | |
|---------------------------------------|---|
| Still life | A photograph of inanimate objects such as flowers, skulls, fruit, bottles and dinnerware etc |
| Landscape | This shows spaces within the world, the photographs typically capture the presence of nature but can also focus on man-made features or disturbances of landscapes. |
| Architectural | This is the photographing of buildings and similar structures. |
| Fashion | This is a genre of photography, which is devoted to displaying clothing and other fashion items. |
| Wildlife | This is a genre of photography, which documents various forms of wildlife in their natural habitat. |
| Action/Sports | This refers to the genre of photography that covers all types of sports or action events. |
| Event | This refers to the photography of events such as weddings, birthdays, parties, christenings etc |
| Pet | This refers to the photography of pets in a studio or the owner's home. |
| Portrait | This refers to photography of a person or group of people that captures the personality of the subject by using effective lighting, backdrops, and poses. |

| Variations of photography | |
|----------------------------------|--|
| Darkroom | Since the beginning of photography in the early 19th century darkrooms have been used as a workshop to work with photographic film to make prints. |
| Digital | Any photography where a digital camera is used such as a DSLR, or a phone. |
| Photoshop | This is a photo editing software, which many artists have used to edit their photos to make them look different to reality or combine with other photographs. |
| Photo-montage | A combination of photographs in one piece of work. |
| Working into a photograph | Many artists have used photographs as a basis for their art, which they then sew or cut into, paint, draw or collage onto to, as well as combining with other materials. |

Art Year 11 Knowledge Organiser Colour

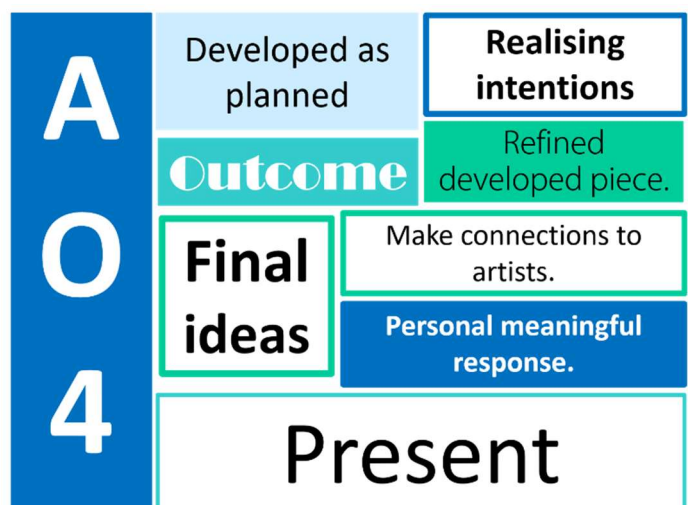
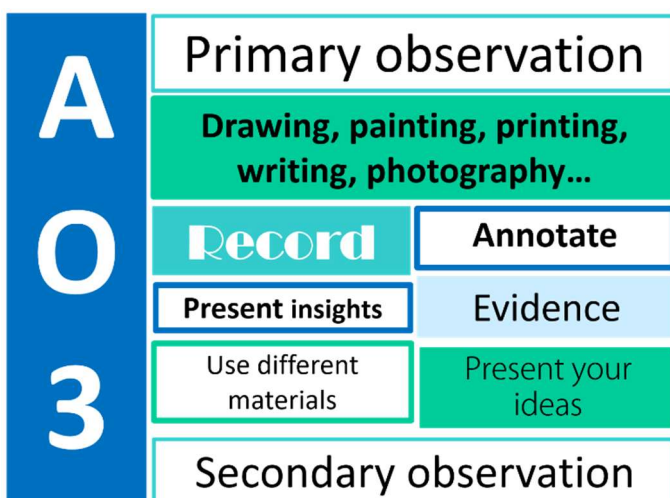
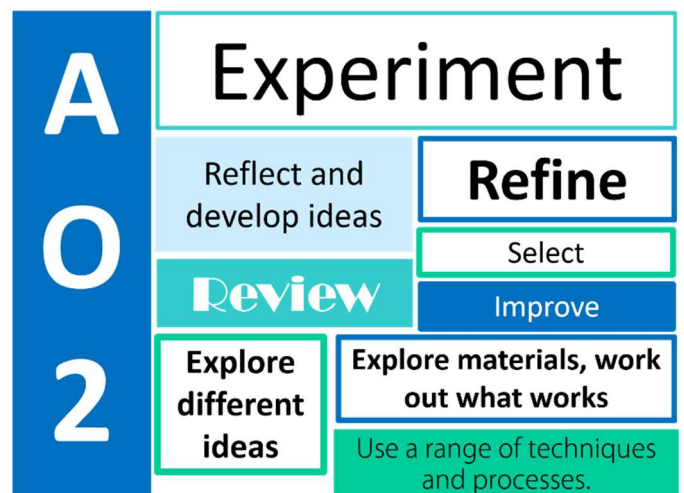
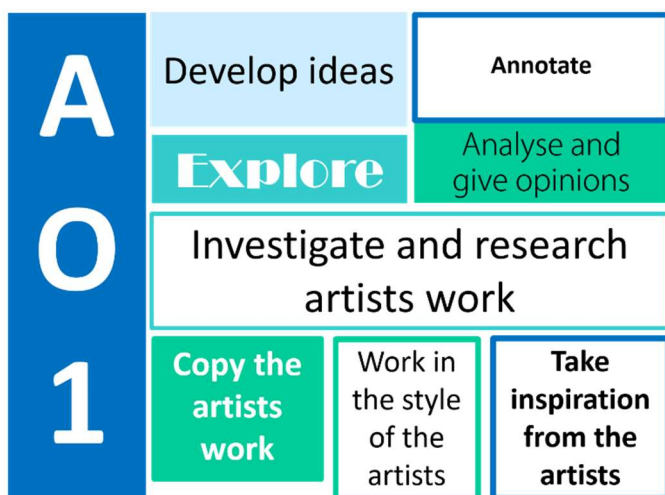
| | | |
|---|---|--|
| Primary Colours | These are colours, which cannot be made from any other colour. | Yellow, Blue and Red |
| Secondary Colours | If you mix equal amounts of the primary colours, you get the Secondary colours - Purple, Green and Orange. | Orange, Purple and Green |
| Mixing colours from the primary colours | $Yellow + Blue = Green$ $Blue + Red = Purple$ $Red + Yellow = Orange$ $Red + Yellow + Blue = Brown/Black$ | |
| Warm colours | Warm colours are often said to be hues from red through yellow , browns and tans included;. | Red, Orange and Yellow |
| Cold Colours | cool colours are often said to be the hues from blue green through blue violet , most greys included. | Green, Blue, Purple and Grey |
| Complementary Colours | A complementary colour is the colour which is opposite on the colour wheel. | Orange- Blue Green- Red Purple- Yellow |
| Harmonious colour | A harmonious colour is a colour, which is next to the colour on the colour wheel. | |



