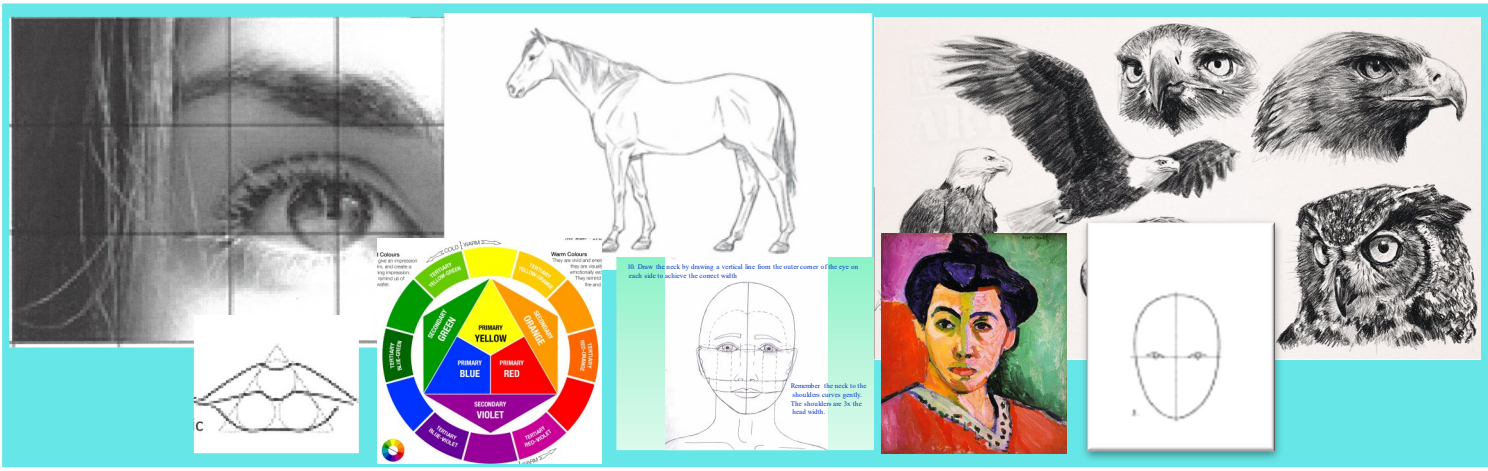
Year 7 Knowledge Organiser

Art & Design:
Fine Art

Name:

Class:

Term 1: Animals
Term 2: Portraits



What will you have learnt by the end of the first two terms?

The National Curriculum programme of study states that students should ***"know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation."***

Students will learn a range of skills to enable them to reproduce drawings of animals and proportions of the face. They will consider how basic shapes are used to construct every drawing and explore how different shading and mark-making techniques can create different tones and textures. Students will work in 2D for the duration of this project and learn how to mix and blend colours using oil pastels and watercolour paints.

Students will investigate Fauvism, comparing this to the work of the Impressionists and develop their analytical skills and artistic vocabulary to enable them to discuss the work of others with a growing confidence. They will use this vocabulary to help them to analyse and evaluate their own work.

The Subjects

At KS3, students will study one "Art and Design" lesson once per week. Art and Design modules will include fine art, graphics and art. craft and design schemes of learning with a view to introduce students to a broad variety of visual literacy skills and knowledge. Terms 1 and 2 will focus on fine art.

Assessment

As all subjects within the Art, Design and Technology faculty are predominantly practical, assessment and verbal feedback is an essential aspect of most lessons- this may be teacher led, peer or self-assessment.

At the end of each module for the first two terms, each student will be given grades based upon the work they have completed in addition to an Attitude to Learning grade.

