



Cycle 2

Art

Year 11

Name: _____

Tutor: _____

Year 11 Homework Timetable

Monday	English	Ebacc Option A	Option C	
Tuesday	Tassomai	Option B	Option D	
Wednesday	Hegarty	Science	Option C	
Thursday	Ebacc Option A	Tassomai	Option B	Option D
Friday	Hegarty	Science	English	

Tassomai - 50 questions per week

Hegarty - 4 tasks of Hegarty per week

Block A	Block B	Block C	Block D
French	Art	Art	Business Studies
Geography	Business Studies	Business Studies	Catering
History	Child Development	Catering	Dance
Sociology	Catering	Drama	Drama
	Computer Science	History	Geography
	IT	Music	Media Studies
	Media Studies	Photography	Photography
	Sociology	Sport	Sport
	Sport	Travel & Tourism	

Art Year 11 Cycle 2 - Homework Plan

Week / Date	Homework task	Details*
Week 1 November 15th	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/ Use your Cornell notes on <i>Lino Printing</i> , to write 100-200 words based on the art movement. Use the literacy guides to support you if needed.
Week 2 November 22nd	AO1: Artist Research Who is Paul Catherall?	Read the information on the Artist: <i>Paul Catherall</i> . Cornell note taking based on the artist. https://www.paulcatherall.com/about/ 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 3 November 29th	AO4: Personal Response: Mock Exam Friday 3rd December	Mock Exam Preparation Answer the questions to help you to prepare for your mock exam.
Week 4 December 6th	AO4: Personal Response Evaluation of the Mock Exam piece.	Use the <i>Mock Exam Evaluation</i> writing frame sheet to evaluate the piece of work produced in the mock exam.
Week 5 December 13th	AO4: Personal Response Evaluation of the whole unit of work.	Use the <i>Evaluation</i> writing frame sheet to evaluate the whole unit of work produced on the theme of <i>Urban Structures</i> .
Week 6 January 3rd	AO1: Artist Research <i>Artist 1</i> from chosen exam paper question.	Research chosen <i>Artist 1</i> , and produce a page of Cornell notes.
Week 7 January 10th	AO1: Artist Research <i>Artist 1</i> from chosen exam paper question.	Use your Cornell notes on <i>Artist 1</i> , to write 100-200 words based on the artist. Use the literacy guides to support you if needed.
Week 8 January 17th	AO1: Artist Research <i>Artist 2</i> from chosen exam paper question.	Research chosen <i>Artist 2</i> , and produce a page of Cornell notes.
Week 9 January 24th	AO1: Artist Research <i>Artist 2</i> from chosen exam paper question.	Use your Cornell notes on <i>Artist 2</i> , to write 100-200 words based on the artist. Use the literacy guides to support you if needed. Use this time to complete any feedback points from your previous homework tasks not finished.

* 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.

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 3 & 4:

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.

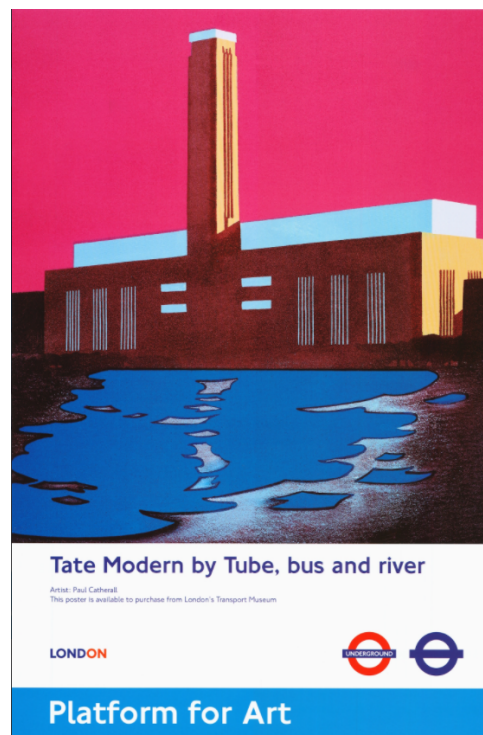
A stylised poster made from a linocut print of the Tate Modern building with the River Thames in the foreground. The building has been simplified and the colours changed to create a striking design.

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

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

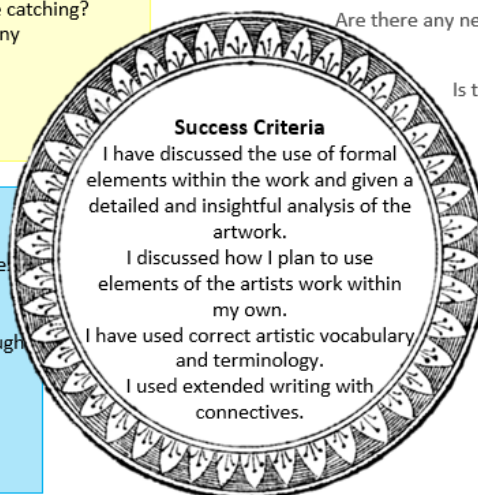
Are there any news articles linked to this work/artist?

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.

