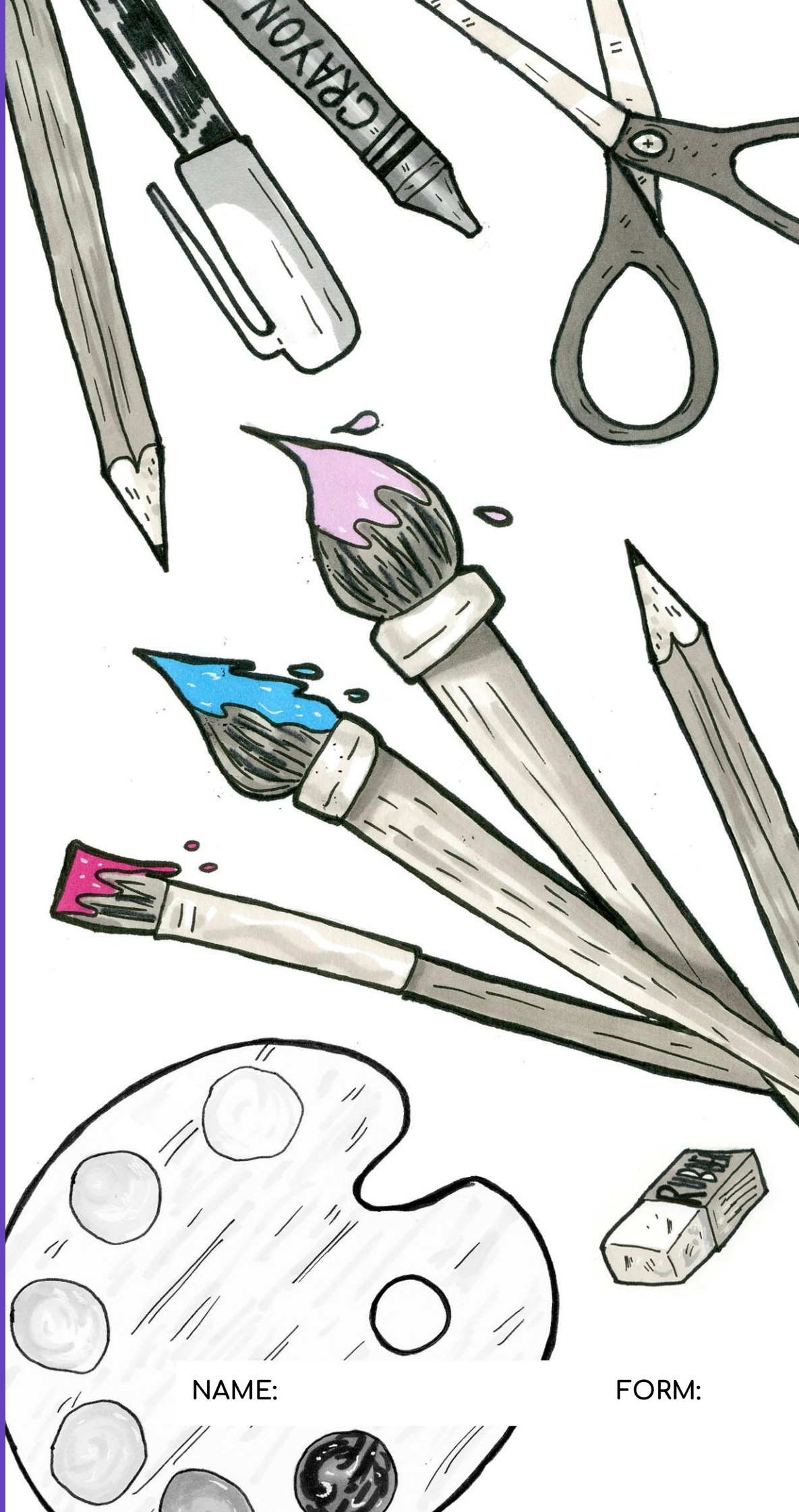


ART & DESIGN

YEAR 7 Independent Learning Booklet 2022-2023



NAME:

FORM:

OVERVIEW

Welcome to you Art & Design Independent Learning Booklet for 2022/2023

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

Project 1 : Formal Elements

- Art Movement Timeline
- Tonal Observational Drawing
- Colour Theory Part 1
- Colour Theory Part 2
- Shape - Matisse Artwork Analysis
- Line - Abstract Zentangle Drawings
- Texture - Hand Portrait
- Pattern - Thandiwe Muriu Style Portrait

Project 2 : JR, Art at Large

- JR Drawing
- Research and Analysis
- Observational Eye Drawing
- 'Stand up For...' Collage
- Monochromatic Portrait
- Favela Research
- JR Chronicles Reading Activity
- JR Chronicles Analysis

Project 3 : Identity & Portraiture





- Identity and Julian Opie Analysis
- Celebrity Portrait Research
- Facial Features Tonal Drawings
- Self Portrait Drawing
- Blur Album Artwork
- Julian Opie Style Portrait
- Colour Theory in Portraiture
- Julian Opie Image Analysis

Feedback & Reflection

- KS3 Assessment Sheet
- Self Reflection - Formal Elements
- Self reflection - Jr, Art at Large
- Self Reflection - Identity & Portraiture
- 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.

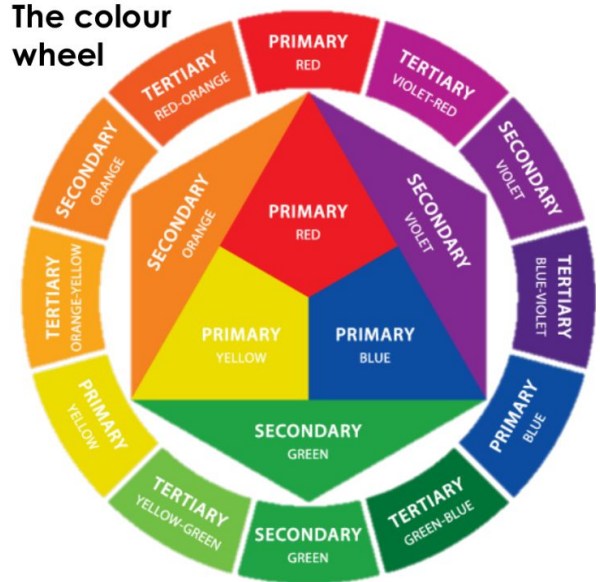
Primary Colours: Colours which cannot be created by mixing other colours.

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

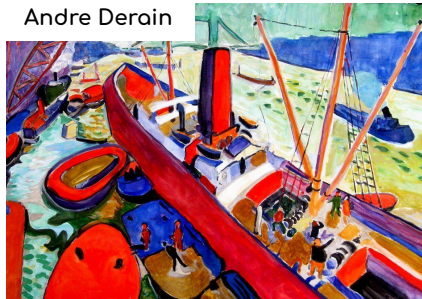


E. ARTISTS & CONTEXTUAL REFERENCES

Hong Zhang



Andre Derain



Henri Matisse



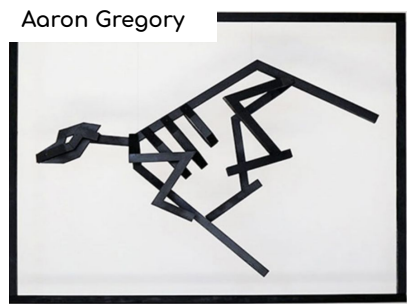
Max Ernst



Thandiwe Muriu



Aaron Gregory



JR



Julian Opie



Kehinde Wiley



Curriculum Content: Art & Design

F. JR: ART AT LARGE

Key Facts:

