

GCSE Art: Workshops

Knowledge Organiser and Markbook

Name.....

Group.....



Code	This means that:	Action required:
SP	There is a spelling mistake in your work	Write a sentence at the end pf your work that includes the correct spelling of the word
C	You did not a capital letter when needed or you put one in the wrong place	Take note of the teacher's correction. Be careful next time!
P	Punctuation has been missed out or used incorrectly in your writing	Add in the correct punctuation
Gr	You have written a sentence with mistakes in your grammar	Re-read your incorrect sentence and make the necessary corrections
W	You have used an incorrect word or a better word could have been chosen	Add the correct word/a better word to your sentence
//	You should have started a new paragraph	Take note of the teacher's correction. A new paragraph begins when you are changing topic, time, place or person

Key Words

Line



Shape



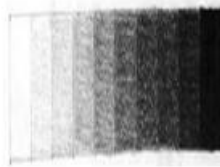
Form



Texture



Value
Shade
Tone



Colour



Primary
Colour



Secondary
Colour



Warm
Cool
Colour



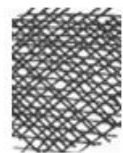
Complimentary
Colour



Observational
Drawing



Shading
Cross-
Hatching



Perspective



Pencil



Rubber



Paintbrush



Pallet



Water pot



Watercolour
Paint



Acrylic
Paint

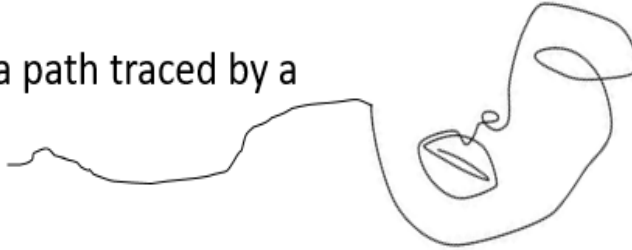


Q-Tip



The Formal Elements

- **Line:** a line is a path traced by a moving point



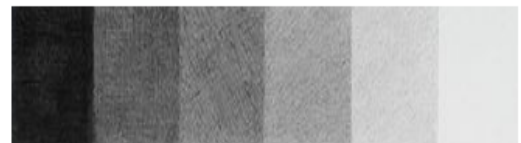
- **Shape:** these are two dimensional areas, shapes are always flat



- **Form:** a form has height, width and depth, a form always has three dimensions



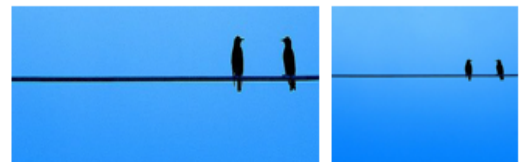
- **Value:** how light or dark shading/colours are



- **Texture:** the way a surface looks or feels



- **Space:** artists use space to create the illusion of depth



- **Colour:** the spectrum of light captured by our eyes



Assessment Objectives Feedback

	Teacher/Peer Feedback	Student Response
Pencil Grid Drawing Page		I will improve by...
Colour Pencil Page		
Watercolour Page		
Acrylic Paint Page		

Assessment Objectives Feedback

	Teacher/Peer Feedback	Student Response
Chalk Pastel Page		I will improve by...
Printmaking Page		
Pen Page		
Sculpture Page		

Assessment Objectives Feedback

	Teacher/Peer Feedback	Student Response
Oil Pastel Page		I will improve by...
Charcoal Page		
Composition Page		
Annotations		

Pencil Techniques

Stippling



Scumbling



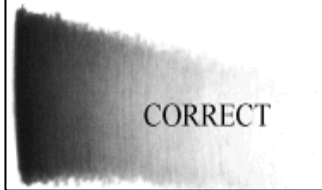
Shading



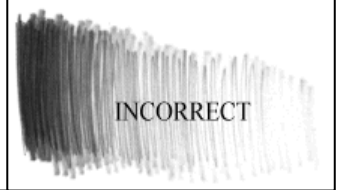
Smudging



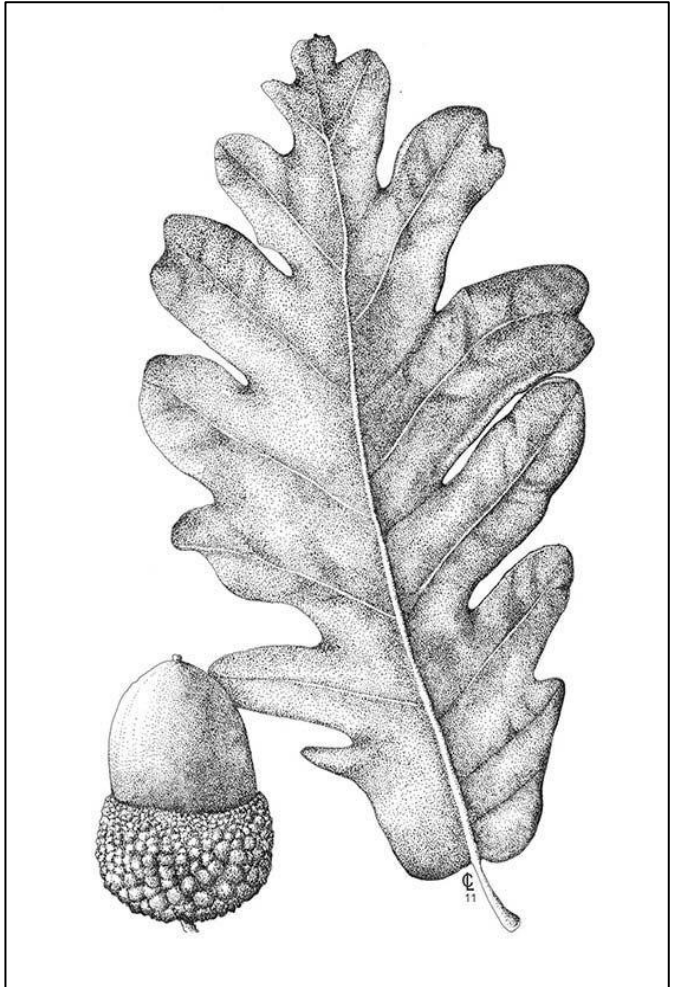
Crosshatching



CORRECT



INCORRECT



Once layers are blended, use the fine edge of a rubber to create bright highlights

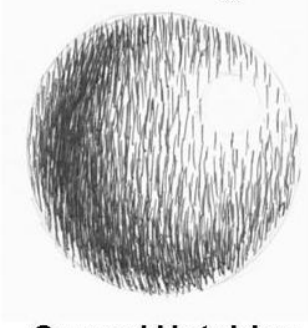


Then, use the fine a sharp 2-4B pencil to add and define surface textures

Pencil Techniques

To turn a 2-dimensional shape into a 3-dimensional form we need to apply values. This means adding shading.

