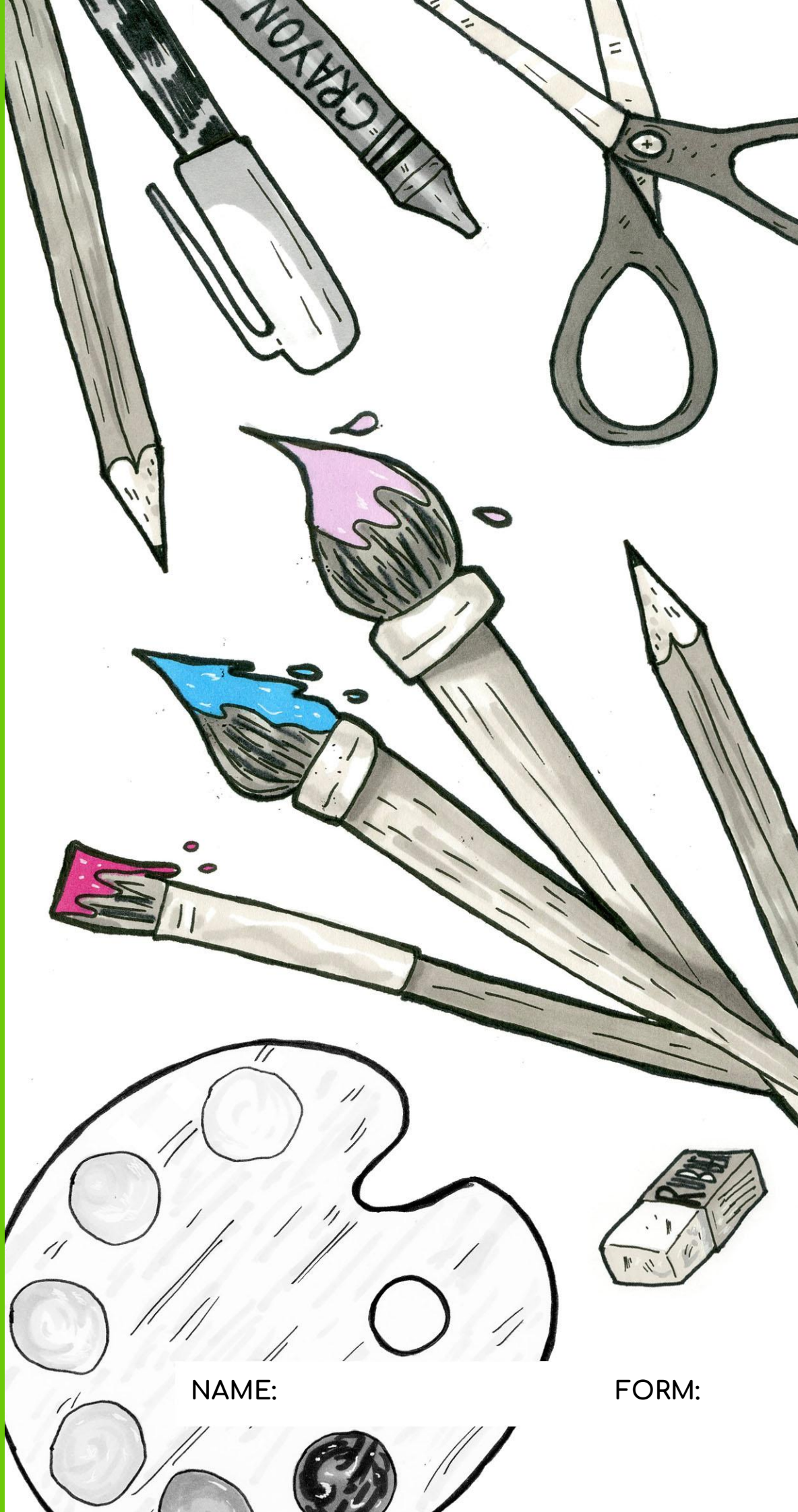


ART & DESIGN

YEAR 8 Independent Learning Booklet 2021-2022



NAME:

FORM:

OVERVIEW

Welcome to you Art & Design Independent Learning Booklet for 2021/2022

We have compiled a range of tasks and activities that relate to all three projects you will complete this year and expect you to use this booklet to revise key topics and develop your practical skills as well as use it as a research guide to extend your knowledge of Art and Design.

Please note:

- Students are expected to take ownership of their Independent Learning Booklet and therefore look after it. If the booklet is mislaid students will need to pay to have another one printed or alternatively download and print their own via the copy available on Google Classroom.
- All the tasks in the booklet correlate to the three teaching and learning pathways you will complete this year.
- Tasks vary in style but it is expected that students spend between 30-60 minutes on each task and complete a minimum of one task each week.
- Drawing tasks are to be completed using a pencil.
- Students may visit/email the VA department to have work printed as and when necessary if they are unable to receive help with this at home.
- No graffiti should be visible in the booklet.
- You will be expected to bring your ILB to lessons and to discuss as well as share your progress with your teacher(s) and peers.
- A copy of this booklet can be found on Google Classroom.