- JR is a pseudonymous photographer and graffiti artist.
- Best known for fly-papering photocopies of his art onto the streets, JR's origins as a photographer began when he found a camera in the Paris metro and began documenting his own graffiti work.
- One of his earliest photo series, *Portraits of a Generation*, was a documentation of the residents of the neighbourhood Cité des Bosquets during the 2005 French riots - JR deliberately pasting the photographs in wealthier east Paris neighbourhoods as means of social and political critique.
- The artist has had several ongoing projects, including *Inside Out*, a participatory photo series in which hundreds of individual portraits are brought together to make large-scale, cohesive images.
- JR states that the street is "*the largest art gallery in the world.*"

Links:

- jr-art.net



G. IDENTITY & PORTRAITURE

Key Facts:

- Opie's work involves simplifying photos of people into basic shapes, lines and block colour. His work always has a clear black outline.
- Opie's distinctive formal language is instantly recognisable and reflects his artistic preoccupation with the idea of representation and the means by which images are perceived and understood.
- Always exploring different techniques both cutting edge and ancient, Opie plays with ways of seeing through reinterpreting the vocabulary of everyday life; his reductive style evokes both a visual and spatial experience of the world around us.
- Opie uses a mixture of media, sometimes he uses paint and other times he will use only the computer to design his images.
- Drawing influence from classical portraiture, Egyptian hieroglyphs and Japanese woodblock prints, as well as public signage, information boards, traffic signs and Japanese Manga, the artist connects the language of modern life, with the fundamentals of art history.

Links:

- lissongallery.com/artists/julian-opie
- julianopie.com



Project : The Formal Elements

Skills Focus : Research & Investigation



Task : Art Movement Timeline

Create a timeline featuring the following art movements; Photorealism, Art & Crafts, Fauvism, Kineticism, Massurrealism, Modernism and Vorticism

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

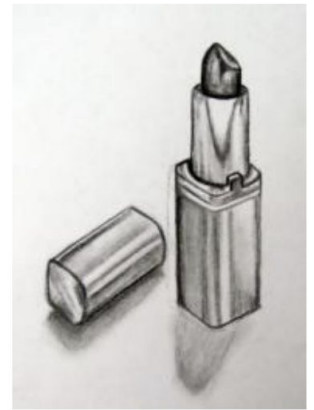
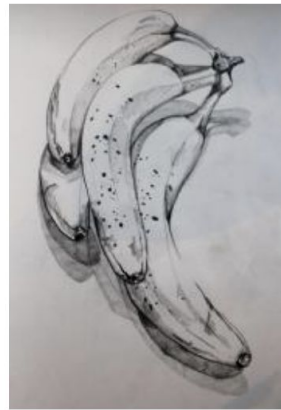


Skills Focus : Recording

Task : Tonal Observational Drawing

Practice your observational drawing skills. Choose an object to draw and use graduated tone to record three dimensions.

Ideally you should use a 4B pencil for this task



Project : The Formal Elements

Skills Focus : Research & Investigation



Task : Colour Theory Part 1

Answer the questions below about colour theory, providing examples for each.

1. What are the secondary colours?
2. How are secondary colours made?
3. What are the Tertiary colours?
4. How are Tertiary colours made?
5. What are complementary colours?
6. Provide an example of complementary colours.

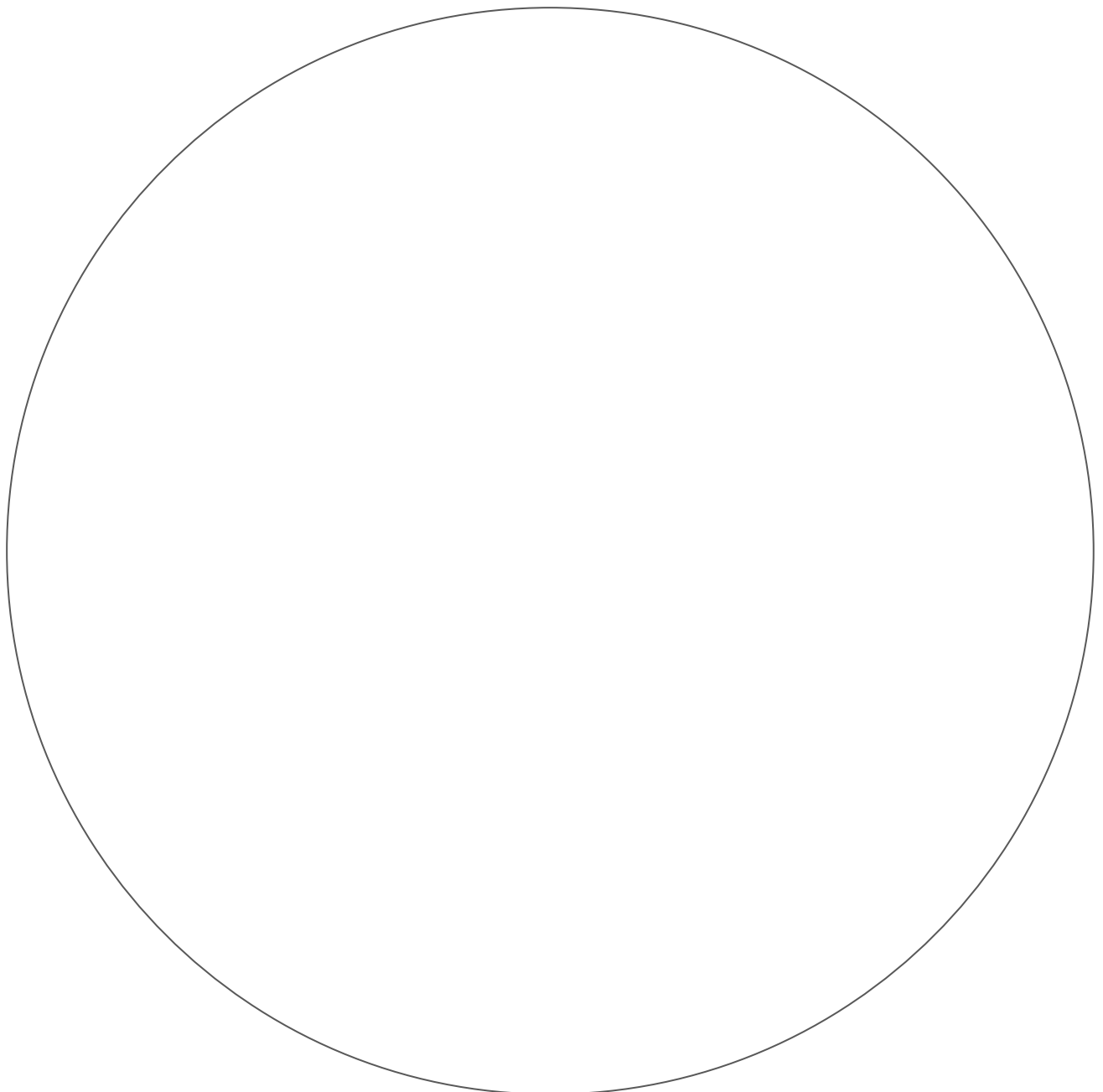
Project : The Formal Elements



Skills Focus : Experimenting

Task : Colour Theory Part 2

Recreate a colour wheel on the page below using as many colours as you can and a range of media and materials. Be inventive with your outcome!



Project : The Formal Elements

Skills Focus : Research & Investigation



Task : Matisse Artwork Analysis

Complete detailed analysis of Matisse's paper cut 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?

Sorrows of the King, 1952



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 : Experimenting

A02

Task : Line - Abstract Zentangle Drawings

Can you draw without knowing what you are going to do next?