Hatching



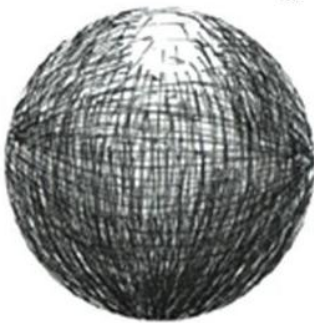
Stippling



Smudging



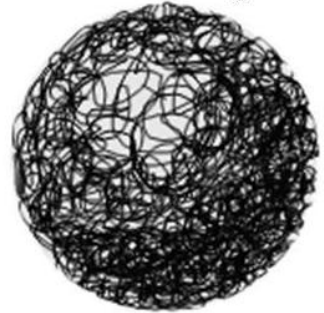
Curved Hatching



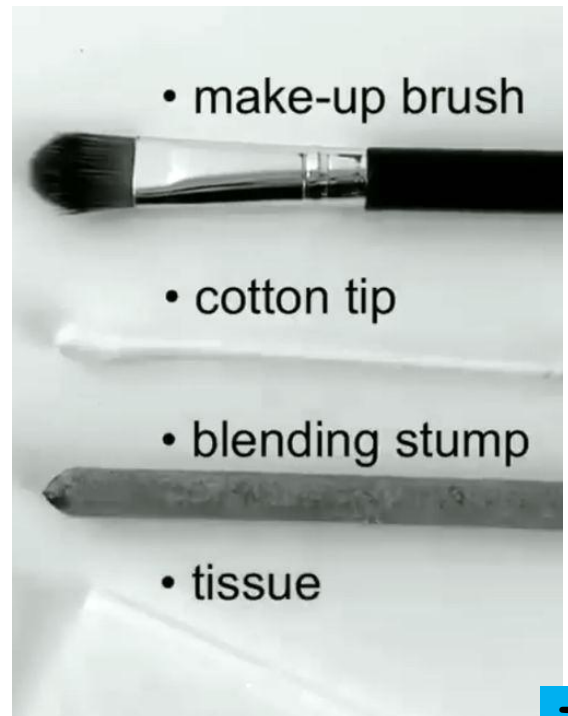
Cross Hatching



Scribbling

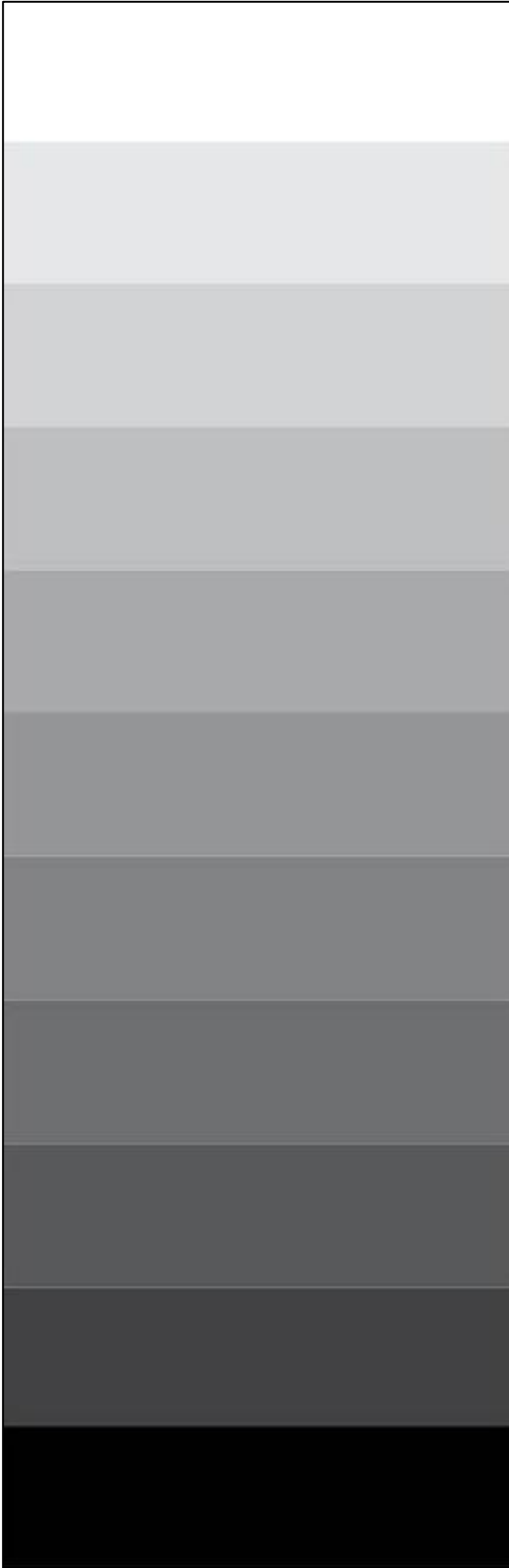


We can do this by sketching lines or by blending shades of tone

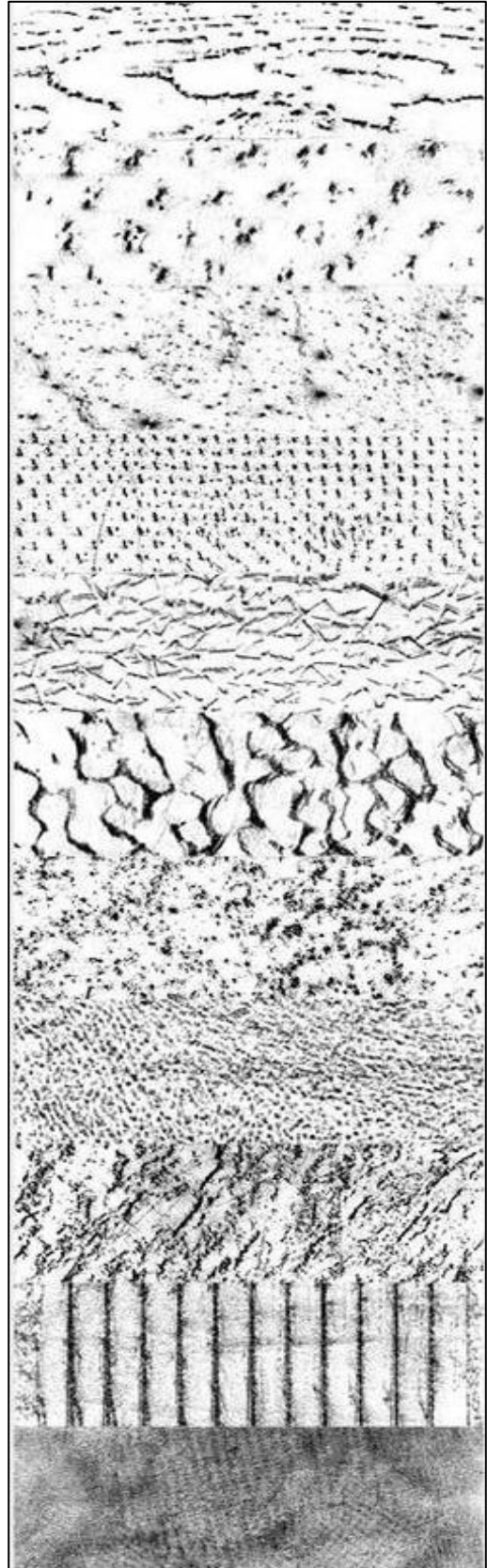


Pencil Techniques

Value

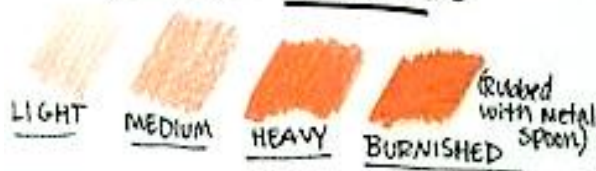


Texture



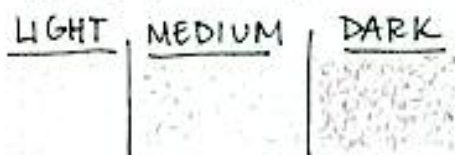
Colour Pencil Techniques

VARYING PRESSURE



STIPPLING

Marks made with tip of pencil... the more/closer the dots = darker value



HATCHING

Single direction mark
closer together = darker value



CROSS HATCHING

multi-direction marks
tighter the criss cross = darker value



can also use two or more colors!

Think about color schemes

LAYERING

Process of building up layers of color for a more interesting use of that color



once layered you can use a colorless blender to mix (white colored pencil)

PATCHES FOR TEXTURING OR ADDING DEPTH

May help with creating depth in areas of the face like nose, cheeks, etc. or just to create texture



RANDOM STROKES

using a blunt pencil, use this technique for grass, clothes, leaves

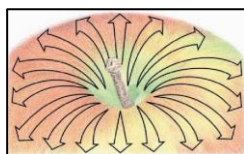


BURNISHING

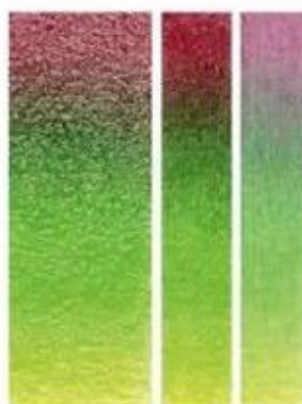
BLENDING TO CREATE A SMOOTH SURFACE, FILLING PAPER TOOTH



Colour Pencil Techniques



A top tip on tips!
Vary the pencil sharpness from sharp to dull points for a more random application of colour.



Blend scale (left)

Blending and smoothing variations: normal gradient with overlapping colours (left); colourless blender (middle); white coloured pencil (right).

Pressure scale (below)

Pressure will create a noticeable difference in texture. Shown here from left to right: light pressure, normal pressure and heavy pressure.



Follow these steps...



1 Using a light colour, start by drawing the contour of your subject. Using the local colour on the pear is a good way to hide the original drawing. Graphite lines often remain visible and can dirty the colour. Here, I'm working on a white vellum Bristol surface. When selecting your paper, aim for a weight of at least 250gsm, with a medium texture surface and a consistent grain. Smoother paper surfaces won't always take multiple layers of colour.



2 We're working light to dark, so this stage will identify the highlights, lightest tones and establish a base colour that will mix with the layers applied on top. With light pressure and a sharp point, lay a warm yellow over all the pear except for the highlights. I've chosen a cool grey for the shadow at this stage. Avoid pushing so hard that the paper texture is smoothed, because this can effect how additional layers will go down.



3 Continuing to work with a sharp pencil, apply the colours that create a feeling of local colour for the pear – I'm using different shades of yellow-green and green. Looking at mid-tones, the pear is a mixture of colour, rather than a single flat version of yellow-green. Burnt ochre is applied and the shadow is given another layer, this time a warmer steel grey that combines with the original cool grey for more complexity.



4 Finally, darker green, brown, and red-violet are used to define the core shadow and darker parts of the pear. The shadow on the ground has been darkened with layers of blue-violet and dark brown. Lighter colours (slightly grey versions of yellow-orange, yellow-green, and blue-violet) have been applied over top. To finish, lightly use a white coloured pencil to lighten tones. Check if any darks or mid-tones need to be reapplied in some areas.

Watercolour Techniques



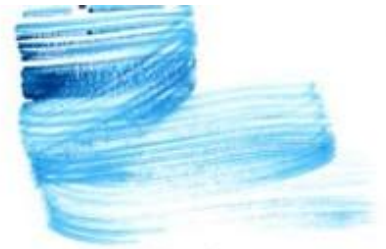
Wet into Wet

Paint your paper with water, then drop in your wet color. Let it spread.



Wet onto Dry

Paint directly onto dry paper. You will likely have some hard edges.



Dry Brush

Use very little water. Your brush stroke should appear scratchy.



Flat Wash

Paint an even area of color. Pre-mix enough of the color ahead of time.



Graded Wash

Create a gradient (light to dark) by mixing in more water as you go.



Blending

Blend between two colors. Wiggle your brush and use your paper towel to help.



Glazing

Apply a transparent layer of color. Let it dry. Apply another transparent layer on top.



Lift Out

Lift paint off a dried section by using a clean wet brush. Wipe the paint on a paper towel.



Salt

Paint with watercolor then sprinkle it with salt. Let it dry and brush off the salt.



Feather Out

Use a wet brush to fade the edges of your paint. Circular motions are helpful.



Splatter

Flick your wrist to splatter the paint, or drag your fingers over the bristles.



Resist

Draw with a crayon or oil pastel and paint over it.

Watercolour User Guide

Types of Brushes



Watercolor Paper

- * should be 140 lbs (300 gsm) or ↑ (thickness)
- * 100% cotton if possible
- * 2 common types →



Hot - Pressed

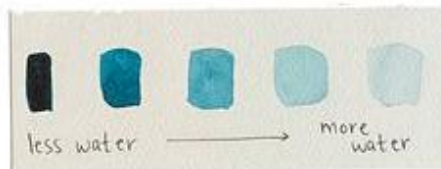
- smooth
- great for pen details



cold - Pressed

- slightly rough
- great for loose painting

WATER!



- * Always add water to your paint

Transparency = ☺

Types of Paint

Tubes



Pans



Kneaded Erasure

- * no pieces of erasure to wipe off = no mess!



Masking Fluid

- * keeps areas white
- * great for highlights in pupils and whiskers
- * will ruin brushes - don't use an \$ brush



Positive Attitude! ☺

- * watercolor painting is hard!
- Be open to learning from your mistakes. Even mistakes, like blooms, can be beautiful!

Brush Stand



- * don't leave your brushes in your water cup - the bristles will bend
- * a brush stand keeps water from dripping into the wooden handle



- * dry them 1st before storing upright

Painter's Tape

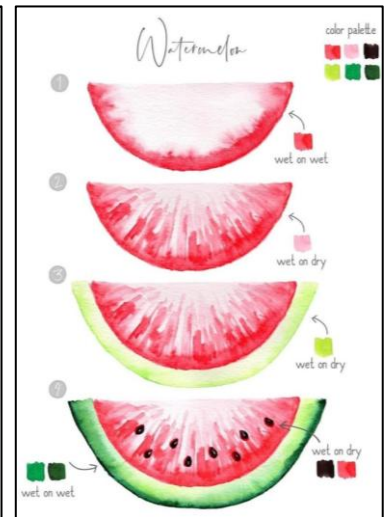
- * taping down your paper may help it to not buckle so much

Paper Towel or Cloth

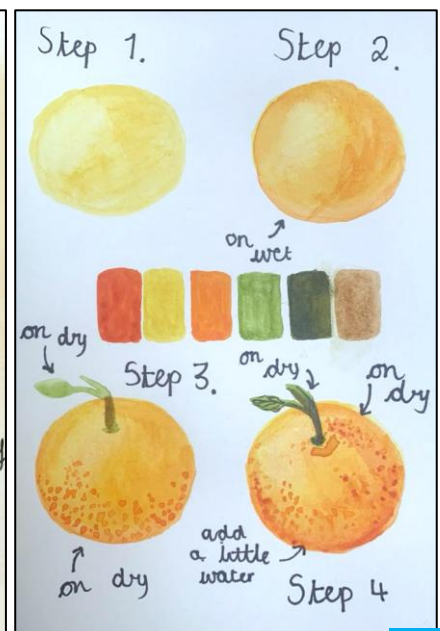
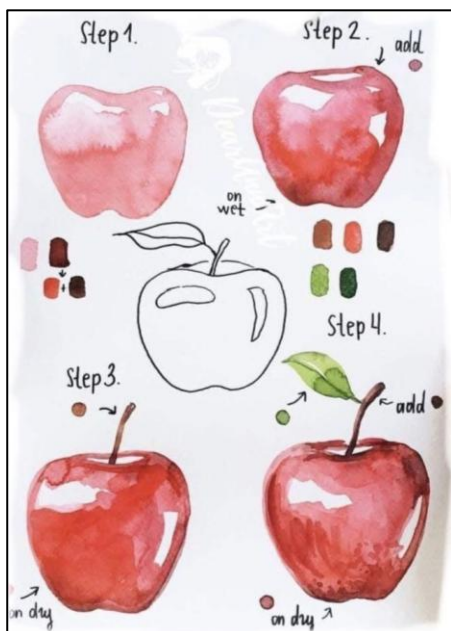
- * use to dry your brush if lifting paint
- * helps you control the wetness of your brush



Watercolour User Guide



Always work in layers. Begin with the lightest colour, then use wet on wet to blend. Once this layer is dry, use wet on dry to add textures and values



Chalk Pastel and Charcoal Techniques

Types of CHARCOAL

Charcoal comes in a variety of forms:
vine/willow, compressed, pencil, white, and powdered

VINE AND WILLOW CHARCOAL

- Created from sections of burnt grape vine
- Soft material, breaks easily
- Easy to erase
- Great for light sketches
- Produces soft, powdery lines



COMPRESSED CHARCOAL

- Comprised of powdered charcoal held together with a binder
- Comes in several degrees of softness
- Good for finer detail drawing
- More difficult to erase
- Good for finer lines, textures and details

CHARCOAL PENCILS

- Made from compressed charcoal wrapped with a layer of wood
- Perfect for fine and crisp detailed drawings
- Keep hands clean when drawing



WHITE CHARCOAL

- Comes in pencil and stick form
- Great for creating highlights and light tones
- Works well on toned paper

