

Curriculum Overview - Art



THE CONSORTIUM
ACADEMY TRUST

Shaping Positive Futures

Introduction

This document outlines the curriculum and key considerations including:

- Aims and purpose
- Alignment with the whole school provision and curriculum intent
- A summary programme of study which includes sequencing of taught content

We use the National Curriculum as our statutory foundation and broadly share its principles and aims including:

- 'To provide pupils with an introduction to the essential knowledge that they need to be educated citizens. To introduce pupils to the best that has been thought and said; and help engender an appreciation of human creativity and achievement'.
- To prepare students to be confident in themselves, to have a fulfilled and successful life beyond our school – one where they contribute positively to society.
- Our statutory curriculum is just one element in the education of every child. There is time and space in the school day and in each week, term and year to range beyond statutory specifications.
- Provision of a framework of core knowledge around which teachers can develop exciting and stimulating lessons to promote the development of pupils' knowledge, understanding and skills as part of the wider school curriculum.
- The wider school curriculum includes an extensive range of opportunities and activities that are routinely available to students, are inclusive and reflect our diverse community.

Numeracy and literacy

Teachers should take opportunities to develop pupils' mathematical fluency, spoken language, reading, writing and vocabulary within their specific discipline and in line with the expectations laid out in our school curriculum statement.

Purpose of study

'Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation.' Adapted from National Curriculum, DfE, 2014.

Curriculum Aims

The Howden School curriculum for Art aims to ensure that all pupils:

- Experience an exciting Art curriculum which allows them to explore their personal interests and develop as aspiration, confident learners.
- Learn to harness and apply the skills to create and develop high-quality visual artwork of which they will be proud.
- Develop a deep understanding and appreciation of art as a powerful tool to communicate, manipulate and inspire.
- Explore the rich history of art through a wide range of historical, cultural, and social examples.
- Build the resilience needed to accept critical feedback, handle mistakes and explore and experiment to find creative solutions to problems.

Building on prior learning

Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.

Pupils should be taught:

- to create sketch books to record their observations and use them to review and revisit ideas
- to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]
- about great artists, architects and designers in history.

What can students do by the end of KS2?

The majority of students leaving KS2 have basic drawing skills, have experimented with tone, texture and proportion within their drawings and have the ability to identify detail within images. Some students understand basic colour theory and colour mixing, have experimented with collage and basic sculptural techniques using basic materials such as cardboard clay. All students are generally familiar with use of tools such as scissors, rulers, glue etc. and are able to work with paper and glue to create simple images. Some students have knowledge of a variety of artistic movements and artists.

What are the skills gaps?

Students arrive to KS3 having had a very varied exposure to Art as a subject. Some students arrive highly advanced with well-developed skills, particularly from our feeder junior school, however, some arrive with less well-developed practical skills. Experiences are varied, and do not often cover specialisms such as print, digital, sculpture, collage, or photography. Most can manipulate some art equipment and materials with some control.

Curriculum Structure

Skills	<ul style="list-style-type: none"> Control - Organising materials, holding tools and careful actions. Accuracy - Correct visual attributes, precision, and attention to detail. Emulate - Learning skills by copying and emulating key artists. Interpret - Study key artists to master skills and create own outcomes. Invent - Use imagination to generate own ideas and outcomes. Express - Use emotion and express to convey thoughts and feelings. Analyse - Ability to identify, describe and express meanings. 	<p>Key Disciplinary Concepts</p> <p>Develop Ideas</p> <ul style="list-style-type: none"> Critical understanding of Art history and context. Developing themes and experiencing how to begin a creative journey. <p>Refine Ideas</p> <ul style="list-style-type: none"> Exploring, selecting and experimenting with materials, techniques and processes. <p>Record Ideas</p> <ul style="list-style-type: none"> Deliberate and intentional, visual and written responses to specific briefs as work progresses. <p>Present Ideas</p> <ul style="list-style-type: none"> Developing personal, original responses that realise intentions and express individuality.
Techniques	<ul style="list-style-type: none"> Drawing – Line, shape, form, contour, cross-hatching, gestural, tonal. Painting – Impressionistic, pointillist, impasto, mixing, blending. Printing – Relief, monoprint, etching, lino, screen. Collage - Joiners, montage, papercutting. Photography - Still life, close-up, photoshop editing. Sculpture - Building, modelling, relief, recycled materials. 	
Themes	<ul style="list-style-type: none"> Portraits - Self-portraits, stylised portraits, abstracted, realistic. Landscapes - Local scenes, landmarks, urban cityscapes. Still Life - Objects, collections, realist, cubist. Realism - Accurate representation, refinement. Surrealism – Imagination, fantasy, mythical, horror, characters. Abstract - Fragmenting, distorting, re-assembling. 	

