

# TUTORIALS KEY STAGE 3

Year 7, 8 and 9

# Rationale for identifying these skills.

- The Highsted art department offers an exciting range of opportunities at KS3 which encourages students to experiment with techniques and materials whilst learning about a broad range of artists and exploring the formal elements. The project themes are diverse to allow the students to develop personal ideas and make connections to artists. During lock down students were restricted in some of these areas and therefore have displayed gaps in their knowledge. We have identified the following as the key areas:
  - **Painting an artist transcription.**
  - **Artist analysis and annotation.**
  - **Tone and proportion.**
  - **Experimenting with colour and materials.**
  - **Mixed media.**
  - **Primary and secondary sources - mood board.**
  - **Development of ideas.**
- Videos of these skills, techniques and processes have been created to enable students to develop their understanding in these areas and provide extra support. We hope that this will allow the students to build their confidence in using these key skills whilst giving them more opportunities to make informed choices when responding to a brief and developing their ideas both critically and analytically enabling them to produce a final piece.

# YEAR 7

<b>Week Beginning</b>	<b>Topic/Skill Focus</b>	<b>Video Resource</b>	<b>Assignment</b>
<b>November 1</b>	Painting an artist transcription.	Stages of painting and colour mixing.	NVW
<b>November 8</b>	Artist analysis and annotation.	Analysis and understanding symbols and formal elements in painting.	HR
<b>November 15</b>	Tone, proportion and portraiture Drawing.	How to use proportion and tone.	NVW/HR
<b>November 22</b>	Watercolours/pencils and wash - Portraiture.	Colour blending, mixing and flesh tones.	NVW
<b>November 29</b>	Mixed media with portraiture.	Experimentation with media and visual language.	NVW
<b>December 6</b>	Primary and secondary sources - mood board.	Using sources as inspiration to develop ideas.	HR
<b>December 13</b>	Development of ideas.	Thinking critically about composition whilst making an imaginative leap.	NVW/HR

# YEAR 8

Week Beginning	Topic/Skill Focus	Video Resource	Assignment
November 1	Painting an artist transcription.	Stages of painting and colour mixing.	NVW
November 8	Artist analysis and annotation.	Analysis and understanding symbols and formal elements in paintings.	HR
November 15	Tonal drawing.	How to use and apply tone.	HR
November 22	Watercolours Cubism/still life painting.	Colour blending and mixing.	NVW
November 29	Mixed media and Surrealism.	Experimentation with media and visual language.	HR
December 6	Primary and secondary sources - mood board.	Using sources as inspiration to develop ideas.	HR
December 13	Development of ideas.	Thinking critically about composition whilst making an imaginative leap.	NVW/HR

# YEAR 9

Week Beginning	Topic/Skill Focus	Video Resource	Assignment
November 1	Painting an artist transcription.	Stages of painting and colour mixing.	NVW
November 8	Artist analysis and annotation.	Analysis and understanding symbols and formal elements in paintings.	HR
November 15	Tone, proportion and portraiture drawing.	How to use proportion and tone.	NVW
November 22	Watercolours/pencils and wash - portraiture.	Colour blending, mixing and flesh tones.	NVW
November 29	Mixed media.	Experimentation with media and visual language.	NVW
December 6	Primary and secondary sources - mood board.	Using sources as inspiration to develop ideas.	HR
December 13	Development of ideas.	Thinking critically about composition whilst making an imaginative leap.	NVW/HR

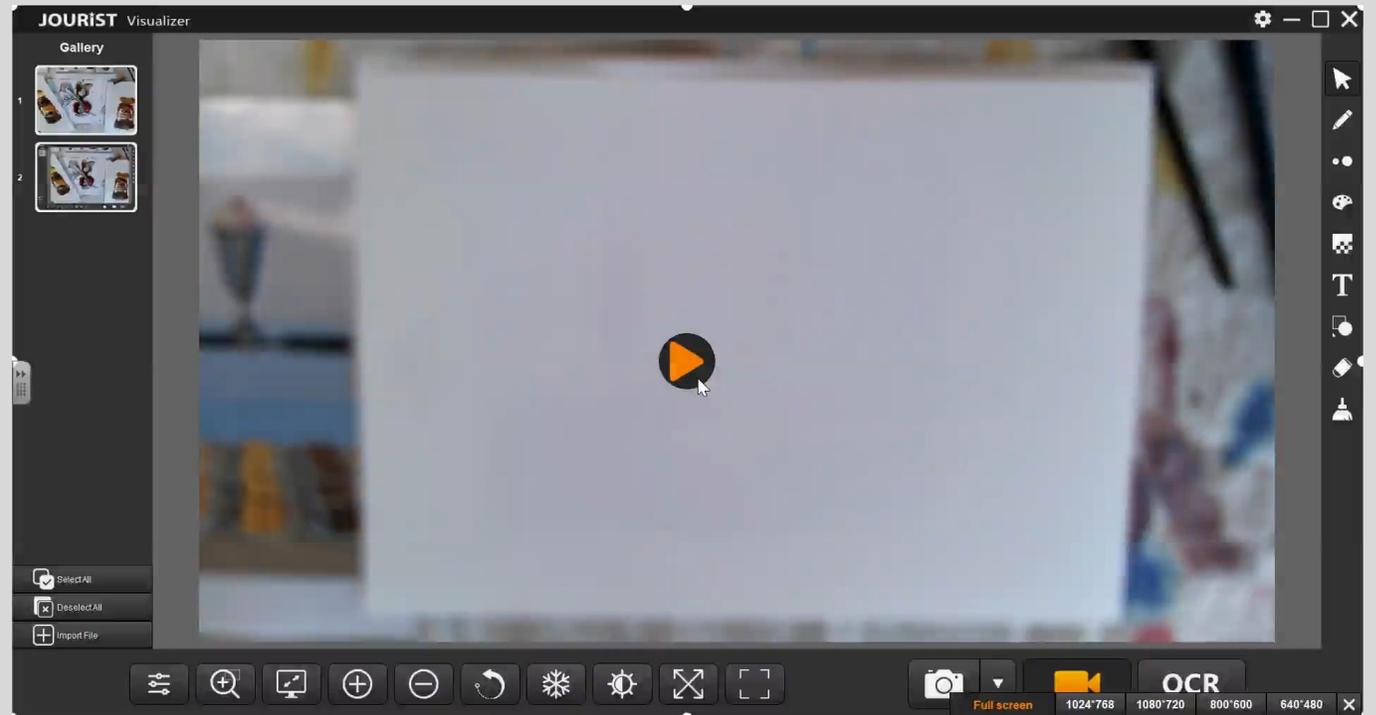


# YEAR 7 TASK 1

Portraiture - Painting an artist transcription.  
To create an artist transcript using the video to help and guide you.

# Process of painting

Main activity 2:  
Demonstration of using paint  
and transcribing.  
Use Stages of Painting for  
Handout as support.

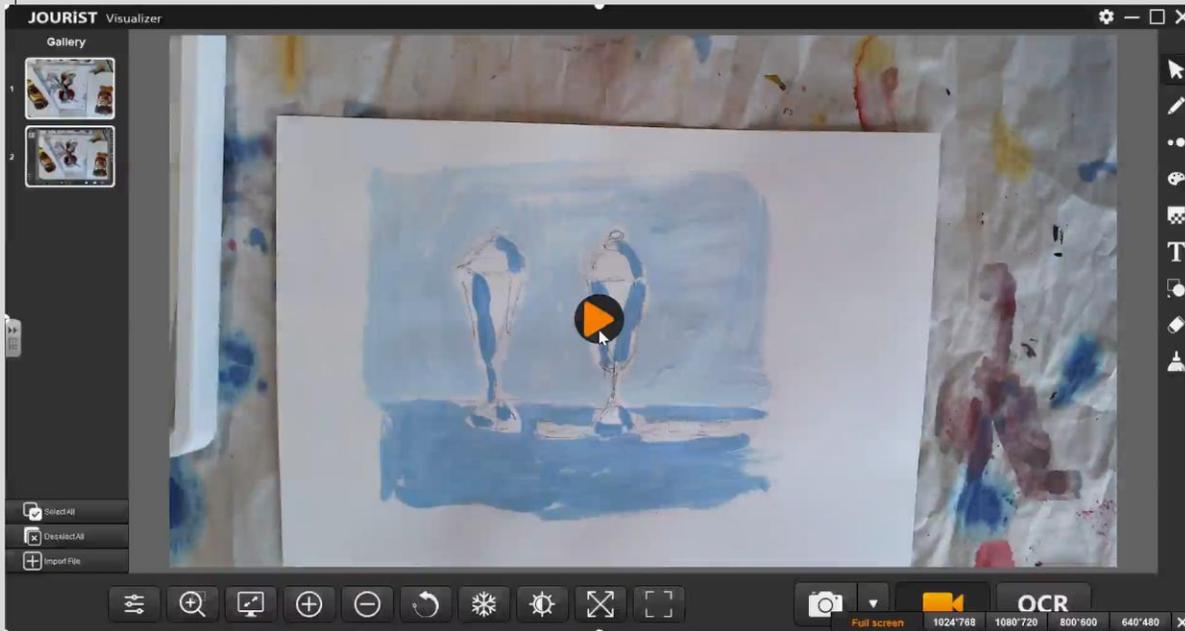


Stage 1: Map out in pencil the shapes and lines  
of the composition.

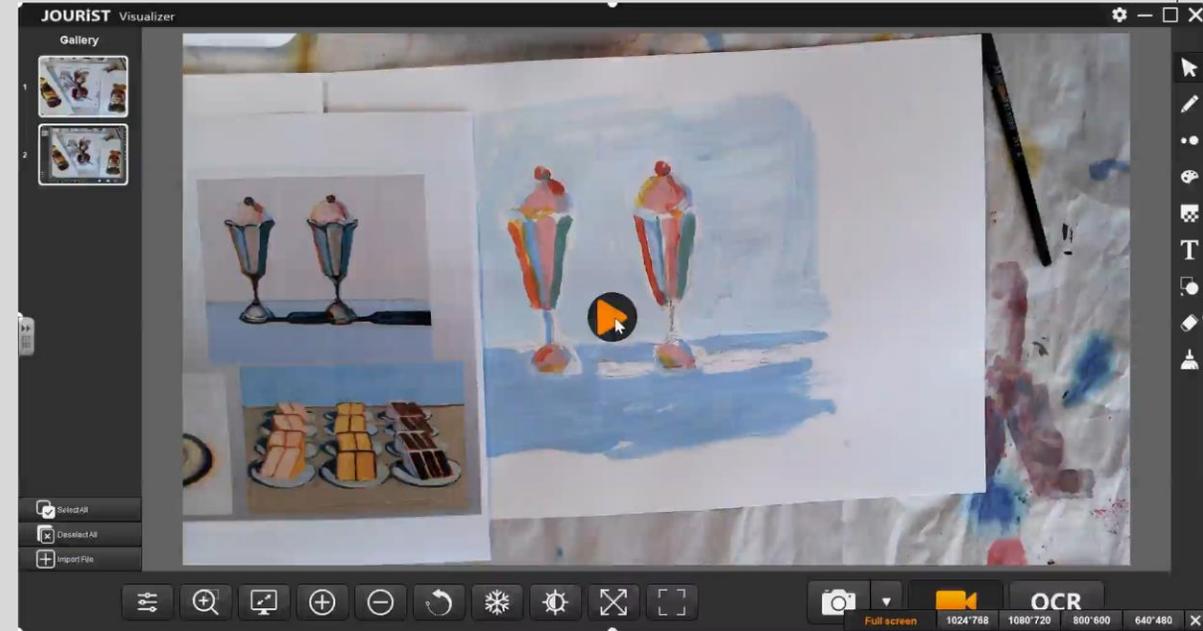
What is composition?

# Stages of painting

What is depth, wash, tone and local colour?



Stage 2: Use wash of colour/ create the underpainting. Blue used as Thiebaud has predominantly cool washes in the background. Vary blues light/dark by mixing white and water to create tonal variation.



Stage 3: Mix local colour, observe the hues. Blend and layer to show contrast and depth.



# YEAR 7 TASK 2

Portraiture - Artist analysis and annotation.  
To create an artist analysis using the video to help and guide you.

# Artist transcription

Select and transcribe (copy) an artist from the brief and finish for homework  
3. Hand out artist colour copies/use computers to choose.

Teacher demonstration of painting,  
Stages of Painting handout discussed.  
Start by creating a monochrome study using yellow ochre/brown. Focus:  
Colour, composition and tone.

HPL Focus: Creating Meta-thinking Hardworking

Highsted Grammar School

Stages of Painting

Painting is a skill which improves with practise. Using complementary colours in the shadows or when colour mixing helps to match the colours you see. There is no right or wrong way to paint, everyone has their own style!



**Cool and warm colours**

Texture – the way something feels

Impasto – thick layer of paint

Glazing – thin transparent wash of paint

Complementary colours – Colours opposite in the colour wheel, bring out the best in each other

Saturated colour – Purest/brightest form of a colour

Less saturated – grey is added to a colour

Local colour, reflective colour, highlights, shadows

Broken colour – blocks/daubs of brushwork

Smoothly blended – invisible brushwork

Sgraffito – score through paint

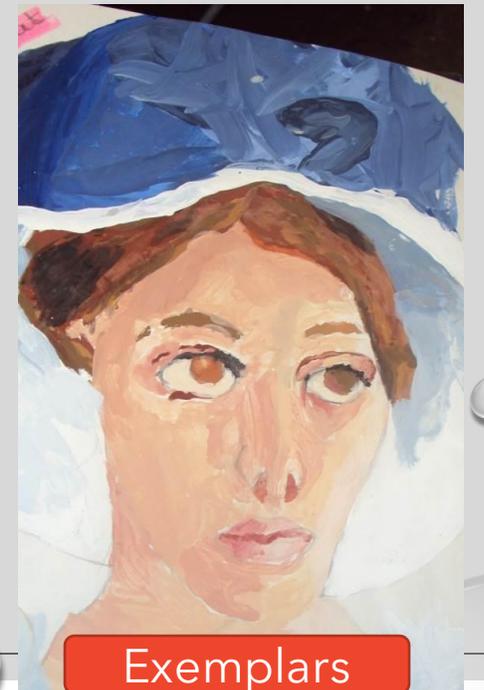
Tint, tone, shade

Primary, secondary, tertiary colours

**The process of painting**

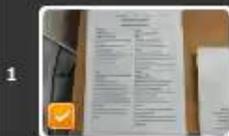
1. Create an outline first
2. Use a wash to create the underpainting of blocks of light and dark of one colour – monochrome (such as burnt sienna and water for light or yellow ochre)
3. Create shadows such as burnt sienna and ultramarine blue or use complementary colours.
4. Model the colours that you see. This is called the local colour. Use the primary colours to mix the secondary colours. Use red, yellow, blue and white for flesh tones.
5. Look for reflective colours (these are colours that bounce off other objects) and highlights (usually created from the sun or artificial light source).

Remember making mistakes is the natural part of learning, keep practising.



Exemplars

Gallery



1



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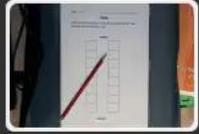
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# YEAR 7 TASK 3

Portraiture - Tone and Proportion.  
To create your own tonal self portrait using the video to help and guide you.

Gallery



In pencil, shade the boxes below, starting with the darkest at the top. These should fade slowly into the lightest colour.