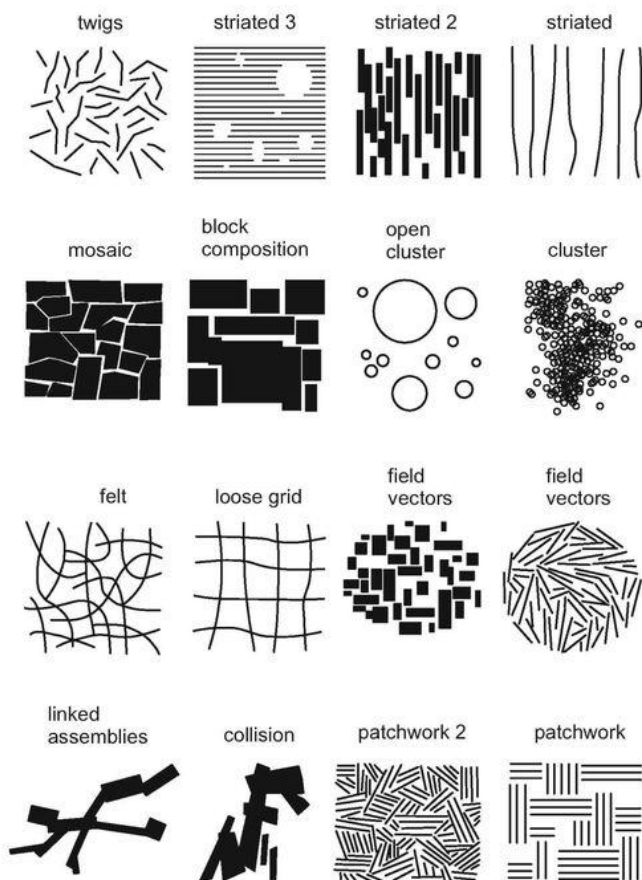
Can you draw from your imagination and let it unfold with each new line, shape and pattern?

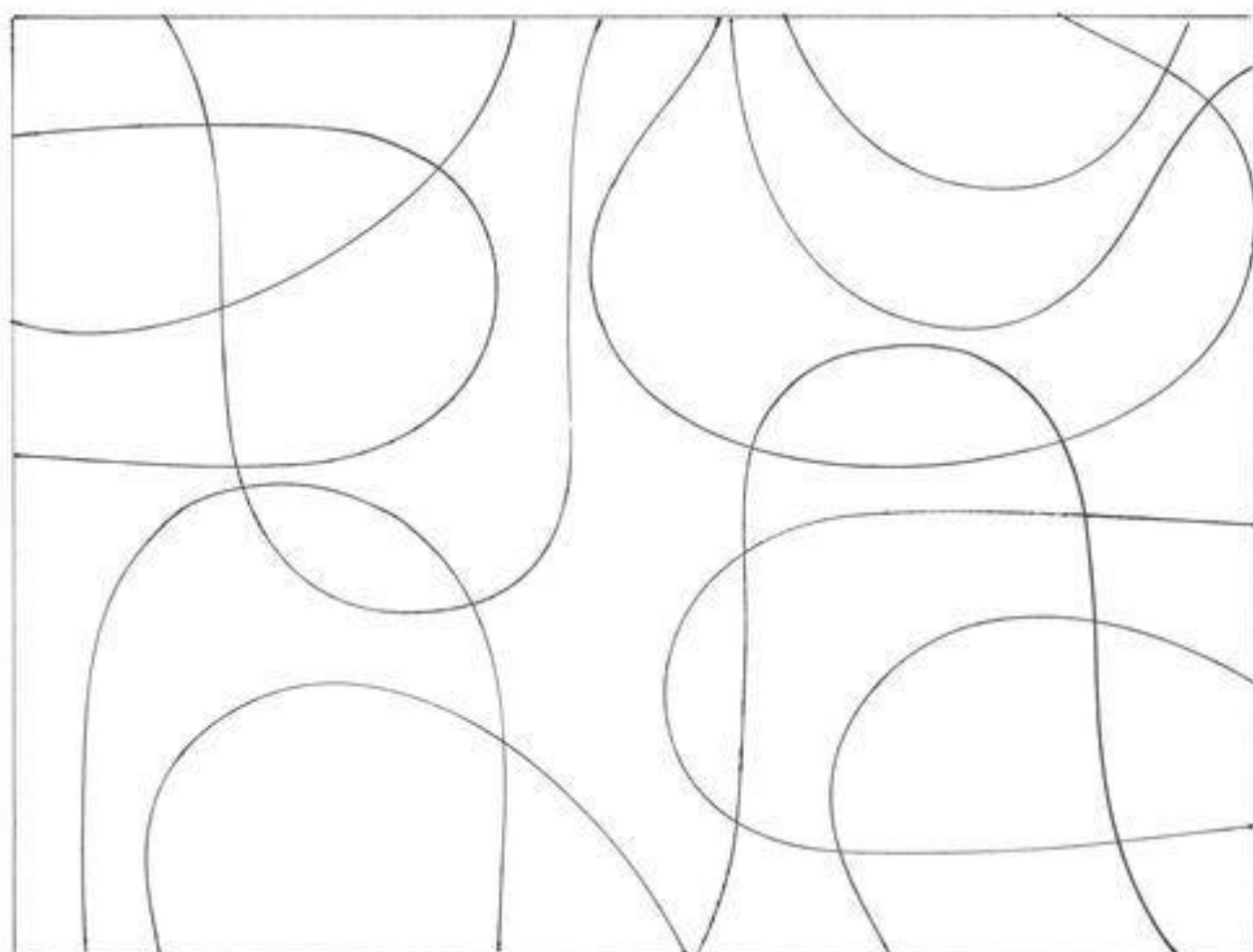
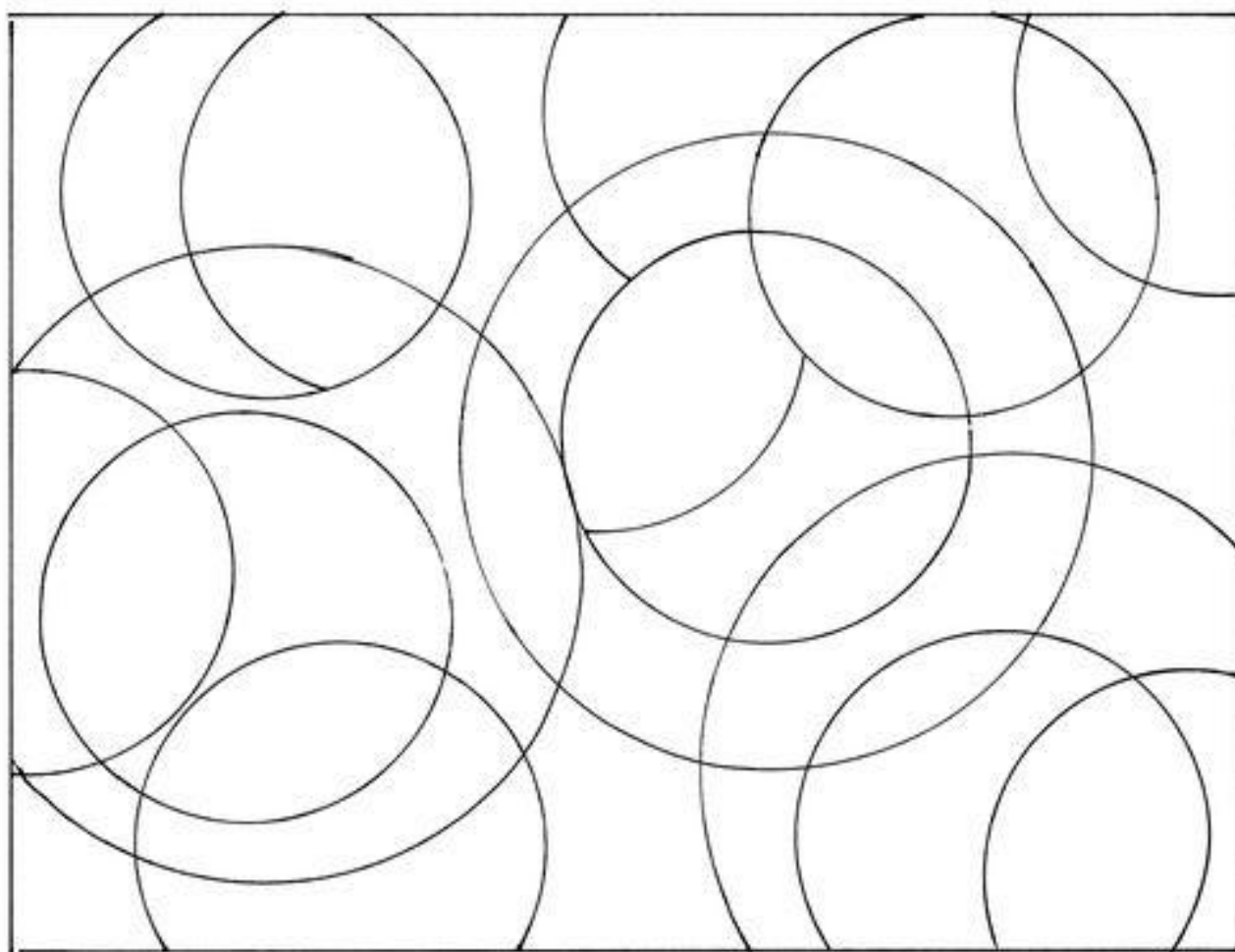
Can you alternate darker and lighter-looking patterns to create visual balance on the page?