Contents

Curriculum Content

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- Tone - Georgia O'Keefe Artwork Analysis
- Art Movement Timeline
- Colour - Frank Bowling Research & Experiment
- Colour Theory - Kandinsky Synesthesia Experiment
- Pattern - Yayoi Kusama Inspired Design
- Line - Giacometti Style Self Portrait
- Texture - Research & Rubbings

Project 2 : Keith Haring

- Keith Haring Artwork Analysis
- Creative Writing
- Social Issue Research Mindmap
- Icon Ideas Development
- Keith Haring Illustration Response

Project 3 : Our Environment





- Van Gogh Research
- Van Gogh Landscape Study
- View From Your Window
- London Architecture Research
- Architectural Drawing
- Loving Vincent Reading Activity
- Loving Vincent Analysis

Feedback & Reflection

- KS3 Assessment Sheet
- Self Reflection - Formal Elements
- Self reflection - Keith Haring
- Self Reflection - Our Environment
- Questions
- Curiosity

Curriculum Content: Art & Design

A. ASSESSMENT OBJECTIVES

 AO1	Develop ideas through investigations, showing critical understanding of artist's work.
 AO2	Selecting and experimenting with appropriate media, materials, techniques and processes.
 AO3	Record ideas, observations and insights relevant to intentions as work progresses.
 AO4	Present a personal and meaningful response that demonstrates understanding of visual language.

B. THE FORMAL ELEMENTS OF ART

Tone	The lightness or darkness of something. This makes your work more realistic and 3D.
Colour	Light reflected by an object measured by hue, saturation, brightness and contrast.
Shape	The external form, contours or outline of someone or something.
Pattern	A pattern is a design in which lines, shapes, forms or colours are repeated. The part that is repeated is called a motif. Patterns can be regular or irregular.
Texture	The surface quality of an artwork - the roughness or smoothness of the material from which it is made.

C. KEY WORDS & TERMS

- **Analysis:** Examine something in detail, in order to explain and interpret it.
- **Collage:** a piece of art made by sticking various different materials such as photos and pieces of paper on to a page.
- **Composition:** The arrangement of elements within a work of art
- **Content:** The subject matter in the artwork.
- **Evaluate:** Assessing the strengths and weaknesses of something.
- **Fauvism:** A style of painting with vivid expressionistic and non-naturalistic use of colour.
- **Form:** A description of the visual qualities; colour, shape, pattern, size etc.
- **Graduated:** A technique of gradually transitioning from one colour hue to another, or from one shade to another.
- **Landscape:** An artwork whose primary focus is natural scenery,
- **Mark-making:** The different lines, dots, marks, patterns, and textures we create in an artwork.
- **Modernism:** Art movement whose work aimed to move away from classical and traditional forms of art.
- **Mood:** Atmosphere or feelings that come to mind when looking at artwork.
- **Motif:** A recurring fragment, theme or pattern that appears in a work of art.
- **Observation:** To draw or paint a subject or object as accurately as possible from real life rather than from a photograph or imagination.
- **Photorealism:** A highly detailed drawing in the style of a photograph.
- **Portraiture:** The art of making a portrait, which is a close study of one person.
- **Process:** The medium, processes and techniques used by the artist.
- **Proportion:** The relationship of one part of a whole to other parts.
- **Realistic:** representing things in a way that is accurate and true to life.
- **Shading:** the use of marking made within outlines to suggest three-dimensionality, shadow, or degrees of light and dark in a picture or drawing.
- **Surreal:** A style of art that has realistic looking elements in it but in an unrealistic setting.

Curriculum Content: Art & Design

D. THE COLOUR WHEEL

The Colour Wheel shows you how colours relate to each other and visually demonstrates the relationship between primary, secondary and tertiary colours.

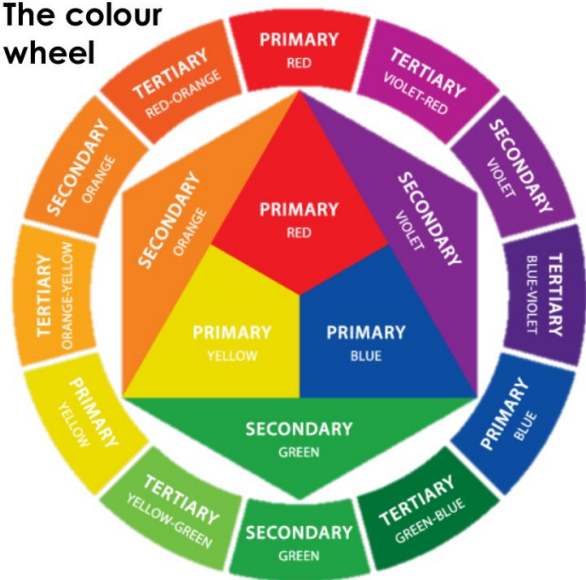
Primary Colours: Colours which cannot be created by mixing other colours.

Secondary Colours: Colours that are created by mixing equal amounts of two primary colours at a time.

Complementary colours: Pairs of colours that contrast with each other and are opposites on the colour wheel.

Harmonising colours: Colours that sit beside each other on the colour wheel and work well together.

The colour wheel



E. ARTISTS & CONTEXTUAL REFERENCES

Georgia O'Keeffe



Frank Bowling



Wassily Kandinsky



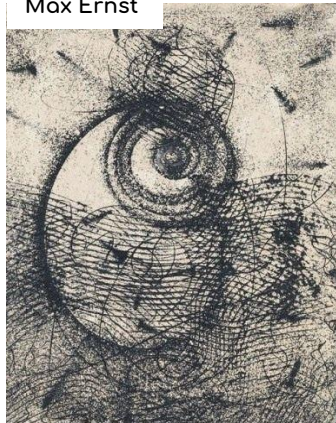
Yoyoi Kusama



Alberto Giacometti



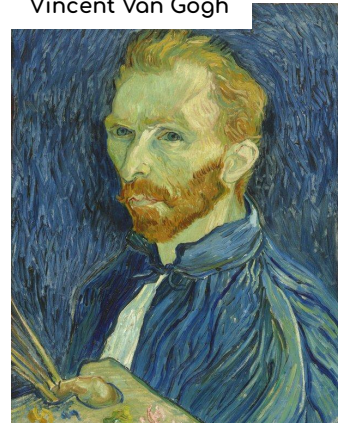
Max Ernst



Keith Haring



Vincent Van Gogh



Curriculum Content: Art & Design

F. KEITH HARING

Key Facts:

- Keith Haring was born in 1958, in Pennsylvania, USA.
- Keith Haring is known for colourful, cartoon artworks and certain characters and motifs, such as crawling babies, barking dogs and spaceships.
- When he was 20 years old he moved to New York City and was part of the LGBTQ+ community in New York.
- In the 1980s, there were many artists working in the same neighbourhood as Haring, such as Andy Warhol and Jean Michel Basquiat.
- Haring's popularity grew from his spontaneous drawings in New York City subways - chalk outlines of figures, dogs, and other stylised images on blank black advertising spaces.
- After gaining public recognition, he created colorful larger scale murals, many commissioned. He produced more than 50 public artworks between 1982 and 1989, many were created voluntarily for hospitals, day care centres and schools.
- His later work often conveyed political and societal themes - anti-crack, anti-apartheid, safe sex, homosexuality and AIDS - through his own iconography.

Links:

- Haring.com
- tate.org.uk/whats-on/tate-liverpool/exhibition/keith-haring

G. OUR ENVIRONMENT

Key Facts:

- Van Gogh is today one of the most popular of the Post-Impressionist painters, although he was not widely appreciated during his lifetime. He is now famed for the great vitality of his works which are characterised by expressive and emotive use of brilliant colour and energetic application of impastoed paint.
- Van Gogh was born in Holland, the son of a pastor; he travelled to London in 1873, and first visited Paris in 1874.
- By 1883 he had started painting, and in 1885-6 he attended the academy in Antwerp where he was impressed by Japanese prints and by the work of Rubens. On his return to Paris in 1886 he met artists such as Degas, Gauguin and Seurat, and as a result lightened the colours he used.
- In 1888 Van Gogh settled in Provence, where painted his now famous series of 'Sunflowers'. In the following year a nervous breakdown brought him to a sanatorium at St Remy; it was at this period that he executed 'A Wheatfield, with Cypresses'.
- In 1890, suffering from a new bout of depression, he shot himself in the chest and died two days later.

Links:

- vangoghmuseum.nl/en

Project : The Formal Elements

Skills Focus : Research & Investigation



Task : Georgia O'Keefe Artwork Analysis

Complete detailed analysis of Georgia O'Keefe's artwork below, using the prompts under each of the four headings to guide you.

Content:

What do you see in the artwork?

Process:

What techniques or media did the artist use to make this artwork and why?

Red Canna, 1924

**Form:**

Can you describe the visual qualities of the artwork; colour, shape, pattern, size?

Mood:

What atmosphere, mood or feelings come to mind when looking at the artwork and why?

Project : The Formal Elements

Skills Focus : Research & Investigation



Task : Art Movement Timeline

Create a timeline featuring the following art movements; Impressionism, Realism, Abstract, Modernism, Art Nouveau and Expressionism

Details:

- Research the date each movement was founded
- Include an artwork from each movement
- Include names of the artists, dates and title
- Present the artworks in chronological order



Project : The Formal Elements

Skills Focus : Research & Experimenting



Task : Frank Bowling Analysis

Watch the video 'How to paint like Bowling' by Tate on YouTube and then complete the questions and tasks below.

1. Record 5 key pieces of information from the video about Frank Bowling's work and how it is created.

-
-
-
-
-



2. Describe how Frank Bowling uses paint and other materials in his artworks.

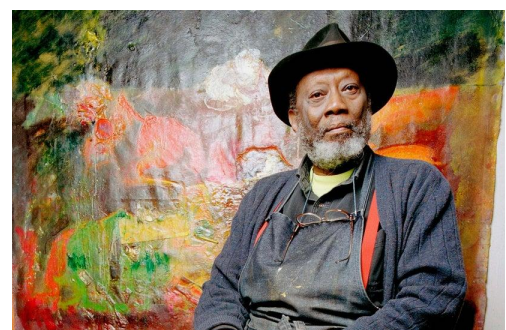
3. Explain the importance of the objects that Frank Bowling uses in his artworks.

4. Plan your own artwork in the style of Frank Bowling in the box below. Consider how you could use everyday objects found at home to create colour and texture in your artwork. Consider meaningful objects, such as toys or letters, that you could include. Label your plan to explain your decisions.

'Paint' ideas: Food colouring, colouring pens and water, kitchen spices and water, coffee/tea and water.

'Paint brush' ideas: Cutlery, twigs, leaves, cut up toilet rolls, strips of paper/card.

'Meaningful objects': Small childhood toys, handwritten notes or lists, food labels, receipts, scraps of fabric.



Project : The Formal Elements

Skills Focus : Research & Experimenting



Task : Frank Bowling Analysis

Create your Frank Bowling style artwork on this page. If you intend to include 3D elements in your artwork, you might decide to create it on a separate piece of paper/card and take a photograph of it when you are finished to stick here instead.

Please obtain permission from an adult in your home before using household items in your artwork.