POWDERED CHARCOAL

- Ideal for toning large areas
- Can be very messy



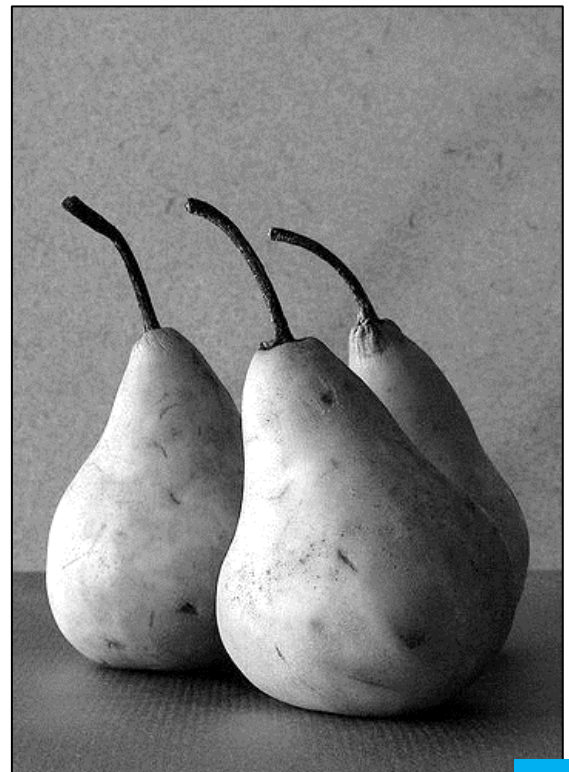
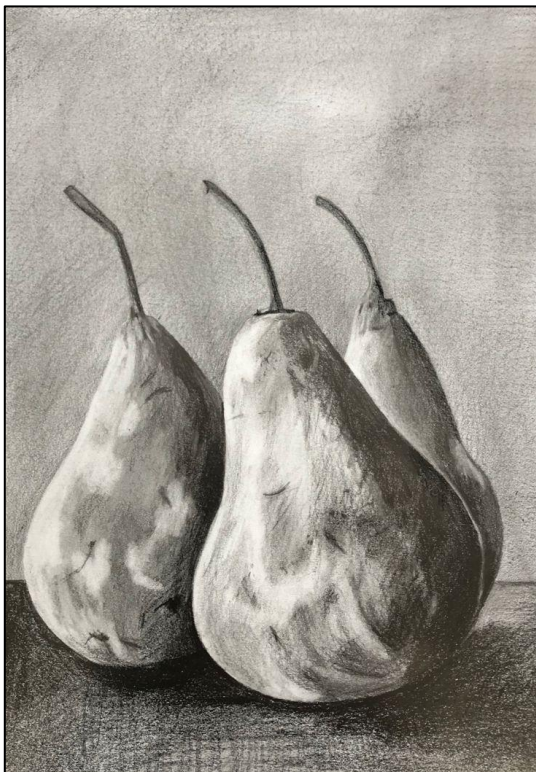
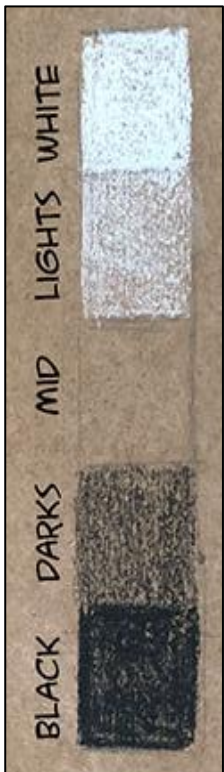
Loose
hatching
without
blending



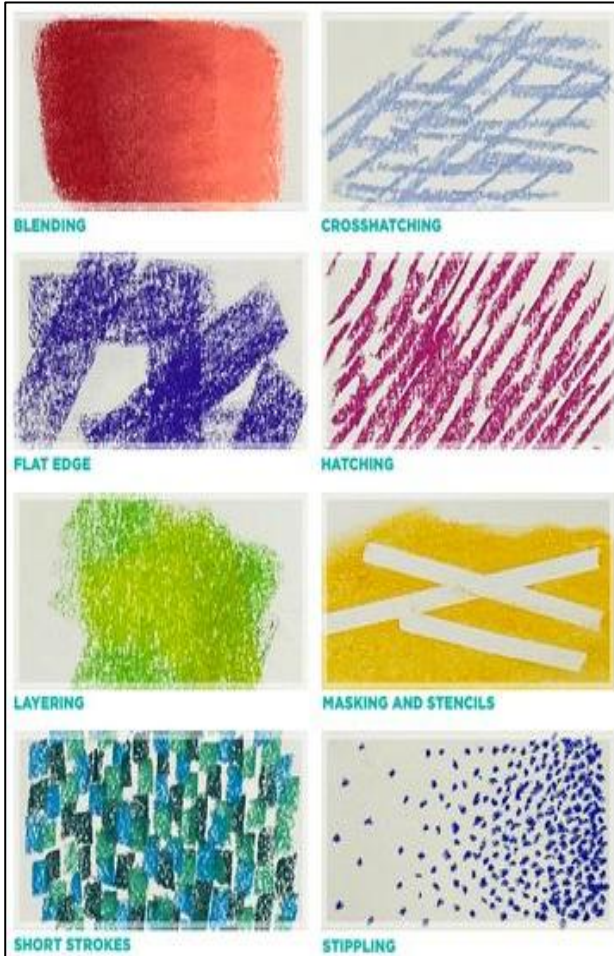
Blended
charcoal
with dark
background



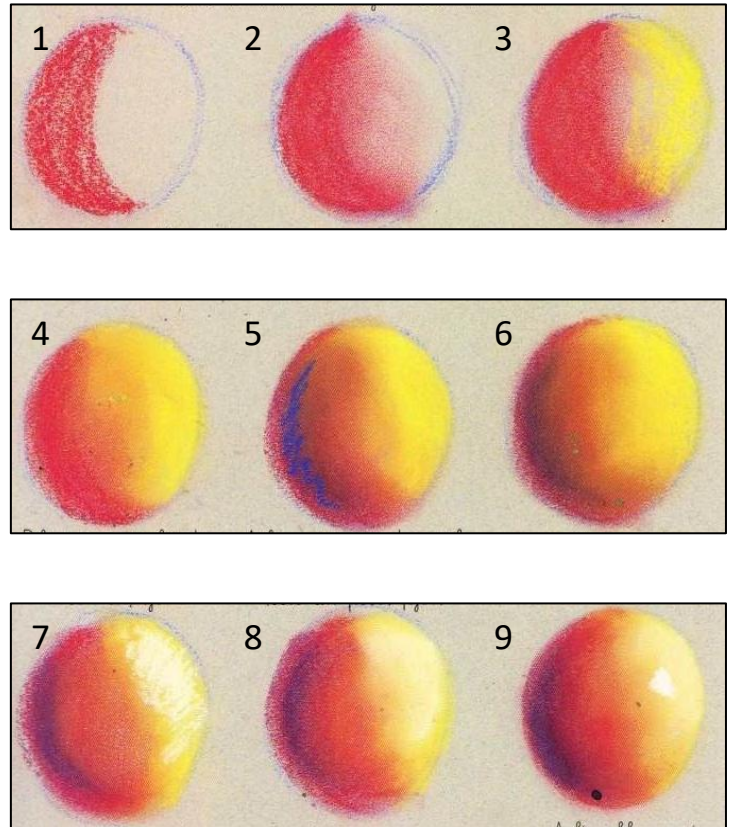
Blended
charcoal
with lighter
background



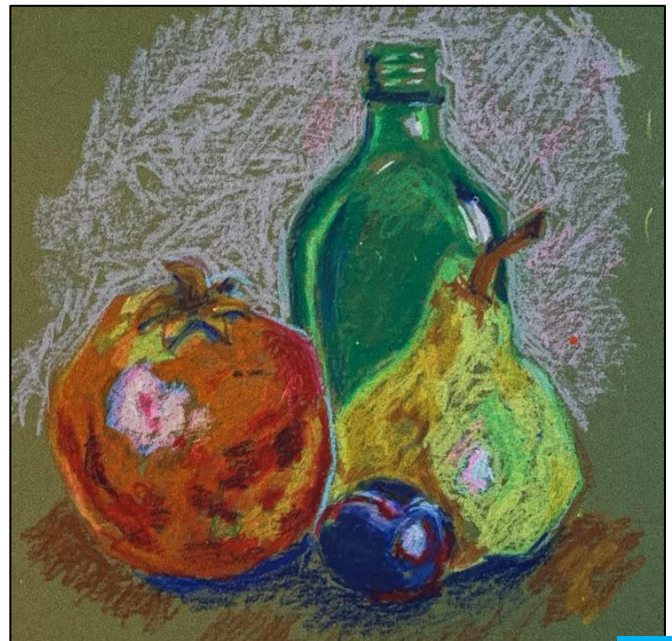
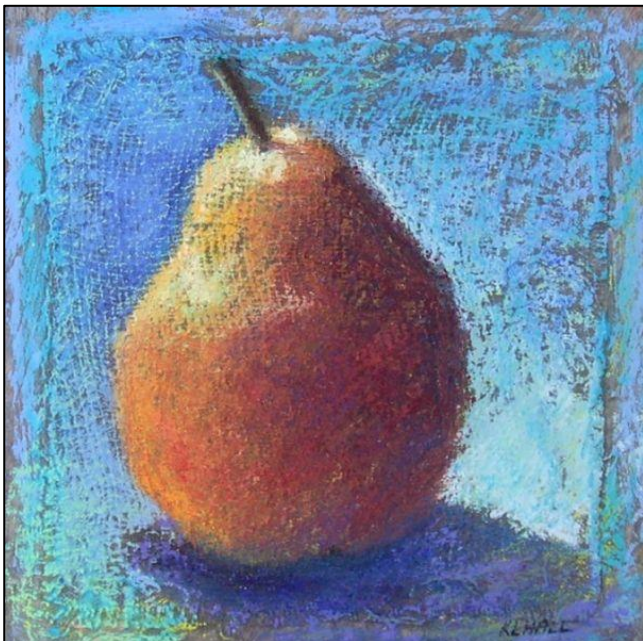
Chalk Pastel Techniques



Chalk pastel step by step



Examples of rough, non-blended chalk pastel drawings using hatching, cross hatching and directional shading



Oil Pastel Techniques

General Tips:

- Always create with newspaper underneath to catch oil pastel flakes.
- Try layering techniques for endless possibilities.
- Keep a small rag handy to wipe off dirty or stained oil pastels.

Heavy Pressure Blending

- Generously add pastel in one direction on paper.
- Layer colors to achieve a blended and rich look.



Light Pressure Blending

- Lightly add pastel in one direction on paper.
- Layer colors to achieve various hues.



Scumbling

- Apply controlled, scribbled marks of oil pastel to build up value and texture.



Color Mixing

- Apply a layer of oil pastel and follow with a contrasting color over.
- Continue to blend/layer additional colors to get desired hue.



Sgraffito

- Overlap two, thick layers of different colors on paper.
- Use a paper clip or wooden stylus to scratch or scrape away line design revealing underneath color.



Stippling

- Use small, choppy strokes to create stippled effect on paper. Layer with additional colors for depth.