DARKEST



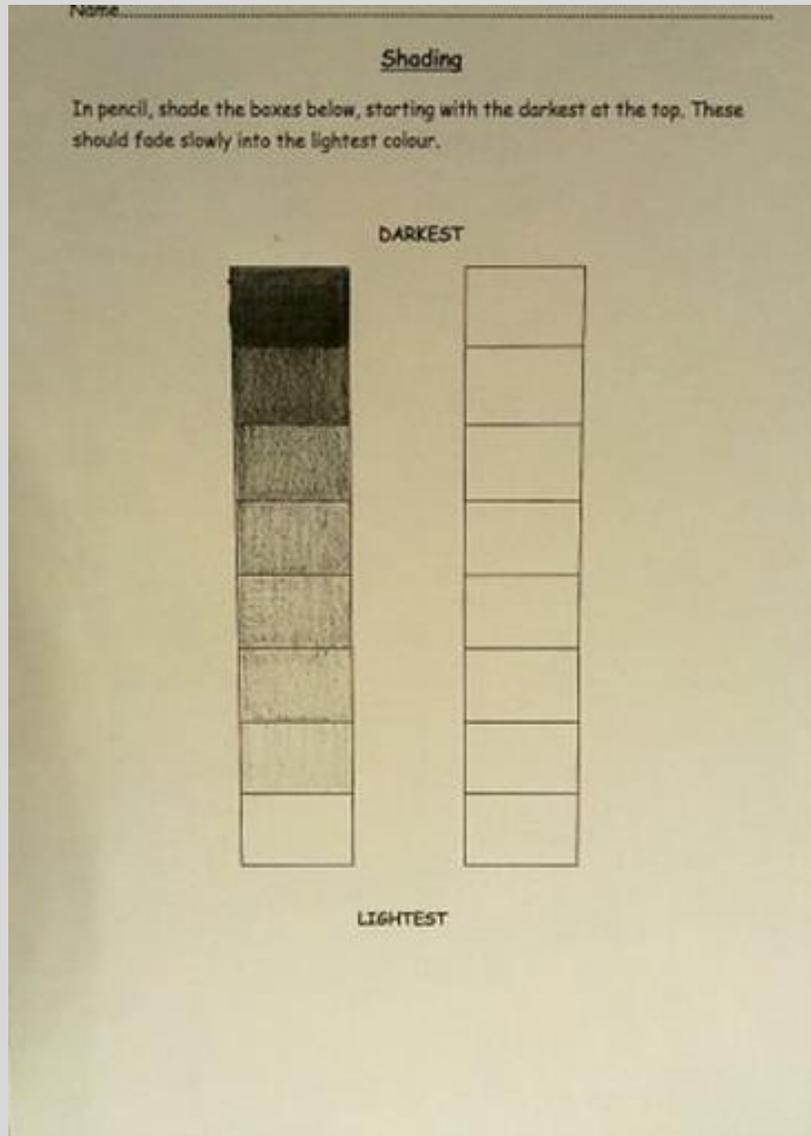

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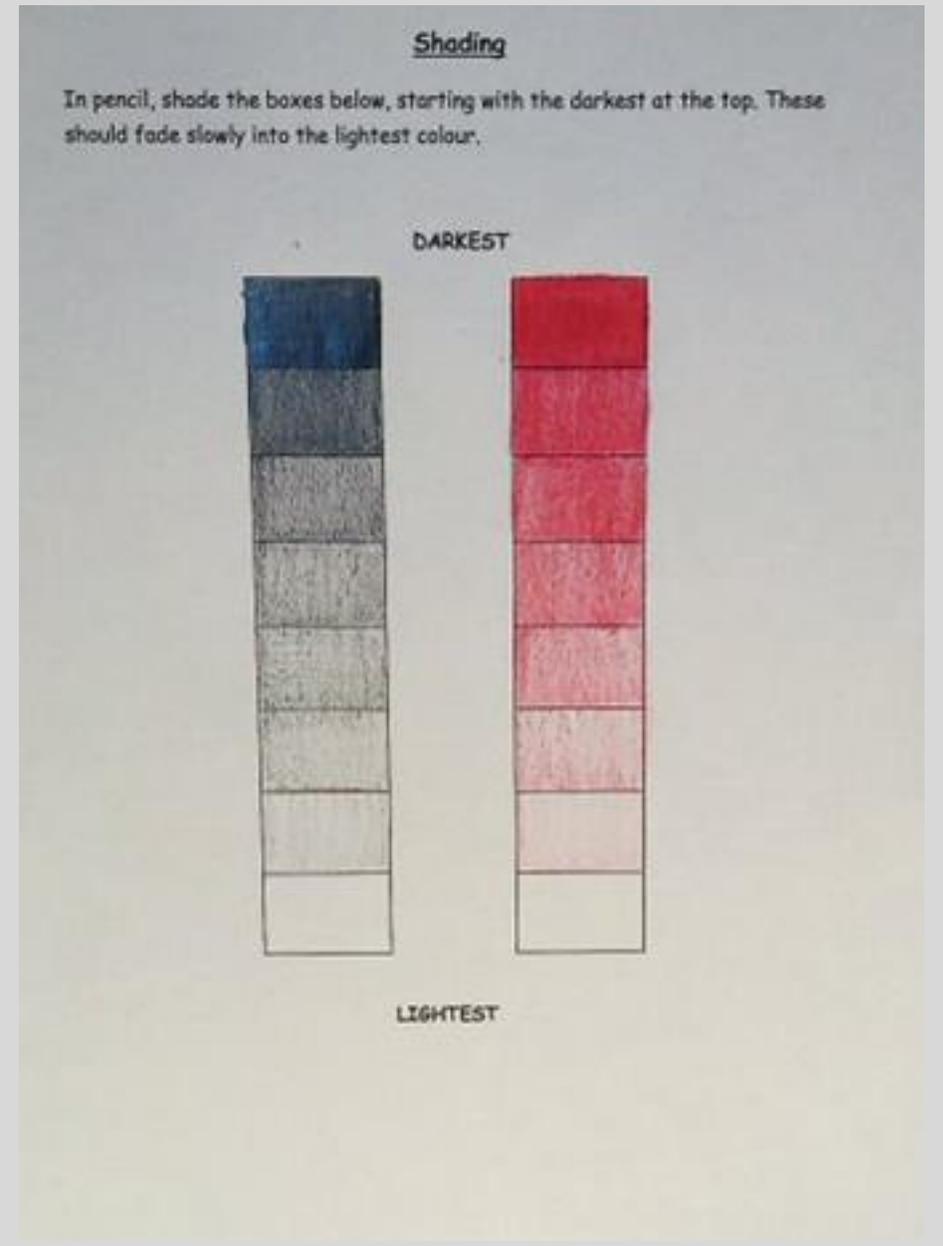
# Tonal bar

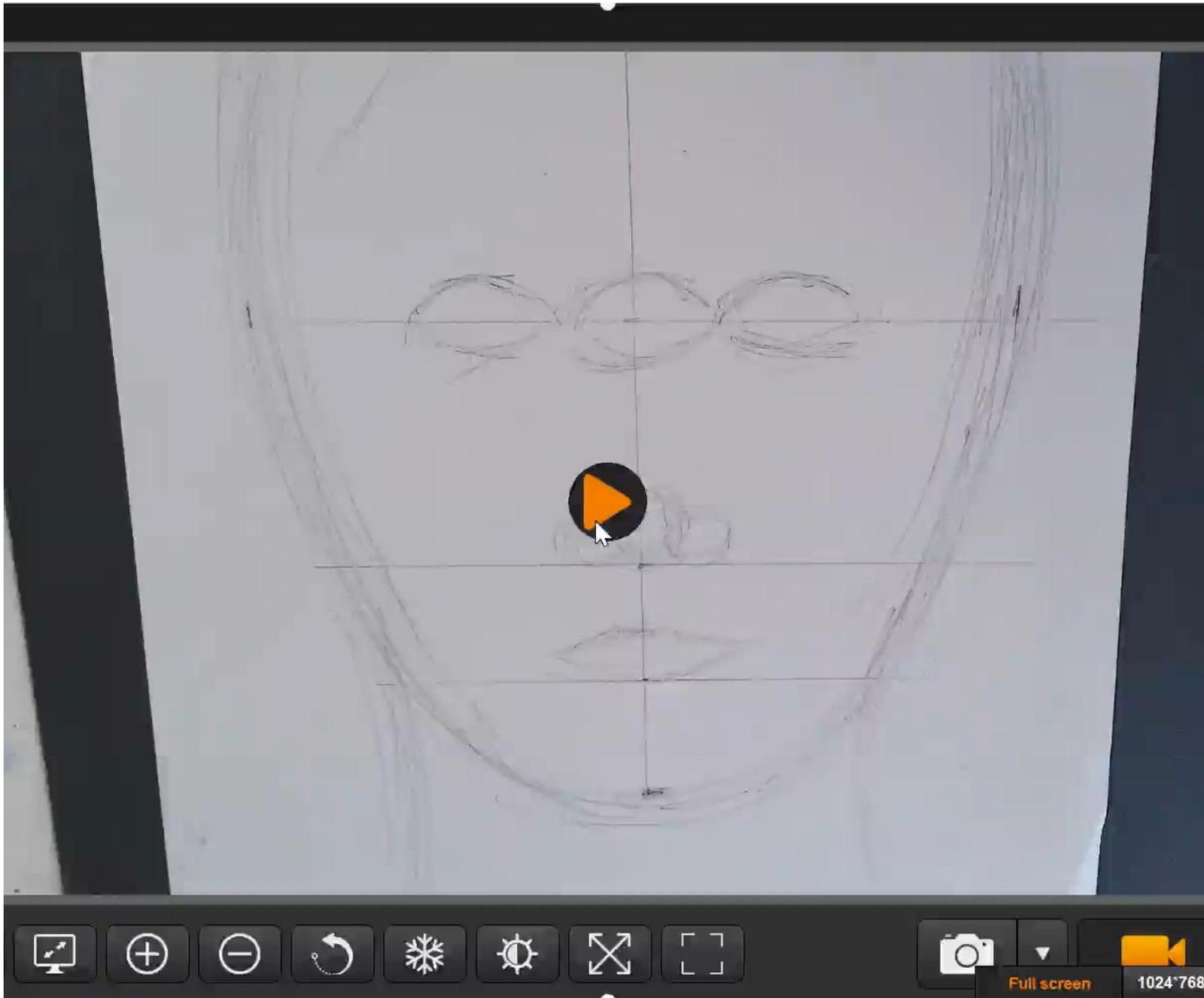
Draw a table and use one pencil to create a range of different tones to show the darkest through to the lightest by controlling how much pressure you are applying to your pencil.

Make sure that the tones blend gradually into the next so that when you squint at the bar everything looks smooth and graduated.

# Tonal bar

You can also do this using a coloured pencil to show the variety of different tones that you can achieve.





# Self-Portrait Proportion and Tone

Proportion is the correct size of something in relation to something else.

Tone means light and dark.

### **Tips for eyes:**

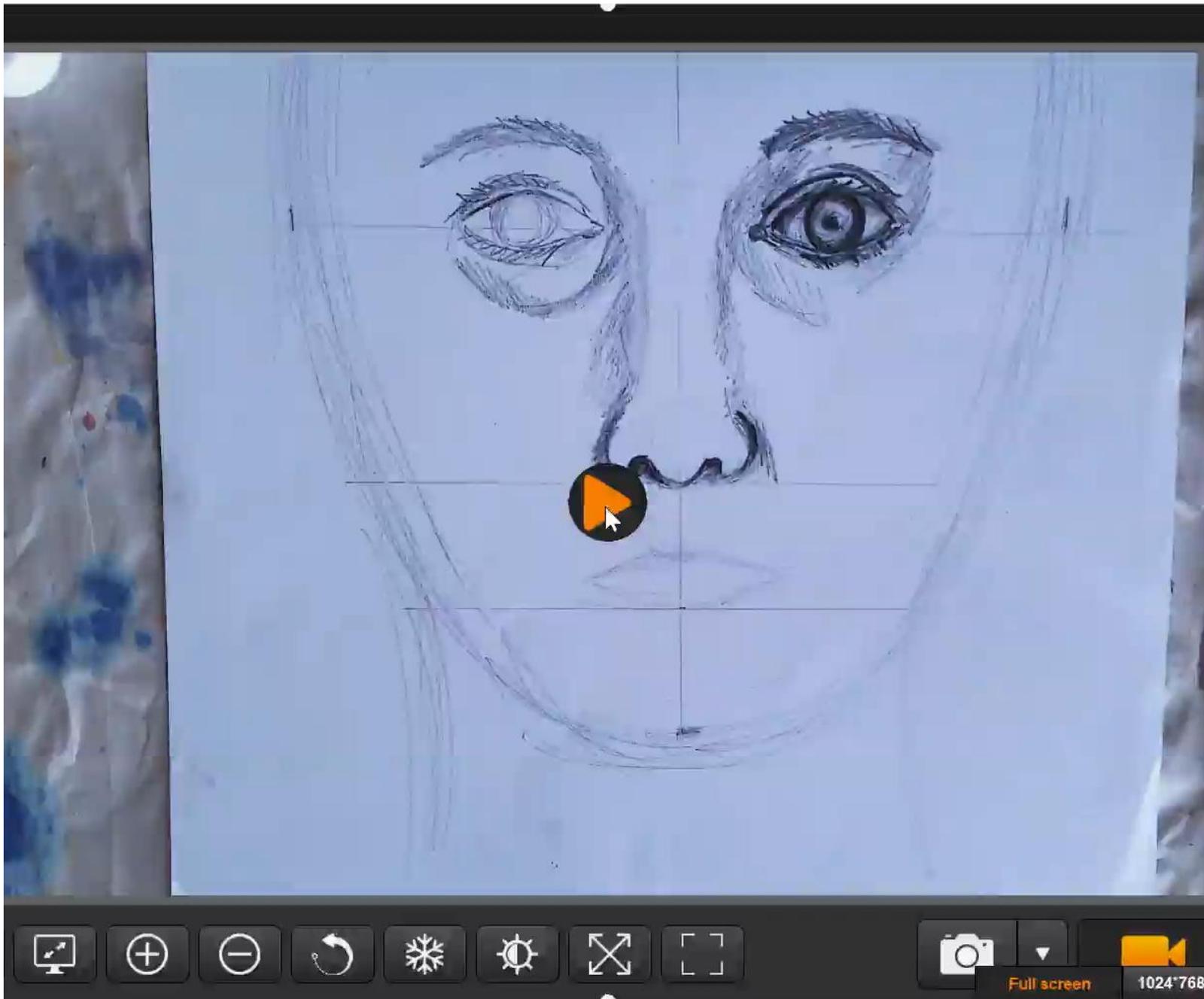
Start by drawing circle (iris), then almond shape, and then include the lid, semi circle above almond

Next, add in the eyebrows and the bridge of your nose by shading lightly

### **Tips for the nose;**

Draw a circle with two lines above

Create the nostrils by placing two lines either side of the circle



The mouth and using tone.

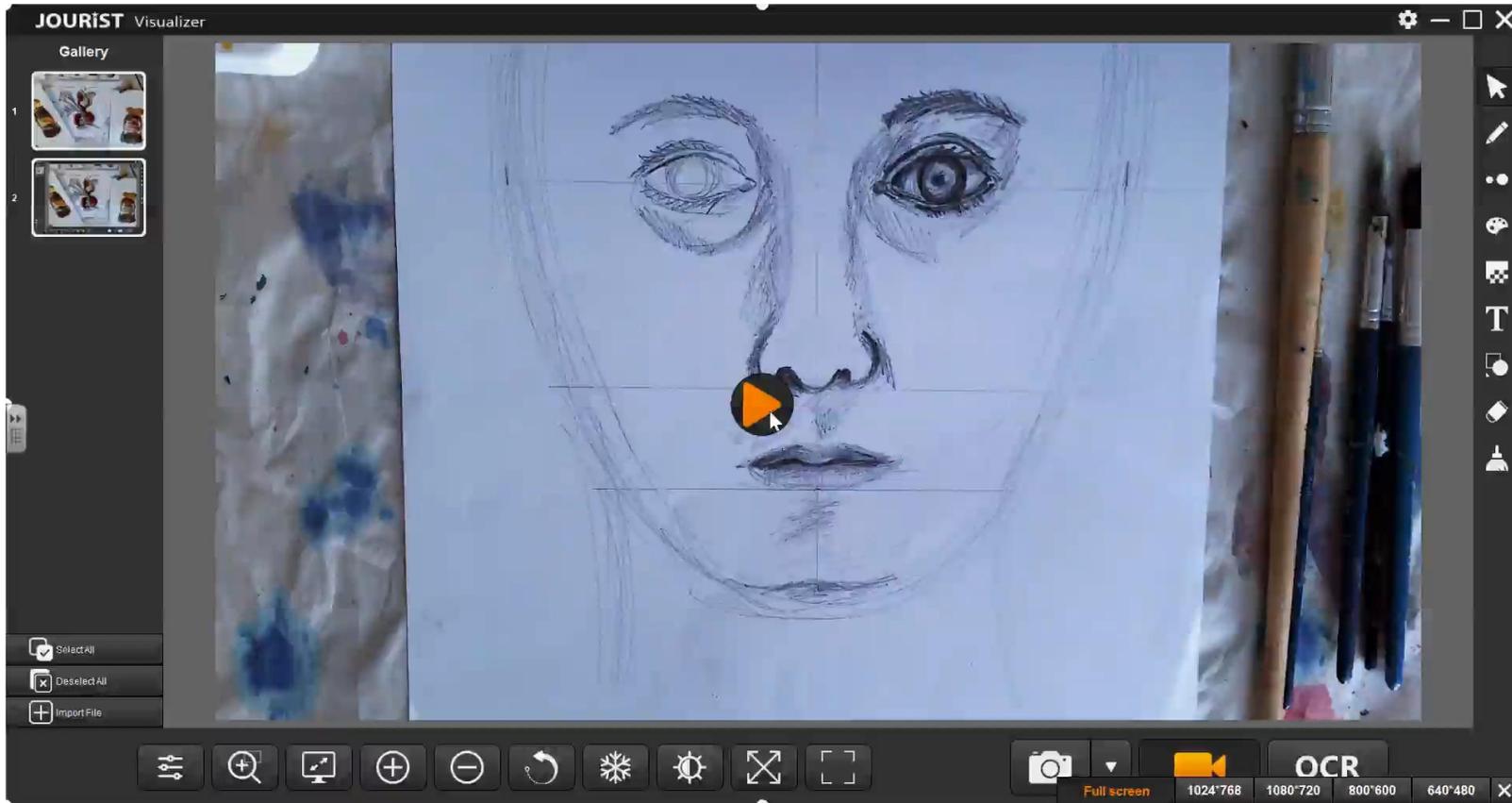
**Tips for the mouth;**

Draw a line, then another in the shape of a couple of mountains above it.