Project : The Formal Elements

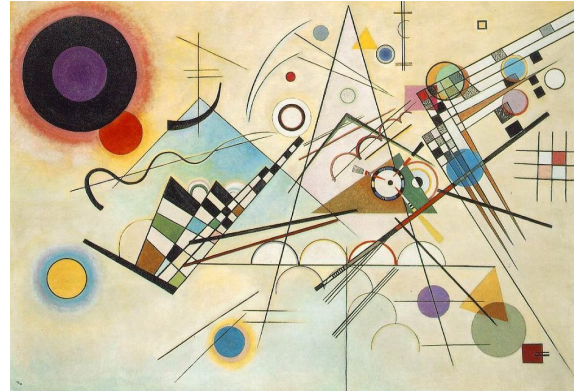


Skills Focus : Experimenting

Task : Kandinsky Synesthesia Experiment Part 1

Choose and listen to a song you like and using the instrument sheet below, draw a range of shapes and symbols that you feel represents the sounds you are hearing. Repeat this for each instrument/sound.

Tip: Try to be instinctive and expressive with your drawings.



Song title:

Song artist:

CYMBALS	CHOIR
DRUMS	BASS GUITAR
KEYBOARD / PIANO	CLAPPING
VOCALS	OTHER -

Project : The Formal Elements



Skills Focus : Experimenting

Task : Kandinsky Synesthesia Experiment Part 2

Using the shapes and symbols you have recorded on the instrument sheet in response to your chosen song, create a composition below that includes:

- Straight AND curvy lines
- Lines cutting/intersecting other shapes
- A range of basic shapes; circles, triangles, squares etc.
- Your own shapes and symbols in response to your chosen song
- Blended AND solid colours (use colouring pencils or paint)
- Bold black lines (use fineliner if possible)

Project : The Formal Elements



Skills Focus : Recording

Task: Yayoi Kusama Inspired Patterns

Using colour and shape, fill each of the four boxes with a different Kusama inspired pattern designs.



Using all of the patterns above, transform this trainer into a Kusama inspired work of art.



Project : The Formal Elements

Skills Focus : Recording

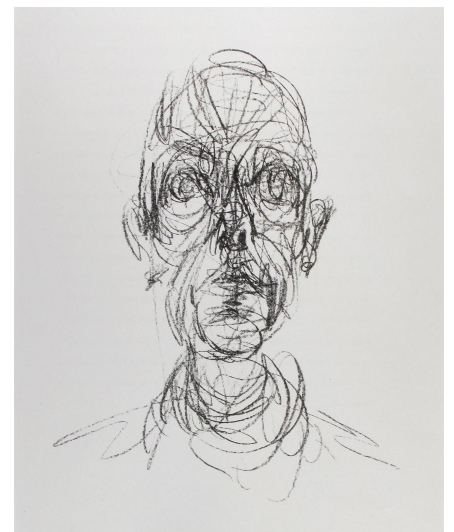


Task: Giacometti Style Self Portrait

Create a continuous line self portrait in the style of Giacometti.

You will need to:

- Look in a mirror and draw yourself without looking at your page.
- Keep your pencil on your paper.
- Remember to add as much detail as possible.
- Refer to the example below.



Project : The Formal Elements

Skills Focus : Recording



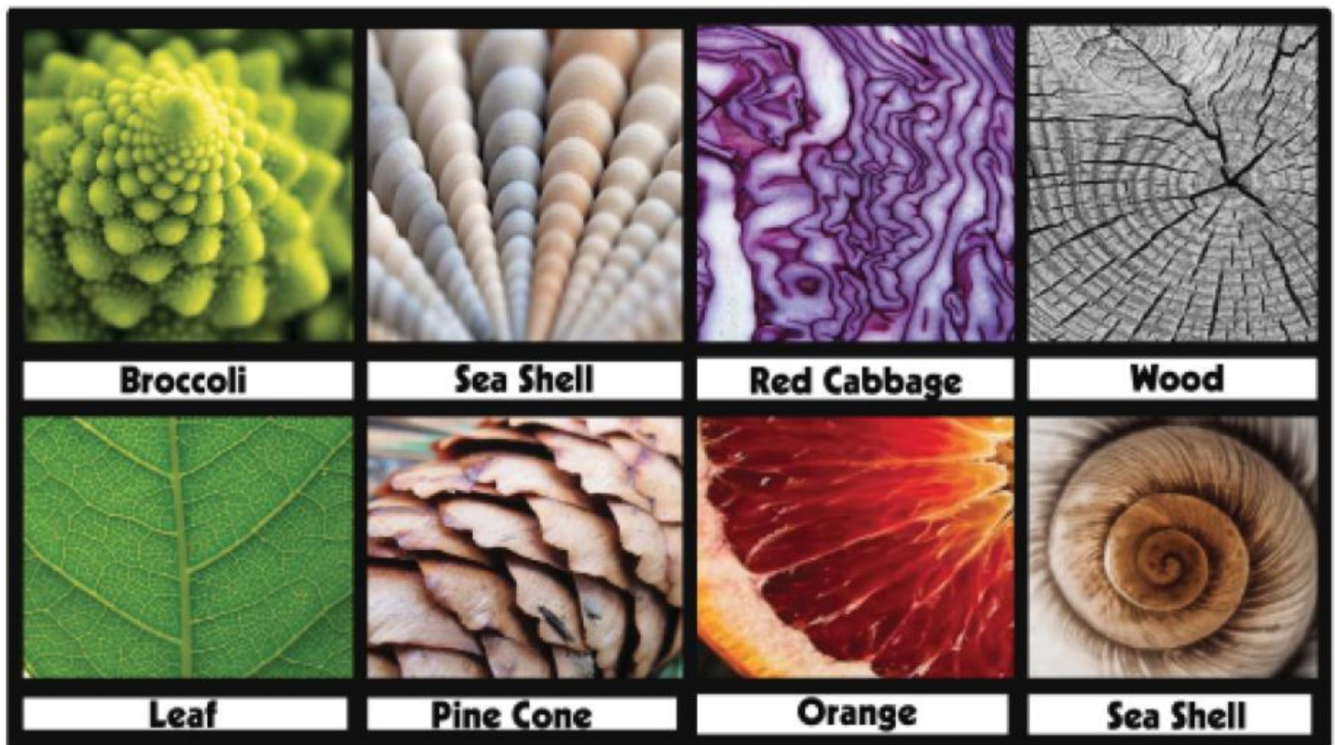
Task: Natural Texture Research

Create your own texture grid similar to the one below.

