



Aspire Achieve Thrive

Spring Term
(Half Term 3 and 4)
Art - Year 10

Name: _____

Tutor: _____

Year 10 Homework Timetable

| | | | | |
|------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Monday | English Task 1 | Ebacc Option A Task 1 | Option C Task 1 | |
| Tuesday | Tassomai | Option B Task 1 | Modern Britain Task 1 | |
| Wednesday | Sparx | Science Task 1 | Option C Task 2 | |
| Thursday | Ebacc Option A Task 2 | Tassomai | Option B Task 2 | Modern Britain Task 2 |
| Friday | Sparx | Science Task 2 | English Task 2 | |

Tassomai - 2 Daily Goals per week

Sparx - 4 tasks of Sparx per week

| Option A (EBACC) |
|------------------|
| French |
| Geography |
| History |

| Open B |
|----------------------|
| Art |
| Business Studies |
| Catering |
| Computer Science |
| History |
| Health & Social Care |
| Music |
| Sport |
| IT |

| Open C |
|----------------------|
| Business Studies |
| Childcare |
| Catering |
| Drama |
| Geography |
| Health & Social Care |
| Triple Science |
| Sport |

Art Year 10 Half Term 3 - Homework Plan

| Week / Date | Homework task | Details* |
|---------------------------|---|--|
| Week 1 02/01/23 | AO1: Artist Research Who was The Boyle Family? | Revision Read the information on the Artist: <i>The Boyle Family</i> . Cornell note taking based on the artist. https://www.boylefamily.co.uk/boyle/about/ |
| Week 2 09/01/23 | AO1: Artist Research Who was The Boyle Family? | Use your Cornell notes on <i>The Boyle Family</i> , to write 100-200 words based on the artist. Use the literacy guides to support you if needed. |
| Week 3 16/01/23 | Self-questioning: | Revision for your knowledge assessment. |
| Week 4 23/01/23 | Self-questioning: Plug the gaps | DIRT Use this time to complete any feedback points from your previous homework tasks not finished. |
| Week 5 30/01/23 | AO1: Artist Research Who was Alexander Rodchenko? | Revision Read the information on the Artist: <i>Alexander Rodchenko</i> . Cornell note taking based on the artist. https://www.theartstory.org/artist/rodchenko-alexander/ |
| Week 6 06/02/23 | AO1: Artist Research Who was Alexander Rodchenko? | Use your Cornell notes on <i>Alexander Rodchenko</i> , to write 100-200 words based on the artist. Use the literacy guides to support you if needed. |

* Make sure you have your homework books each lesson. The work produced here will be used within your coursework books as part of **Assessment Objective 1: Artist Research**.

Art, Craft and Design

WEEK 1 & 2:

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

The Boyle Family

Boyle Family was originally a group of artists who produced work together, in the 1960's. The main artist, Mark Powell, continued this collaboration with his wife and grown up children, producing work under the name of the Boyle Family. Mark Powell died in 2005, but his family still produce and exhibit art work now.

Boyle Family is best known for the earth studies: three dimensional casts of the surface of the earth which record and document random sites with great accuracy. These works combine real material from the site (stones, dust, twigs etc) with paint and resins, preserving the form of the ground to make unique one-off pieces that



suggest and offer new

interpretations of

the environment, combining a powerful conceptual framework with a strong and haunting physical and visual presence.

The pieces of work look like they have been cut away from the environment. The artist has found beauty in the patterns and textures we can discover, but often walk right past. The work is very realistic, like a three-dimensional photograph.



Sand, Wind and Tide series (1969)

WEEK 5 & 6:

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

Alexander Rodchenko

Constructivism

Constructivism was the last and most influential modern art movement to flourish in Russia in the 20th century. It evolved just as the Bolsheviks came to power in the October Revolution of 1917, and initially it acted as a lightning rod for the hopes and ideas of many of the most advanced Russian artists who supported the revolution's goals. It borrowed ideas from Cubism, Suprematism and Futurism, but at its heart was an entirely new approach to making objects, one which sought to abolish the traditional artistic concern with composition, and replace it with 'construction.' Constructivism called for a careful technical analysis of modern materials, and it was hoped that this investigation would eventually yield ideas that could be put to use in mass production, serving the ends of a modern, Communist society. Ultimately, however, the movement floundered in trying to make the transition from the artist's studio to the factory. Some continued to insist on the value of abstract, analytical work, and the value of art per se; these artists had a major impact on spreading Constructivism throughout Europe. Others, meanwhile, pushed on to a new but short-lived and disappointing phase known as Productivism, in which artists worked in industry. Russian Constructivism was in decline by the mid 1920s, partly a victim of the Bolshevik regime's increasing hostility to avant-garde art. But it would continue to be an inspiration for artists in the West, sustaining a movement called International Constructivism which flourished in Germany in the 1920s, and whose legacy endured into the 1950s.

Key Ideas & Accomplishments

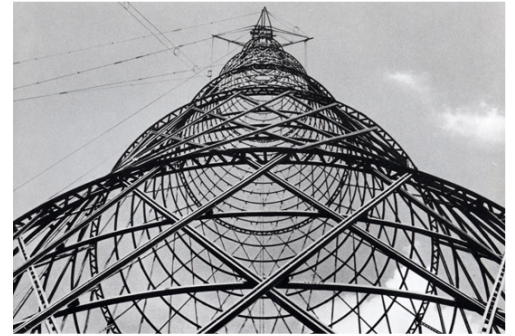
- Constructivists proposed to replace art's traditional concern with composition with a focus on construction. Objects were to be created not in order to express beauty, or the artist's outlook, or to represent the world, but to carry out a fundamental analysis of the materials and forms of art, one which might lead to the design of functional objects. For many Constructivists, this entailed an ethic of "truth to materials," the belief that materials should be employed only in accordance with their capacities, and in such a way that demonstrated the uses to which they could be put.

- Constructivist art often aimed to demonstrate how materials behave - to ask, for instance, what different properties had materials such as wood, glass, and metal. The form an artwork would take would be dictated by its materials (not the other way around, as is the case in traditional art forms, in which the artist 'transforms' base materials into something very different and beautiful). For some, these inquiries were a means to an end, the goal being the translation of ideas and designs into mass production; for others it was an end in itself, a new and archetypal modern style expressing the dynamism of modern life.
- The seed of Constructivism was a desire to express the experience of modern life - its dynamism, its new and disorientating qualities of space and time. But also crucial was the desire to develop a new form of art more appropriate to the democratic and modernising goals of the Russian Revolution. Constructivists were to be constructors of a new society - cultural workers on par with scientists in their search for solutions to modern problems.

Summary of Alexander Rodchenko

Alexander Rodchenko was one of the most versatile constructivist and productivist artists to emerge after the Russian Revolution. He worked as a painter and graphic designer before turning to photomontage and photography. His photography was socially engaged, formally innovative, and opposed to a painterly aesthetic.

Concerned with the need for analytical-documentary photo series, he often shot his subjects from odd angles—usually high above or down below—to shock the viewer and to postpone recognition. He wrote: "One has to take several different shots of a subject, from different points of view and in different situations, as if one examined it in the round rather than looking through the same key-hole again and again."



Alexander Rodchenko

Alexander Rodchenko is perhaps the most important avant-garde artist to have put his art in the service of political revolution. In this regard, his career is a model of the clash between modern art and radical politics. He emerged as a fairly conventional painter, but his encounters with Russian Futurists propelled him to become an influential founder of the Constructivist movement. And his commitment to the Russian Revolution subsequently encouraged him to abandon first painting and then fine art in its entirety, and to instead put his skills in the service of industry and the state, designing everything from advertisements to book covers. His life's work was a ceaseless experiment with an extraordinary array of media, from painting and sculpture to graphic design and photography. Later in his career, however, the increasingly repressive policies targeted against modern artists in Russia led him to return to painting.

Rodchenko's art and thought moved extremely rapidly in the 1910s. He began as an aesthete, inspired by Art Nouveau artists such as Aubrey Beardsley. He later became a Futurist. He digested the work of Vladimir Tatlin, and the Suprematism of Kazimir Malevich. By the decade's end he was pioneering Constructivism. This experimental inquiry into the elements of pictorial and sculptural art produced purely abstract artworks that separate out the components of each image - line, form, space, color, surface, texture, and the work's physical support. Constructivism encouraged a new focus on the tangible and material aspects of art, and its experimental spirit was encouraged by a belief that art had to match the revolutionary transformations then taking place in Russian politics and society.