Curriculum Sequencing

Key Stage 3: Year 7 – Long Term Planning

	Autumn term	Spring term	Summer term
Knowledge	<p>Colour Theory</p> <ul style="list-style-type: none"> Develop painting skills by practising mixing colours and applying paint with control and care. Mix and apply different tints and shades. Explore the works of artists <i>Beatriz Milhazes</i>, <i>Wassily Kandinsky</i> and <i>Hundertwasser</i>. Create a mixed media image. 	<p>Still Life</p> <ul style="list-style-type: none"> Draw from direct observation. Draw still life objects using continuous line drawing techniques. Experiment with adding tone. Understand the difference between shape/form and apply knowledge of tone and texture when drawing. Use a variety of mark making techniques to create texture when drawing. 	<p>Totem Poles</p> <ul style="list-style-type: none"> Intro to the theme – history and culture Explore the details and patterns of totem poles and experiment with media techniques. Explore the work of Canadian artist <i>Emily Carr</i> and experiment with techniques to replicate her style/colour palette. Investigate the meanings behind the animals found in totem poles.

	<ul style="list-style-type: none"> • Visually analyse a piece of work created by <i>Hundertwasser</i>. • Create original design ideas for a landscape inspired by artists we have studied. 	<ul style="list-style-type: none"> • Intro to Pop Art & <i>Roy Lichtenstein</i> 	<ul style="list-style-type: none"> • Enlarge a design idea onto larger paper to effectively fill the space.
Themes	Abstract Art Landscapes	Still Life - Objects Stylisation - Pop Art	Symbolism - Animals Cultural awareness
Skills	<u>Painting Skills</u> Control - Mixing paints, making new colours, applying paint effectively, blending Express - Using collage papers to add texture Interpret - Show links to Kandinsky's style Analyse - Consider how artwork can be influenced by music	<u>Observational Drawing</u> Accuracy - In outline and overall shape Invent - Overlapping drawings to add complexity Control - Show a strong contrast between dark-light Emulate - Apply tone using the reference images	<u>Design</u> Invent - Create a drawings page of patterns using resources provided and monochrome dry media. Emulate - Replicate the style/colour palette of <i>Emily Carr</i> Control – Enlarging, oil pastel techniques
Vocabulary	Blending Colour mixing Complimentary Tint Shade	Tone Mark making Form Shape Texture	Composition Monochrome Realistic Symbolism Pattern
Assessment	Key Assessment Piece - Develop an original landscape outcome in response to relevant artists and demonstrate knowledge of colour theory. <u>Success Criteria:</u> <ul style="list-style-type: none"> • Complex and imaginative composition which fills all the space effectively. • Creative and thoughtful visual connections to the work of artists studied. • Skilful application of colour using powder paint and colouring pencils effectively and neatly. • Demonstrate a good understanding of colour theory – utilise a clear colour scheme planned and used imaginatively. 	Key Assessment Piece - Apply knowledge/skill of tone and texture when drawing objects from observation. <u>Success Criteria:</u> <ul style="list-style-type: none"> • Create drawings of three small still-life objects - KEY, FEATHER, CHESS PIECE • Observe shapes and proportions. • Use tone and texture effectively. • Respond to peer assessment comments on work. 	Key Assessment Piece - Select and combine images to develop potential totem pole design ideas. <u>Success Criteria:</u> <ul style="list-style-type: none"> • Draw three animals in a clear totem pole style, making creative decisions about the way the animals look and how they fit together to form a 'stack' • Annotate ideas showing understanding of animal guides, giving meaning and symbolism to designs. • Develop ideas for how design could be improved • Show planning for a colour scheme – thoughtful and symbolic.