Find 8 examples of textures in nature that each have different qualities.

Use the grid on the opposite page to present your images or alternatively create your own and add it to the page. You could try taking and printing your own photographs. Make sure the textures have interesting patterns, shapes and textures and label each one clearly underneath.

Natural Form Textures



Project : The Formal Elements

Skills Focus : Recording

A03

[illegible]

Project : The Formal Elements



Skills Focus : Recording

Task: Texture Rubbings

Using a wax crayon or piece of graphite, fill in the boxes below with a range of textures labelling as you go along. Comment on your favourite and least favourite explaining your reasoning.

✓		✗	
---	--	---	--

Project : Keith Haring

Skills Focus : Research & Investigation



Task : Keith Haring Artwork Analysis

Complete detailed analysis of Keith Haring's artwork below, using the prompts under each of the four headings to guide you.

Content:

What do you see in the artwork?

Process:

What techniques or media did the artist use to make this artwork and why?

Heritage of Pride,
1986



Form:

Can you describe the visual qualities of the artwork; colour, shape, pattern, size?

Mood:

What atmosphere, mood or feelings come to mind when looking at the artwork and why?

Project : Keith Haring

A03

Skills Focus : Recording

Task: Creative Writing Task

Use your English skills to create an effective piece of creative writing in response to the painting shown opposite.

You are the red figure in Keith Haring's painting.

Write how you feel about your position in the painting and your relationship with the other figures. Explain how you came to be there. Include imagination, humour, language devices, advanced vocabulary and different sentence structures.

[illegible]

Project : Keith Haring

Skills Focus : Recording

A03

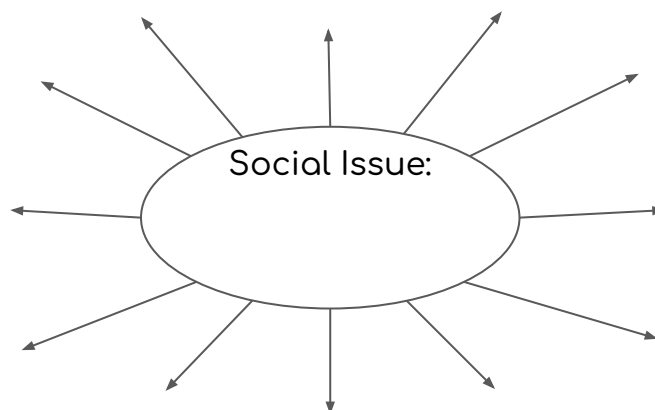
Task: Social Issue Mindmap

Keith Haring was known for his colourful works and his iconic motifs such as the radiant baby and the barking dog. Using the techniques of street artists a lot of his work responded to contemporary social and political events.

Using the template below, select a social issue that you care about and mindmap the following:

- Information & facts
- Your own thoughts & opinions
- Imagery/icons linked to the topic

Your research and thoughts will be used to help you develop your own ideas for a Haring inspired artwork.



Project : Keith Haring

Skills Focus : Recording

A03

Task: Icon Ideas Development

Use the ideas and information in your mindmap to start creating your own Haring-styled icons, motifs and characters. Use the space below to sketch and draw, making sure you consider and include:

- Simple shapes
- Clean bold outlines
- Bold bright colours
- Minimal colour palette



Project : Keith Haring

Skills Focus : Experimenting



Task: Keith Haring Illustration Response

Use and refine your work from the previous two tasks to create your own Keith Haring styled artwork that communicates your ideas and generates awareness of your chosen social issue.



Write a sentence below to explain the idea in your illustrated artwork and why this topic/issue is important to you.

Project : Our Environment



Skills Focus : Recording

Task : Van Gogh Research

Create an exciting and eye-catching double research page interpreting your local environment alongside Van Gogh's artwork.

Include images of London landmarks, The Norwood School and Van Gogh artworks (in particular Starry Night). Include relevant keywords and facts about the artist.