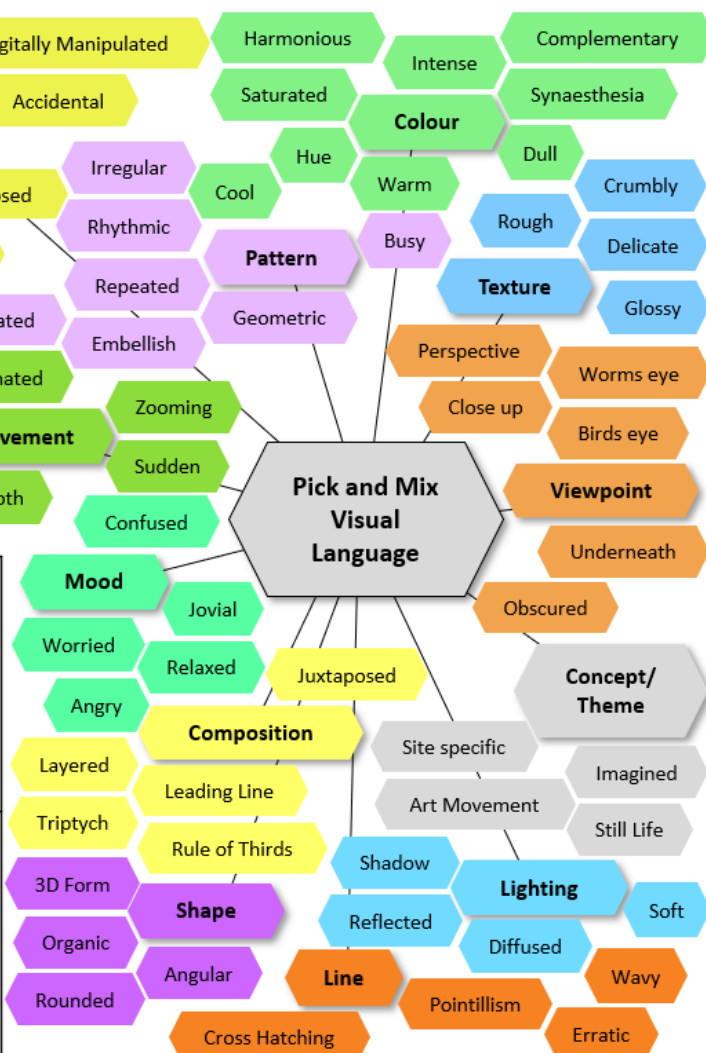


Sentence starters...

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

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



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.

Questions	Notes

Summary

Date.....

What is Lino Printing?

Answer:-

[illegible]

Questions	Notes

Summary

Date.....

Who was Paul Catherall?

Answer:-

[illegible]

Mock Exam Preparation.

What do I need to prepare for the mock exam?

1. AO4: What are you going to produce in the mock exam?
 2. AO1: How does this link to the artists studied? Why?
 3. AO2: What materials and techniques are you using? Why?
 4. AO3: How have you recorded from observation? (Photographs, drawings)
 5. AO4: Do you need to do any final preparation or complete any work in your art book?
- (Year 11 Art - Champion hour, Tuesdays, 4-5pm in Art 2)*

Answer:-

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Answer:-

Evaluation

An evaluation is a chance to show the examiner your thoughts and creative processes discovered during the projects.

You need to write what research you have undertaken, about your creative experimentations and the development of your designs towards a final piece. On the way, discuss the artists you have researched and any problems you had. Finally you write an opinion of your work and how you could improve if you had more time/were to investigate the topic again.

Below is a writing frame to help you; use the bullet points to structure an evaluation answering all the assessment objectives.

Assessment Objectives		Possible sentence starters
AO1 – Develop their ideas through investigations informed by contextual and other sources demonstrating analytical and cultural understanding	<ul style="list-style-type: none">Chosen themeArtists, designers and cultures investigatedWhy I investigated the artists etc.How they inspired me and my workWhat I wanted to achieve	<p>I have studied the theme ...</p> <p>I research the work by...</p> <p>What attracted me to the artist was...</p> <p>I was inspired by...</p> <p>My research was useful because it helped me...</p>
AO2 Refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes		
AO3 Record ideas, observations and insights relevant to their intentions in visual and/or other forms	<ul style="list-style-type: none">Observational studies (Drawings, paintings etc)Photographs takenExperimentation with different materials, what worked well and why?Experimentation in the style of the artists, what worked well and why?Development of ideas (After experimentation)Final design/piece – Why did you choose those materials and techniques, how does it reflect the artists you have investigated and why?	<p>I recorded from direct observation... I used...to show...</p> <p>I photographed...</p> <p>I experimented with...</p> <p>This worked well because...</p> <p>My experimentations connect to the artist because...</p> <p>It worked well because...</p> <p>After experimenting with... I decided to develop my ideas by...</p> <p>I adapted my work because...</p> <p>The different media I used lent me to decide to use...for my final piece.</p>
AO4 Present a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and where appropriate, making connections between visual, written, oral or other elements.		
<ul style="list-style-type: none">Did you produce your own imaginative ideas and outcomes?Is your work similar to the artists and designers you have investigated?Are you happy with your final design and piece?How could you improve your work?	<p>I developed my ideas by...</p> <p>My work connects to the artist(s) because...</p> <p>Looking back over my project, I think...</p> <p>I could improve my work/final piece by...</p>	

Take care with spelling and grammar: then type up your evaluation and present in your sketchbook with, if possible, a photograph of your final piece.

Date.....

Project Evaluation - Urban Structures

Answer:-

[illegible]

Questions	Notes

Summary

Date.....

Artist 1 - Write up

Answer:-

[illegible]

Questions	Notes

Summary

Date.....

Artist 2 - Write up

Answer:-

[illegible]