Rodchenko's commitment to the values of the Revolution encouraged him to abandon painting in 1921. He embraced a more functional view of art and of the artist, and he began collaborating with the poet Vladimir Mayakovsky on a series of advertising campaigns. Their work not only introduced modern design into Russian advertising, but it attempted to sell the values of the Revolution along with the products being promoted. This particular union of modern design, politics, and commerce has occasionally inspired advertisers in the West since the fall of the Berlin Wall.

Photography was important to Rodchenko in the 1920s in his attempt to find new media more appropriate to his goal of serving the revolution. He first viewed it as a source of preexisting imagery, using it in montages of pictures and text, but later he began to take pictures himself and evolved an aesthetic of unconventional angles, abruptly cropped compositions, and stark contrasts of light and shadow. His work in both photomontage and photography ultimately made an important contribution to European photography in the 1920s.

Writing about Artwork

CONTENT

What is its subject matter? Is it based on direct observation, remembered, invented or imagined?
 Does the content deal with any social, cultural, religious, moral, economic or political issue?
 Is the meaning and content of the work immediately obvious or is it partly hidden?
 Does the work remind you of something you have seen before or does it link to other art work based on the content?
 List what you see using no more than 12 words.

FORM

How has the work been designed?
 What colours have been used and how have these been arranged? Are they harmonious or do they contrast? Are they used subtly or are they vivid?
 Does any one colour dominate or are two or more equally important and eye catching?
 What shape or shapes have been used in the composition of the work? Are any of these geometric? Do these connect to each other in any way?
 Has the artist used texture in the work?
 How big is the work? Does this affect how it is viewed?

MOOD

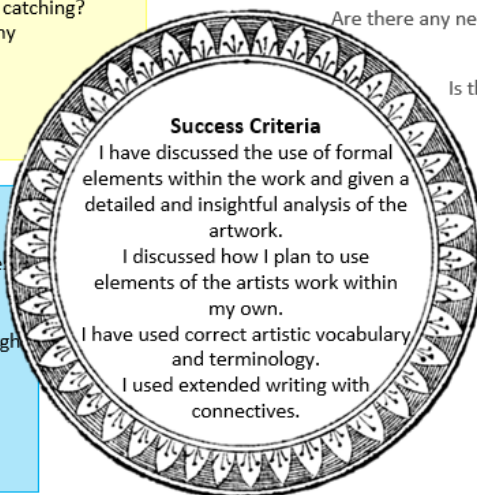
How is the work affecting you and why? Are you able to identify what qualities the work possesses that is causing you to respond in this way?
 Does it capture a particular mood, atmosphere or feeling?
 Does it remind you of something you have experienced, either in life or through another work of art, music, play, poem, story or novel etc.?
 Is the painting quiet or noisy, calming or disturbing, happy or sad, relaxing or jarring?
 What words most effectively describe how you feel about this work?
 Write down 3 questions you would like to ask the artist about the work.

PROCESS

What has this work been made out of? What materials, tools, techniques and processes has the artist used?
 Design a flow chart detailing how the artist might have made the work; from inception to completion.
 Do you think the artist improvised as they went along or do you think a design or some other form of preparatory study provided a guide?
 Do you think the artist relied on supporting studies i.e. sketches, diagrams, moquette or photographs for the overall idea or for details within it?
 What specific skills and techniques do you think were required to create such a work?
 Do you know of any other work which might have been made in a similar way?

Challenge

- Are there any news articles linked to this work/artist?
- Is there work similar to this being shown in current exhibitions?
- Imagine you are the artist; write a diary entry or postcard home.
- Analyse your own work using these questions.
- Create a PowerPoint to present your analysis to your class.



Sentence starters...

- While looking at the work...
- Initially I thought that...
- The artists work reminds me of...
- I particularly like the...
- In my own work I would like to...
- In my opinion I feel that...
- The artist creates work which...
- This type of work is...
- The similarities between... and... are apparent because...
- The skill/technique which worked really well was... this added to my work because...
- The main theme which inspired me was... because...
- I think the colour scheme used is effective because...
- I think the artist has been inspired by... because...