Use the examples and guide below to complete the templates on the next page.

Additional Activities: Can you create a Zentangle that fills a whole page? How might you draw over text from an old book or newspaper?

Staple or tape any additional experiments onto these pages of your booklet.





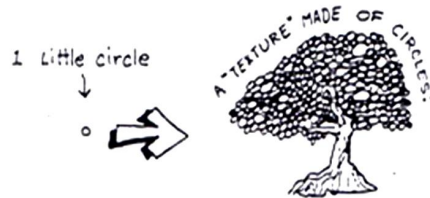
Project : The Formal Elements

Skills Focus : Recording & Experimenting

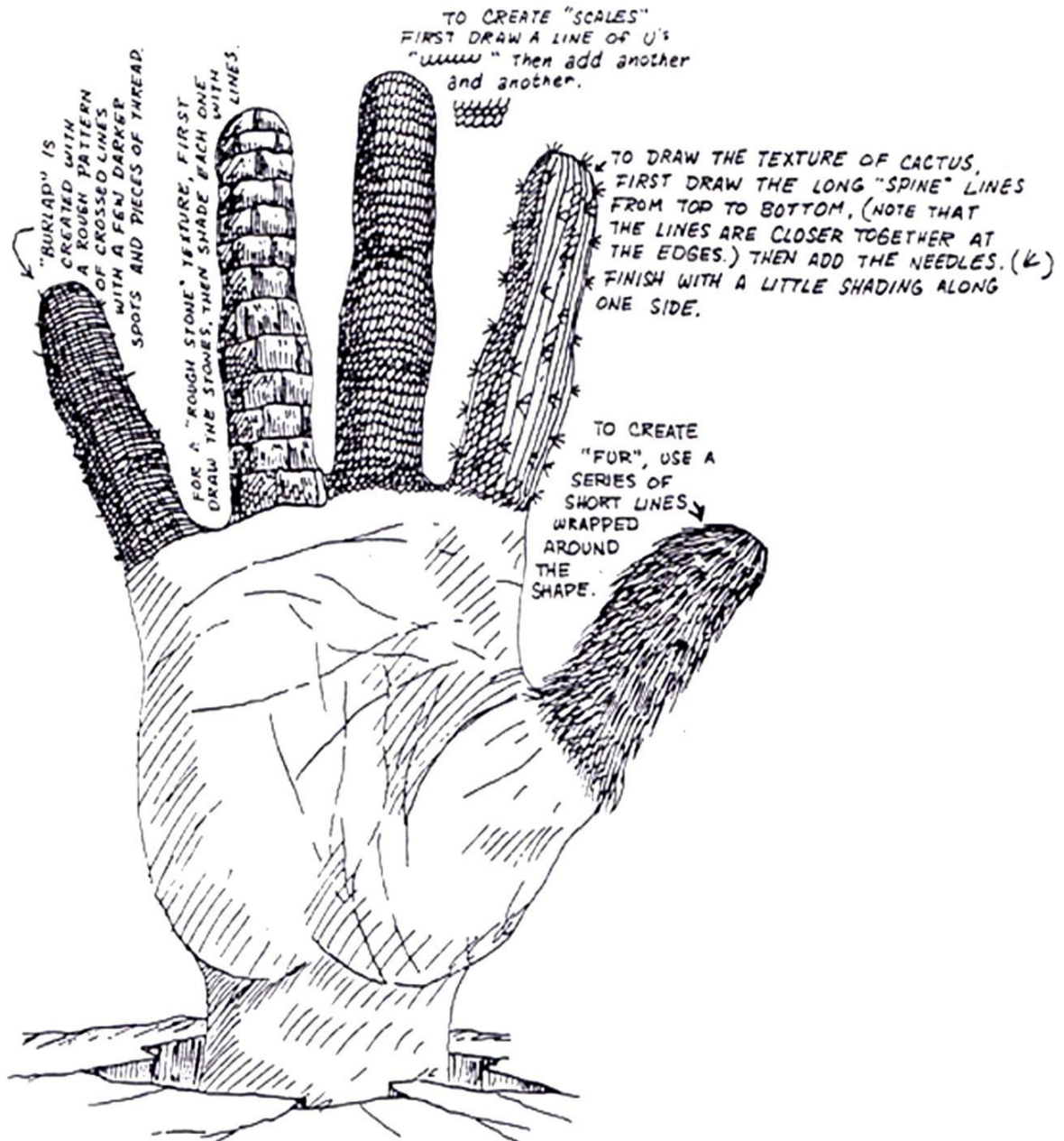


Task : Texture Hand Portrait

'Texture', is used by Artists to show how something might feel and what it is made of. Textures are created by repeating shapes and patterns over and over.



We would like you to practice drawing textures. On the next page draw around your hand and fill each finger and thumb with a different style of texture. Below we have provided an example of what you could do!