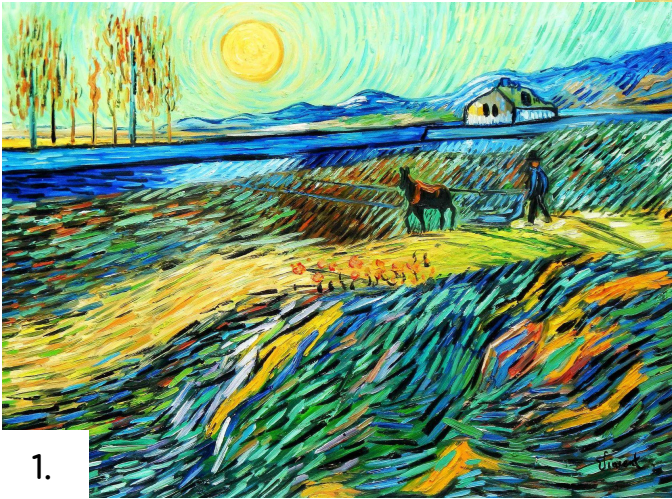
Project : Our Environment

Skills Focus : Recording



Task : Van Gogh Research

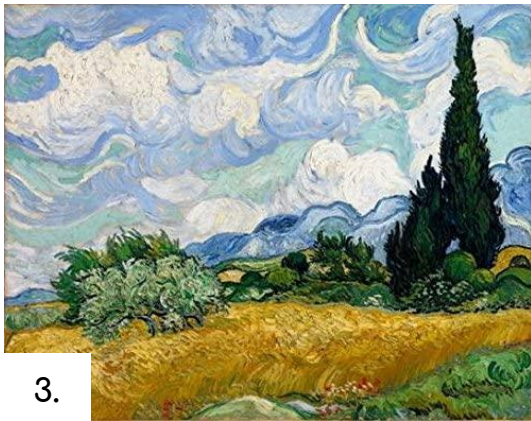
Select an example of Van Gogh's landscape paintings from those shown below. Complete an A4 colour copy of it in a material of your own choice and document this on the next page.



1.



2.



3.



4.



5.

1. Field with Plowing Farmer, 1889
2. Landscape with the Chateau of Auvers at Sunset, 1890
3. Wheatfield with Cypresses 1, 1889
4. Starry Night, 1889
5. The Olive Trees, 1889

Project : Our Environment



Skills Focus : Recording

Task : View From your Window

Complete a drawing showing the view from your window in the style of Vincent Van Gogh. Remember to use energetic lines and expressive marks.

Use the space below to practice sketching and mark making before completing your detailed study on the next page.

Project : Our Environment



Skills Focus : Recording

Task : London Architecture Research

Create an A4 collage with colour images of London architectural landmarks. Cut around and layer your imagery of London buildings creatively and with consideration for composition.

Extension: Can you record and include your own photographs in your collage?

Project : Our Environment



Skills Focus : Recording

Task : Architectural Drawing

Complete a beautiful secondary source drawing (using one of your pictures from the previous task) of a famous building or landmark in London.

Use a 6B pencil if you have one and apply tone accurately to make it look realistic.

Project : Our Environment

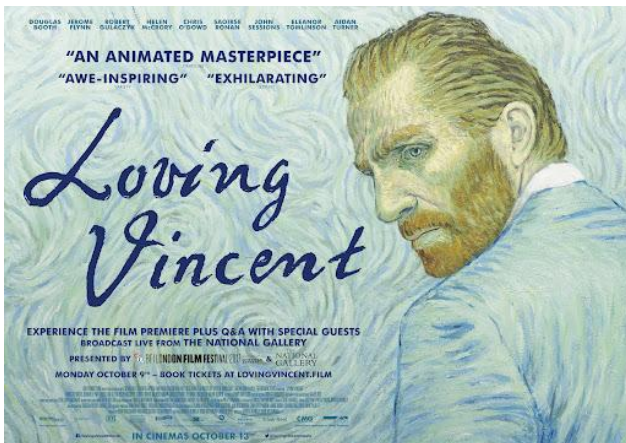
Skills Focus : Research & Investigation



Task : Loving Vincent Reading Activity

Read the article below and highlight key facts in the text before answering the questions that follow.

Loving Vincent: How the world's first fully-painted feature film took 6 years to make
The Independent, James Mottram, Thursday 12 October 2017



The animated film of Vincent van Gogh's final days in which his portraits come alive meant living Vincent for its painters.

If the word "unique" is overused, particularly when it comes to film journalism, it can genuinely be applied to *Loving Vincent*. An immersive animated portrait of Vincent van Gogh, the film is set a year after his 1890 death as Armand Roulin (Douglas Booth) – a one-time sitter for the artist – reluctantly peers into the mysterious circumstances surrounding his demise. Was it suicide from a self-inflicted gunshot wound? Or something more sinister? Like an amateur sleuth, Roulin talks to those that knew the Dutch painter, many of whom featured in his work.

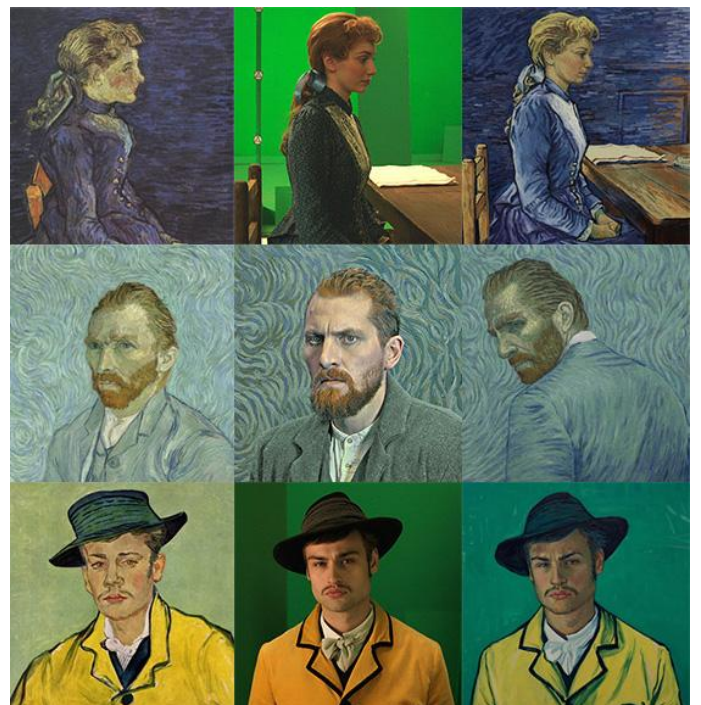
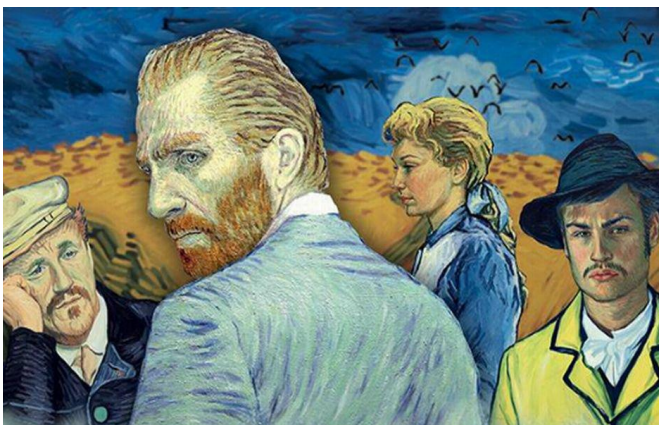
Yet it's not this period detective yarn that makes *Loving Vincent* unique. Using 130 of Van Gogh's paintings, sewn together tapestry-like to form the film's backdrops, it's an ever-morphing canvas that shimmers in front of your eyes. "The directors didn't want to make up Van Gogh paintings," says Booth, the young British actor from *The Riot Club*. "They wanted it so all the action happens in the paintings that he painted." Imagine *Starry Night* or *The Night Cafe* come alive; it's every bit as revolutionary and remarkable as watching, say, your first Pixar movie.