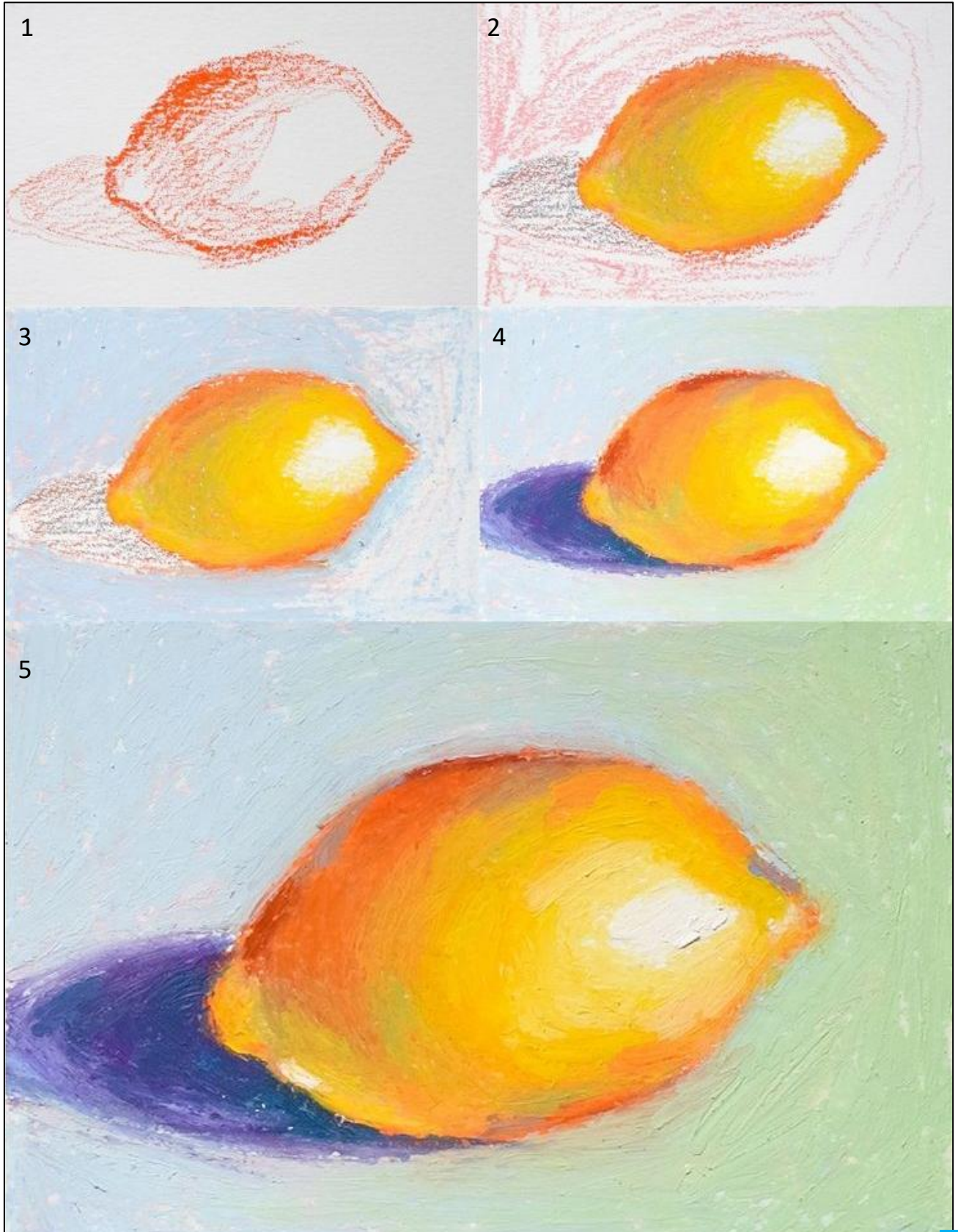
Oil

- Use a cotton swab soaked in baby oil to smooth and blend oil pastel marks on paper. Let dry overnight.



Oil Pastel Techniques

Oil pastel step by step



Acrylic Paint Techniques

ACRYLIC PAINTING TECHNIQUES



DRY BRUSH



IMPASTO



WET BRUSH



DOT
TECHNIQUE



COLOR GRADIENTS



COMBINE
WITH MARKERS



MODELING PASTE



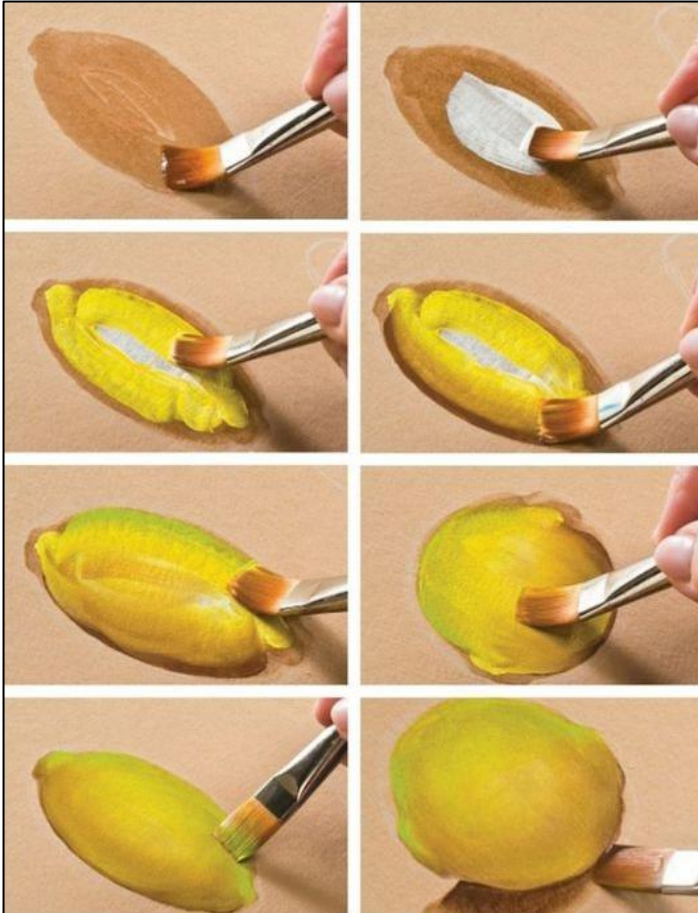
OVERLAY/GLAZING



PALETTE
KNIFE

Acrylic Paint Techniques

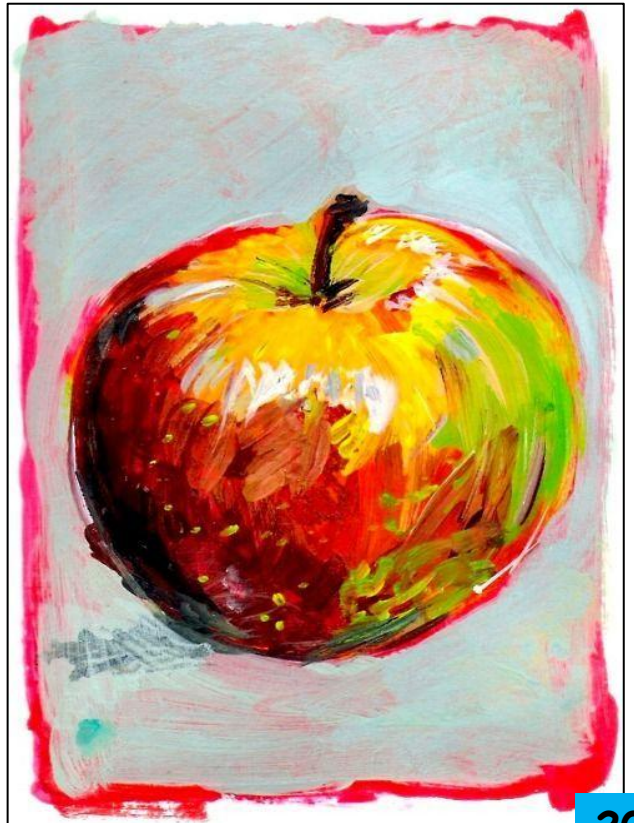
Lemon Acrylic Painting Step By Step



Apple Acrylic Painting in the Impasto technique

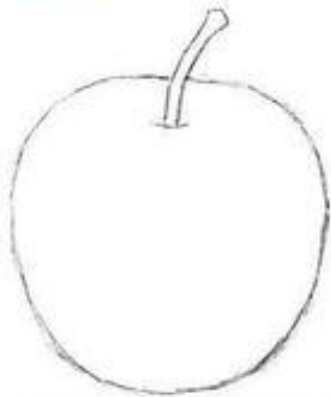


Apple Acrylic Painting with Underpainting technique



Pen Techniques

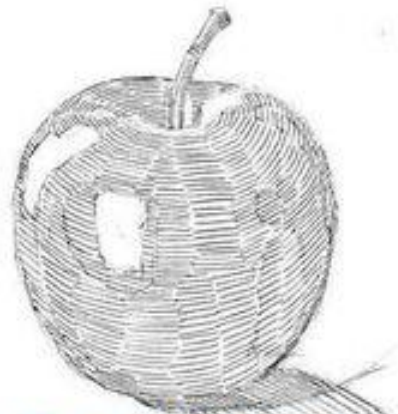
CROSSHATCHING STEP-BY-STEP



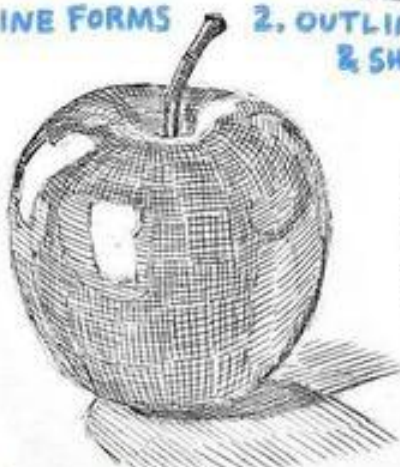
1. OUTLINE FORMS



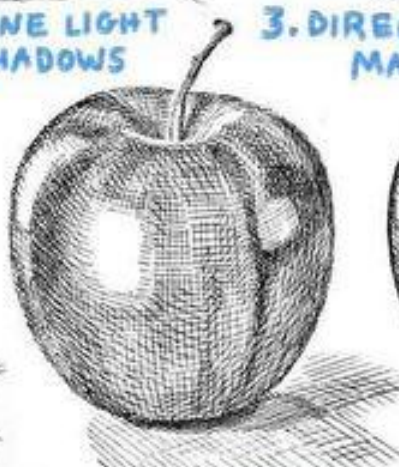
2. OUTLINE LIGHT & SHADOWS



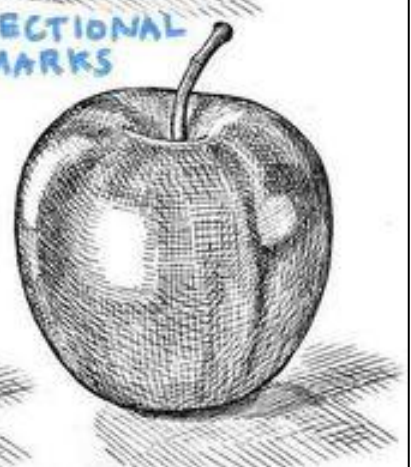
3. DIRECTIONAL MARKS



4. OTHER DIRECTION



5. GRADUAL DARKENING



6. OUTLINE

TIPS:

- Follow shape of object with each line, as though your pen is touching it
- Introduce pen outline at end, once you've worked out shadow & shape
- Focus on darkest & lightest parts; make sure there is a full range

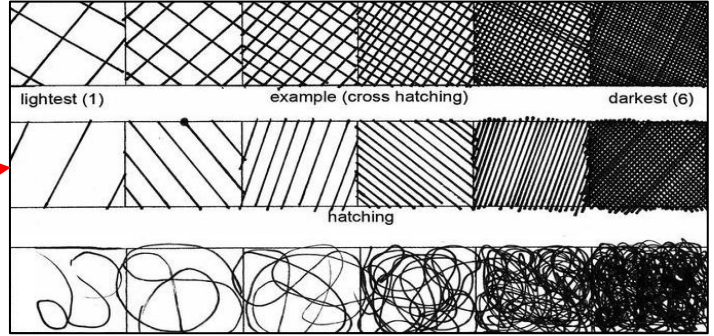
7. DARKEN & REFINE



Pen Techniques

Shading Techniques:

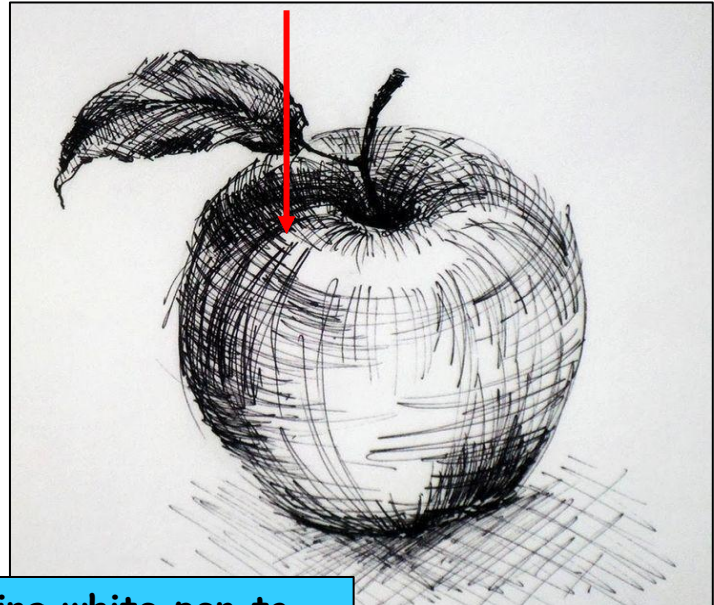
- Cross Hatching
- Hatching
- Scumbling



Building layers of light to dark values with scumbling or cross hatching



Using pen to draw out expressive line



Using white pen to define highlights



Printmaking Techniques

Monoprint



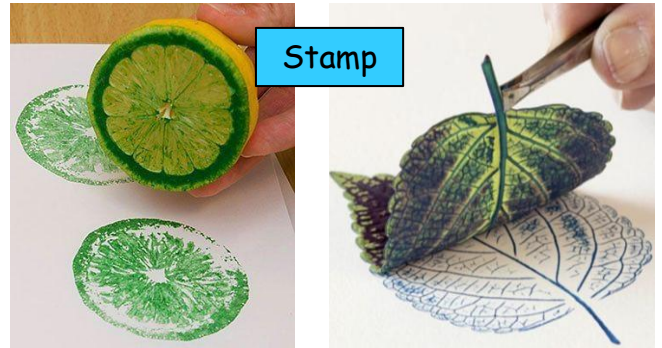
Oil Pastel Print



Layered Stamp



Stamp



Rubbing

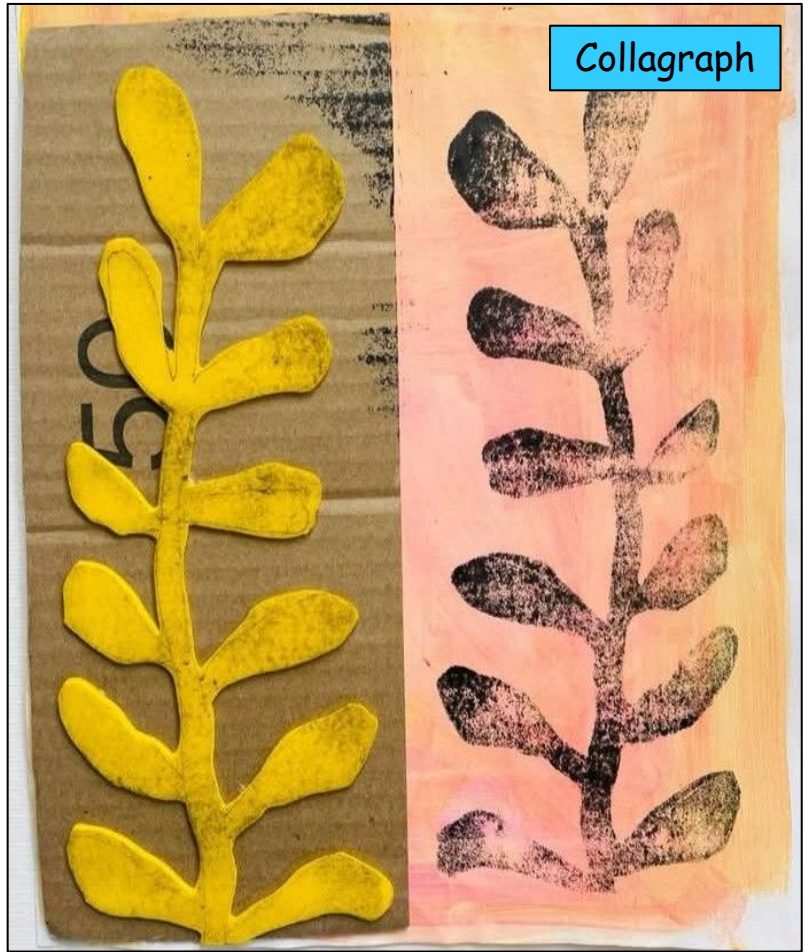


Printmaking Techniques

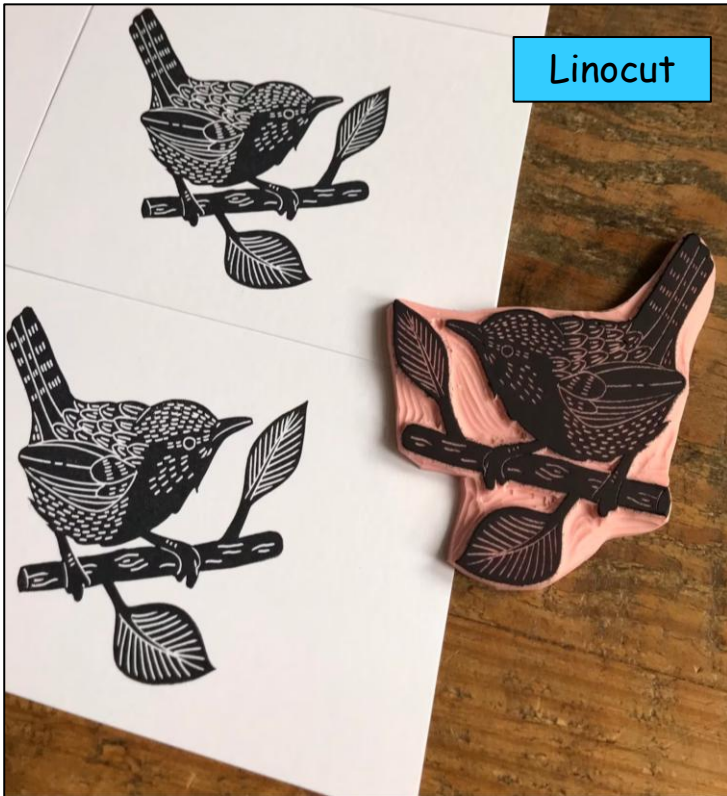
Polyprint



Collagraph



Linocut



Linocut

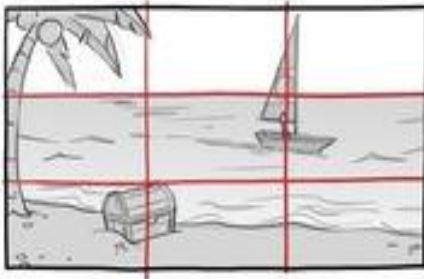
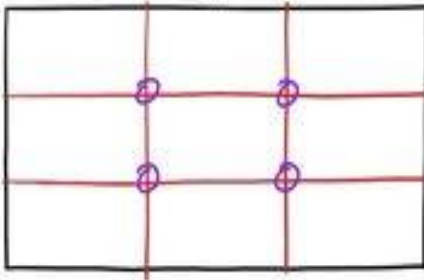


Composition

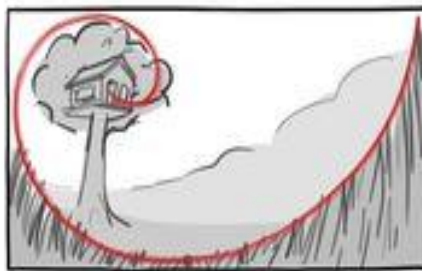
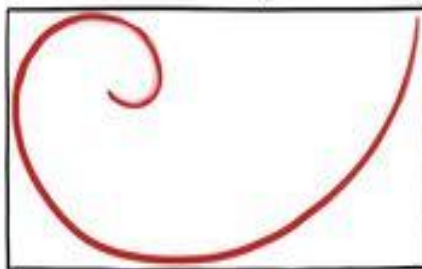
Composition: the arrangement of different elements in a piece of artwork. As well as positioning, elements like shapes, lines and colours can have an impact on composition.

Some artists aim to create a balanced composition in their artwork whilst others may choose to bring things to the viewers attention by creating imbalance.

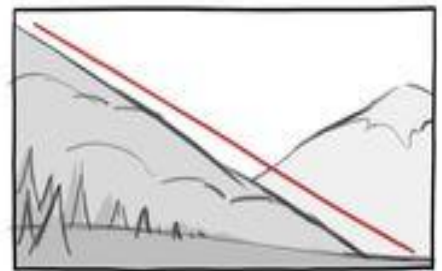
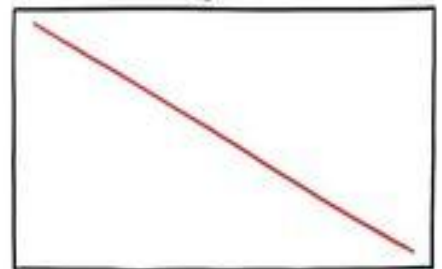
Rule of thirds



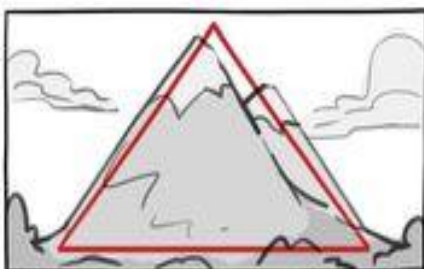
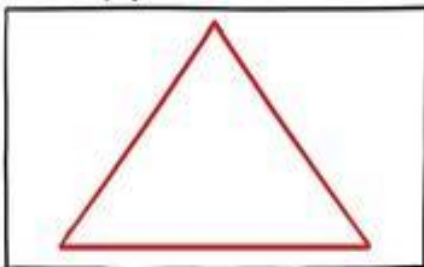
golden spiral



diagonal



pyramid



S-CURVE



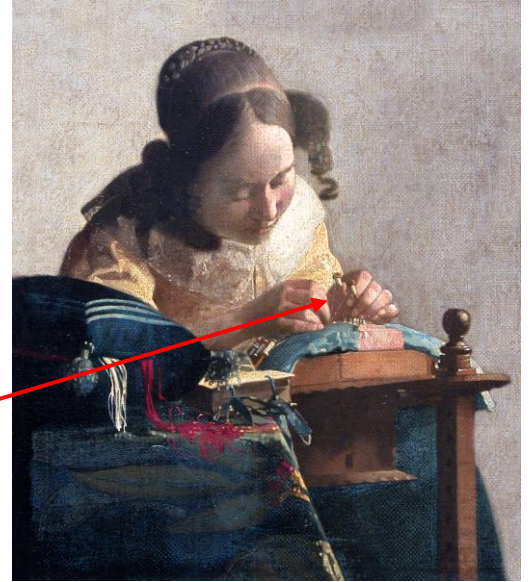
L-shape



Composition

Balance / Imbalance

Sometimes the elements of an artwork lend to a sense of calm. This is usually because the artist has intentionally balanced colours, shapes and values. In other artwork the artist deliberately makes us feel uneasy by throwing us off balance, by creating a sense of chaos...



Focal Point

The focal point is the area of the artwork which your eye is drawn to. The artist might use placement to draw your eye to an object (i.e. where the object is on the page), or they might use colour or value to draw your eye in.

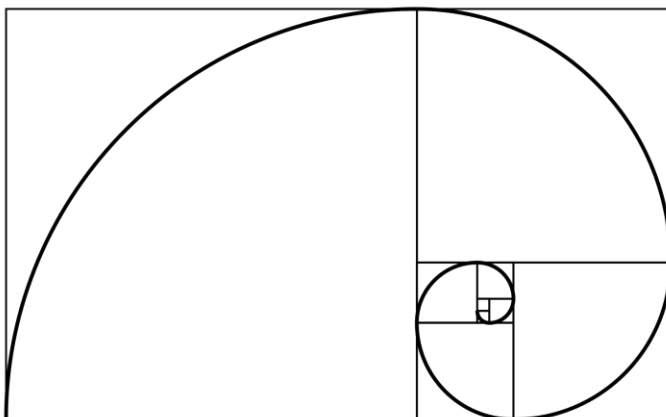
Rule of Thirds

Sometimes artists divide rectangles into a grid of 9 - 3 rows and 3 columns. When working with landscape for example, artists might choose to place the horizon along one of the grid lines.



Golden Ratio

The Golden Ratio is a spiral and it can be found in nature and art.