Project : The Formal Elements

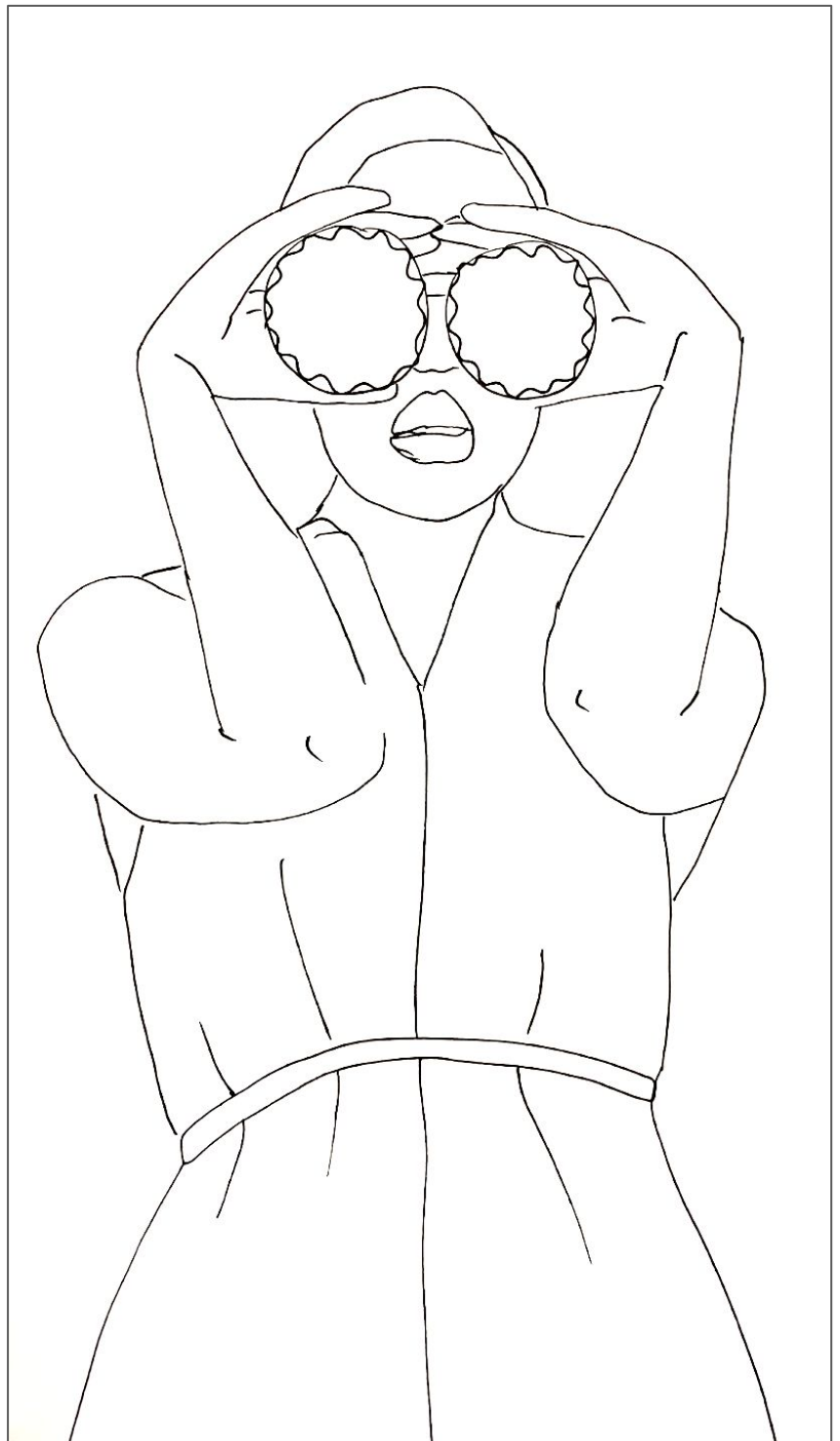
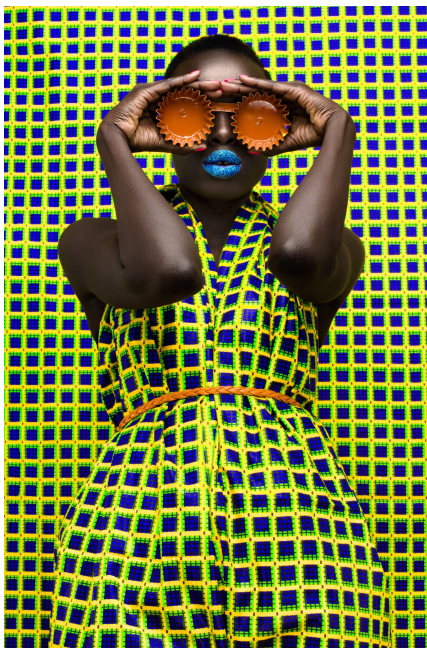


Skills Focus : Recording

Task : Pattern - Thandiwe Muriu Style Portrait

Using the repeat print you designed in lesson, fill the image below to create your own Thandiwe Muriu inspired 'Camo' Portrait.

Feel free to use any medium of your choice but make sure your outcome is colourful, bold and vibrant!



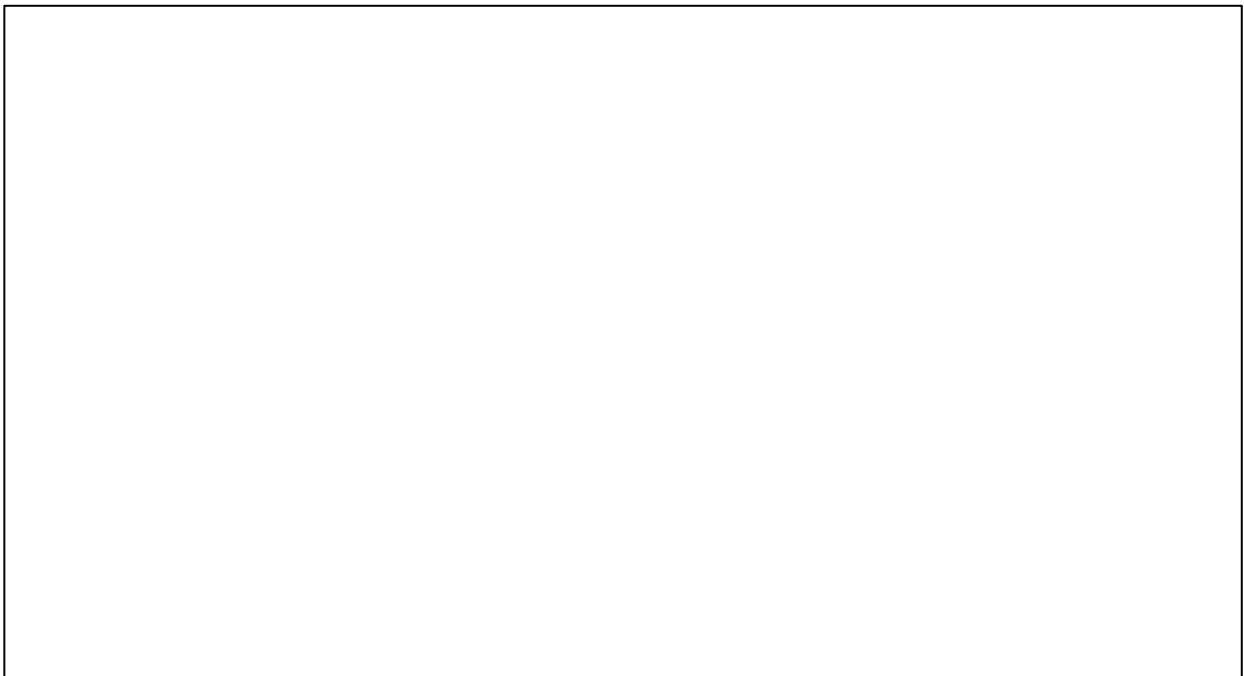
Project : JR - Art at Large

Skills Focus : Recording



Task : JR Drawing

Make an accurate copy of the image below showing an example of JR's '*Women are Hero's*' artwork located in the Rio de Janeiro favelas in Brazil.



Project : The Formal Elements

Skills Focus : Research & Investigation



Task : JR Research and Analysis

Carry out your own research into the artist, JR before completing the questions below using full sentences. When you have finished, read through your work to check it makes sense and correct any spellings and grammar.

1. Where is JR from?
2. When was he born?
3. What type of artist is JR?
4. Can you name some projects he has worked on?
5. How does JR create his artwork?
6. Where does JR create/present his artwork?
7. What are your initial thoughts about JR's work? Do you like/Dislike it and why? Provide examples in your response.
8. Do you think that art can change the world? Give a reason.
9. If you could change the world what would you want to change and why?