The co-directors in question are British animator Hugh Welchman and his Polish-born wife Dorota Kobiela, a trained painter who first envisaged making an animated short using paint as her source material. After she met and married Welchman – the founder of the Oscar-winning BreakThru Films – they decided to tackle the idea as a full-length piece. Thus, the world's first fully-painted feature film was born. In essence, the idea was simple: an artist would render a full oil-on-canvas image. "That could take between half a day and three days," says Welchman, "and then for twelve times for every second [of the film], you're moving the paint."

What this means in practical terms is nothing short of painstaking. For a character, say, who may be turning their head, the head and maybe shoulders will be scraped off the main painting and redrawn – twelve different times per second to simulate movement. Compare that to the relatively simple task of re-modelling a piece of clay, as seen in stop-motion animation, and you begin to understand the mammoth task faced. To give it some numbers, 65,000 individual frames were painted, with 125 artists beavering away across a production that took six years from beginning to end.

Simulating Van Gogh's instantly recognisable brushstrokes was also crucial. "It's a real dedication," says Booth. "They spent hours and hours in the Van Gogh museum studying the application of the paint, the drying times, the texture." The actor shot his scenes two years ago, on rudimentary sets; the basic footage was then used by the artists. "They projected every single frame onto a canvas and then they painted over that frame," explains Booth. "The artists didn't just come in and trace everything. What they had to do was interpret Vincent's style. So you almost feel the texture of the paint. It's so alive.

The real challenge was to present a different side to Van Gogh, beyond the suffering artist who struggled with his sanity, famously cut off his ear and died in relative obscurity, at the age of 37. "The thing that was dramatic for me," notes Welchman, "was that in his last year, even his last seven months, he'd just started to get the kind of recognition that could give him hope. He'd sold his first painting for a decent sum of money. His work was finally being appreciated by the painters around him, like Toulouse Lautrec, Monet, Gauguin... it was obvious that he was going to succeed. It was a matter of time. It just seems so tragic.



Project : Our Environment

Skills Focus : Research & Investigation



Task : Loving Vincent Analysis

Respond to the prompts and questions below, recording your answers in full sentences and taking time to check your spellings of keywords and art vocabulary are correct.

1. Summarise what the film 'Loving Vincent' is about.
2. Describe what is special and unusual about the animation in the film.
3. Explain how the film was made. How many artists were needed to create the film? How long did the film take to make?
4. Describe what the artists did to prepare for their part in the film's creation. Where did they go, what research did they do?
5. Explain how the directors wanted Van Gogh to be portrayed in the film.
6. Imagine you were to make a film about an artist. Which artist would you choose and why?

Feedback & Reflection

In this section you will be reflecting on your progress in Art and Design across content, knowledge and skills.

You will be guided on how to assess your strengths and/or weaknesses across all skill areas; research and investigation, recording and experimenting.

You will also review your understanding of key concepts in Art and Design before identifying next steps for your own learning.

We would like you to recognise and understand what you have done well independently as well as be aware of areas for improvement.

KS3 ART & DESIGN ASSESSMENT SHEET

The table below shows the success criteria and expectations for performance across key stage 3. Progress in Visual Arts is cumulative which means that you build on your skills as you progress through each project and academic year.

As highlighted in lessons we would like you to familiarise yourself with the criteria under each performance band and over the following pages reflect on the work you complete for each project in your ILB.