Create a semi circle beneath

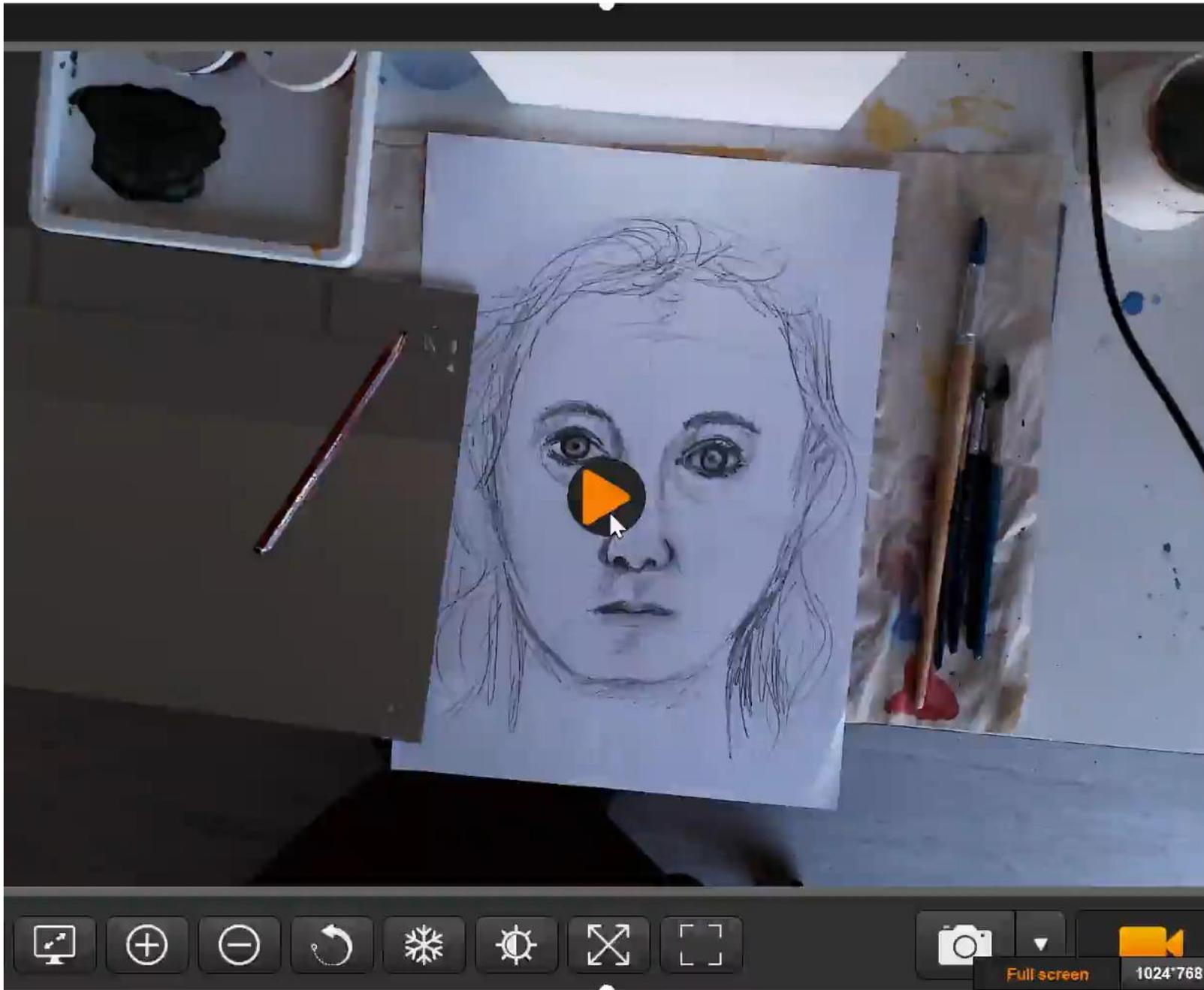
When using tone shade the top lip, as it is in shadow.

The bottom lip catches the light.



# Hair and shoulders

Use line and shape to capture the texture of the hair



Shading the face using tonal variation.

Use gestural lines and sweep across the face to create form.



# YEAR 7 TASK 4

Portraiture - watercolours/pencils and wash.  
To create your own painted self portrait using the video to help and guide you.

Gallery

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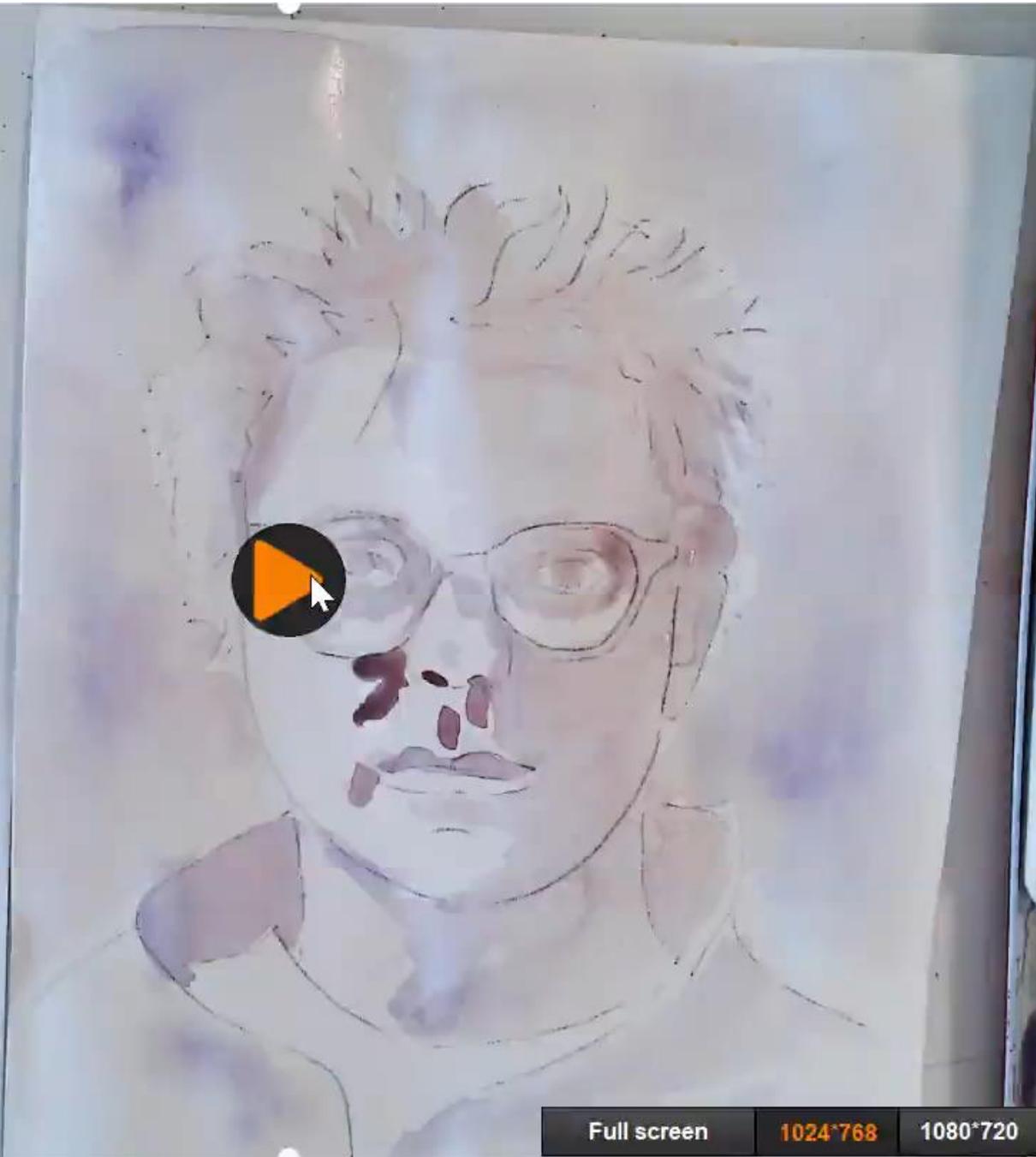
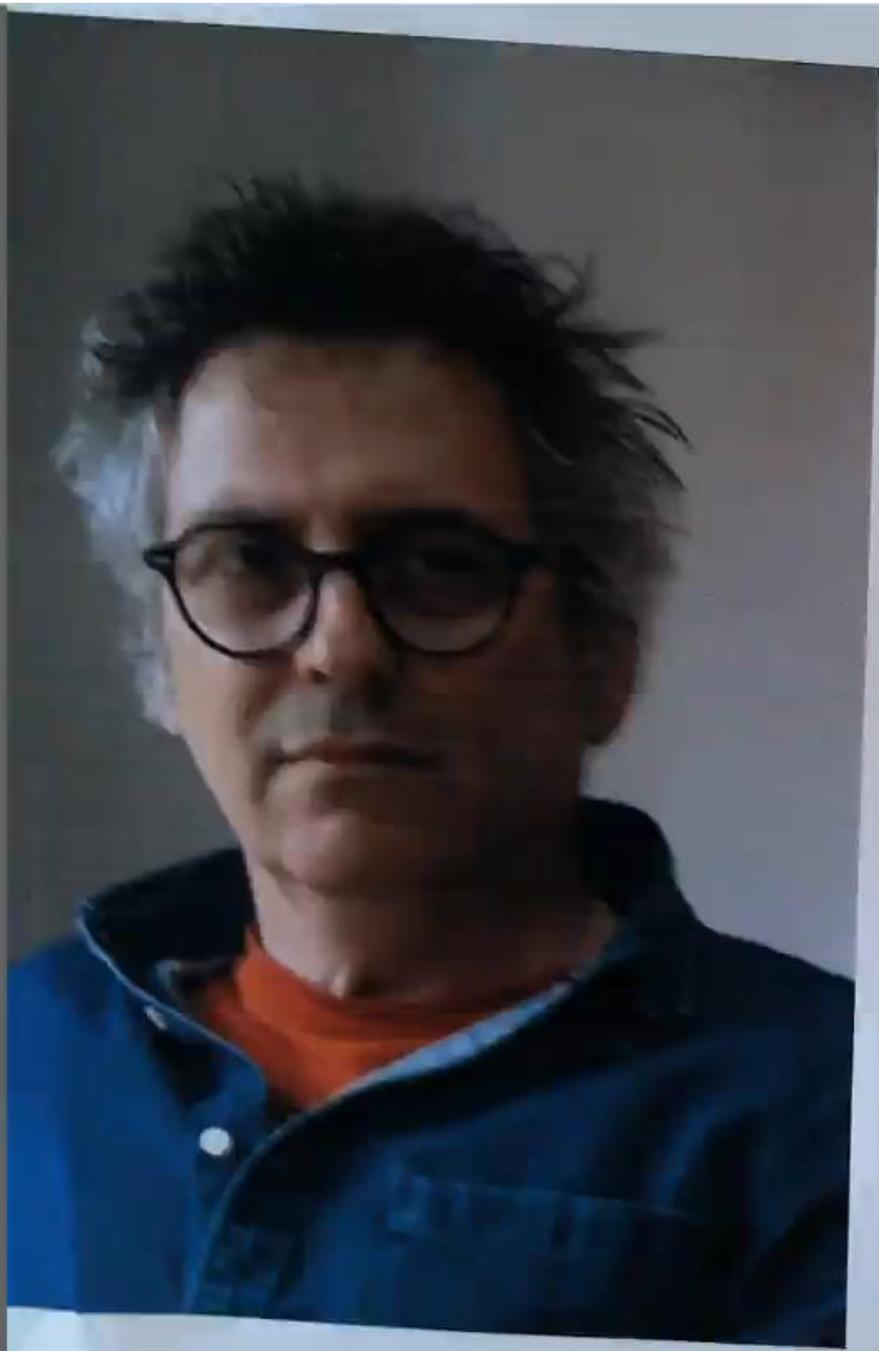


- Cursor
- Eraser
- Selection tools
- Color palette
- Text tool
- Image tool
- Eraser
- Eraser

- Adjustments
- Zoom in
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- Reset
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- Fit to window

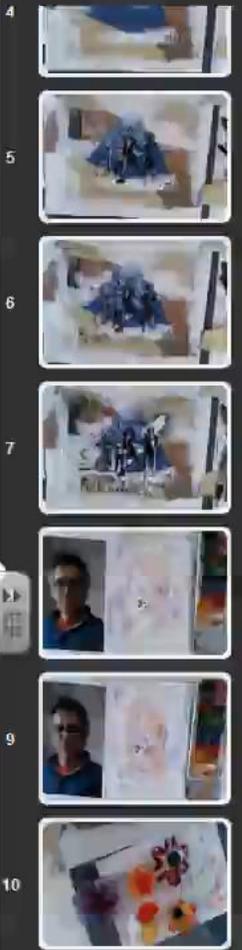
**OCR**

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Gallery



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**OCR**

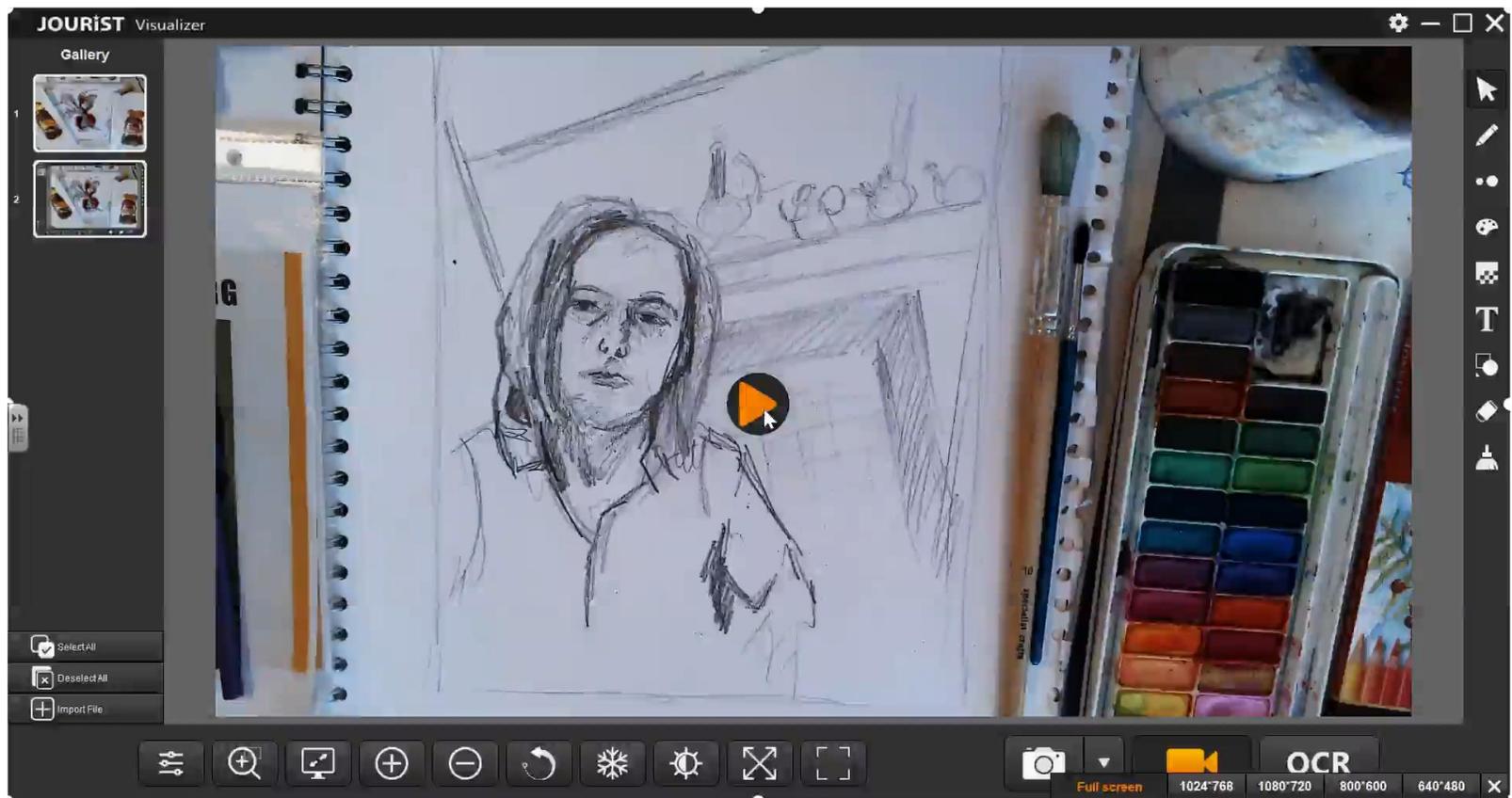
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# YEAR 7 TASK 5

Portraiture - mixed media.