Project : JR - Art at Large

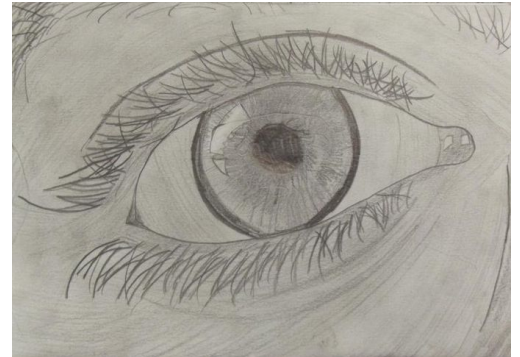
Skills Focus : Recording



Task : Observational Eye Drawing

Create a detailed tonal drawing of an eye.

Use a 2B or HB pencil and include as much detail as possible. Think carefully about the light and dark areas in the image. Where possible work from real life and ask a friend or family member to sit still for you so you can draw their eye.



Project : JR - Art at Large

Skills Focus : Recording

A03

Task : 'Stand Up For.....' Collage

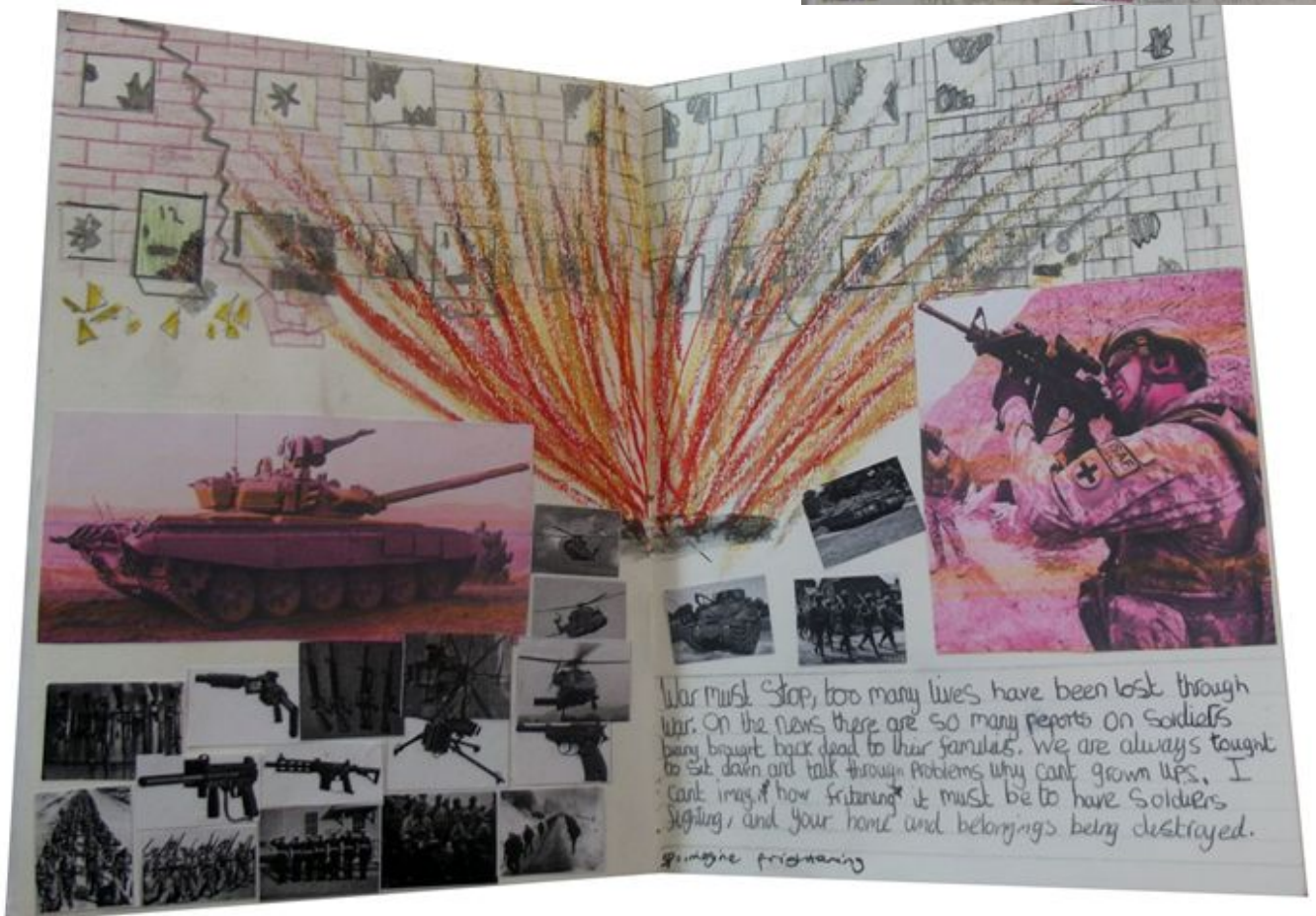
Use the next page to create a collage about a topic that you feel passionate about and would like to 'stand up for'.

The collage must include a title, images and writing that clearly explains what issue you have chosen and why you think it is important. You can use any materials to make the collage as well as your own drawings, but please avoid drawing with pens and highlighters.

Examples of possible issues you might like to 'stand up for' are; bullying, racism, poverty, climate change, lives matter etc.

Check this
out!

www.insideout.net



Project : JR - Art at Large

Skills Focus : Recording



Task : Monochromatic Portrait

Using either one coloured pencil/paint, create a monochromatic tonal drawing/ painting of a family or friend's face. Look carefully at proportions and details. Use the space below to plan and sketch before completing the final portrait on the next page.



Project : JR - Art at Large

Skills Focus : Research & Investigation



Task : Favela Research

Answer the questions below and complete the practical task on the opposite page, documenting your own research into favelas.

1. What is a favela?
2. What are the differences between where you live and a favela?
3. Describe what you think it might be like to live in a favela, justifying your ideas and thoughts to explain.

Fill the area below with drawings and/or printed images of favelas

Project : JR - Art at Large

Skills Focus : Research & Investigation



Task : JR Chronicles Reading Activity

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

JR: Chronicles tells the personal stories of 1,128 New Yorkers.

The Guardian, Adrian Horton, Monday 23 September 2019

For each person in the Chronicles of New York City, the artist's new work at the Brooklyn Museum, there's accompanying audio in which they tell their story.

You can start with the train, hurtling beneath a Manhattan street, full of people – arms bent toward the ceiling handle, necks bent to phones. Or you could start on the street level, on the group of people dancing, or a woman holding the perfect angle for a selfie.



No matter where you start on The Chronicles of New York City, a nearly 21 by 32ft mural housed at the Brooklyn Museum it's easy to get a different reading of the mural each time. There are 1,128 faces looking up, down, straight ahead or turned away. One thousand, one hundred twenty-eight distinct New Yorkers, each with their own story and relationship to the city.

And in The Chronicles of New York City, created by the acclaimed artist JR, all 1,128 people that make up the mural get to tell their story – there's life beyond their images. JR wanted to take the mural form a step further – to be able to hear from the subjects themselves. "I wish you could click on a painting at the Louvre or in Mexico and hear what the people had to say. Imagine!" he told the Guardian. Here, you can do just that.

For each person in the Chronicles of New York City, there's accompanying audio, housed in an app, in which they tell their story, be it their to-do list for one day in mid-2018 or their life's journey.

The photography shoots for Chronicles occurred over six weeks in May and June 2018. JR and his team of 15 people drove their mobile studio, housed in a tractor-trailer, through all five boroughs of New York City, approaching potential subjects on the street. Soliciting participants was "completely random – there's no selection or casting, audition," JR said.



Once they've agreed to a photo, it's essential to the spirit of the project that each subject make it into the final mural. "I have to do everything I can to make sure that the photo and the video and the audio will be good enough to make it into a mural so that no one is left behind," he said. "That's important. People come, and they know they'll find themselves in the museum."