Key Stage 3: Year 8 – Long Term Planning

	Autumn term	Spring term	Summer term
Knowledge	<p>Portrait</p> <ul style="list-style-type: none"> Explore and discuss different styles of portrait art. Accurately draw the various features of the human face over a series of lessons. Identify and apply the standard proportions of the human face in a drawing of a celebrity. Explore the style and technique of the portrait artist <i>Chuck Close</i>. Extension work – students can choose a portrait style to explore further. Apply different art styles to portraits using a range of materials. 	<p>Under the Sea</p> <ul style="list-style-type: none"> Shell drawings from observation - draw and record in line to describe shape and form. Develop monoprints on top of watercolour background - experiment with a monoprinting technique using oil pastels. Press print relief fish designs. Experiment with relief printmaking techniques to produce a print response for the theme 'under the sea'. 	<p>Fantastic & Strange</p> <ul style="list-style-type: none"> Explore ideas for a new theme. Use imagination to draw unusual creatures in a familiar location. Explore imagery related to the theme fantastic & strange when recording ideas through drawing techniques. Select and combine images to create a hybrid creature using collage techniques. Design ideas in response to an artist - <i>Eugenia Loli, Hannah Hoch, la Llamozas (Maria Sylvia Llamozas), Maximo Tuja (Max-o-matic)</i> Evaluate the project and end of year self-assessment
Themes	Realism – Accurate representation and proportion	Mixed Media Abstract	Surrealism - Mythical creatures and imagination
Skills	<p><u>Drawing & Painting</u></p> <p>Control - Experiment with continuous line technique when drawing portraits.</p> <p>Accuracy - Refine and develop drawings using a wide range of tone.</p> <p>Accuracy - Develop detail and mark making to show texture and realism.</p> <p>Control - Develop painting and mixing skills.</p> <p>Emulate - Use a range of techniques to replicate the styles of portrait artists.</p>	<p><u>Printmaking</u></p> <p>Accuracy - make more accurate contour drawings by closely observing the 3D form</p> <p>Control - applying further detail, tone, and texture.</p> <p>Invent - overlapping multiple monoprints using different images, reduction printing.</p>	<p><u>Drawing & Collage</u></p> <p>Express - Use your own imagination and ideas for more personal, independent drawings.</p> <p>Emulate - Use the reference images to inspire your own ideas.</p> <p>Control - Techniques</p> <ul style="list-style-type: none"> Pencil drawing – adding tone and texture. Biro pen drawing – adding mark making (cross hatching, dashes, dots, swirls etc). Monoprinting – using black oil pastel, remember to include tone and texture.
Vocabulary	Proportion Realistic Symmetry Expression Features	Monoprinting Overlapping Pointillism Mixed Media Texture	Surrealism Imagination Collage Mythical Fantasy