Connectives

| | | | |
|---|---|--|--|
| <p>ADDING</p> <p>and also as well as moreover too furthermore additionally</p> | <p>SEQUENCING</p> <p>First, second, third..... finally, next meanwhile after then subsequently</p> | <p>ILLUSTRATING</p> <p>for example such as for instance in the case of as revealed by... illustrated by...</p> | <p>CAUSE AND EFFECT</p> <p>because so therefore thus consequently hence</p> |
| <p>COMPARING</p> <p>similarly likewise as with like equally in the same way...</p> | <p>QUALIFYING</p> <p>but however although unless except apart from as long as if</p> | <p>CONTRASTING</p> <p>whereas instead of alternatively otherwise unlike on the other hand... conversely</p> | <p>EMPHASISING</p> <p>above all in particular especially significantly indeed notably</p> |



STEP 2: CREATE CUES

What: Reduce your notes to just the essentials.

What: Immediately after class, discussion, or reading session.

How:

- Jot down key ideas, important words and phrases
- Create questions that might appear on an exam
- Reducing your notes to the most important ideas and concepts improves recall. Creating questions that may appear on an exam gets you thinking about how the information might be applied and improves your performance on the exam.

Why: Spend at least ten minutes every week reviewing all of your previous notes. Reflect on the material and ask yourself questions based on what you've recorded in the Cue area. Cover the note-taking area with a piece of paper. Can you answer them?

STEP 1: RECORD YOUR NOTES

What: Record all keywords, ideas, important dates, people, places, diagrams and formulas from the lesson. Create a new page for each topic discussed.

When: During class lecture, discussion, or reading session.

How:

- Use bullet points, abbreviated phrases, and pictures
- Avoid full sentences and paragraphs
- Leave space between points to add more information later

Why: Important ideas must be recorded in a way that is meaningful to you.

STEP 3: SUMMARISE & REVIEW

What: Summarise the main ideas from the lesson.

What: At the end of the class lecture, discussion, or reading session.

How: In complete sentences, write down the conclusions that can be made from the information in your notes.

Why: Summarising the information after it's learned improves long-term retention.

Date / /

Topic

WEEK 1

| Questions | Notes |
|-----------|-------|
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |

Summary

Date / /

Topic

WEEK 5

| Questions | Notes |
|-----------|-------|
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |

Summary

Art Year 10 Half Term 4 - Homework Plan

| Week / Date | Homework task | Details* |
|---------------------------|---|---|
| Week 1 20/02/23 | AO1: Artist Research What is Lino Printing? | Read the information on the Art Technique: <i>Lino Printing</i> . Cornell note taking based on the topic. https://curtisward.com/what-is-lino-printing https://www.paulcatherall.com/process/ |
| Week 2 27/02/23 | AO1: Artist Research What is Lino Printing? | Use your Cornell notes on <i>Lino Printing</i> , to write 100-200 words based on the topic. Use the literacy guides to support you if needed. |
| Week 3 06/03/23 | AO1: Artist Research Who was Paul Catherall? | Read the information on the Artist: <i>Paul Catherall</i> . Cornell note taking based on the artist. https://www.paulcatherall.com/about/ |
| Week 4 13/03/23 | AO1: Artist Research Who was Paul Catherall? | Use your Cornell notes on <i>Paul Catherall</i> , to write 100-200 words based on the artist. Use the literacy guides to support you if needed. |
| Week 5 20/03/23 | AO1: Artist Research: Tate Modern Poster by Paul Catherall, 2001 | Use the <i>Writing frame for a critical study</i> sheet, complete notes to analyse the piece of work by the artist investigated. |
| Week 6 27/03/23 | AO1: Artist Research: Tate Modern Poster by Paul Catherall, 2001 | Read and review the notes from your analysis of the artwork. Write up 100 - 200 words based on the piece of work by the artist investigated. |

* Make sure you have your homework books each lesson. The work produced here will be used within your coursework books as part of **Assessment Objective 1: Artist Research**.