They'll find themselves photographed, according to JR, in the position of their choosing; the photoshoots are not so much staged as giving a stage to each person's whim. Each subject is encouraged to act spontaneously, in a way that best encapsulates who they are or what they would normally be doing. Hence the mural's dynamism, in which people dance, play the saxophone, check their phone, or stare ahead, seemingly un-posed.

The interviews are similar to the photography, open to individual interpretation. They are "not interviews – that is really important", JR gently corrected me when I ask about his method. "We tell the people: 'Whatever you record here, will stay forever, embedded in the mural. Don't think of the Brooklyn Museum, don't think of next year, don't think of today. Think of your grandchildren [who] might hear this one day. What do you want to say?'"

Some start at the beginning – where they grew up, how they came to New York. Some define themselves – dentist, football coach, parent, teacher, cop, firefighter, New York native Robert De Niro (presumably not found at random on the street). Others react more to the moment and talk about their day, what they're up to, where they're going.



Project : JR - Art at Large

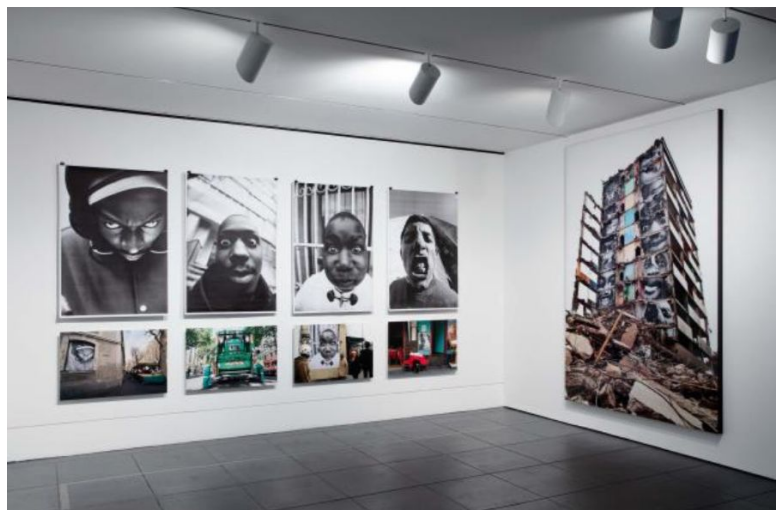
Skills Focus : Research & Investigation



Task : JR Chronicles 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 JR's mural artwork 'Chronicles' is about.
2. Describe what is special and unusual about JR's mural artwork.
3. Explain how the mural was made. Where did JR and his team go? What did they do?





4. Describe the similarities and differences you can see between 'Chronicles' and JR's other artworks that you know about.

5. Explain what you think JR wanted to show in his mural 'Chronicles' about the people of New York City.

6. Imagine you were to make a mural artwork about the city of London. What would you include in your mural and why?



Project : Identity & Portraiture

Skills Focus : Research & Investigation



Task : Identity and Julian Opie Analysis

Answer the questions below, writing in full sentences and checking spellings.

1. Can you explain what identity means or write a definition?
2. Can you explain what a self-portrait is?
3. Can you write a description of Julian Opie's art work using keywords?
4. Describe your identity and personality. What key features make you different from others?
5. Can you write three relevant facts about the artist Julian Opie and his work?



Project : Identity & Portraiture

Skills Focus : Investigating & Recording



Task : Celebrity Portrait Research

Collect 6 examples of artwork showing celebrities, present them neatly over two pages and next to each artwork write in full sentences about the following:

- The techniques used to create the art; painting, illustration, printing etc
- The mood(s) you feel is being conveyed in the artwork and why.
- How the portraits you have selected are similar/different to the other examples you have collected.

PORTRAIT
ARTWORK 1

PORTRAIT
ARTWORK 2

PORTRAIT
ARTWORK 3

Project : Identity & Portraiture

Skills Focus : Investigating & Recording



PORTRAIT
ARTWORK 4

PORTRAIT
ARTWORK 5

PORTRAIT
ARTWORK 6

Project : Identity & Portraiture

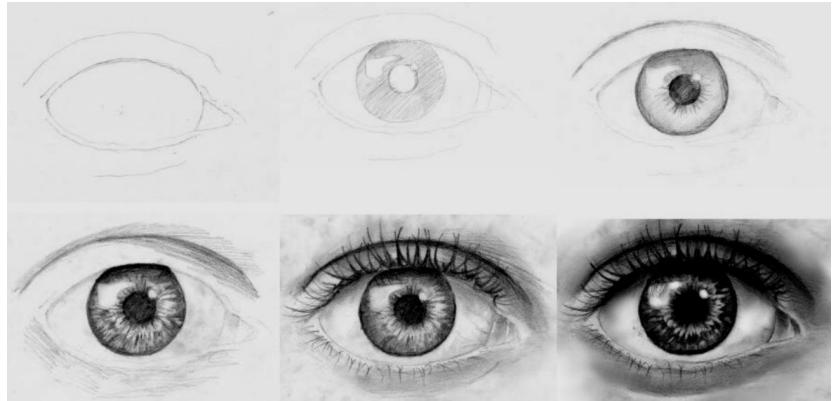


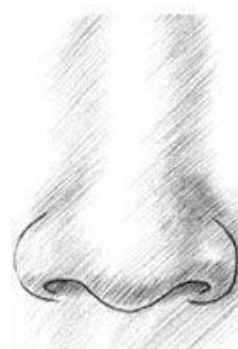
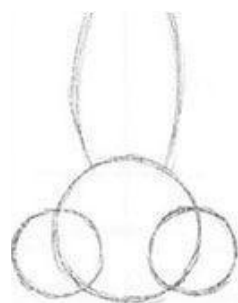
Skills Focus : Recording

Task : Facial Features and Tonal Drawings

Create a page of facial feature drawings; eye, nose and mouth, applying TONE carefully and gradually with your pencil.

If possible, draw with a 4B, 5B or 6B pencil.





Project : Identity & Portraiture

Skills Focus : Recording



Task : Self Portrait Drawing

Draw a detailed self-portrait using a pencil. Use a mirror or a photograph to record from and consider detail, tone, shape and proportion.



Project : Identity & Portraiture

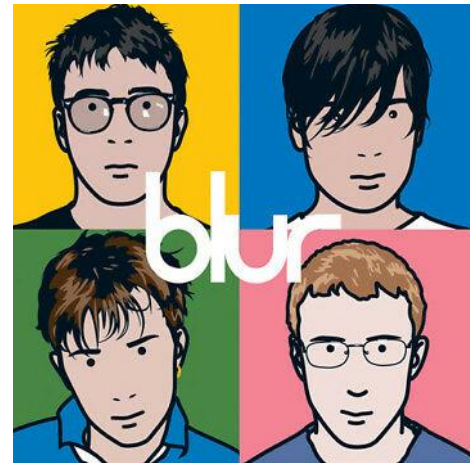


Skills Focus : Recording

Task : Blur Album Artwork

Make an accurate copy of Opie's album artwork for Blur. Consider adding colour to the design and bold outlines.

Next, write a sentence below explaining what makes this artwork by Julian Opie, distinctive.