To create your self portrait using at least two different materials, you can use the video to help and guide you.



# The portrait and watercolour pencils

## Stage 1

Using your watercolour pencils shade the shadows blue and the highlights yellow.

## Stage 2

Blend red and yellow pencils over the face to create a flesh tone. Add blue to make the flesh tone darker.

## Stage 3

Using a brown pencil, create stronger shadows in the shadows.

## Stage 4

Using a half dry brush, blend the colours together with water.



# YEAR 7 TASK 6

Portraiture - primary and secondary sources - mood board.  
Mood board you can use the video to help and guide you.

# Creating a mood board

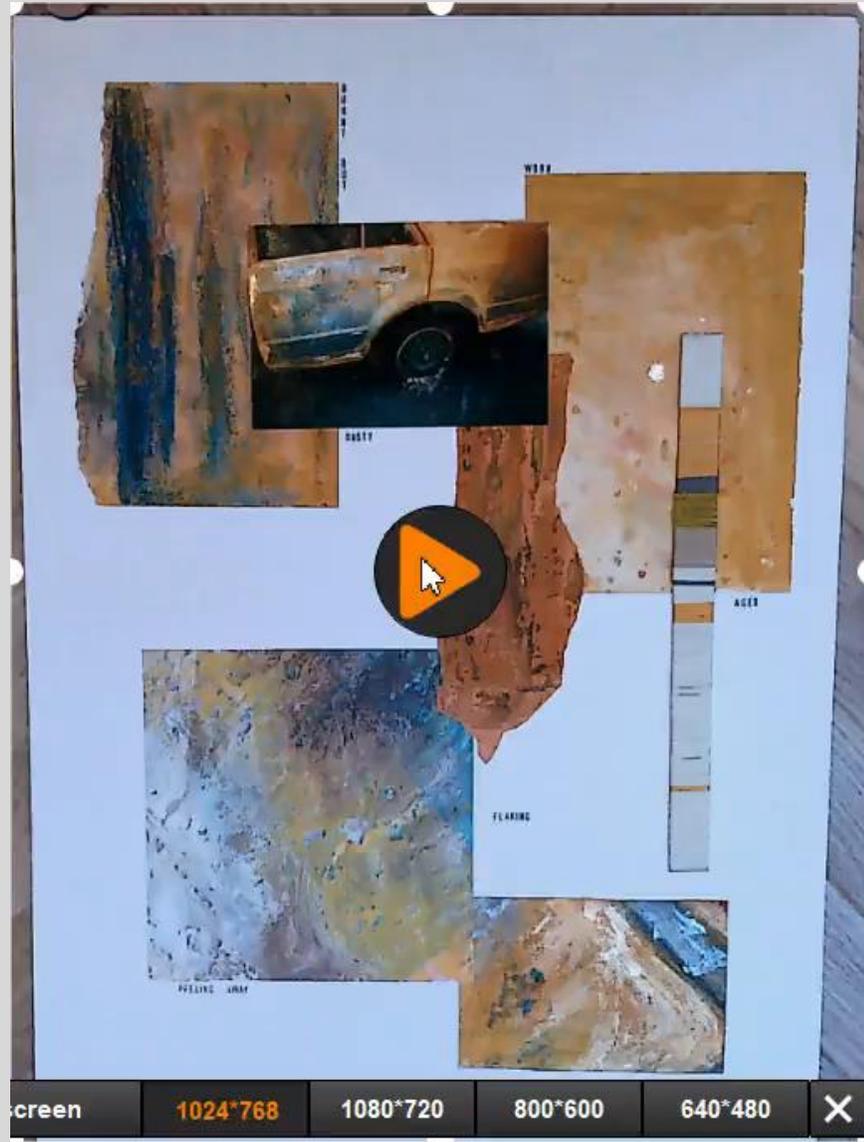
Remember to make it personal to you.  
Add lots of things that are relevant to your starting point, that create a mood and that you like.

## **Primary sources;**

Anything that you have created yourself! This could be a drawing, photographs, experiments with different materials.

## **Secondary sources;**

Anything that you can find, images from magazines, books or newspapers, other peoples photographs, the internet.







# YEAR 7 TASK 7

Start to combine your ideas from the project so far to create a composition for a final piece, you can use the video to help and guide you.

# Development of ideas

Move the figure around or change the pose

Try different arrangements, linear, triangular or circular

Change how natural, organised, busy or sparse your compositions is

Use different amounts of negative space

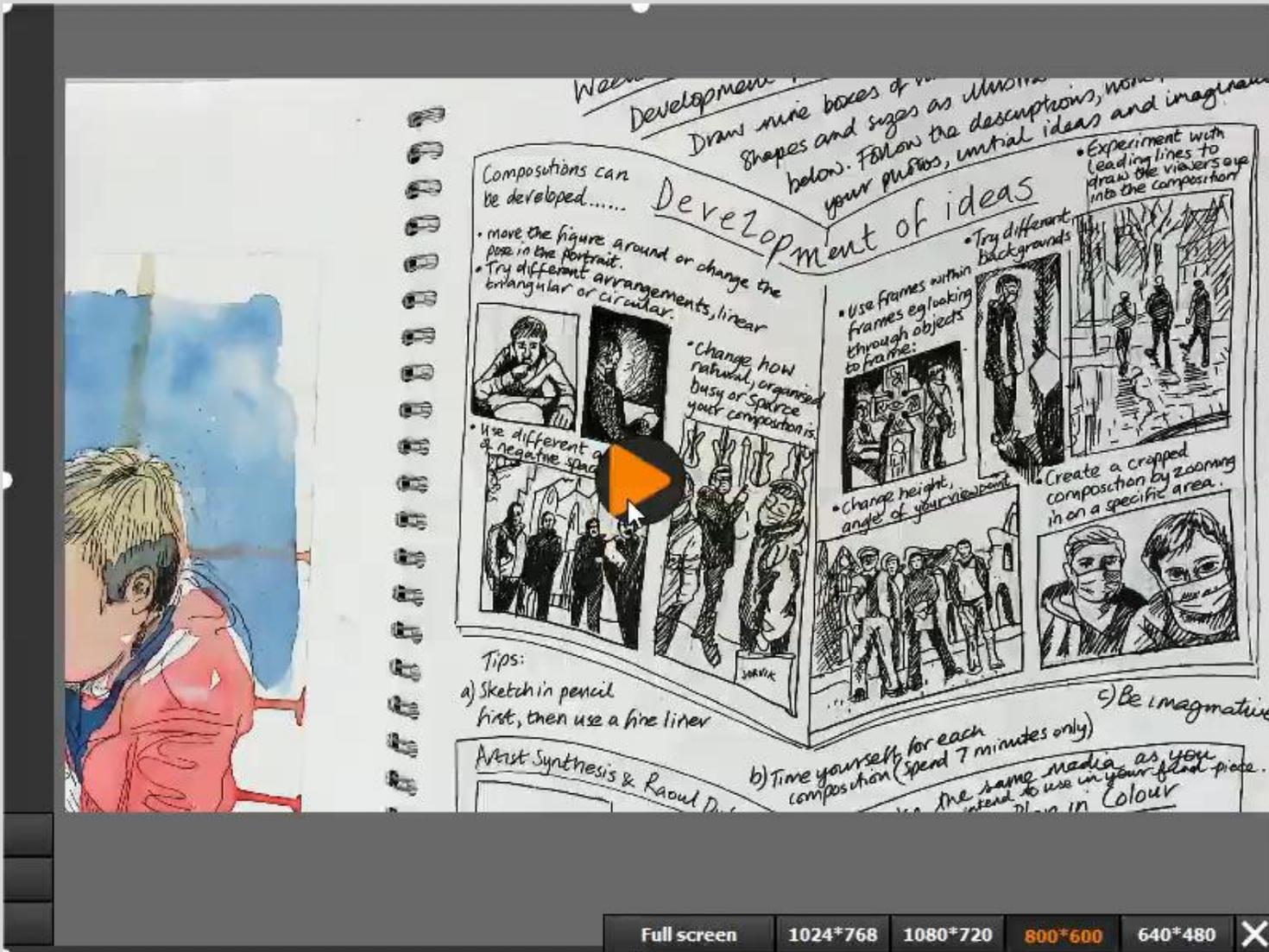
Use frames within frames eg looking through objects to frame

Try different backgrounds

Change height, angle of your viewpoint

Experiment with leading lines to draw the viewers eye

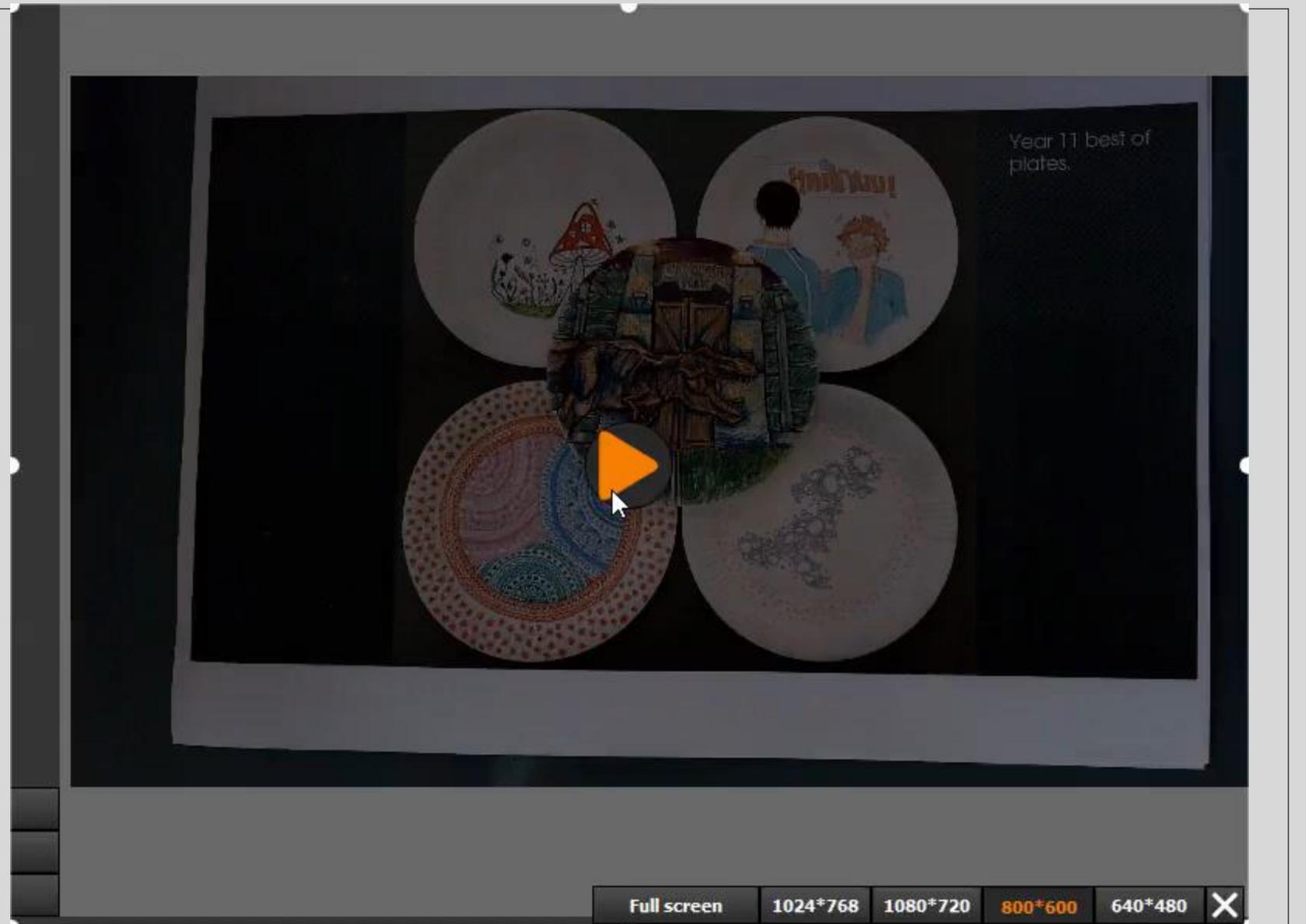
Create a cropped composition by zooming in on a specific area



# Development of ideas.

Think critically about your composition whilst making imaginative leaps to design ideas for a final piece.

Make sure that you are carefully selecting all of the best bits on your journey to create a well informed outcome.





YEAR 8

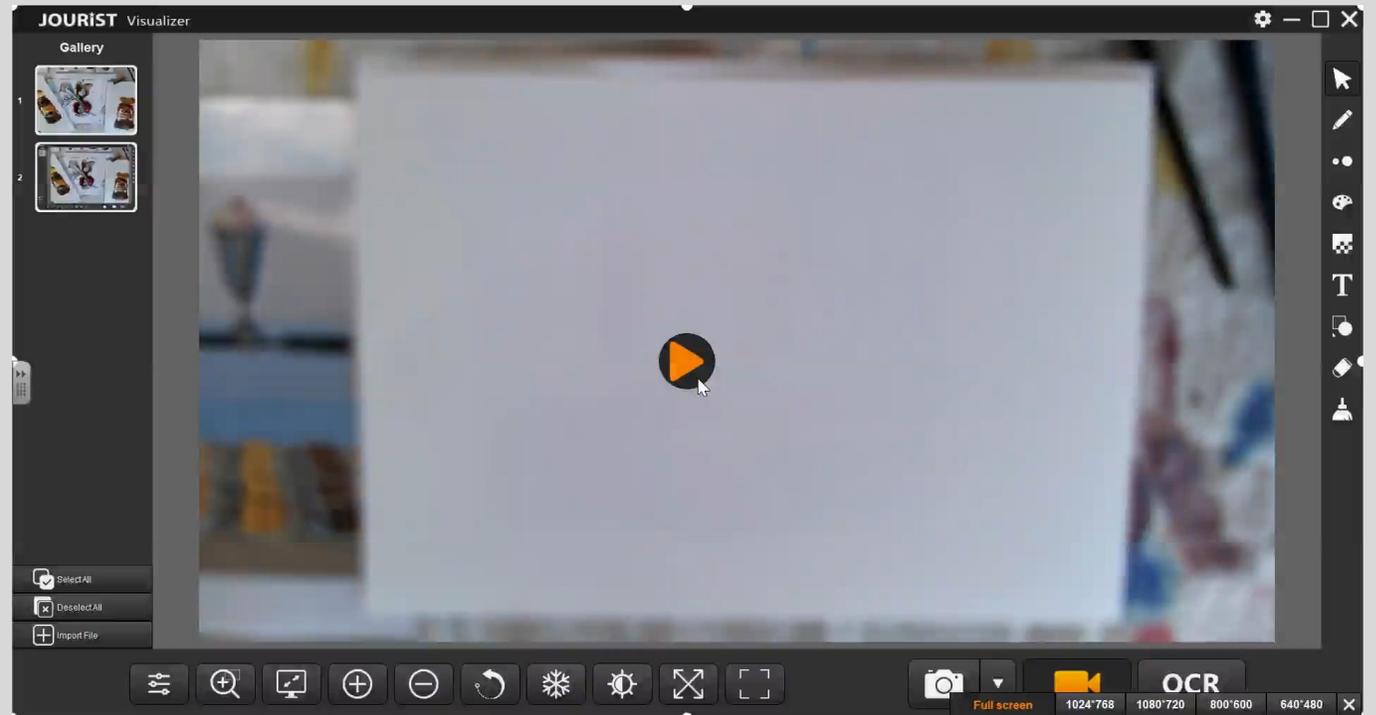


# YEAR 8 TASK 1

Surrealism - painting an artist transcription.  
To create your response to an artists work, using the video to help and guide you.