<p>Assessment</p>	<p>Key Assessment Piece – tonal celebrity half face. Accurately record the features of a face through guidelines and close observation. <u>Success Criteria:</u></p> <ul style="list-style-type: none"> • Lightly drawn outlines. • Accuracy in outline. • Features are in proportion. • Wide variety of tone. • Smooth tonal blending. • Directional shading. 	<p>Key Assessment Piece - Mixed media drawing. Explore mixed media techniques using sea life images. Learners have flexibility in how they use media on each section:</p> <ol style="list-style-type: none"> 1. tonal pencil 2. colour pencil blending 3. watercolour 4. black felt tip pointillism <p><u>Success Criteria:</u></p> <ul style="list-style-type: none"> • Enlarge what you see in the image as a line drawing. • Use the grid to ensure lines/shapes are in the correct place. Keep checking for accuracy as you draw. • Skilful use of tone, texture, colour. • Ability to apply different media techniques effectively. 	<p>Key Assessment Piece - Study and analyse the work of artists linked to our current Art theme. Select from 3 or 4 linked artists. <u>Success Criteria:</u></p> <ul style="list-style-type: none"> • Analysis in your own words using the LOOK / THINK / LINK structure. Present this making clear your own opinion. • Draw an image by your chosen artist or focus on a small section or pick out little details from a few of their images to draw. • Add colour/tone using colouring pencils and/or watercolours. • Show examples of the artist’s work to illustrate your findings.
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Key Stage 3: Year 9 – Long Term Planning

	Autumn term	Spring term	Summer term
<p>Knowledge</p>	<p>Insects & Birds</p> <ul style="list-style-type: none"> • Baseline Assessment - Drawing of a bird photo. • Record observations using a variety of timed drawing techniques. • Annotate drawings clearly with time, technique, successes, developments. • A4 grid drawings of an insect. • Develop texture using mark making - Experiment with making x5 different types of texture using pencil, black biro pen and ink & brush. • Artist focus - <i>Eugene Seguy</i> or <i>Abby Diamond</i> critical study. 	<p>Insects & Birds</p> <ul style="list-style-type: none"> • Experiment with coloured media to replicate enlarged sections of insect/bird wings. • Experiment with watercolour paint techniques to apply colour in the style of artist <i>Abby Diamond</i>. • Create <i>Abby Diamond</i> style bird/insect paintings – students can paint a pre-drawn outline of an animal or draw their own. • Experiment with watercolour techniques to create colourful effects. • Detail and texture to be added with black fine liners / biro pens as a top layer. 	<p>Food & Drink</p> <ul style="list-style-type: none"> • Explore different fonts of food logos and practise drawing them with accuracy. • Effectively use oil pastel transfer to create a monoprint outline of a food/drink photograph. • Experiment with mixed media techniques. • Experiment with relief printing to produce a series of effective prints. • Print a range of suitable food/drink images – focus on visual element of line. • Refine and review artwork and reflect on key art skills learnt.

Themes	Realism - Accurate representation 7 Elements of Art Artist analysis	Realism - Accurate representation Mixed Media 7 Elements of Art	Mixed Media Realism - Accurate representation, refinement Still Life – the everyday, food & drink packaging
Skills	<u>Drawing & Painting</u> Control - lightly sketch the outlines, correcting mistakes as you go along. Control - Develop a wide range of tone - either with a pencil or with colouring pencils - showing a strong contrast between dark and light. Express - Choose your media, time and technique from given lists. Accuracy - Use the grid method for accuracy. Directional shading. Accuracy - Apply a wide variety of textures using appropriate mark making techniques. Emulate - Aim to replicate some of the textures identified in the image. Invent - Exaggerate textures for effect.	<u>Drawing & Painting</u> Control - Effectively apply oil or chalk pastels to show a range of colour tones. Accuracy - Replicate enlarged sections of insect/bird wings. Control - Smoothly/gradually blending similar colours together. Control - Apply texture using marks such as stippling, hatching. Control - Blend colours effectively whilst they are wet.	<u>Printmaking</u> Accuracy - sketch out a space for each letter. Express - make their own decisions about which techniques/visual elements to use and where. Accuracy - draw the fonts as accurately so that they are easily recognisable. Control - relief printing techniques.
Vocabulary	Line Form Tone Texture Grid Method	Enlarge Blending Stippling Hatching	Relief printing Inking Font Letterforms Mixed media
Assessment	Key Assessment Piece – adding further tone and texture/mark making to their existing drawing (pencil/pen/ink). <u>Success Criteria:</u> <ul style="list-style-type: none"> To develop an accurate drawing outcome using a wide range of tone and texture. To respond to feedback to effectively make improvements to work. 	Key Assessment Piece - Artist page. <u>Success Criteria:</u> <ul style="list-style-type: none"> Title – artist’s full name. Watercolour colour wheel. Watercolour experiment onto outline of bird/insect. Analysis – LOOK/THINK/LINK. x2 example images of the artist’s work. Colour testers using watercolour or colour pencil (harmonious colours/warm or cool colours). 	Key Assessment Piece - Drawings in mixed media. <u>Success Criteria:</u> <ul style="list-style-type: none"> To demonstrate a range of media techniques across one drawing. Self-assessment / evaluation of skills throughout this year <ul style="list-style-type: none"> Questionnaire / RAG grid based on work in their sketchbooks throughout the year.