		YR 7			YR 8		YR 9
GRADE	U	1	2	3	4	5	
PERFORMANCE LEVEL/BAND	LIMITED	BASIC		EMERGING COMPETENT		COMPETENT & CONSISTENT	
PERFORMANCE CRITERIA	<input type="checkbox"/> Unstructured <input type="checkbox"/> Clumsy <input type="checkbox"/> Disjointed <input type="checkbox"/> Minimal <input type="checkbox"/> Elementary	<input type="checkbox"/> Deliberate <input type="checkbox"/> Methodical <input type="checkbox"/> Superficial <input type="checkbox"/> Unrefined <input type="checkbox"/> Simplistic <input type="checkbox"/> Tentative		<input type="checkbox"/> Reflective <input type="checkbox"/> Predictable <input type="checkbox"/> Growing Control <input type="checkbox"/> Broadening <input type="checkbox"/> Endeavour <input type="checkbox"/> Safe		<input type="checkbox"/> Informed <input type="checkbox"/> Purposeful <input type="checkbox"/> Secure <input type="checkbox"/> Engaged <input type="checkbox"/> Skillful <input type="checkbox"/> Thoughtful <input type="checkbox"/> Cohesive	

Reflection Guide

Reflect on each of the tasks you have completed in your ILB using the table below by doing the following:

1. Highlight which tasks you have completed; Yes, No, Half.
2. Review each task individually against the performance criteria for Year 7 and decide which words best describe the work you have created.
3. Next, use these key words to help you write a sentence that explains 'What Went Well' (WWW).
4. Following this, consider what you could do differently to improve and write a sentence that explains, 'Even Better If' (EBI).
5. Finally, if you have any questions regarding the task, write these in the final column.

FORMAL ELEMENTS TASKS	Complete Y / N / H	WWW <i>What Went Well?</i>	EBI <i>Even Better If...</i>	Questions?
Art Movement Timeline				
Georgia O'Keefe Artwork Analysis				
Frank Bowling Research & Experiment				
Kandinsky Response				
Yayoi Kusama Inspired Design				
Giacometti Style Self Portrait				
Texture Rubbings & Research				

Reflection Guide

KEITH HARING	Complete Y / N / H	WWW <i>What Went Well?</i>	EBI <i>Even Better If...</i>	Questions?
Keith Haring Artwork Analysis				
Creative Writing				
Social Issue Research Mindmap				
Icon Ideas Development				
Haring Illustration Response				
KEITH HARING	Complete Y / N / H	WWW <i>What Went Well?</i>	EBI <i>Even Better If...</i>	Questions?
Van Gogh Research				
Van Gogh Landscape Study				
View From Your Window				
Architecture Research				
Architectural Drawing				
Loving Vincent Activities				

Retrieval Practice Questions

Section A: ASSESSMENT OBJECTIVES

1. What type of evidence can be created for AO1?
2. Which Assessment Objective is our final outcome evidence for?
3. Observational drawings are evidence for which AO?
4. Experimenting with techniques and processes is related to which AO?

Section B: FORMAL ELEMENTS IN ART

1. Can you name all of the Formal Elements in Art?
2. How do we define the formal element of Shape?
3. What do we call the repetitive element of a pattern?
4. Which formal element of art describes the way a surface looks or feels?

Section C: KEYWORDS & TERMS

1. Which art movement is known for its expressionistic use of colour?
2. What term describes the arrangement of elements in a piece of artwork?
3. Which four key terms do we consider when analysing art work?
4. What term describes the dots, lines and textures we create in our work?

Section D: THE COLOUR WHEEL

1. What are the three secondary colours and how are they made?
2. Where are complementary colours positioned on the colour wheel?
3. Can you provide two examples of harmonising colours?
4. What is the complimentary colour to yellow?

Section E: ARTISTS & CONTEXTUAL REFERENCES

1. Which artist's work visualised music through colour and shape?
2. Polka dots feature as a key element in which Japanese artist's work?
3. Which artist pioneered a new way of painting nature, simplifying its shapes and forms?
4. The impasto technique of painting is associated with which artist?

Section F: KEITH HARING

1. What motifs did Keith Haring use in his graffiti-style artwork?
2. What social or political issues did Haring's work focus on?
3. Can you list 5 adjectives that collectively help to describe Haring's work?
4. Where did Haring record many of his early artworks?

Section G: OUR ENVIRONMENT

1. What are the key characteristics or qualities of Van Gogh's paintings?
2. Can you name two artists who influenced Van Gogh's use of colour?
3. Which art movement does Van Gogh's artwork belong to?
4. What impacted Van Gogh's work towards the end of his life?

Retrieval Practice Answers

Section A: ASSESSMENT OBJECTIVES

1. _____
2. _____
3. _____
4. _____

Section B: FORMAL ELEMENTS IN ART

1. _____
2. _____
3. _____
4. _____

Section C: KEYWORDS & TERMS

1. _____
2. _____
3. _____
4. _____

Section D: THE COLOUR WHEEL

1. _____
2. _____
3. _____
4. _____

Retrieval Practice Answers

Section E: ARTISTS & CONTEXTUAL REFERENCES

1. _____
2. _____
3. _____
4. _____

Section F: KEITH HARING

1. _____
2. _____
3. _____
4. _____

Section G: OUR ENVIRONMENT

1. _____
2. _____
3. _____
4. _____

Notes

[illegible]

Notes

[illegible]

Curiosity

Websites / Blogs / Online Magazines

- Tate.org.uk/art
- Artreview.com
- timeout.com/london/art/latest-art-reviews
- saatchiart.com
- craftscouncil.org.uk
- artmonthly.co.uk
- elephant.art
- [Pinterest](https://www.pinterest.com)
- Artsy.net

Local Galleries

- > 198 Gallery (Brixton)
- > South London Gallery (Camberwell)
- > Dulwich Picture Gallery (Dulwich Village)
- > Lewisham Arthouse

Galleries in and around London

- > Tate Modern
- > Tate Britain
- > The Hayward Gallery
- > The Photographers Gallery
- > Whitechapel Art Gallery
- > The British Museum
- > The Victoria & Albert Museum



MoMA



DULWICH PICTURE GALLERY

THE PHOTOGRAPHERS' GALLERY



For more information or guidance on completing your Independent Learning Booklet, speak to or email your Visual Arts teacher:

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