Wider Reading

Each Scheme of Learning is geared towards teaching essential skills, knowledge and understanding with progression towards the KS4 GCSE courses in mind. Please find some resources listed below for wider reading:

How to Draw: 53 Step-by-Step Drawing Projects (Beginner Drawing Books) – Alison Calder

Drawing: Faces & Features: Learn to draw step by step (How to Draw & Paint) (Walter Foster Publishing) - Debra Kauffman Yaun

Fauvism | Tate
www.tate.org.uk/art/art-terms/f/fauvism

www.pinterest.co.uk www.saatchigallery.com www.youtube.com

Animals and Portraits Knowledge Organiser

Key Skills
Building up a range of tonal values using pencil
Drawing in proportion using basic shapes
Analysing the work of others using key vocabulary
Understanding how to use oil pastels / watercolours
How to present your work
How to evaluate your work

Materials used in Term 1 and 2
Pencil
Colouring Pencil
Oil Pastel
Watercolours

Health and Safety
Use equipment with care and diligence
Move around the classroom environment with awareness of others
Behave appropriately in accordance with the class and school rules

Key Vocabulary	
Fauvism	**A 20th century art movement defined by bold, vivid colours and flat unblended brushstrokes. Complementary colours and warm and cool colours were often used next to each other.**
Complementary Colours	**Colours which lay opposite each other on the colour wheel (eg blue and orange). When used next to each other they appear brighter.**
Warm Colours	**Colours such as red and orange. In paintings they stand out more and appear closer to the viewer.**
Cool Colours	**Colours such as blue and green. In paintings they seem further away and can create a sense of peace and calm.**
Formal Elements	**The individual parts that make up any piece of artwork eg line, shape, colour.**

FORMAL ELEMENTS WORD BANK

LINE	SHAPE/SPACE /FORM	PATTERN	TEXTURE	COLOUR	TONE	COMPOSITION
Fluent, free, rough, controlled, powerful, strong, geometric, angular, straight, curved, long, length, rhythm, movement, short, wavy, light, delicate, flowing, simple, thick, bold, thin, horizontal, vertical, diagonal, undulating, continuous, solid, parallel, swift, sure, broken, interrupted, rounded, overlapping, feint	closed, open, distorted, flat, organic, deep, angular, bulbous, symmetrical, asymmetrical, cuboid, square, forked, geometric, regular, tapering, sweeping, coiled, twisted, solid, sinuous, rounded, proportioned, height, width, depth, perspective, silhouette, mass, positive, negative, curvaceous, elongated, large, small, 2D, 3D	Broken, chequered, criss-cross, even, repeating, repetition, uniform, irregular, grid, symmetrical, ornate, linear, simple, radial, spaced, spotted, dappled, well-balanced, tessellated, striped, geometrical, busy, complex, intricate	Soft, smooth, coarse, rough, bumpy, uneven, uneven, spiky, broken, furry, fine, grainy, ridged, glossy, fluffy, hard, tactile, decorative, raised, scratched, shiny, prickly, jagged, flat, pitted	Warm, cool, cold, light, dark, solid, transparent, bright, dull, deep, monochromatic, realistic, abstract, harmonious, complementary, blend, contrasting, clashing, glowing, intense, luminous, mixed, opaque, pale, pastel, pure, hue, discordant, secondary, primary, tertiary, neutral, vibrant, translucent, earthy, bold, vibrant, subtle, brash, bleached, flamboyant, sombre	Light, medium, dark, shadow, shade, value, highlight, subtle, muted, contrasting, dramatic, strong, tint, graduated, varied, soft, harsh, mid-tone, bright, faded, intense, sombre, grey, powerful, feint, large, small	foreground, background, mid-ground, complex, confused, distance, eye-line, perspective, focus, form, near, proportion, scale, shape, symmetry, rule of thirds, golden ratio, point of view, balance, emphasis

Art and Design Homework **Term 1**	Year 7 Art
Homework 1	**Due Date:**
Tone research Read through the extract from bbc bitezise art and design about 'Tone' on page 5 and answer the questions on page 6 of the knowledge organiser.	Week Beginning: **25/9/23**
Homework 2	**Due Date:**
Colour Theory research Complete the colour theory homework questions and research task on pages 7 and 8 in the knowledge organiser.	Week beginning: **9/10/23**

TONE HOMEWORK

Read the following information and complete the questions and tasks on the next page:

In art and design, tone refers to how light or dark something is. Tones could refer to black, white and the grey tones between. It could refer to how light or dark a colour appears.

In real life tone is created by the way light falls on an object.