# Process of painting

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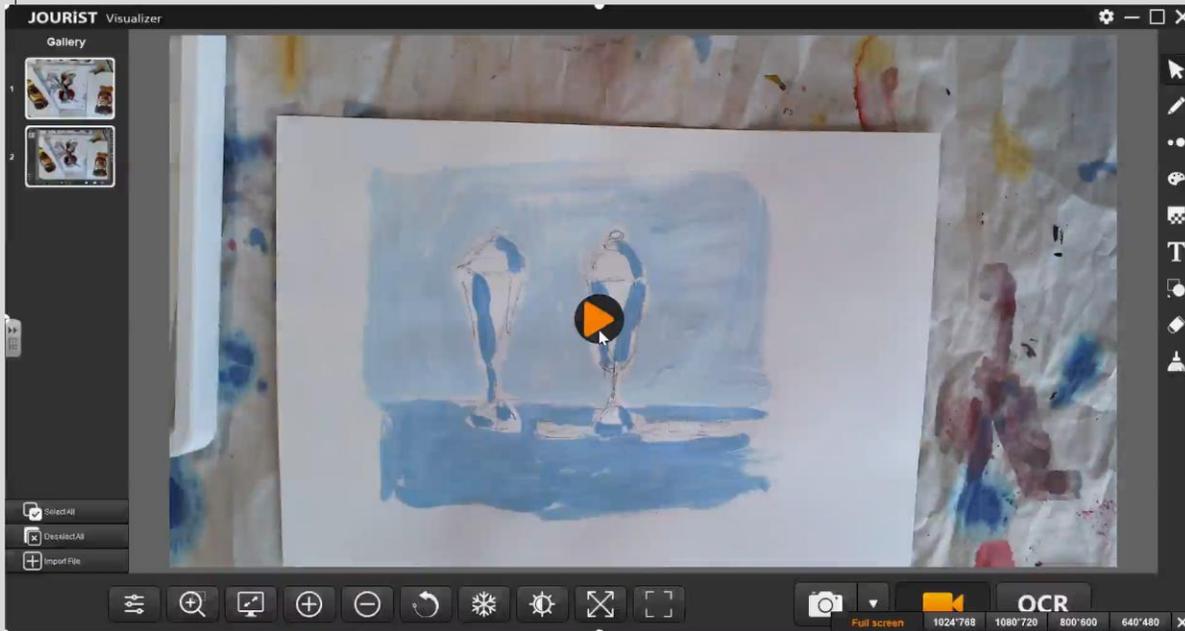


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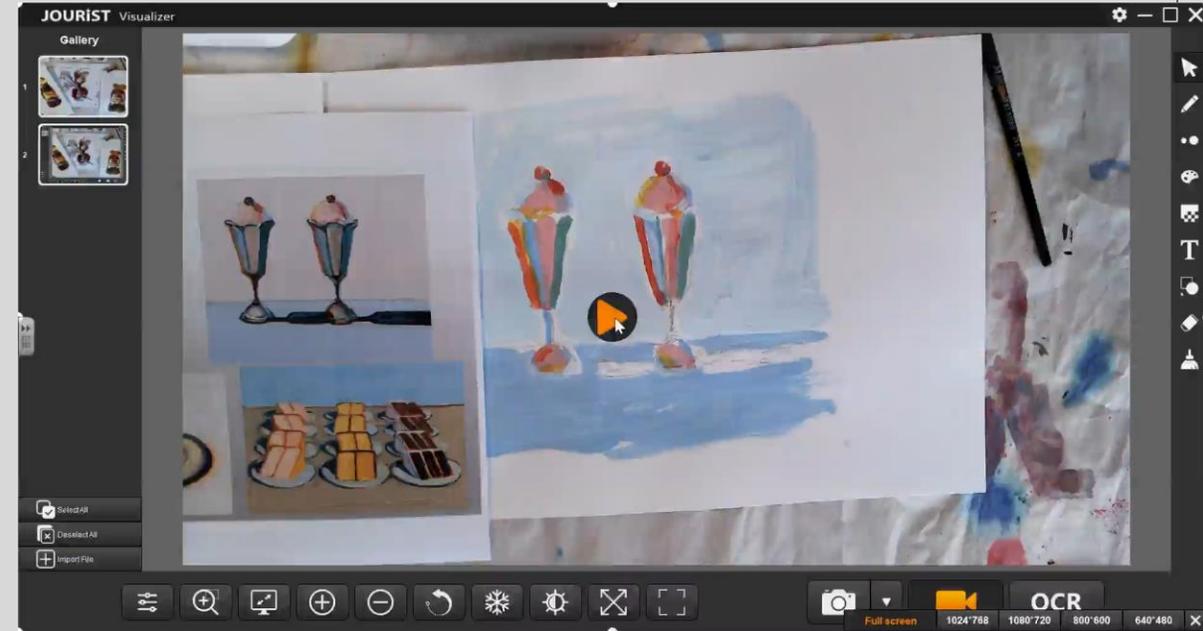
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What is depth, wash, tone and local colour?



Stage 2: Use wash of colour/ create the underpainting. Blue used as Thiebaud has predominantly cool washes in the background. Vary blues light/dark by mixing white and water to create tonal variation.



Stage 3: Mix local colour, observe the hues. Blend and layer to show contrast and depth.



# YEAR 8 TASK 2

Surrealism -Analysis and understanding symbols and formal elements in paintings.  
Create your own written response to an artists work.

Gallery



1



...when looking at an object from one corner.

ONE-POINT PERSPECTIVE

...three-point perspective is used when the viewer is looking up at or down at an object.

René Magritte's Grande Famille (1963) © Photothèque R. Magritte-ADAGP Paris 2003.

HPL Focus: Meta-

**Content**  
 What is it about?  
 What is its meaning?  
 Is it based on memory, imagination, or invented?  
 What makes you think that it is recognisable?  
 Does it represent something?  
 Can you tell immediately what you have to look closely?  
 Does it tell a story?  
 Does it have a purpose or message?

**Form**  
 How has it been composed?  
 How has it been designed?  
 Is there an overall shape?  
 Is it a design made of repeating shapes, lines or patterns?  
 Is there one main texture?  
 rough, smooth, thick, and thin?  
 How have the colours been used?  
 E.g. warm, bright, natural, or shocking?  
 How big is it compared to the other elements?  
 taller, smaller, can be held in hands?



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# YEAR 8 TASK 3

Surrealism -tonal drawing.  
Create your own tonal drawing of a still life object using the video to guide you.



## Tonal drawing

### **Tips for the outline;**

Remember to press lightly when drawing the outline.

Keep looking at the object that you are drawing.

### **Tips for adding tone;**

Before you start consider which direction your light source is coming from.

Think about the shape of the object.

Full screen

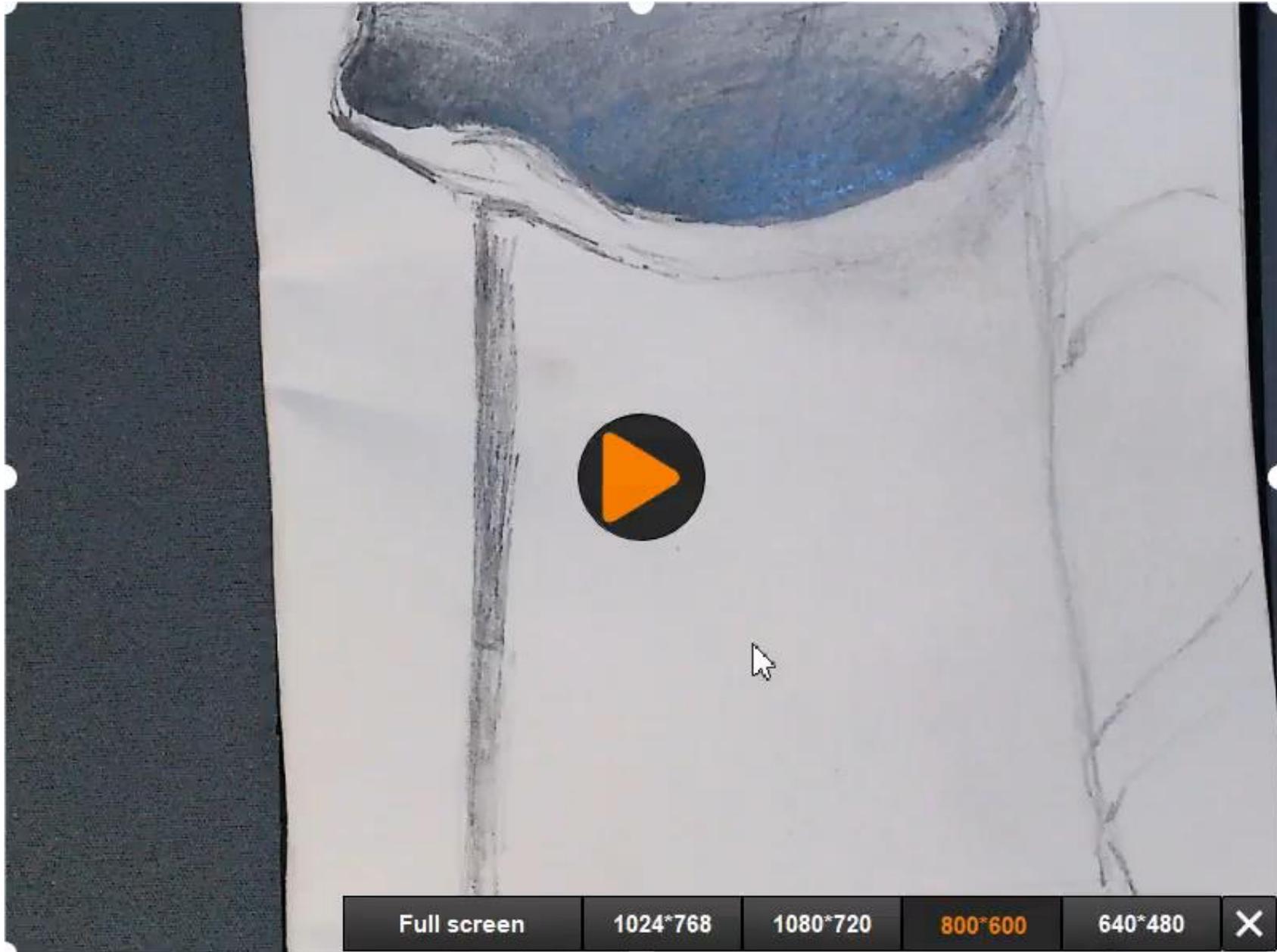
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## Tonal drawing

**Tips for adding tone;**  
Remember to add all of the tones you created in your tonal bar.

Don't forget to put your object on something so that it doesn't end up floating.

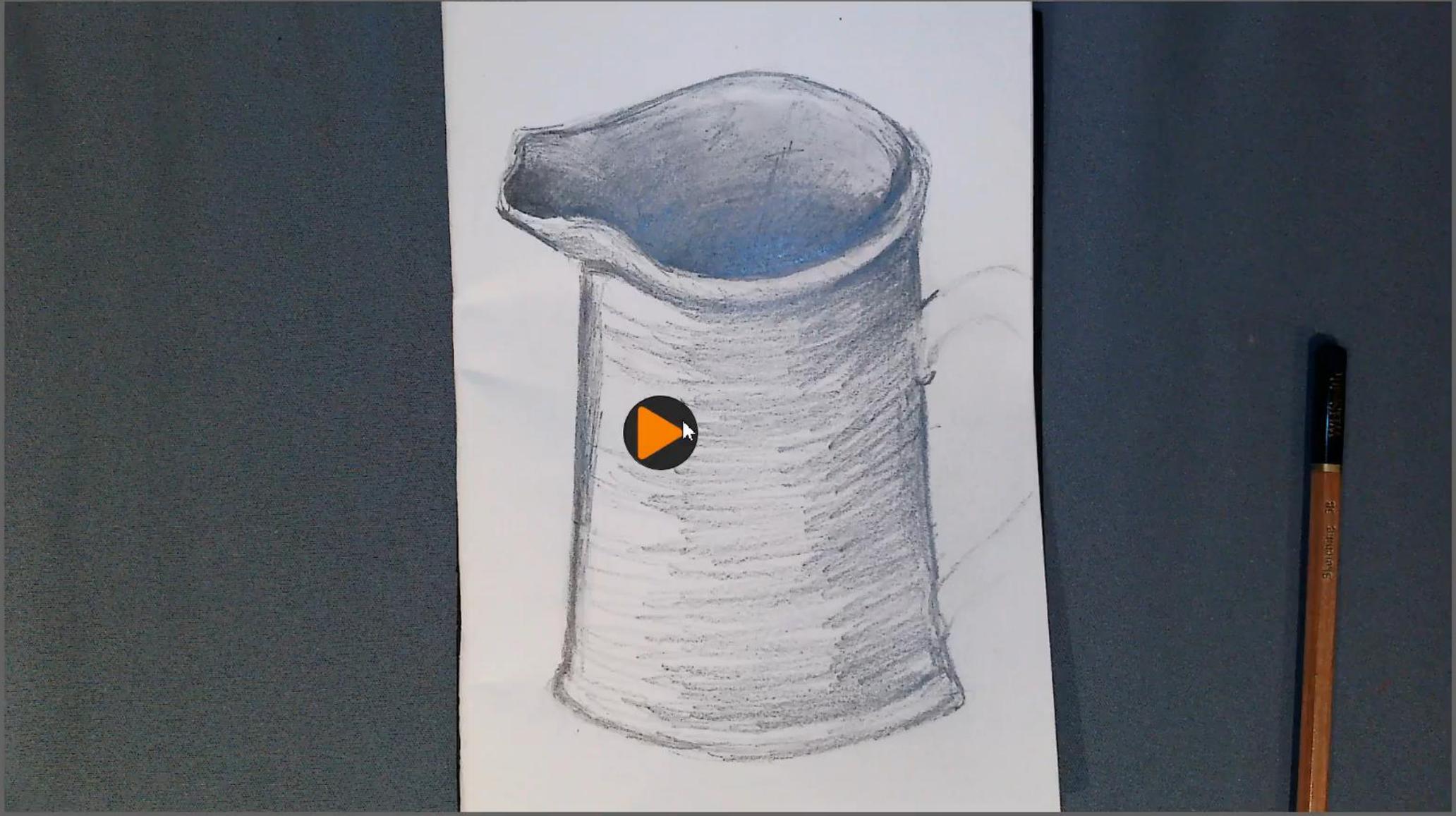
Gallery



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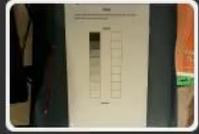
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**OCR**