AQA Assessment Objectives

	Assessment objective 1	Assessment objective 2	Assessment objective 3	Assessment objective 4
Marks	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.
24 Convincingly	An exceptional ability to effectively develop ideas through creative and purposeful investigations.	An exceptional ability to thoughtfully refine ideas with discrimination.	An exceptional ability to skillfully and rigorously record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	An exceptional ability to competently present a personal and meaningful response and realise intentions with confidence and conviction.
23 Clearly				
22 Adequately				
21 Just	An exceptional ability to engage with and demonstrate critical understanding of sources.	An exceptional ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.		An exceptional ability to demonstrate understanding of visual language.
20 Convincingly	A highly developed ability to effectively develop ideas through creative and purposeful investigations.	A highly developed ability to thoughtfully refine ideas.	A highly developed ability to skillfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A highly developed ability to competently present a personal and meaningful response and realise intentions with confidence and conviction.
19 Clearly				
18 Adequately				
17 Just	A highly developed ability to demonstrate critical understanding of sources.	A highly developed ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.		A highly developed ability to demonstrate understanding of visual language.
16 Convincingly	A consistent ability to effectively develop ideas through purposeful investigations.	A consistent ability to thoughtfully refine ideas.	A consistent ability to skillfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A consistent ability to competently present a personal and meaningful response and realise intentions.
15 Clearly				
14 Adequately				
13 Just	A consistent ability to demonstrate critical understanding of sources.	A consistent ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.		A consistent ability to demonstrate understanding of visual language.
12 Convincingly	A moderate ability to effectively develop ideas through purposeful investigations.	A moderate ability to thoughtfully refine ideas.	A moderate ability to skillfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A moderate ability to competently present a personal and meaningful response and realise intentions.
11 Clearly				
10 Adequately				
9 Just	A moderate ability to demonstrate critical understanding of sources.	A moderate ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.		A moderate ability to demonstrate understanding of visual language.
8 Convincingly	Some ability to develop ideas through purposeful investigations.	Some ability to refine ideas.	Some ability to record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	Some ability to present a personal and meaningful response and realise intentions. Some ability to demonstrate understanding of visual language.
7 Clearly				
6 Adequately				
5 Just	Some ability to demonstrate critical understanding of sources.	Some ability to select and experiment with appropriate media, materials, techniques and processes.		
4 Convincingly	Minimal ability to develop ideas through investigations.	Minimal ability to refine ideas.	Minimal ability to record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	Minimal ability to present a personal and meaningful response and realise intentions.
3 Clearly				
2 Adequately				
1 Just	Minimal ability to demonstrate critical understanding of sources.	Minimal ability to select and experiment with appropriate media, materials, techniques and processes.		Minimal ability to demonstrate understanding of visual language.
0	Work not worthy of any marks.			

AQA Assessment Objectives Explained

The Assessment Objectives are what is used to mark your work. There are 4 in total

AO	What It Means	What You Need to Do
AO1	Develop ideas through investigations	Research artists, explore themes, and show inspiration
AO2	Refine work by exploring materials and techniques	Try different tools, media, and styles to improve your work
AO3	Record ideas, observations and insights	Draw from life, take photos, write notes and reflections
AO4	Present a personal and meaningful final piece	Create a final artwork that shows your journey and ideas

Workshop Sketchbook Pages Checklist

- ✓ Titles/headings
- ✓ Artwork (Experiments)
- ✓ Test Strips
- ✓ Annotations for ALL practical work

Annotations

Material: Name of the material used and brief description of what you produced (*a watercolour painting of acorns and leaves*)

Technique: painting, drawing, sculpture, collage?

Process: what did you do first? Second? Third?

Did you have to prepare the materials (*wet the watercolours first for example*)

Qualities/properties of the material

Does it require water/solvent/mixing/blending/building does it dry fast/slow/smell

is it textured/smooth/bright/dull/vivid/dark

WWW: 3 points, for example -

- In this piece I...
- I manipulated the materials well by...
- My final outcome is successful because...

EBI: 3 points, for example -

- To improve I need to make sure that I...
- I found this difficult because...
- Next time I will remember to...

Key Terms for describing your artworks

Line

straight/curved/wavy/zigzag

thick/thin

bold/delicate/continuous/broken

directional/flowing/expressive

dynamic/contour/gesture

implied/linear

Value

light/dark/grey/soft/hard

shadow/bright/dull

contrasting/gradual/highlight

shade/dramatic/subtle

monochrome/tonal/range

depth/mood

Shape

2d/circle/square/triangle/rectangle

oval/simple/organic/geometric

symmetrical/asymmetrical

rounded/angular/complex

abstract/figurative/stylized

interlocking/negative space

Texture

rough/smooth/bumpy/soft

hard/fuzzy/grainy/scratchy

patterned/layered/tactile/woven

visual texture/actual texture

impasto/embossed/simulated/complex

Space

near/far/big/small/overlap/background

depth/foreground/middle ground

distance/scale/placement/perspective

negative space/aerial view/spatial
awareness/illusion/composition

Form

solid/round/flat

bumpy/smooth/3d/sculptural

volumetric/realistic/blocky

soft/rigid/dynamic/organic

architectural/figurative

constructed/manipulated

Colour

red/blue/yellow/green/orange/purple

bright/dark/warm/cool

primary/secondary/complementary

neutral/harmonious/contrasting

monochromatic/symbolic/saturated/muted

Sketchbook Examples



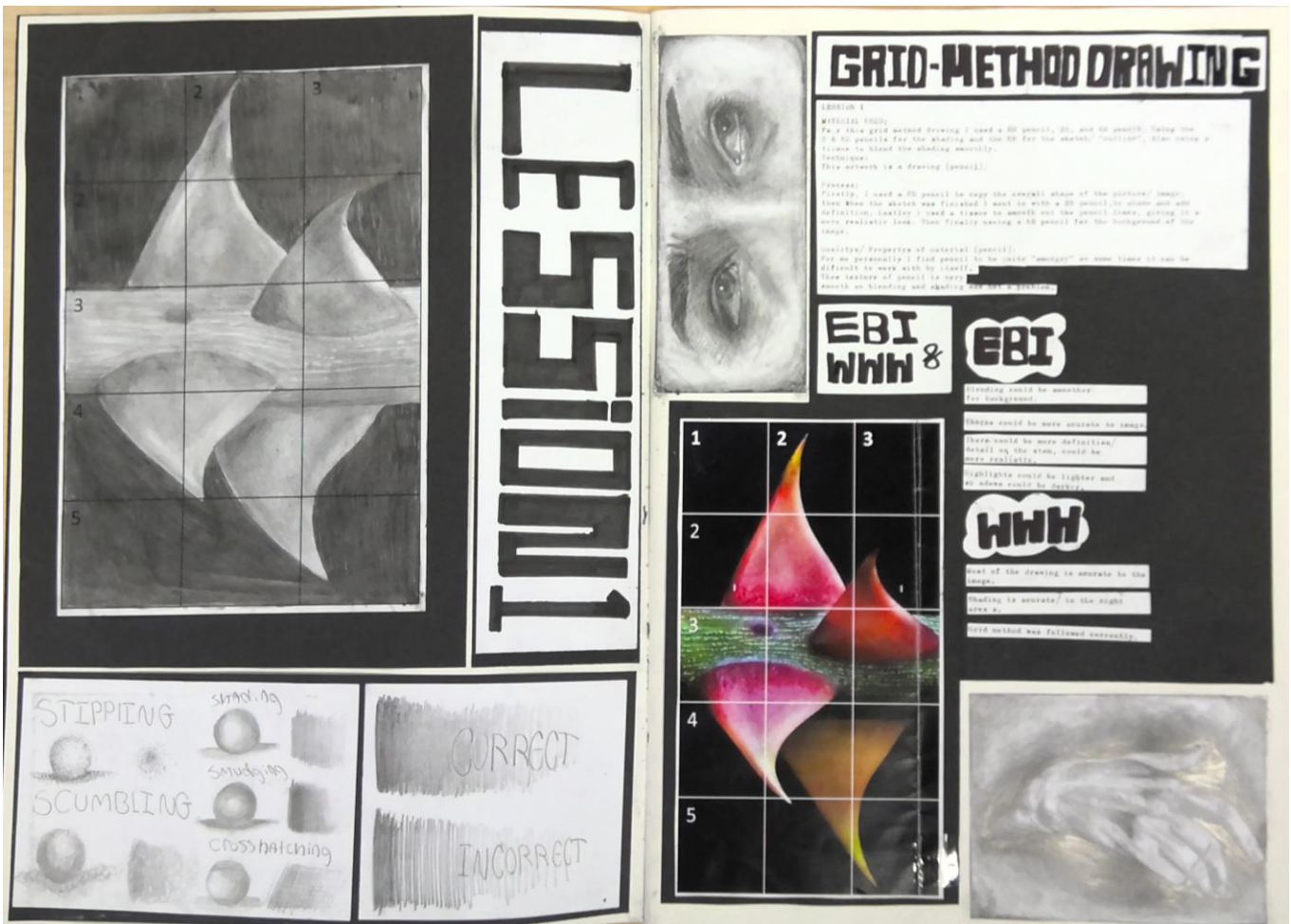
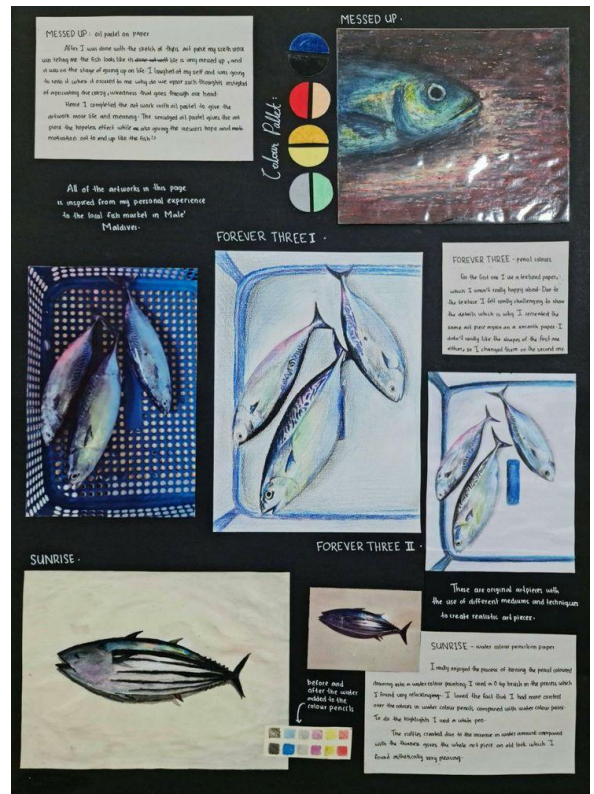
Sketchbook WAGOLL

Non-Negotiable Items
Titles/headings
Artwork (Experiments)
Test Strips
Annotations for ALL
practical work