The parts of the object on which the light is strongest are called **highlights** and the darker areas are called **shadows**.

Tone can be used for a range of effects:

- to create the illusion of **form**
- to create a particular atmosphere
- to create **contrast** and focus attention
- to suggest **depth** and distance

FORM: A three-dimensional object. The appearance of having three dimensions.

CONTRAST: How particular elements of a piece of art and design are. Often used to describe the difference between light and dark tones.

DEPTH: How great the difference between the nearest and furthest-looking parts of a composition appears to be.

Two dimensional artworks cannot show real form.

The illusion of form can be created by using different tones that suggest different amounts of light hitting the subjects shown. This can fool the eye into seeing a three dimensional object.

Mixing tones

In paintings or pastel work, different tones can be created by mixing different colours together. Black, white and grey can be mixed to make varied tones in a **monotone** piece. They can be added to a colour to create **tints**, **shades** and **tones**.

MONOTONE: A composition that only has one colour. Often used to describe black and white compositions.

TINT: A mixture of a colour and white.

SHADE: A mixture of a colour and black.

TONE: How light or dark something is. Can also mean a mixture of a colour with grey.

Shading is used to create different tones in a drawing. A range of different techniques can be used to build up tones.

Hatching involves building tone using lines. The thickness and number of lines and the distance between them creates the illusion of form. There are different types of hatching:

Hatching uses parallel lines.

Crosshatching uses lines that cross at different angles to each other.

Contour hatching uses curved lines that follow the form of a subject.

Stippling: Dots can be used instead of lines to build up tone. This is called stippling. The size, number and distance between the dots will change the tones created.

Value: Value refers to how light or dark something is. Dark tones are said to have a low value. Light tones are said to have a high value.

Contrast: Contrast refers to the difference between the tones. A small amount of contrast , or low contrast, between the lightest and darkest tones will tend to result in a more subtle or calm image. The greater, or higher, the contrast of tones, the more dramatic the atmosphere.

https://www.bbc.co.uk/bitesize/guides/z2thmsg/revision/1

TONE QUESTIONS

Use the information on the previous page to help you to answer the following questions:

1) What does 'monotone' mean?

- Using just white and bright tones
- Using just black and dark tones
- Using just one colour, especially black and white

2) What part of a composition would be shown by the highest value tones?

- Shadows
- Highlights
- Foreground

3) What part of a composition would be shown by the lowest value tone?

- Shadows
- Highlights
- Background

4) What type of hatching can suggest the three-dimensional form of an object?

- Hatching
- Crosshatching
- Contour hatching

5) What technique involves building up tone using dots?

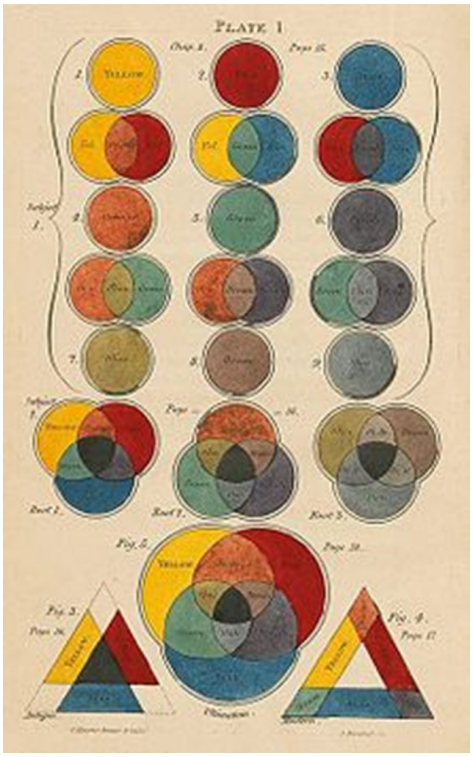
- Spotting
- Stippling
- Pointillism

6) What is a 'tint'?

- A light tone created by mixing a colour with white
- A mid-tone created by mixing a colour with grey
- A dark tone created by mixing a colour with black

COLOUR THEORY HOMEWORK

Read the following information and complete the questions and tasks on the next page:



In the visual arts, colour theory is a guide to colour mixing and the effects of specific colour combinations.