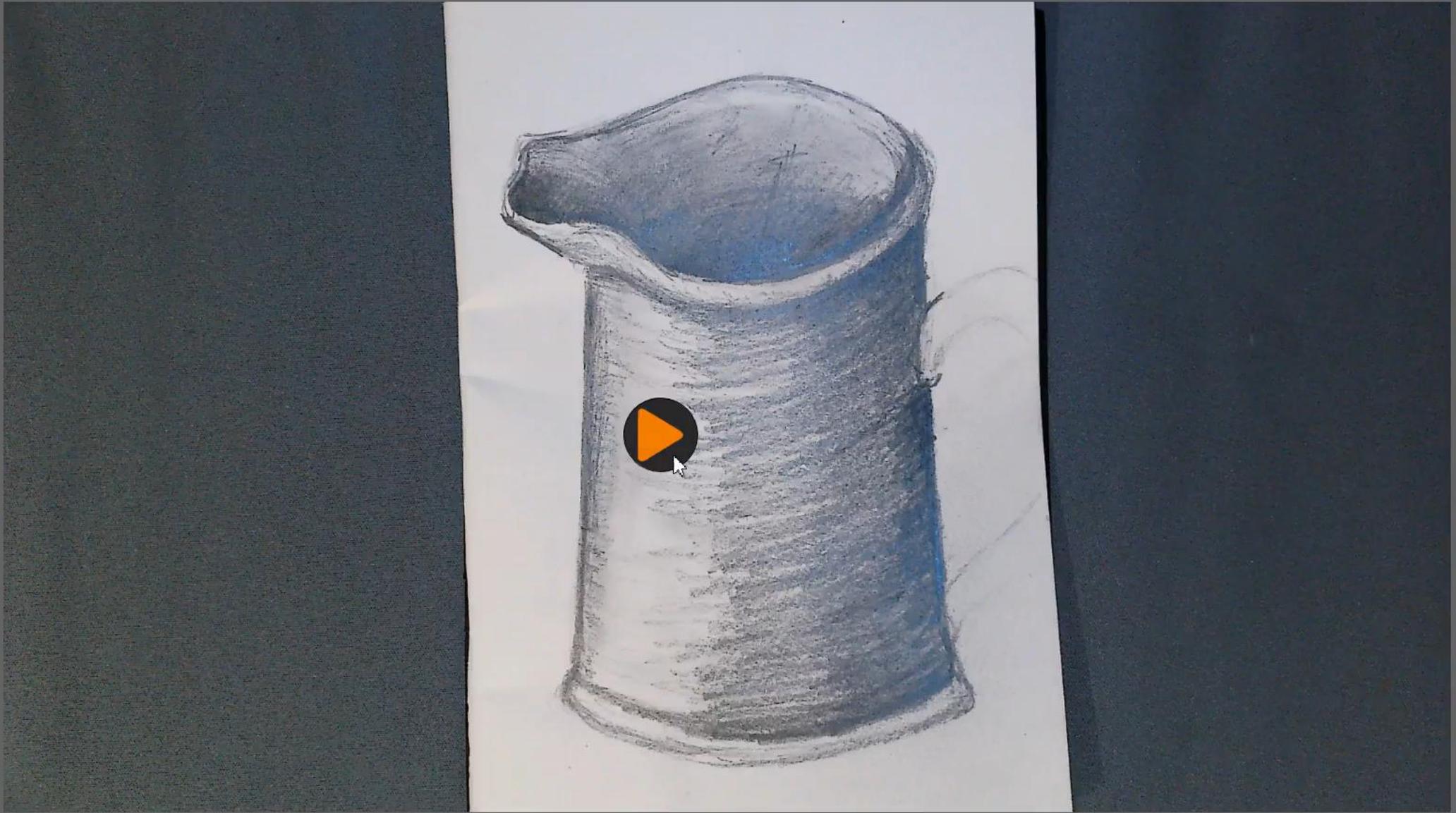
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Gallery



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# Applying tone to a still life object.



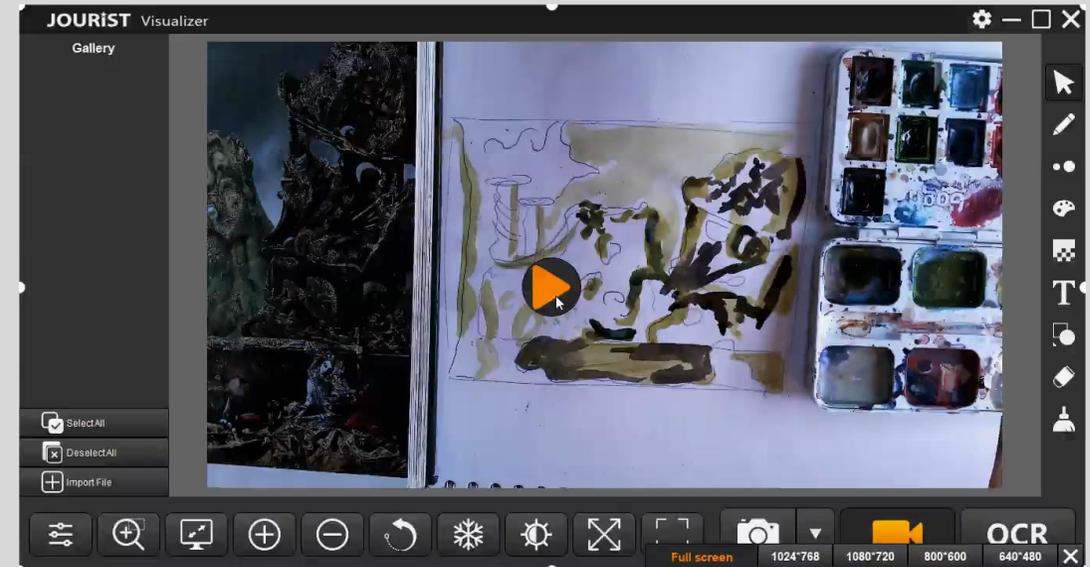
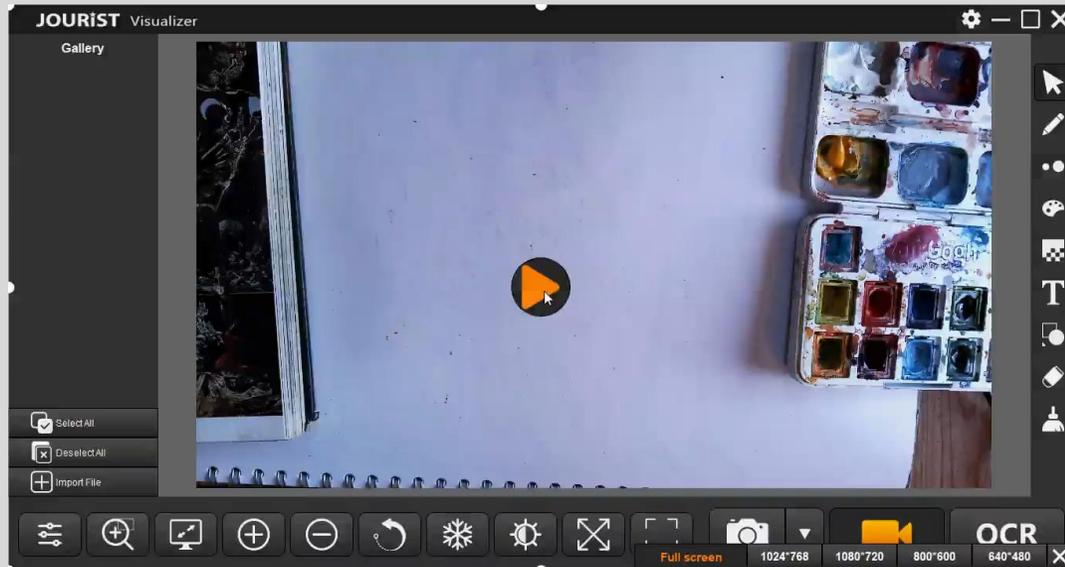
- Remember to include all of the different tonal variations that you created in your tonal bar.
- Consider the shape of the object that you are drawing, make sure you apply tone in the same direction - if it is curved shape, create rounded lines rather than flat, straight lines.



# YEAR 8 TASK 4

Surrealism - watercolours painting.  
Paint your own still life, watch the video to help you.

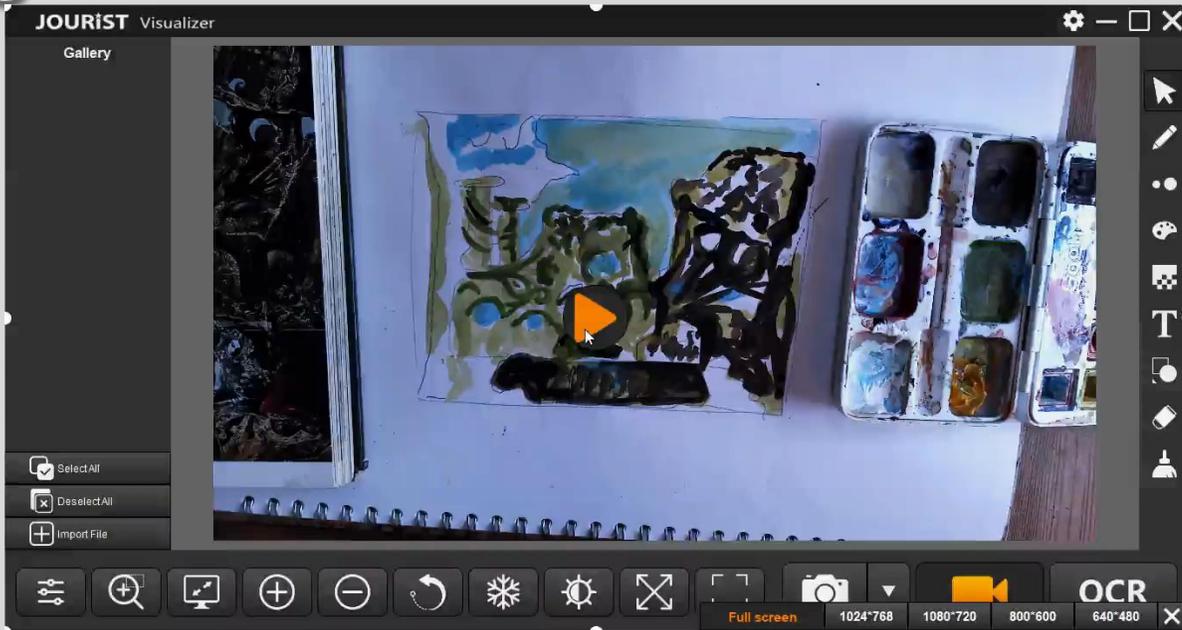
# The process of underpainting and shadows



Create an outline **shape** first.  
**Underpainting** - using one colour wash (for example green, yellow, brown or blue) create **light and dark blocks** of colour all over the drawing to create 3-D

Create shadows such as brown/blue mixed. Mix the local colour and layer over the top of the underpainting (local colour is the colours things are, for example the sky is blue)

# the process of painting tint, tone and shade



Model the colours - mix up the colours you see

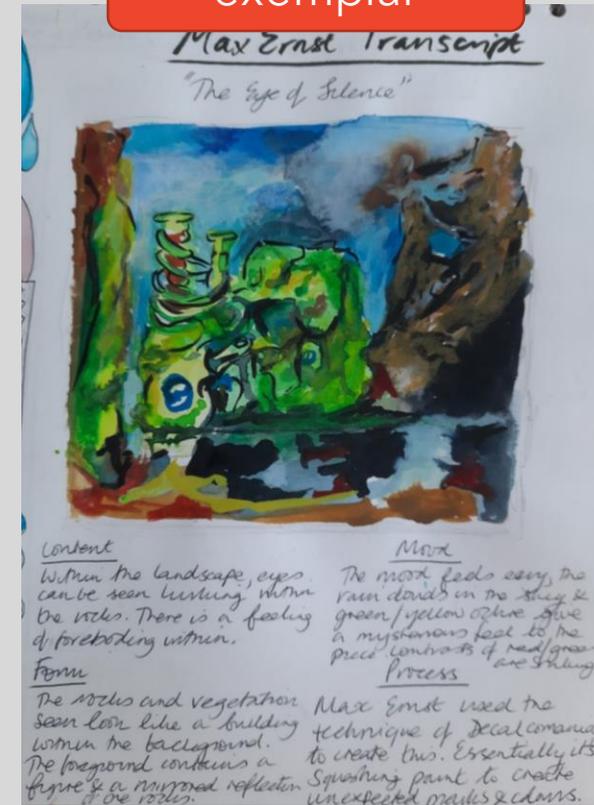
Tint - add white to create a lighter colour

Tone - add grey to create a mid tone

Shade - add black to darken colour

You may wish to use other colours instead of black and grey and white. Experiment as there are no fixed rules! Matisse, used complementary colours in the shadows.

exemplar



Main Activity 2: Use of Artist Analysis (CMFP) hand out, students to answer 2 questions from each category.