		<ul style="list-style-type: none"> • Mark making testers using pens. • Relevant keywords. 	
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Key Stage 4 Year 10 – Long Term Planning AQA GCSE Art & Design - Fine Art

	Autumn term	Spring term	Summer term
Knowledge	<p>Introduction to GCSE Art</p> <ul style="list-style-type: none"> • Share sketchbooks and example photos of projects on screen. • Explore past exam papers – read and discuss. <p>Unit 1 Portfolio - Food & Drink</p> <ul style="list-style-type: none"> • Pencil Drawings – close ups (Line, tone, mark making, colour). • Photography of biscuits – try some different arrangements. • Make a visual link to the work of artist <i>Joel Penkman</i> or <i>Sarah Graham</i>. • Observational drawings of different biscuit shapes. • Record ideas using observational drawing techniques and photography. • Artist focus - Sarah Graham - Images of work by the artist, effective presentation of written and visual ideas, mini transcription(s). • Oil pastel study of food close up image – (Sarah Graham style image) • Acrylic painting of food/drink close up (Sarah Graham style image). • Lino printing. 	<p>Unit 1 Portfolio - Extended Project - Choice of 'Natural Forms' or 'Mechanical Forms' theme.</p> <p>Natural forms - shells, pinecones, leaves, feathers, pumpkins, fake flowers... Mechanical forms – tools, cogs, chains, screws, musical instruments, bike, locks/keys...</p> <ul style="list-style-type: none"> • Introduction to new themes and illustrated mind map - explore initial ideas in visual and written form. • Photography using primary resources/still life objects in the Art Dept. • Photoshop editing - use photoshop to enhance best photos and print them out for a development photography page. • Annotation – write comments for photography page – what went well, even better if, what next, ideas for drawings etc. • Introduce etching – explore examples of etching acetate plates and prints from previous students. • Etching printing using the printing press (H&S). • Develop ideas - Choose x2 relevant artists– carefully consider why they are choosing them – style/theme/composition/media/colour scheme/other creative influence. • Artist critical study - Full written analysis using the LOOK / THINK / LINK format. • Design Ideas - Thumbnail sketches to start with – loose, experimental, quick to see progress and evaluate what is working/not working. • Clear links to artists whilst still being original and imaginative. • Development of ideas - Development of x2 design ideas. • Final outcome(s) to realise intentions. 	
Themes	Experimenting with Media Still Life - the everyday, food & drink packaging	Experimenting with Media Still Life – natural and mechanical forms	
Skills	Control - Develop drawings using texture/mark making.	Develop ideas – image research, mood board, artist research, context, art movements. Record ideas - observational drawing, photography, printmaking, annotation.	