There are categories of colours based on the colour wheel: Primary, Secondary and Tertiary colour.

A tradition of 'colour theory', began in the 18th century with Isaac Newton's (Opticks, 1704) and the nature of primary colours.

Colour plays a vitally **important** role in the world in which we live. **Colour** can sway thinking, change actions, and cause reactions. It can irritate or soothe your eyes, raise your blood pressure or suppress your appetite. When used in the right ways, **colour** can even save on energy consumption.

Colour touches us all of us at a basic, even primal level. To give you an example: In nature we all know that Red is a warning colour. Red berries, Red-capped mushrooms, - they're poisonous right? We also know that Yellow in certain situations means danger – think wasps, bees and hornets. Over the thousands of years of human evolution, we have learnt to 'read' the world around us using colour… this hasn't just disappeared because we live in modern cities and have state-of-the-art technologies at our fingertips.

Understanding the power that colour holds over us, and harnessing this properly is what designers strive for – or should do.

Use the information on the previous page to answer the questions:

What is colour theory?

Name 3 different categories of colour?

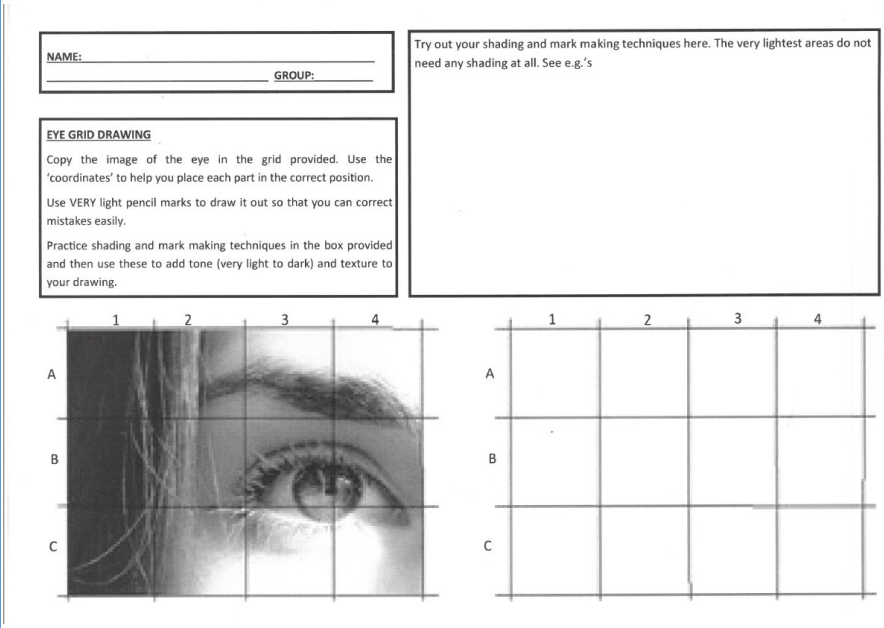
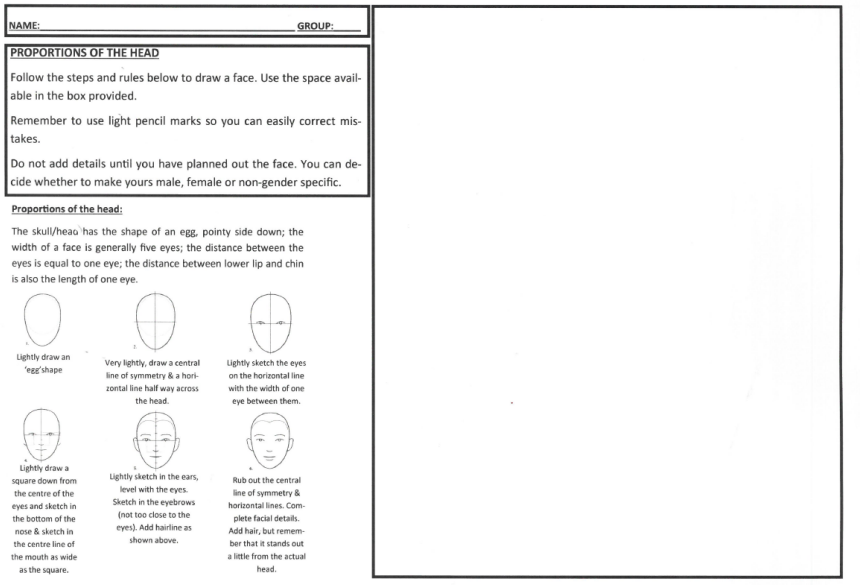
Why is colour important?
How is colour important in our everyday lives?