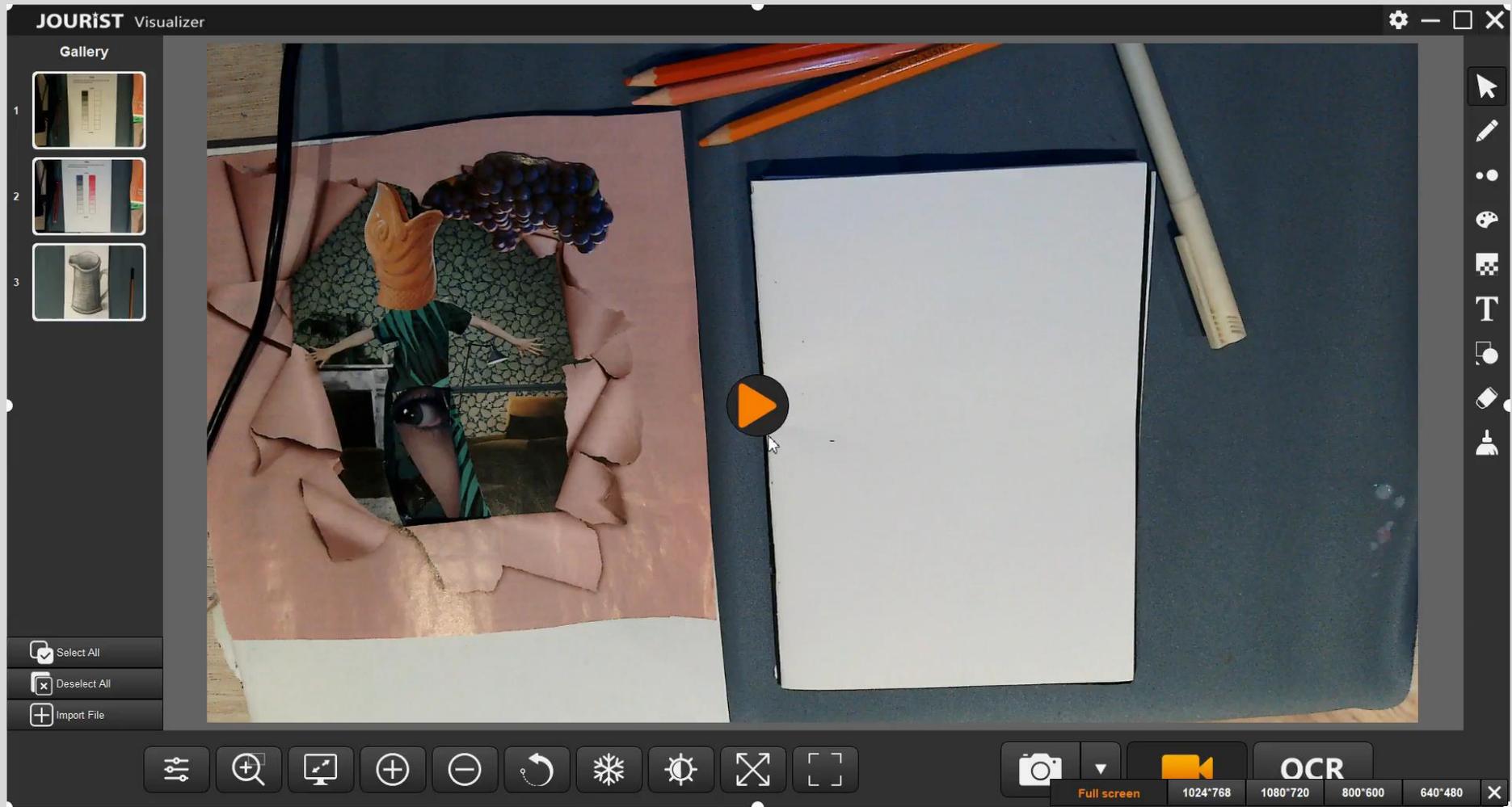


# YEAR 8 TASK 5

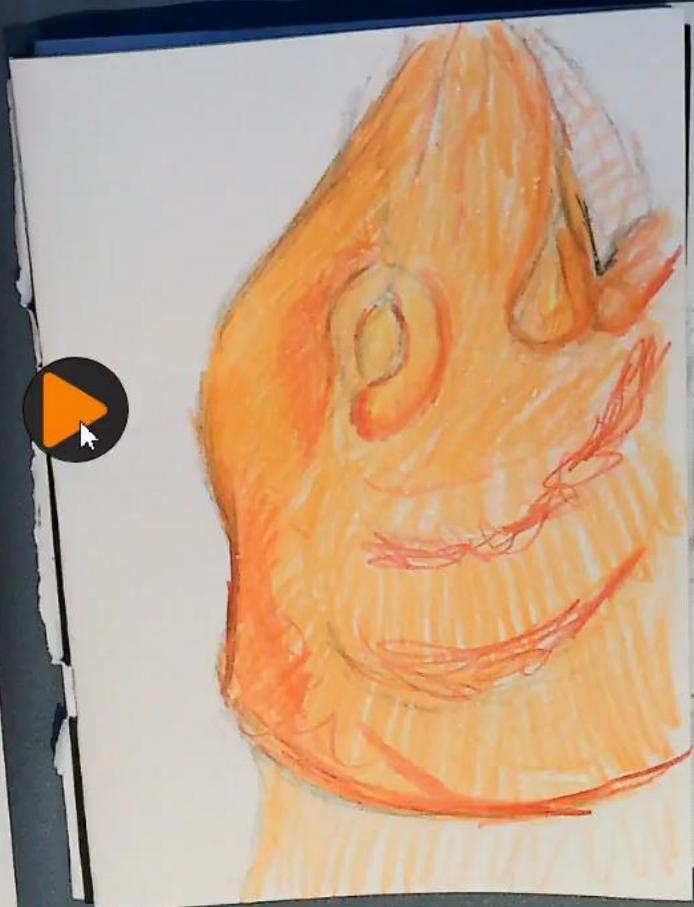
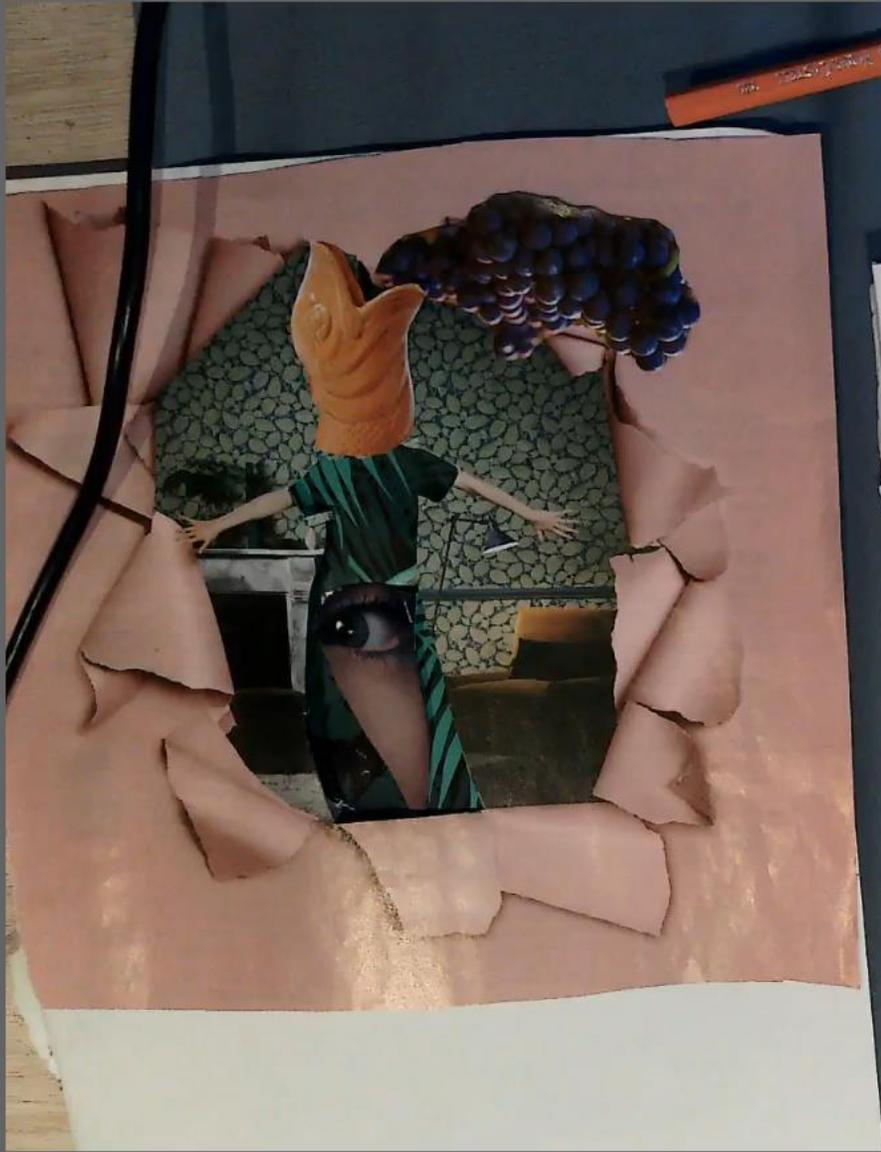
Surrealism - mixed media.

Using at least two different materials, create a mixed media study based on the theme of Surrealism.

# Mixed media



Gallery



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Import File



OCR

Full screen

1024\*768

1080\*720

800\*600

640\*480





# YEAR 8 TASK 6

Surrealism -Primary and secondary sources - mood board.  
Gather primary and secondary sources to create your own A4 mood board around the Surrealist theme.

Gallery



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Camera icon, Full screen, 1024\*768, 1080\*720, 800\*600, 640\*480, OCR, Close icon

Gallery



Select All

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Import File



OCR

Full screen

1024\*768

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640\*480



# Creating a mood board

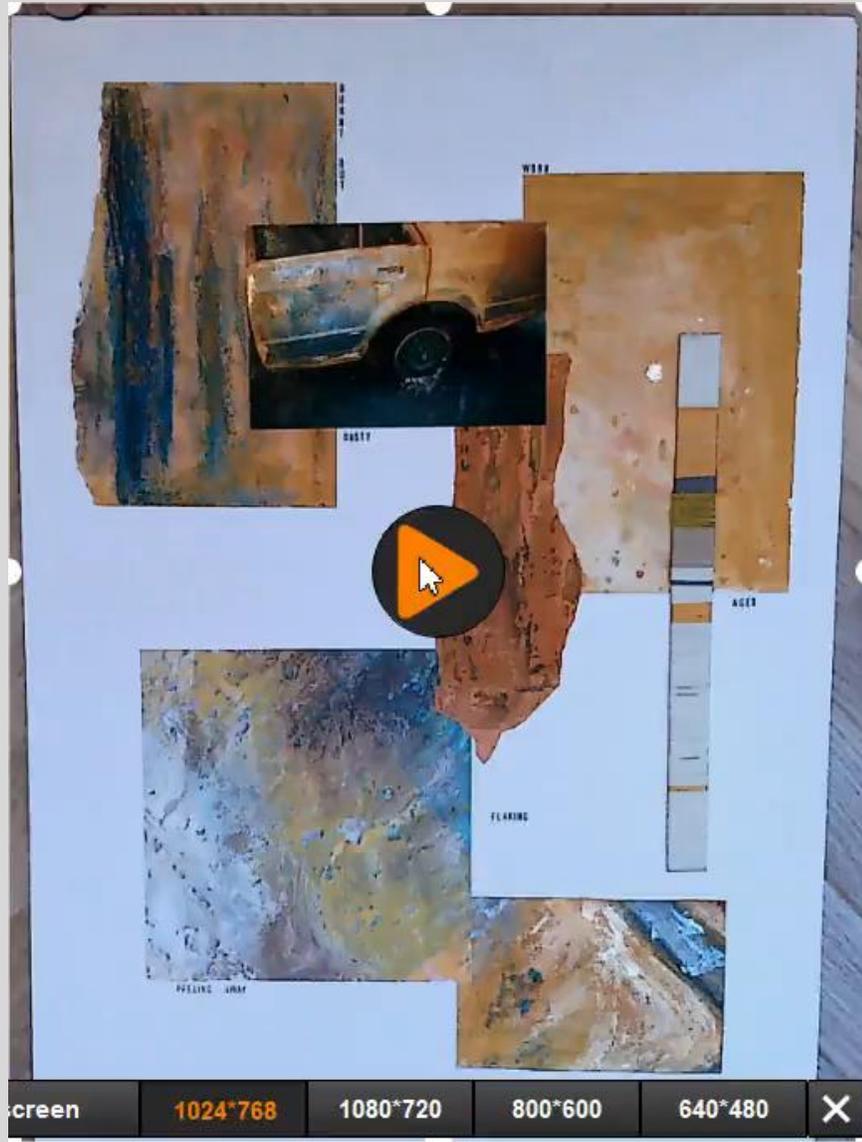
Remember to make it personal to you.  
Add lots of things that are relevant to your starting point, that create a mood and that you like.

## **Primary sources;**

Anything that you have created yourself! This could be a drawing, photographs, experiments with different materials.

## **Secondary sources;**

Anything that you can find, images from magazines, books or newspapers, other peoples photographs, the internet.





# YEAR 8 TASK 7

Surrealism -development of ideas.  
Start to create 4-6 initial ideas for a final piece for your project of Surrealism.

# Development of ideas

Move the figure around or change the pose

Try different arrangements, linear, triangular or circular

Change how natural, organised, busy or sparse your composition is

Use different amounts of negative space

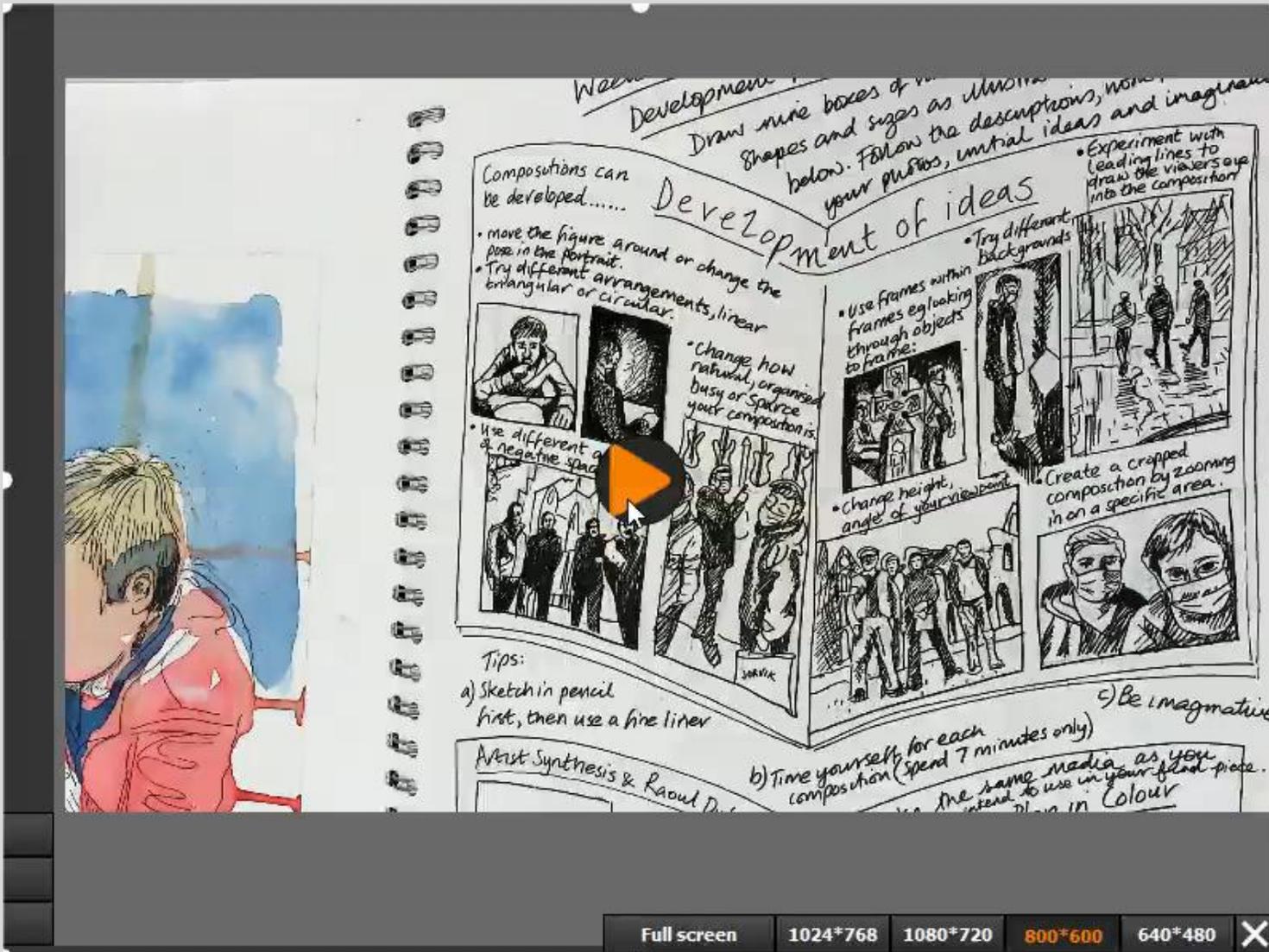
Use frames within frames eg looking through objects to frame

Try different backgrounds

Change height, angle of your viewpoint

Experiment with leading lines to draw the viewers eye

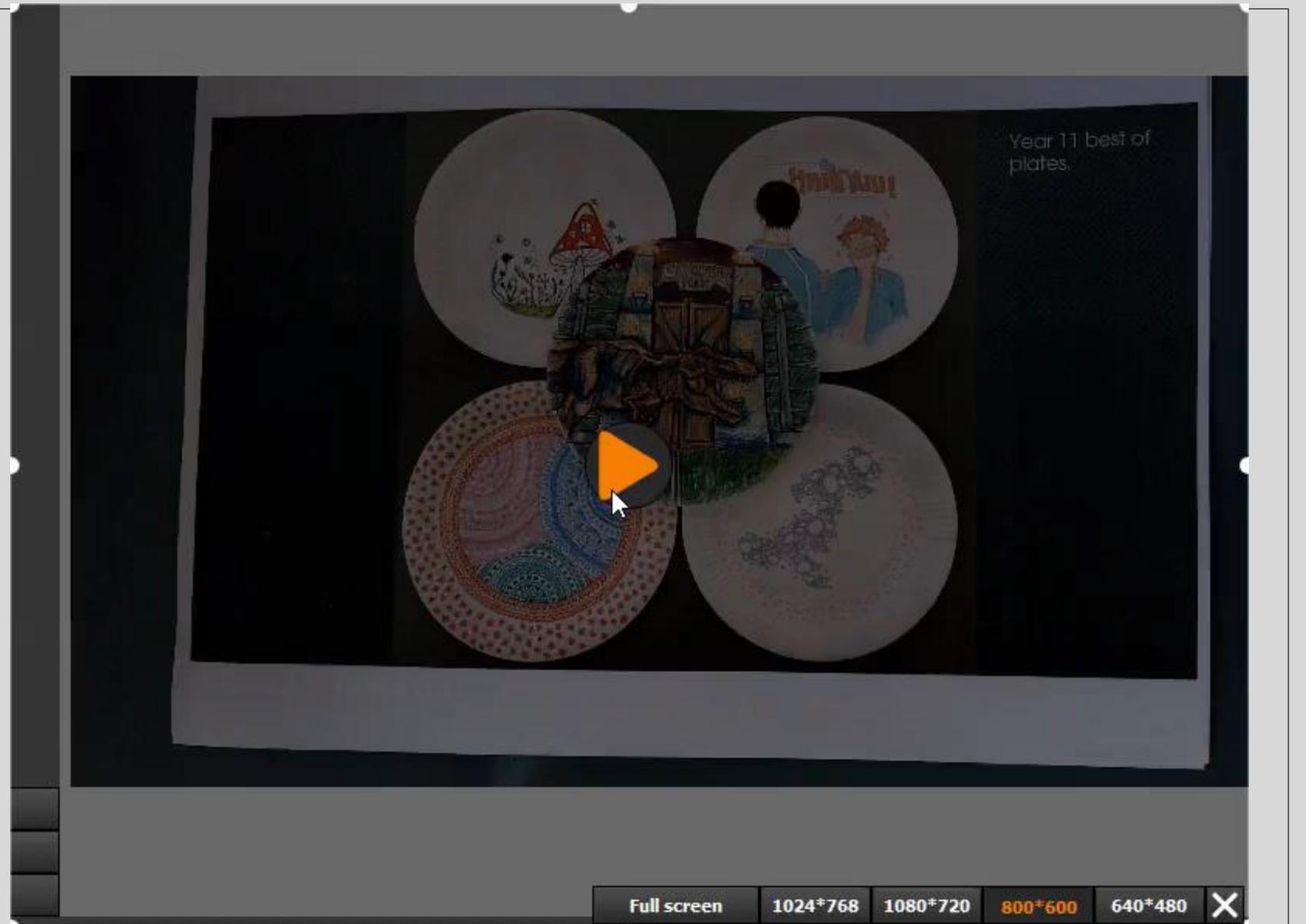
Create a cropped composition by zooming in on a specific area



# Development of ideas.

Think critically about your composition whilst making imaginative leaps to design ideas for a final piece.