Year 10 Homework Timetable

| | | | | |
|------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Monday | English Task 1 | Ebacc Option A Task 1 | Option C Task 1 | |
| Tuesday | Tassomai | Option B Task 1 | Modern Britain Task 1 | |
| Wednesday | Sparx | Science Task 1 | Option C Task 2 | |
| Thursday | Ebacc Option A Task 2 | Tassomai | Option B Task 2 | Modern Britain Task 2 |
| Friday | Sparx | Science Task 2 | English Task 2 | |

Tassomai - 2 Daily Goals per week

Sparx - 4 tasks of Sparx per week

| Option A (EBACC) |
|------------------|
| French |
| Geography |
| History |

| Open B |
|----------------------|
| Art |
| Business Studies |
| Catering |
| Computer Science |
| History |
| Health & Social Care |
| Music |
| Sport |
| IT |

| Open C |
|----------------------|
| Business Studies |
| Childcare |
| Catering |
| Drama |
| Geography |
| Health & Social Care |
| Triple Science |
| Sport |

Art, Craft and Design

WEEK 1 & 2:

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

Lino Printing is a form of block printing that involves carving a pattern or design into a linoleum, rubber or vinyl surface that can then be printed from.

'Under the Wave off Kanagawa' or 'The Great Wave' is probably the most famous woodblock print by Katsushika Hokusai

Wood is the more traditional block printing surface but lino gained popularity in the early 20th century as a cheaper alternative and has become not only a common surface for professional printmakers, but a great introduction to printmaking for kids.

The recesses carved out leave the design in relief and it is the raised design that the ink is applied to and then transferred to the paper when pressure is applied by hand or printing press.

Multiple colour prints can be achieved by either carving the design on several blocks – a block for each area that will be a different colour - or by the reductive technique where just the areas that will have no colour are cut away first and the remaining area is printed with a pale colour. Then, on the same block, more sections are cut away for an area of another colour. The block is progressively cut away and the colours used get progressively darker. As the block is destroyed in the process, there are a fixed maximum number of prints that can be created from it.

There are a number of items required for lino printing, such as cutters, brayers, barens, paper and ink as well as the lino itself. Lino was used as an alternative to wood by Artists such as Matisse and Picasso from the 1900s and became a popular process within the German Expressionist and Russian Constructivist movements of the 1910s and 1920s. The first British exhibition to feature Lino Prints was in 1929 where cubist and futurist styles were set off by the bold contrast achieved by lino printing.

Paul Catherall is a famous lino printmaker, producing striking prints of well known urban buildings and scenes.



WEEK 3 & 4:

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

Paul Catherall

Paul Catherall is a printmaker, working mainly with lino prints to create bold and striking designs based on architectural forms. His work has been used for many advertising posters, notably for the Tate Modern in London. He has been celebrated in the printmaking field for his professional finish, immaculately clean, sharp prints, striking colour palette and graphic edge to his designs. He uses multiple colours within his designs to build up his work in printed layers of ink.

Paul Catherall's bold linocuts of architectural landmarks are instantly recognisable. Whether on Tube posters, book covers, greetings cards or gallery walls, you will no doubt have come across his immaculately clean, sharp prints with their striking colour palette and graphic edge before now.

Based in London, but raised in Coventry, Paul retains a huge love for the concrete icons of Brutalism and Modernism that framed his childhood. The subjects of his prints have included controversial buildings such as the Elephant and Castle Shopping Centre, the National Theatre and Telecom Tower, as well as celebrated landmarks including Battersea Power Station, Tate Modern and St Paul's Cathedral.

One of Transport for London's most prolific poster artists of recent years, Paul studied Illustration at Leicester Polytechnic and began his career as a working illustrator, creating figurative acrylic paintings for clients ranging from Marston's Brewery to the Sunday Times, Daily Telegraph and Harper Collins.

He came to printmaking in 1998, drawn to the hand-crafted, step-by-step process of lino cutting since he first encountered it at college and inspired to create a series of London images to mark how the city was changing as the Millennium approached. "The Millennium Dome was being built, Bankside was converted to Tate Modern... I wanted to capture that moment," he recalls.

Following a series of hugely successful London solo shows, Paul's work was spotted by Transport for London's poster art commissioner Michael Walton, who remembers being "electrified" by a flyer for one of those exhibitions.

He says: "The rest is history. Transport for London has commissioned and displayed many works by Paul and his first for us, Tate Modern, is a reminder of his huge talent, which, enhanced by time, has developed into what I consider to be the foremost linocut

artist at work today.

