



Community College

Cycle 1

Art
Year 10

Name: _____

Tutor: _____

Art Year 10 Cycle 1 - Homework Plan














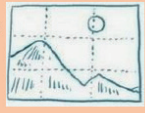
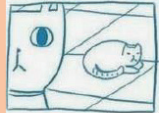








Week / Date	Homework task	Details*
Week 1 September 6th	AO3: Observational Studies: <i>Photographs</i>	Photographs of Urban Structures.
Week 2 September 13th	AO3: Observational Studies: <i>Recording</i>	Observational study of a section of one of their photographs using pencil.
Week 3 September 20th	AO2: Experimentation	Using a material other than pencil, experiment, recording the visual qualities of a section of your chosen photograph. <i>Colour, tone, texture etc.</i>
Week 4 September 27th	AO2: Experimentation	Using a different material, experiment, recording the visual qualities of a section of your chosen photograph. <i>Colour, tone, texture etc.</i>
Week 5 October 4th	AO1: Artist Research: <i>The Boyle Family</i>	Cornell note taking based on the artist <i>The Boyle Family</i> . Complete your analysis on the Google Doc assigned to the Google Classroom.
Week 6 October 11th	AO1: Artist Research: <i>The Boyle Family</i>	Complete your artist research page. Use the visual guide within the Google Classroom to support you.
Week 7 and 8 October 18th/ November 1st	Self-questioning: Weeks 1 - 6	Revision for your knowledge assessment.
Week 9 November 8th	Self-questioning: Plug the gaps from Week 1 - 6	DIRT Use this time to complete any feedback points from your previous homework tasks not finished.

* More detail of the homework task will be posted in Google Classroom

Art, Craft and Design

WEEK 1 & 4:

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

Methods of Recording		Colour Theory																		
<i>Observational drawing</i>	Drawing from looking at images or objects.	Primary: Red, Yellow, Blue Secondary: Primary + Primary Tertiary: Primary + Secondary Shades: Add black Tints: Add white																		
<i>First hand observation</i>	Drawing directly from looking at objects in front of you.																			
<i>Second hand observation</i>	Drawing from looking at images of objects.																			
<i>Photographs</i>	Using a camera or smartphone to record images will class as first hand observation.	Complimentary: Colours opposite on the colour wheel Harmonious: Colours next to each other on the wheel Monochromatic: Shades, tones and tints of one colour Hue: The pigment Warm: Red, Orange, Yellow Cold: Blue, Green, Purple																		
<i>Sketches</i>	Basic sketches and doodles can act as a starting point for development.																			
<i>Tonal shading</i>	Produce a range of tones by varying the pressure and layering - consider using softer pencils for darker shades.																			
Developing your idea as a final piece. Rough - A basic sketch of a final idea A Visual/Maquette - A small image or model created in the selected materials Final Piece - An image or sculpture pulling all preparatory work together	 <table border="1"> <tbody> <tr> <td>LINE</td> <td></td> <td>Horizontal, vertical, diagonal, straight, curved, dotted, broken, thick, thin.</td> </tr> <tr> <td>SHAPE</td> <td></td> <td>2D/flat, geometric (square, circle) organic (non straight edges)</td> </tr> <tr> <td>FORM</td> <td></td> <td>3D, geometric (cube, sphere, cone) organic (all other forms such as people, animals, tables, chairs etc.)</td> </tr> <tr> <td>COLOUR</td> <td></td> <td>Refers to the light, hue, value and intensity of the pigment.</td> </tr> <tr> <td>TEXTURE</td> <td></td> <td>The feel, appearance, thickness or stickiness of a surface. (smooth, rough, furry, silky, bumpy, shiny)</td> </tr> <tr> <td>SPACE</td> <td></td> <td>The area around, within, or between images or parts of an image. Relates to perspective and positive and negative space.</td> </tr> </tbody> </table>	LINE		Horizontal, vertical, diagonal, straight, curved, dotted, broken, thick, thin.	SHAPE		2D/flat, geometric (square, circle) organic (non straight edges)	FORM		3D, geometric (cube, sphere, cone) organic (all other forms such as people, animals, tables, chairs etc.)	COLOUR		Refers to the light, hue, value and intensity of the pigment.	TEXTURE		The feel, appearance, thickness or stickiness of a surface. (smooth, rough, furry, silky, bumpy, shiny)	SPACE		The area around, within, or between images or parts of an image. Relates to perspective and positive and negative space.	<p>Rule of thirds – Place focal objects at 1/3 or 2/3 of the image horizontally or vertically. Not in the middle</p>  <p>Balance elements. If there is an emphasis on one side balance it out with smaller objects on the other</p>  <p>Simplify and fill. Enlarge or crop the image to fill the space</p>  <p>Use lines. Lines will draw the viewer in, they don't have to be straight, consider S or C</p> 
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WEEK 2 & 5:

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

TIER 2 Vocabulary and definitions	TIER 3 Vocabulary and definitions
<p>Versatile - able to adapt or be adapted to many different functions or activities.</p> <p>Revolution - a forcible overthrow of a government or social order.</p> <p>Innovative - introducing new ideas; original and creative in thinking.</p> <p>Aesthetic - the appreciation of beauty.</p> <p>Analytical - documentary - research based work</p> <p>Postpone - to wait</p> <p>Recognition - acknowledgement of something</p> <p>Societies - a community of people</p> <p>Transform - to change</p> <p>Reconstruction - to rebuild</p> <p>Restoration - to repair</p> <p>Decay - To deconstruct with age</p> <p>Alludes - to suggest</p>	<p>Artistic - relating to art</p> <p>Art Movement - a style in art with a common theme or idea within a certain time period</p> <p>Constructivist - art movement started in Russia</p> <p>Graphic Designer - a creative profession</p> <p>Photomontage - a collage with photographs</p> <p>Photography - capturing images with a camera</p> <p>Urban landscape - man made environment</p> <p>Geometric - mathematical shapes</p> <p>Architecture - the design of buildings</p> <p>Compositional - the layout or design of an image</p>

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

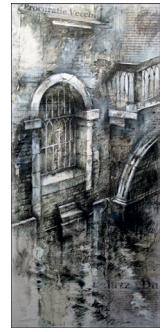
Artists/Designers:

Ian Murphy

Ian Murphy works in a variety of drawing, printing and painting techniques to produce large bold canvasses. The character and eroded architecture of Venice has been the inspiration for much of his work. He experiments with collage to create a textured base for his detailed pen and ink work. The colours and mark making used within his work creates a very sad and gloomy effect.



The emotion in his work makes you wonder who, if anybody, lives in the buildings he draws. Look closely to see the different materials and techniques used within the artwork. What would happen if you changed the colours used? Would this change the emotion of the piece of work?



Mark Powell

With the humble Bic Biro as his tool of choice, London-based Powell creates intricate portraits on antique documents. His favoured subjects are elderly, a natural fit for the paper he uses and his detailed style: post marks and typography merge with pen strokes to create a captivating whole. In contrast, Powell's paintings (on cardboard and other found materials) exhibit street art and advertising influences while maintaining extraordinary detail.

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.



WEEK 3 & 6:

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

<i>Media</i>	The substance that an artist uses to make art.
<i>Materials</i>	The same as media but can also refer to the basis of the art work eg. canvas, paper, clay.
<i>Techniques</i>	The method used to complete the art work, can be generic such as painting or more focused such as blending.
<i>Processes</i>	The method used to create artwork that usually follows a range of steps rather than just one skill.
<i>Pencil</i>	The basic tool for drawing, can be used for linear work or for shading. Coloured pencils can be layered to blend colours, some are water soluble.
<i>Pen/Biro</i>	Drawings can be completed in pen and shaded using hatching or cross hatching.
<i>Pastel/Chalk</i>	Oil and chalk pastels can be used to blend colours smoothly, chalk pastels give a lighter effect.
<i>Acrylic paint</i>	A thick heavy paint that can be used smoothly or to create texture.
<i>Watercolour</i>	A solid or liquid paint that is to be used watered down and layered.
<i>Pressprint</i>	A polystyrene sheet that can be drawn into, to print the negative image - can be used more than once.
<i>Monoprint</i>	Where ink is transferred onto paper by drawing over a prepared surface. Only one print is produced using pressure in certain areas.
<i>Collograph</i>	A printing plate constructed of collaged materials, producing prints that are based on textures.
<i>Card construction</i>	Sculptures created by building up layers of card or fitting together.
<i>Wire</i>	Thick or thin wire manipulated to create 2D or 3D forms.
<i>Clay</i>	A soft, natural, substance used for sculpting. When fired, it can be glazed to create shiny colourful surfaces. Different techniques included pinching, slab forming, coil building, hand built and wheel thrown.

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

Questions

Notes

Summary

Date / /

Topic

WEEK 2

Questions

Notes

Summary

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