If you want create a mind map to answer the last 2 questions.

RESEARCH TASK:
Search the internet to answer the following colour theory questions:

- What does Primary mean?
- What does Secondary mean?
- What does Tertiary mean?
- What is a tone?
- What is a tint?
- What is a shade?
- What is a hue?
- What is a value?
- What is a limited palette?

Art and Design Homework **Term 2** Year 7 Art

Homework 1	**Due Date:**
Complete the eye grid drawing sheet on page 10 using the techniques learned in class.  NAME: _____ GROUP: _____ **EYE GRID DRAWING** Copy the image of the eye in the grid provided. Use the 'coordinates' to help you place each part in the correct position. Use VERY light pencil marks to draw it out so that you can correct mistakes easily. Practice shading and mark making techniques in the box provided and then use these to add tone (very light to dark) and texture to your drawing. Try out your shading and mark making techniques here. The very lightest areas do not need any shading at all. See e.g.'s 1 2 3 4 A B C 1 2 3 4 A B C	**Week Beginning:** 20/11/23
Homework 2	**Due Date:**
Complete the proportions of the face sheet on page 11 following the step by step instructions on the sheet.  NAME: _____ GROUP: _____ **PROPORTIONS OF THE HEAD** Follow the steps and rules below to draw a face. Use the space available in the box provided. Remember to use light pencil marks so you can easily correct mistakes. Do not add details until you have planned out the face. You can decide whether to make yours male, female or non-gender specific. **Proportions of the head:** The skull/head has the shape of an egg, pointy side down; the width of a face is generally five eyes; the distance between the eyes is equal to one eye; the distance between lower lip and chin is also the length of one eye. 1 Lightly draw an 'egg' shape 2 Very lightly, draw a central line of symmetry & a horizontal line half way across the head. 3 Lightly sketch the eyes on the horizontal line with the width of one eye between them. 4 Lightly draw a square down from the centre of the eyes and sketch in the bottom of the nose & sketch in the centre line of the mouth as wide as the square. 5 Lightly sketch in the ears, level with the eyes. Sketch in the eyebrows (not too close to the eyes). Add hairline as shown above. 6 Rub out the central line of symmetry & horizontal lines. Complete facial details. Add hair, but remember that it stands out a little from the actual head.	**Week beginning:** 4/12/23