“Paul’s work resonates with anyone with a love of architecture, and his own passions translate with a simplicity of form that belies the immense work that each piece requires. In many ways Paul is the master of ‘less is more.’”

Drawing on the best traditions of classic mid century poster design Paul utilises his expert eye for composition and colour to inject his prints with fresh energy, dragging old icons kicking and screaming into the 21st century and imbuing new buildings with a nostalgic edge.

WEEK 5 & 6:

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

Tate Modern Poster by Paul Catherall, 2001

Commissioned by TFL in 2001 to promote the recently opened Tate Modern by Tube, bus and river.

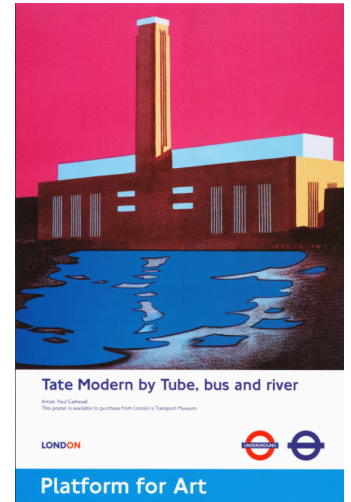
A stylised poster made from a linocut print of the Tate Modern building with the River Thames in the foreground. The building has been simplified and the colours changed to create a striking design.

Why do you think the artist used the colours he did?

Think about the composition (layout) of the piece of work. What is the focal point?

How has the piece of work been produced?

(Use the writing frame for critical study to complete your analysis)



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

TIER 2 Vocabulary and definitions

Versatile - able to adapt or be adapted to many different functions or activities.
Revolution - a forcible overthrow of a government or social order.
Innovative - introducing new ideas; original and creative in thinking.
Aesthetic - the appreciation of beauty.
Analytical - documentary - research based work
Postpone - to wait
Recognition - acknowledgement of something
Societies - a community of people
Transform - to change
Reconstruction - to rebuild
Restoration - to repair
Decay - To deconstruct with age
Alludes - to suggest

TIER 3 Vocabulary and definitions

Artistic - relating to art
Art Movement - a style in art with a common theme or idea within a certain time period
Graphic Designer - a creative profession
Photomontage - a collage with photographs
Photography - capturing images with a camera
Urban landscape - man made environment
Geometric - mathematical shapes
Architecture - the design of buildings
Compositional - the layout or design of an image

| Questions | Notes |
|------------------|--------------|
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |

Summary

Writing frame for critical study

WEEK 5

| Structure | Useful Starters | Useful vocabulary |
|--|---|--|
| Introduction: Describe the work – pretend that you are telling someone who cannot see it | <p>..... was completed by in</p> <p>The work portrays</p> | suggests, conveys, conjures up, recalls, recreates, when looking at closely, from a distance. |
| Artists intention | <p>I think the artist is trying to</p> <p>The reason I think this is because</p> | exaggerate, distort, conjure up, recreate, observe, reflect, express mood or ideas, explore material, line, tone, texture, colour, shape, see, feel, think, imagine. |
| Source of inspiration and influences | <p>I think the artist worked from because.....</p> <p>The artist prepared for this work by.....</p> | observation, memory, imagination, supporting sketches, photographs. |
| Your reaction | <p>The work makes me feel because</p> | happy, sad, suggests, evokes, conveys, mood, feeling, atmosphere, recalls, reminds me of, inspires me. |
| Use of form | <p>The work has been composed of.....</p> | balanced, symmetrical, foreground, background, arrangement, composition, design, strong lines, leads the eye, shapes, small, large, angular, curved. |
| Use of colour, tone and texture | <p>The artist's use ofsuggests.....</p> <p>I think he/she has done this to suggest.....</p> | hot, cold, bright, dull, vivid, sombre, pastel, clashing, matching, range, variety, rough, smooth, broken. |
| Style | <p>The artist's style is</p> <p>I can tell this by</p> | technique, abstract, realistic, surrealistic |
| Conclusion | <p>I like this work because</p> | |

Aspire
ACHIEVE
Thrive

Develop your character



Aspire Achieve Thrive