	<p>Accuracy - Neat and effective presentation. Accuracy - Strong application of tone, texture and fine detail. Control - photoshop editing/ printing/ presenting. Analyse - In-depth analysis/step by step of editing techniques used. Control - Blend different shades of colour together by overlapping them.</p>	<p>Refine ideas – photoshop editing, design ideas, development of ideas as work progresses. Present ideas – outcomes, prints, annotation, realising intentions, critical understanding. Analyse - Critical study - written analysis using the LOOK / THINK / LINK format.</p>
Vocabulary	<p>Application Interpretation Perception Reduction printing</p>	<p>Etching Design Develop Refine</p>
Assessment	<p>Ongoing – Unit 1 AOs are marked holistically.</p>	<p>Ongoing – Unit 1 AOs are marked holistically. MOCK EXAM - Students to sit a 5hr practical exam in the Art room, full exam conditions.</p>

Key Stage 4: Year 11 – Long Term Planning AQA GCSE Art & Design - Fine Art

	Autumn term	Spring term	Summer term
Knowledge	<p><u>Unit 1 Portfolio – Extended Project</u> Continued from Y10</p>	<p><u>Unit 2 Externally Set Task</u> Choice of 7 starting points. Approx. 12 weeks preparation time.</p> <ul style="list-style-type: none"> • Receive exam paper. Class discussion, collaborative mind maps. • Select one starting point, detailed mind map, research appropriate imagery for inspiration, research artist. • Start exploring ideas through various drawings techniques. • Continue to record initial ideas through various drawings techniques and written annotation. • Experiment with appropriate media. • Print and present your own photographs as a double page. • Artist research- create x2 artist research pages - include in-depth critical study analysis for the main artist, quick notes for the 2nd artist, a range of example images by both artists, mini transcriptions. • Design ideas—select appropriate media to experiment/test out on a section of your most successful design. 	

		<ul style="list-style-type: none"> • Critical evaluation of successes/difficulties—keep every experiment to show the development and journey. • Annotate and include reference images to show where ideas came from. Show how you have been inspired by artists and other sources. • Design developments SCAMPER / further media experimentation. • Add in further artist links if appropriate. • Final outcome(s) planning, experimentation, practise —REFINE / SELECT/ REALISE INTENTIONS. • Write an exam plan, practise media techniques, ensure all sketchbook pages are complete and have enough drawing and written annotation throughout. 	
Themes	Natural Forms or Mechanical Forms	Varied and change every year – set by AQA.	
Skills	<p>Control - Develop drawings using texture/mark making.</p> <p>Accuracy - Neat and effective presentation.</p> <p>Accuracy - Strong application of tone, texture and fine detail.</p> <p>Control - photoshop editing/ printing/ presenting.</p> <p>Analyse - In-depth analysis/step by step of editing techniques used.</p> <p>Control - Blend different shades of colour together by overlapping them.</p>	<p>Develop ideas – image research, mood board, artist research, context, art movements.</p> <p>Record ideas - observational drawing, photography, printmaking, annotation.</p> <p>Refine ideas – photoshop editing, design ideas, development of ideas as work progresses.</p> <p>Present ideas – outcomes, prints, annotation, realising intentions, critical understanding.</p> <p>Analyse - Critical study - written analysis using the LOOK / THINK / LINK format.</p>	
Vocabulary			
Assessment	60% of final grade. Marked out of 96 against the assessment objectives indicated below.	40% of final grade. Marked out of 96 against the assessment objectives indicated below.	10hr practical exam over 2 school days.

GCSE Assessment Objectives (AQA):

AO1	AO2	AO3	AO4
Develop ideas through investigations, demonstrating critical understanding of sources.	Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.	Record ideas, observations and insights relevant to intentions as work progresses.	Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

Appendix - Vocabulary and key terms definitions

ANALYSIS - Analysis is a stage in art criticism in which one focuses on the relationships between the elements of an artwork and principles of its design in hopes of gaining an understanding of the works design qualities, or how well the work is ordered, or put together.