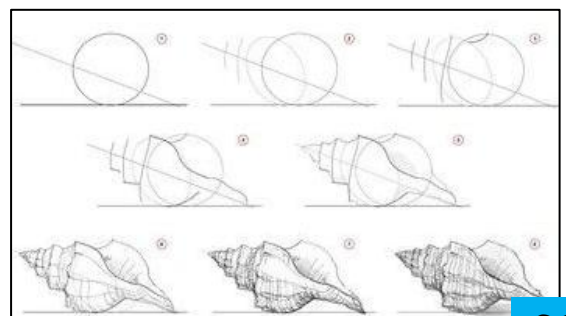
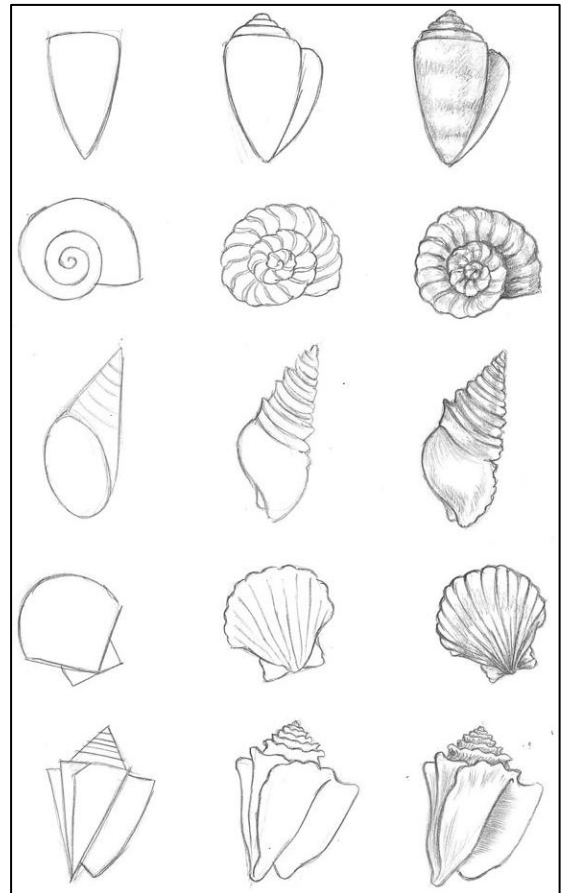
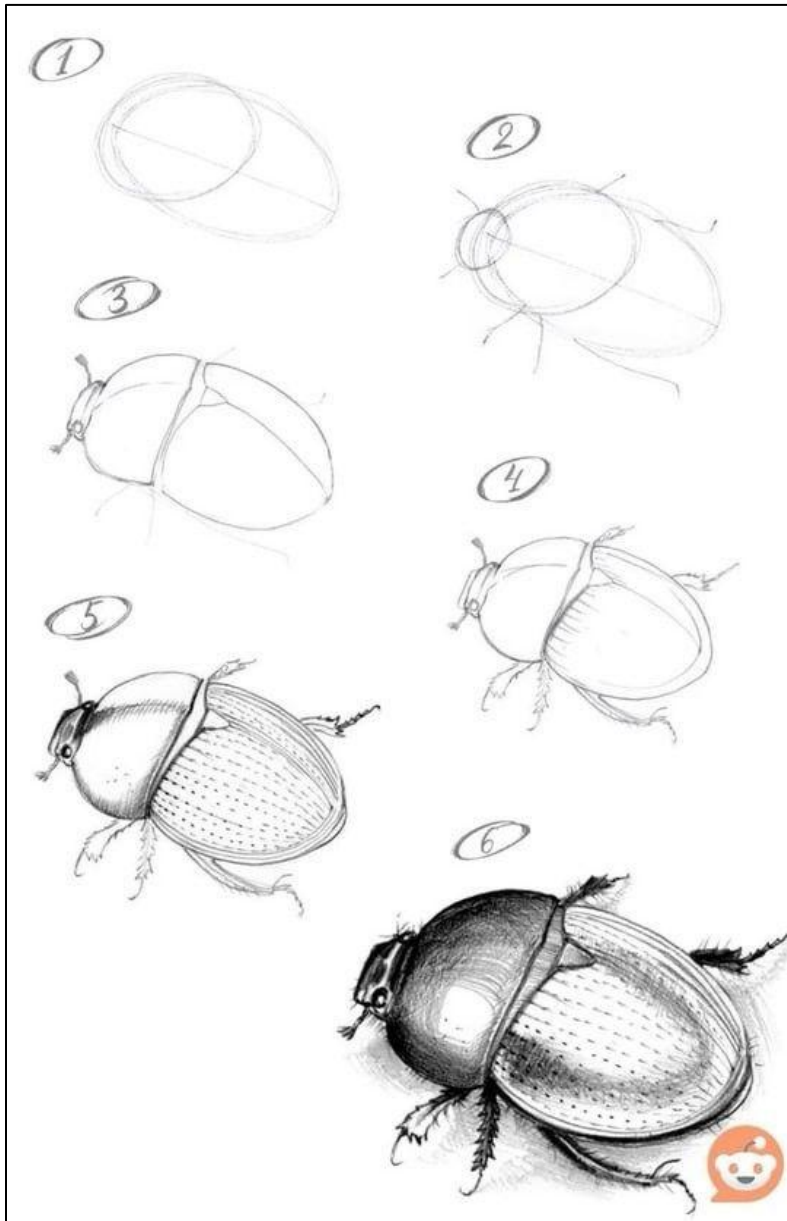
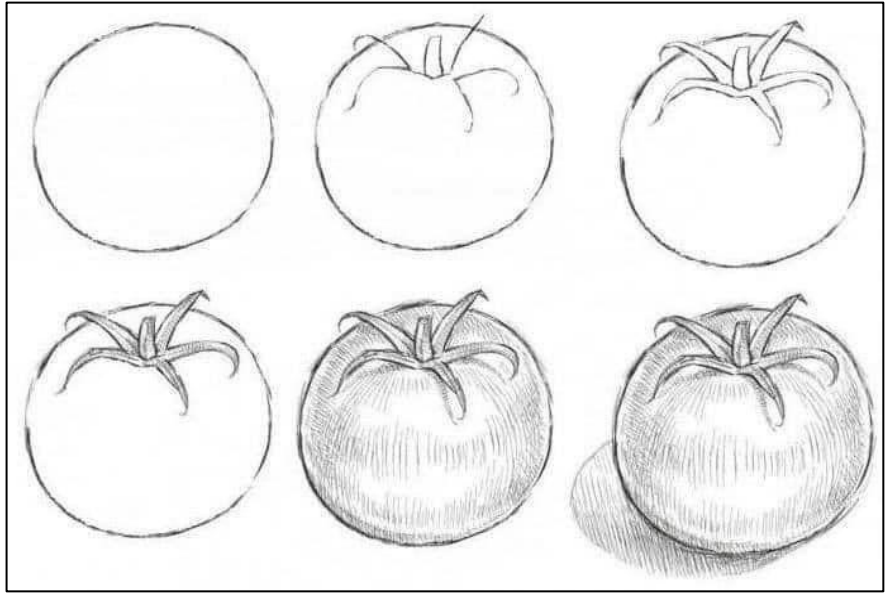
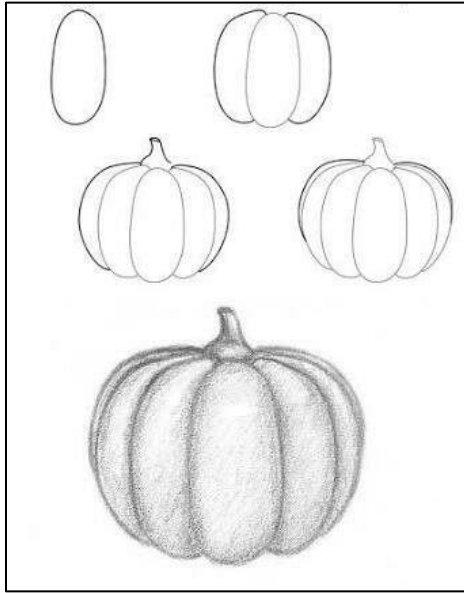
Common mistakes in sketchbooks

- **Poor handwriting** - type it up and get it printed
- **Unfinished work** - all workshops should
- **Overly painting/decorated backgrounds** - this makes pages look messy and is a **WASTE** of your time! Please see examples on the handout
- **Messy titles** - Type them and get them printed
- **Poorly trimmed work** (no scissors/cutting around a drawing) - tatty edges should not be in your books!

Sketchbook Examples

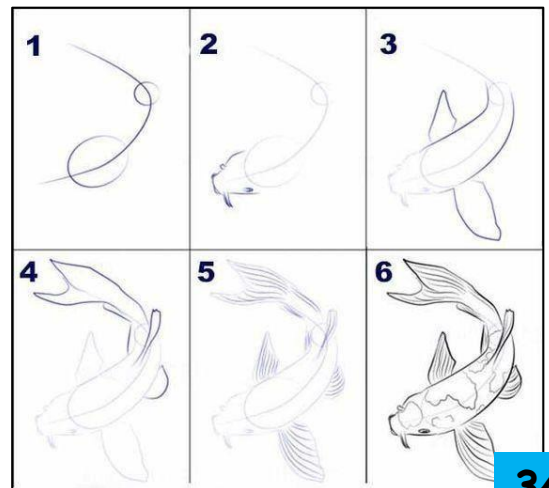
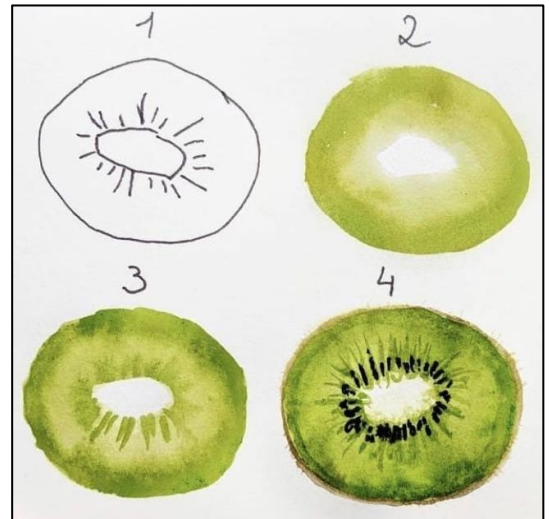
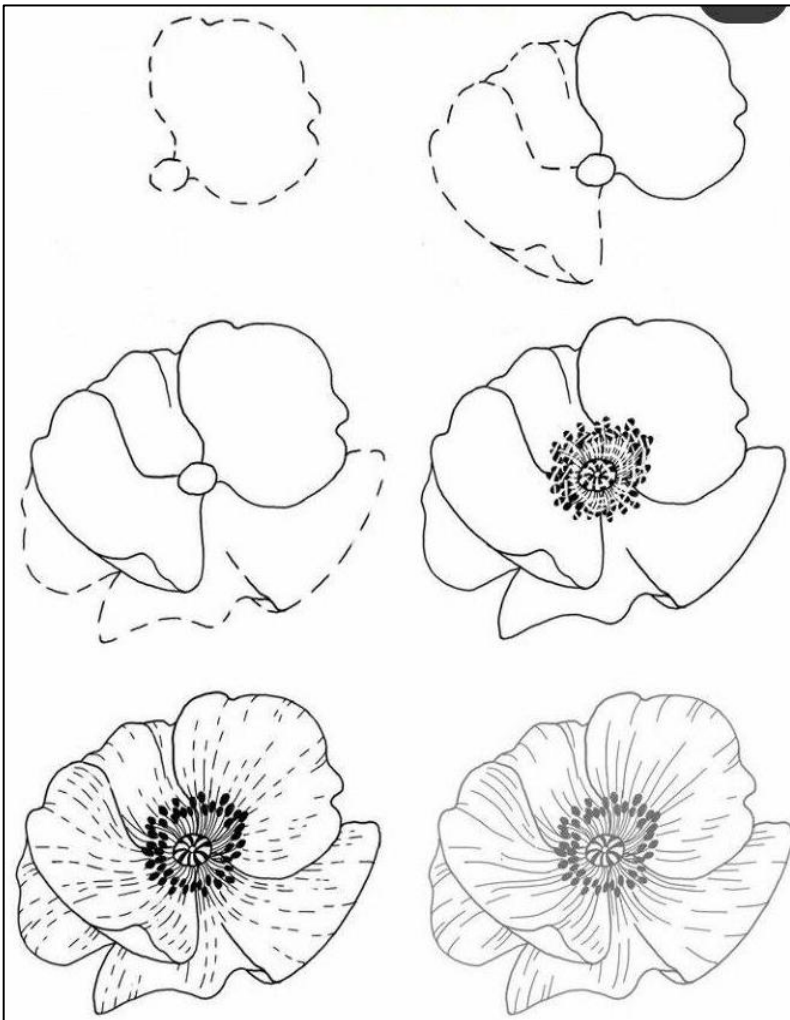
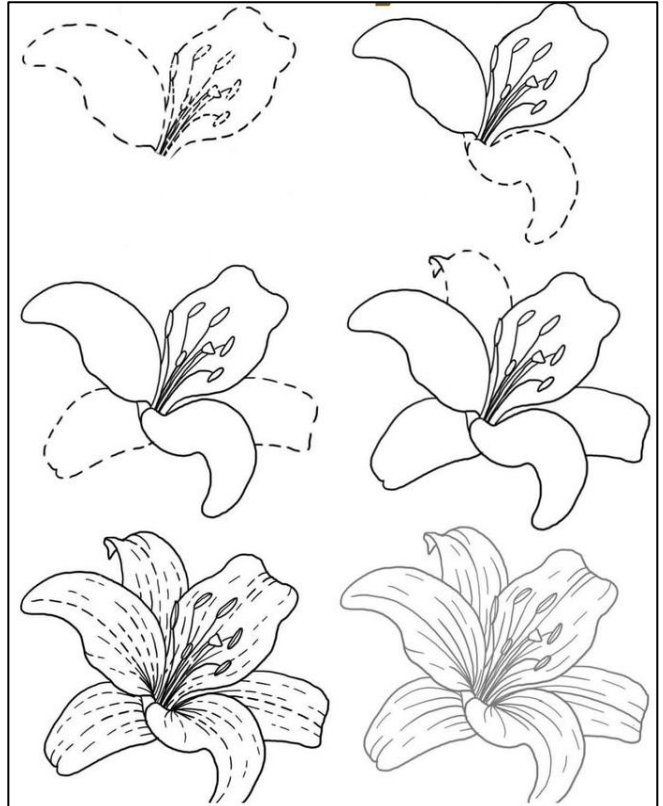
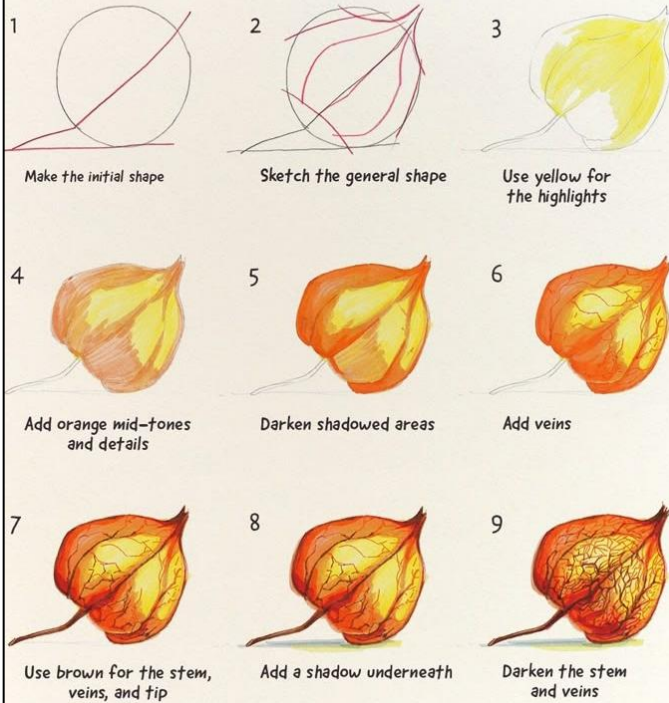