| Colour Mixing With Paint | | |
|-----------------------------------|---|--|
| How do you make a colour lighter? | To make a colour lighter you add white. These are called tints. |  |
| How do you make a colour darker? | To make a colour darker you add the colour opposite it on the colour wheel. Orange- Blue Green- Red Purple- Yellow |  |

Art Year 11 Knowledge Organiser Assessment Objectives

| Assessment Objective | Tasks |
|--|--|
| A01- Develop ideas through investigations, demonstrating critical understanding of sources. | Artist copies in a range of relevant materials. Artist inspired work using your own photos and work in the style of the artist. Images of the artist's work, Written artist research, |
| A02- Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes. | Experimenting with materials such as Pencil, Graphite, Colouring pencil, Pen, Fine liner, Water colour, Acrylic, Oil pastel, Chalk pastel, Charcoal, Collage etc Exploring colour, different background etc Experimenting with different techniques and images. |
| A03- Record ideas, observations and insights relevant to intentions as work progresses. | Mind map about the theme/project Your own photographs. These must link to your artists and the theme. Observational studies from your own photographs, working in a range of materials Annotation about your work. Design pages developing ideas for your final piece. |
| A04- Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language. | Your outcome or outcomes. Confident, well-crafted final piece. |



Mind Map-

Think carefully about the presentation of the page, it needs to be neat and fit in with your theme. Try to fill the whole page.

Clear and interesting title- typed, stencilled, traced, and freehand.

Note down all the related words that come to mind when you think of the theme. You need a wide variety of ideas.

Key words about the theme or question.

Dictionary definition and thesaurus words.

Artist's names that interest or inspire you.

Your own initial ideas.

Start with the title then build up your design and ideas around it.

Artist Page- Select your artist, research the artist, find images you can copy or interest you, most importantly think about why you chose that artist and how they are relevant to the theme.

Careful neat layout and clear title- typed, stencilled, traced, and freehand. Images of their work you find inspiring. Copy at least one piece of the artist's work in a similar material to the artist. Try out other materials but you must have a reason for it.

Write about the artist (use a writing frame to help you),

- Background information about the artist/photographer.
- Your opinion and analysis of a piece of work.
- Talk about the pieces of work you have copied.
- Your ideas and links to the artist

Artist Inspired

Working in the style of the artist from your own photographs.

Choose something from the artist's work that you like or want to explore, such as

- Use of colour (Black and White, Bright, Dull, Natural, Realistic, Exaggerated),
- Technique (Painting, Drawing, Printing, Photography, Sculpture, Collage),
- Subject (Still Life, Food, Natural Forms, People, Animals, Landscape, City Scape)
- Composition (How are the objects arranged? Close up, Randomly, Different Angles),
- Style (Pop Art, Cubism, Photorealistic, Abstract, Impressionist, Aboriginal)

Use that element to complete your own piece of work.

Photographs

Take photographs of objects connected to your theme.

Try out different compositions of objects, different backgrounds and different angles.

You could use Photoshop to edit your photographs to develop your ideas

Record and experiment

To develop your ideas you need to experiment with materials. You will need to work from your own photographs. Complete work in different materials using different techniques.

| | | |
|-------------------|-------------------|------------------------|
| Pencil, | Colouring pencil, | Oil Pastel, |
| Biro, | Pen and ink, | Fine liner, |
| Chalk Pastel | Charcoal | Acrylic Paint |
| Water colour | Collage | Photography/ Photoshop |
| Mono printing | Lino printing | |
| Emulsion printing | Stencilling | |

Final Ideas and Development

Developing your ideas for your final outcome.

Think about what has gone well during the project.

How can you develop that into an outcome?

Your ideas page should include-

- Photographs for reference to work from for your piece.
- Small sketches of different ideas and compositions.
- Trials of different materials.
- Annotation linking your ideas to the artists you have studied as well as what you like about the idea.