APPLICATION - To apply one material to another is to place it on another surface. Application is such an act of placement, as when a mark is left behind by a brush loaded with paint, by an eyedropper loaded with dye, or a crayon, pencil, or pen.

BLENDING - Is the action of mixing or combining things together. To merge a colour or tone with another so that one is not clearly distinguishable from the other.

CHARCOAL - Is a black drawing material made of slowly charred wood and available in varying degrees of hardness, it is one of the oldest materials used for drawing. Because of susceptibility to smudging, the finished charcoal drawing needs to be sprayed with a fixative in order to be permanent.

CRITIC - A person who describes, analyses, interprets, evaluates, and expresses judgments of the merits, faults and value of artworks.

CRITICAL STUDY - Is the process of analysing an artwork through either written response or creating composition sketches, diagrams showing the primary structure of an artwork, detailed enlargements of small sections, experiments imitating the use of media or technique, or illustrations overlaid with arrows showing leading lines based on the original artwork.

ETCHING - A process of scratching a design on a hard surface such as glass, plastic or metal plate that can subsequently be inked up and printed.

FORM - Is the visible shape or configuration of something.

GRAPHITE - A type of carbon used for pencils and in stick form for drawing. Synthetic graphite is made from carborundum. A soft black mineral substance, a form of carbon, available in powder, stick, and other forms. It has a metallic lustre and a greasy feel.

HYPER REALISTIC - Hyperrealism is a genre of painting and sculpture resembling a high-resolution photograph. Hyperrealism is considered an advancement of Photorealism

ILLUSION - A deceptive or misleading image or idea, a perception, as of visual stimuli (optical illusion), that represents what is perceived in a way different from the way it is in reality.

IMAGINATION - The ability of the mind to be creative or resourceful

INFLUENCE - The capacity to have an effect on the character, development, or behaviour of someone or something, or the effect itself

INTERPRETATION - The action of explaining the meaning of something or a stylistic representation of a creative work

LINO PRINTING - 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.

MARK MAKING - Describes the different lines, dots, marks, patterns, and textures we create in an artwork. It can be loose and gestural or controlled and neat.

PERCEPTION - Is the way in which something is regarded, understood, or interpreted

PERSONAL RESPONSE - Is your own artwork that responds to preparatory research on another artists work clearly showing how you have developed ideas, refined your work, recorded your - process and created a personal and meaningful response.

PERSPECTIVE - The technique artists use to project an illusion of the three-dimensional world onto a two-dimensional surface.

PHOTO REALISTIC - A painting and drawing style of the mid-20th century in which people, objects, and scenes are depicted with such naturalism that the paintings resemble photographs, an almost exact visual duplication of the subject.

PINCH POT - Pinching is a pottery technique, fundamental to manipulating clay. Making a pinch-pot is pressing the thumb into a ball of clay, and drawing the clay out into a pot by repeatedly squeezing the clay between the thumb and fingers.

RENDERING - Is a process using colour and shading in order to make an image appear solid and three-dimensional

TECHNIQUE - A way of carrying out a particular task, especially the execution or performance of an artistic work.

TEXTURE - The tactile quality of the surface of something.

TINT - Is a colour variation that results from mixing the dominant colour with a small quantity of another colour. For example, white paint has the tint of pink because of the - addition of a small amount of red to white. Tint can also refer to the name of whatever hue is dominant in a colour.

TONE - Refers to the relative lightness or darkness of a colour. One colour can have an almost infinite number of different tones.

WEAVE - To interlace long, thin materials, such as yarn or thread to make cloth (fabric) or baskets etc

1 POINT PERSPECTIVE - A form of linear perspective in which all lines (describing straight edges that go from points nearer to points farther) appear to meet at a single point on the horizon.

2 POINT PERSPECTIVE - An application of linear perspective in which all lines (representing straight edges that go from points nearer to points farther) appear to meet at either of two points on the horizon