Project : Identity & Portraiture

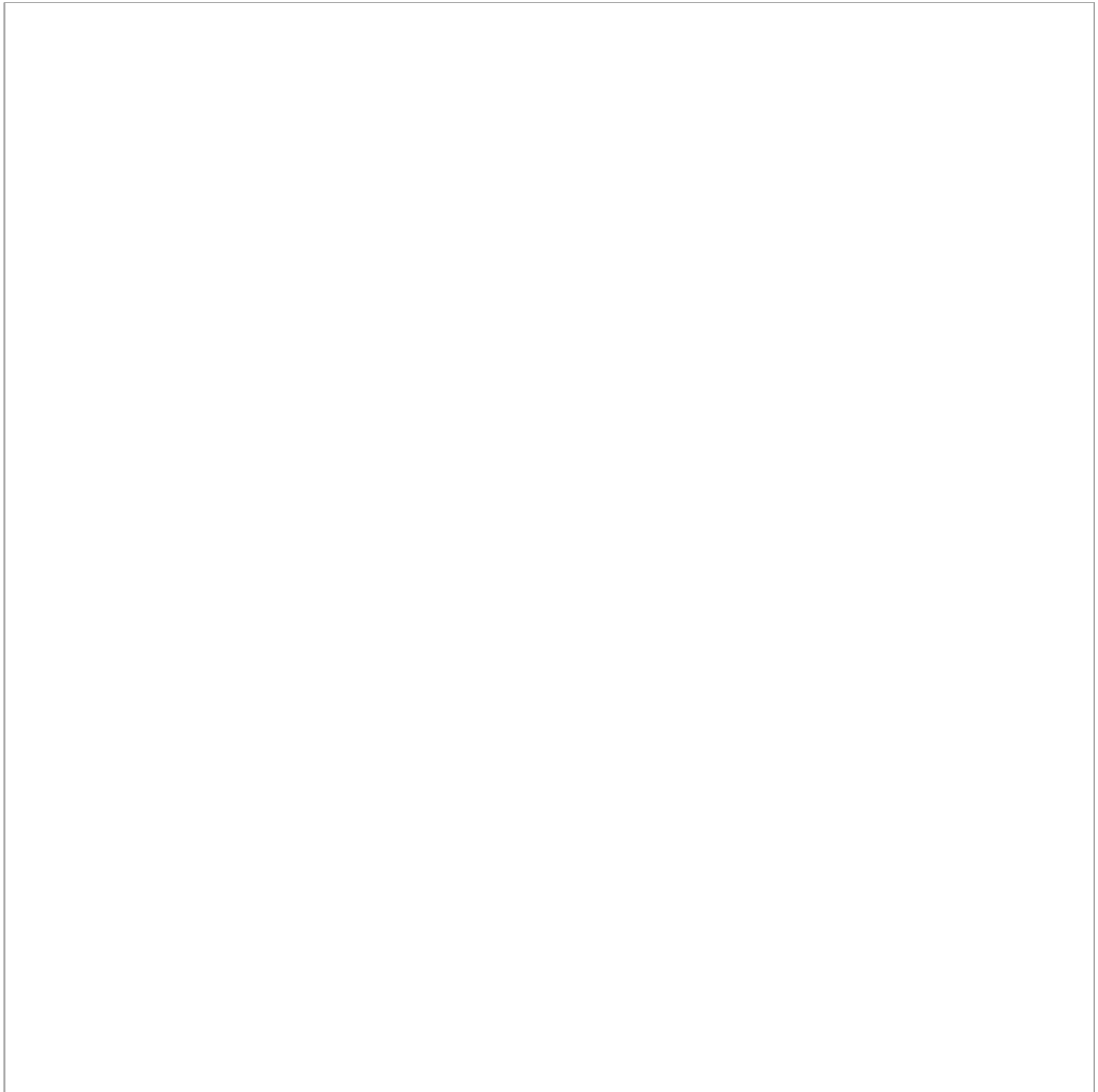


Skills Focus : Recording

Task : Julian Opie Style Portrait

Carefully draw a portrait of yourself in Julian Opie's style simplifying the self portrait you recorded previously in the booklet.

Draw in pencil first before going over with single, bold, black lines using a felt-tip or marker pen. Next, add colour using both Primary and Secondary colours. Consider what the materials you could use such as; colouring pencils, pens and paint.



Project : Identity & Portraiture

Skills Focus : Research & Investigation



Task : Colour Theory and Portraiture

Source one image/artwork (online or from a magazine) that uses primary colours (Red, Yellow and Blue). and stick it neatly onto the page below.

Q: Can you name one thing you like about this image/artwork?

Q: How does the image/artwork make you feel and why?

Q: How do you think the image/artwork might have been created?

Project : Identity & Portraiture

Skills Focus : Research & Investigation



Task : Julian Opie Image Analysis

Complete detailed analysis of Julian Opie's portrait 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?

Sam, schoolboy, 2001

**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?

Feedback & Reflection

In this section you will be reflecting on your progress in Art and Design across content, knowledge and skills for each of the three projects you cover in Year 7. You will do this three times during the year, at the end of each project.

Firstly, you will be guided on how to assess your strengths and areas for development across each of the three skill areas; research and investigation, recording and experimenting.

Secondly, you will review your understanding of key concepts in Art and Design by responding to a series of revision questions. Most of the information to answer those questions will be content found in this ILB or it will be content that you have studied in your lessons. In some cases you may be asked to conduct research to find out the answer to the question.

Thirdly, you will independently identify next steps for your own learning in Art & Design. We would like you to take time to review your work to recognise and understand what you have done well, 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. In Visual Arts you will build on and develop your skills as you progress through each project and academic year.

We would like you to familiarise yourself with the criteria listed under each of the performance bands below and over the following pages use the criteria to help you reflect on the work you complete for each individual task.

YR 9						
YR 8						
YR 7						
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				
Tonal Observational Drawing				
Colour Theory Part 1				
Colour Theory Part 2				
Shape - Matisse Image Analysis				
Pattern - Muriu Style Portrait				
Line - Zentangle Drawings				
Texture - Hand Portrait				

Reflection Guide

JR - ART AT LARGE TASKS	Complete Y / N / H	WWW <i>What Went Well?</i>	EBI <i>Even Better If...</i>	Questions?
JR DRAWING				
RESEARCH AND ANALYSIS				
OBSERVATIONAL EYE DRAWING				
'STAND UP FOR...' COLLAGE				
FAVELA RESEARCH				
MONOCHROMATIC PORTRAIT				
JR CHRONICLES READING ACTIVITY				
JR CHRONICLES ANALYSIS				

Reflection Guide

PORTRAITURE AND IDENTITY TASKS	Complete Y / N / H	WWW <i>What Went Well?</i>	EBI <i>Even Better If...</i>	Questions?
IDENTITY AND JULIAN OPIE ANALYSIS				
CELEBRITY PORTRAIT RESEARCH				
FACIAL FEATURES TONAL DRAWINGS				
SELF PORTRAIT DRAWING				
BLUR ALBUM ARTWORK				
JULIAN OPIE STYLE PORTRAIT				
COLOUR THEORY IN PORTRAITURE				
JULIAN OPIE IMAGE ANALYSIS				

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 explores shape through the technique of cutouts?
2. African patterns features as a key element for which Kenyan artist?
3. Which artist used the 'frottage' technique to create abstract artworks?
4. Simplified portraits using bold, flat colour are created by which artist?

Section F: JR - CAN ART CHANGE THE WORLD?

1. Which creative disciplines and processes does JR's artwork consist of?
2. What was interesting about the location of his '*Portraits of a Generation*'?
3. Can you list 5 adjectives that collectively help to describe JR's work?
4. Where was JR's 'Women are Heroes' artwork located and why?

Section G: IDENTITY & PORTRAITURE

1. What are the key characteristics or qualities of Julian Opie's portraits?
2. Can you name two of Julian Opie's creative influences or inspirations?
3. Which contemporary art style is Opie's work similar to?
4. Why is proportion important in drawing portraits?

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: JR - CAN ART CHANGE THE WORLD

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

Section G: IDENTITY & PORTRAITURE

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

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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