Additional Artwork Ideas

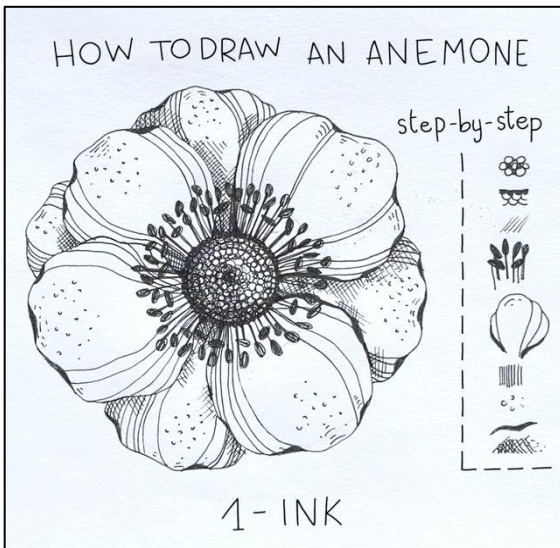
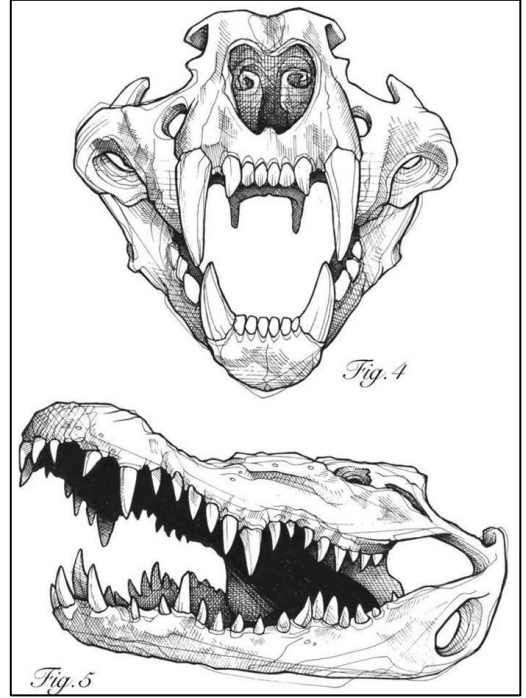


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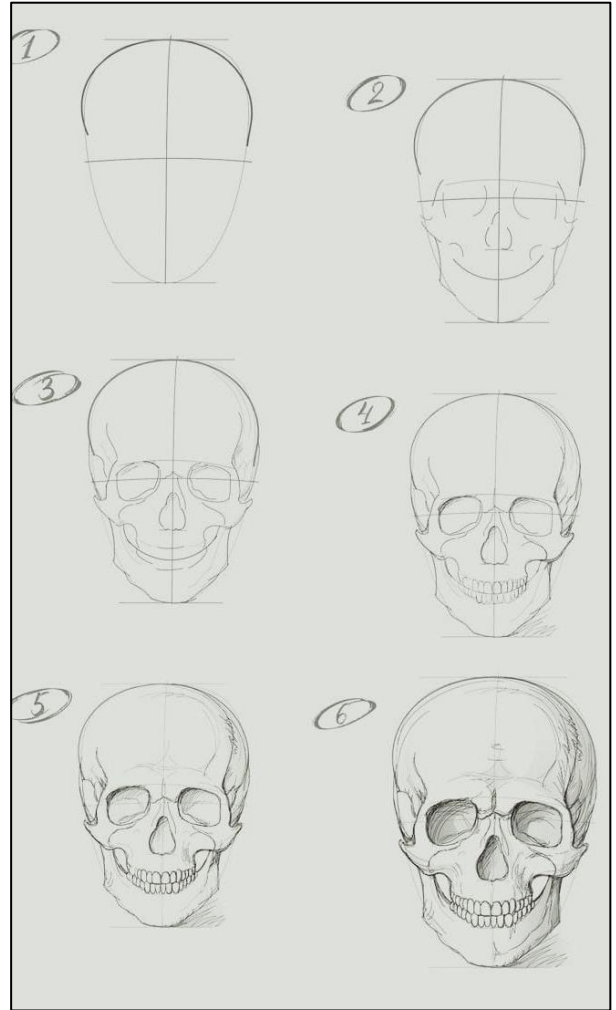
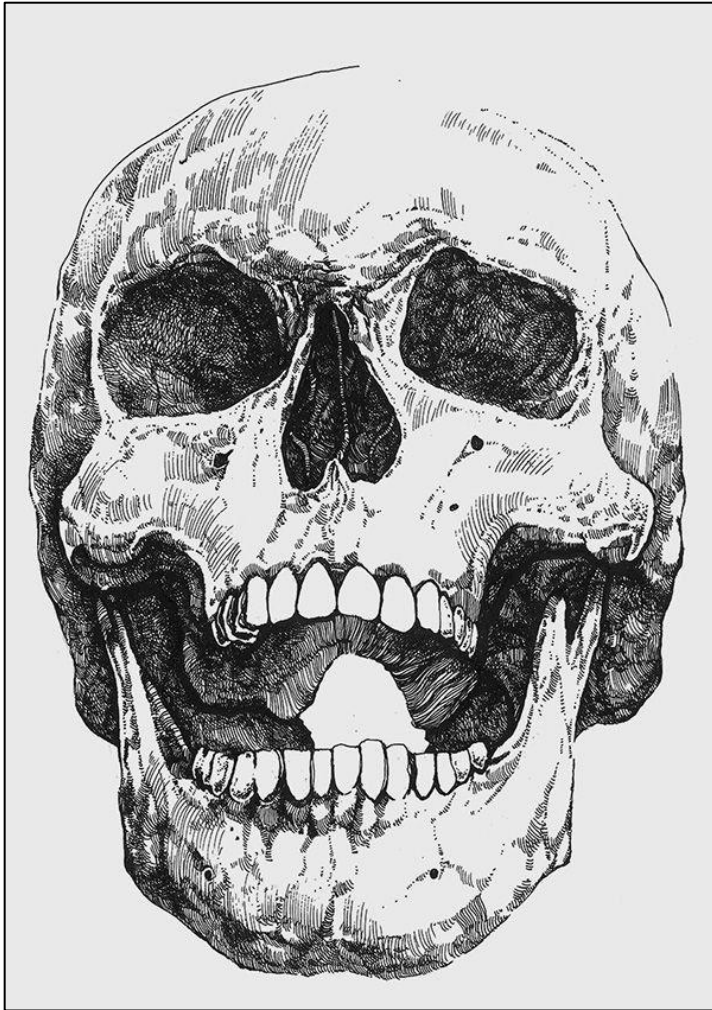
HOW TO DRAW A PHYSALIS WITH TWIMARKERS



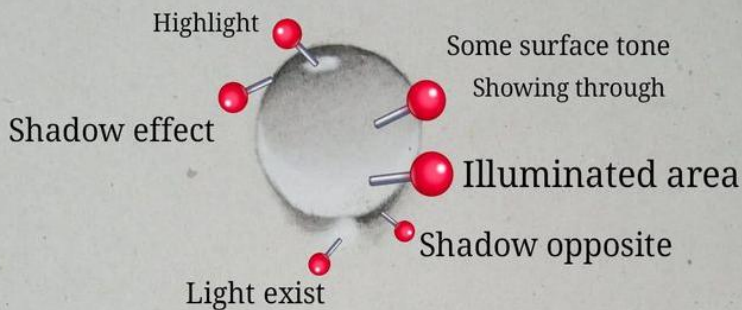
Additional Artwork Ideas



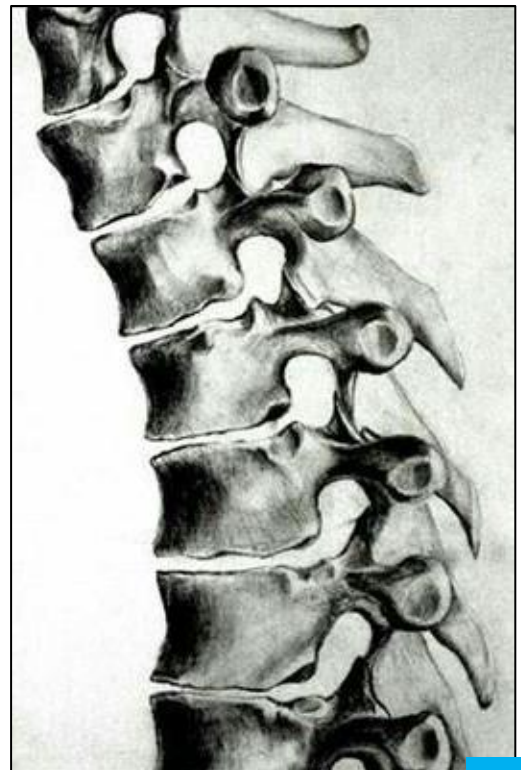
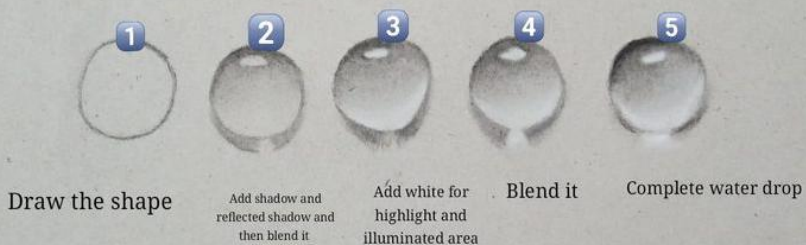
Additional Artwork Ideas



Anatomy of a water Drop



5 stage of drawing a Water on tone Paper drop



Grade 9 Versus Grade 4

To receive a Grade 4 you must **at least** complete all the items on the Sketchbook Checklist to a **consistent** standard.

To reach a Grade 9 you need to demonstrate an **exceptional** ability across all the Assessment Objectives. It is not enough to just be highly skilled, you have to evidence each Assessment Objectives as list below.

Grade 4

AO1: A consistent ability to effectively develop ideas through purposeful investigations.

A consistent ability to demonstrate critical understanding of sources.

AO2: A consistent ability to thoughtfully refine ideas.

A consistent ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.

AO3: A consistent ability to skilfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.

AO4: A consistent ability to competently present a personal and meaningful response and realise intentions.

A consistent ability to demonstrate understanding of visual language.

Grade 9

AO1: An exceptional ability to effectively develop ideas through creative and purposeful investigations.

An exceptional ability to engage with and demonstrate critical understanding of sources.

AO2: An exceptional ability to thoughtfully refine ideas with discrimination.

An exceptional ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.

AO3: An exceptional ability to skilfully and rigorously record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.

AO4: An exceptional ability to competently present a personal and meaningful response and realise intentions with confidence and conviction.

An exceptional ability to demonstrate understanding of visual language.