NAME: _____

_____ GROUP: _____

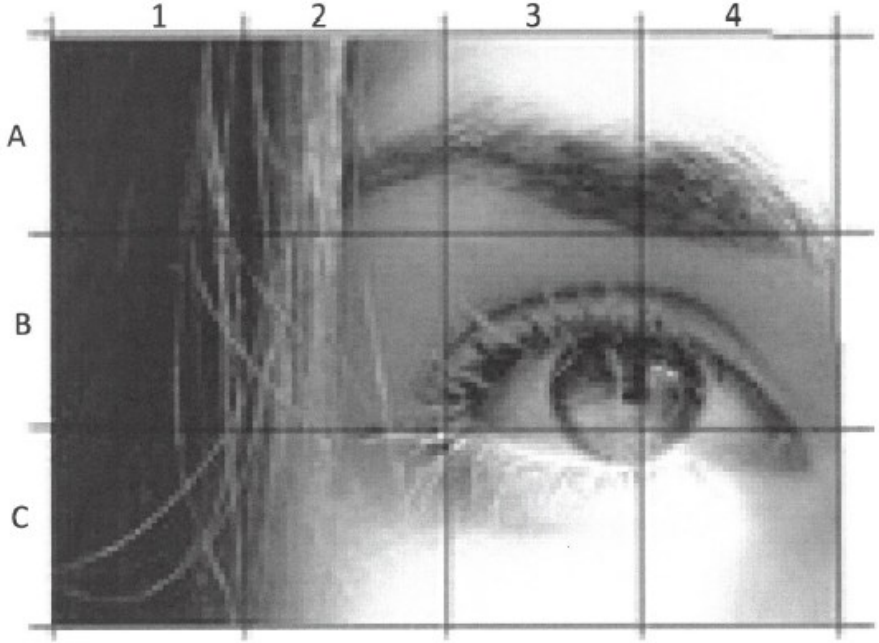
EYE GRID DRAWING

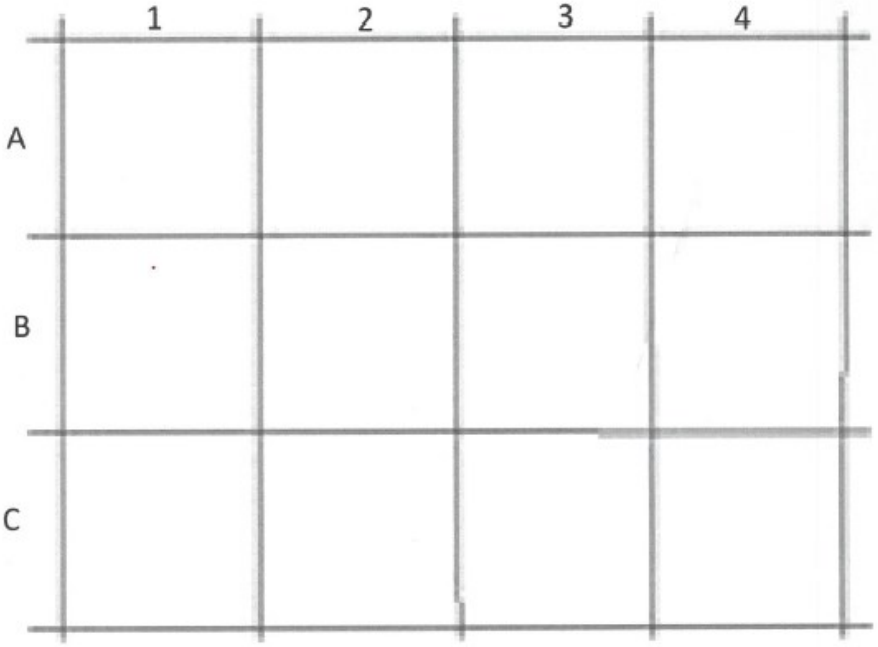
Copy the image of the eye in the grid provided. Use the 'coordinates' to help you place each part in the correct position.

Use VERY light pencil marks to draw it out so that you can correct mistakes easily.

Practice shading and mark making techniques in the box provided and then use these to add tone (very light to dark) and texture to your drawing.

Try out your shading and mark making techniques here. The very lightest areas do not need any shading at all. See e.g.'s





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PROPORTIONS OF THE HEAD

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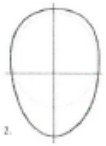
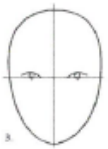
Proportions of the head:

The skull/head has the shape of an egg, pointy side down; the width of a face is generally five eyes; the distance between the eyes is equal to one eye; the distance between lower lip and chin is also the length of one eye.

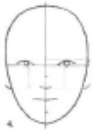
Lightly draw an 'egg' shape



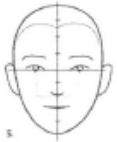
Very lightly, draw a central line of symmetry & a horizontal line half way across the head.



Lightly sketch the eyes on the horizontal line with the width of one eye between them.



Lightly draw a square down from the centre of the eyes and sketch in the bottom of the nose & sketch in the centre line of the mouth as wide as the square.



Lightly sketch in the ears, level with the eyes. Sketch in the eyebrows (not too close to the eyes). Add hairline as shown above.

Rub out the central line of symmetry & horizontal lines. Complete facial details. Add hair, but remember that it stands out a little from the actual head.