Make sure that you are carefully selecting all of the best bits on your journey to create a well informed outcome.





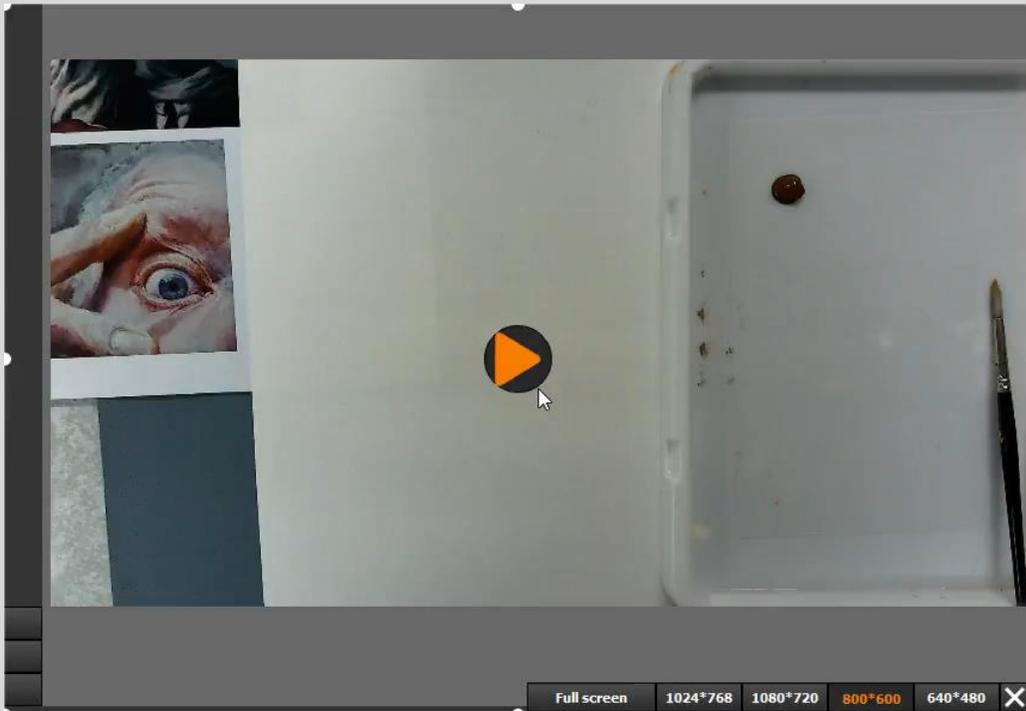
YEAR 9



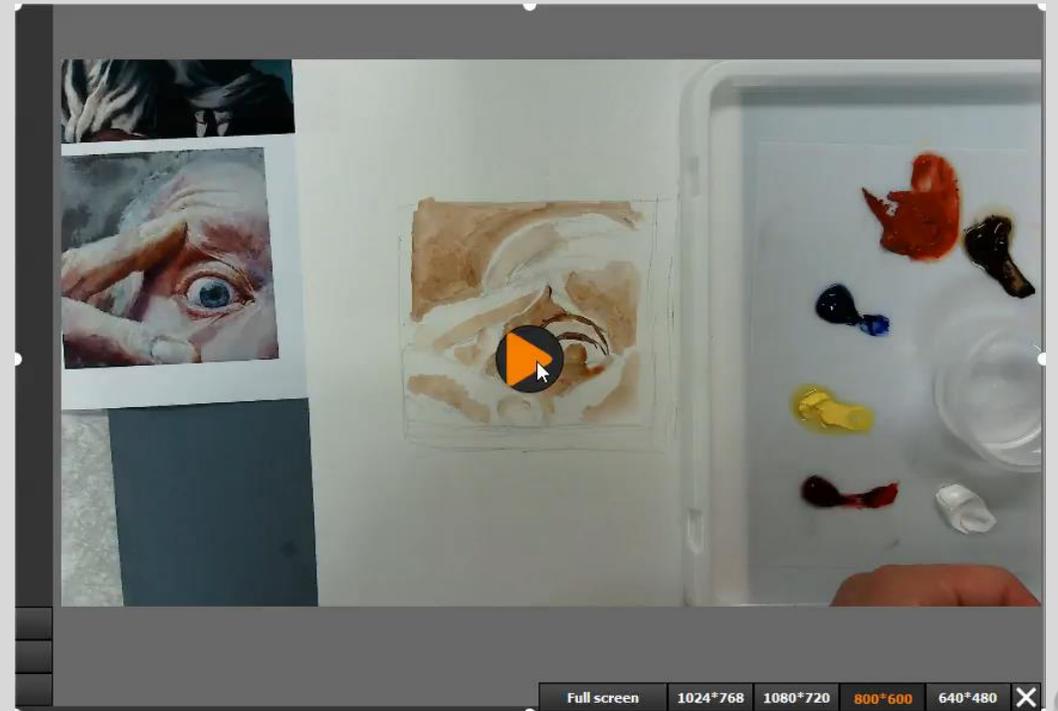
# YEAR 9 TASK 1

Beginnings and/or endings - painting an artist transcription.  
To create your response to an artists work, using the video to help and guide you.

# Process of painting.

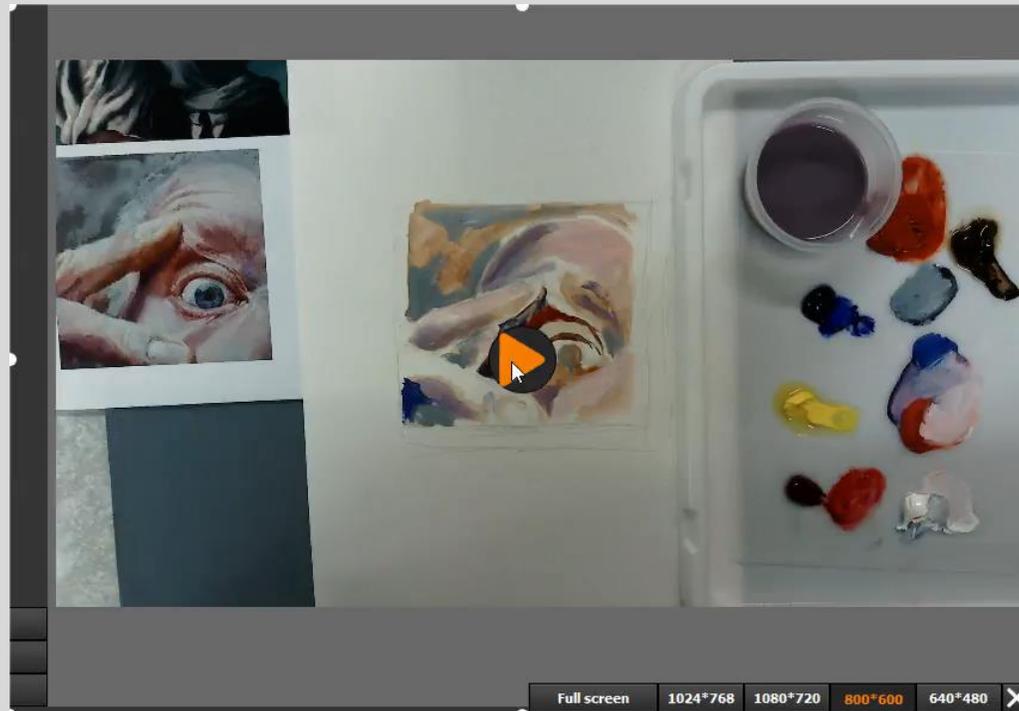


Draw the shapes and lines of the portrait. Use a an acrylic wash to capture light and dark.



Using paints explore the local colours, in this case the flesh tones were made from alizarin red, titanium white and ultramarine blue. Hog hair brush for texture, soft brush for contrasts.

# Painting technique.



Apply white highlights to create depth and space. Continue to model the colour to create subtle modulations.

# Artist transcription

Complete Artist  
Transcript/Synthesis research with  
annotation in depth on each artist,  
use the Artist Analysis sheet.





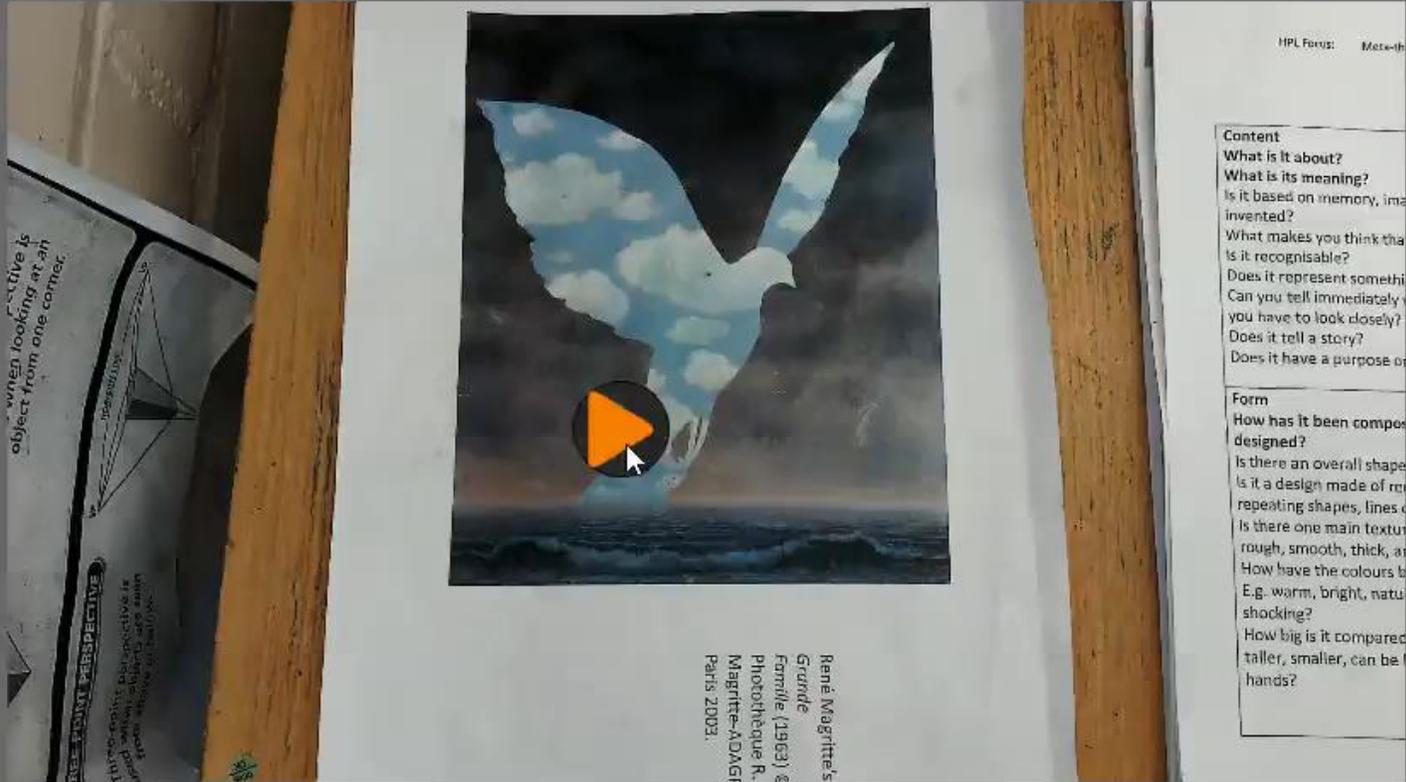
# YEAR 9 TASK 2

Beginnings and/or endings -Analysis and understanding symbols and formal elements in paintings.  
Create your own written response to an artists work.

Gallery



1



- Select All
- Deselect All
- Import File



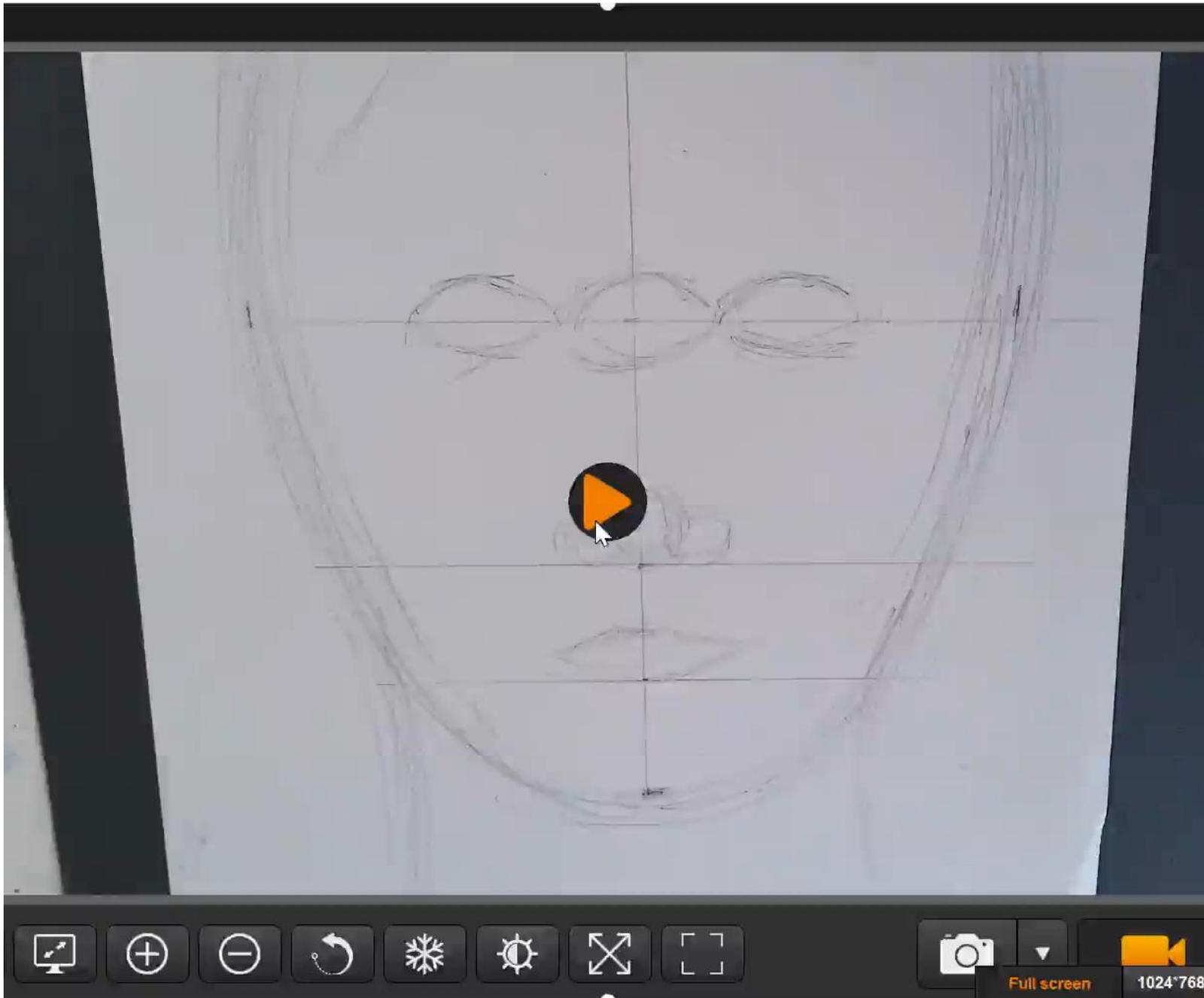
Full screen 1024\*768 1080\*720 800\*600 640\*480

OCR



# YEAR 9 TASK 3

Beginnings and/or endings -tonal drawing.  
Create your own tonal portraiture drawing using the video to guide you.



# Self-Portrait Proportion and Tone

Proportion is the correct size of something in relation to something else.

Tone means light and dark.

### **Tips for eyes:**

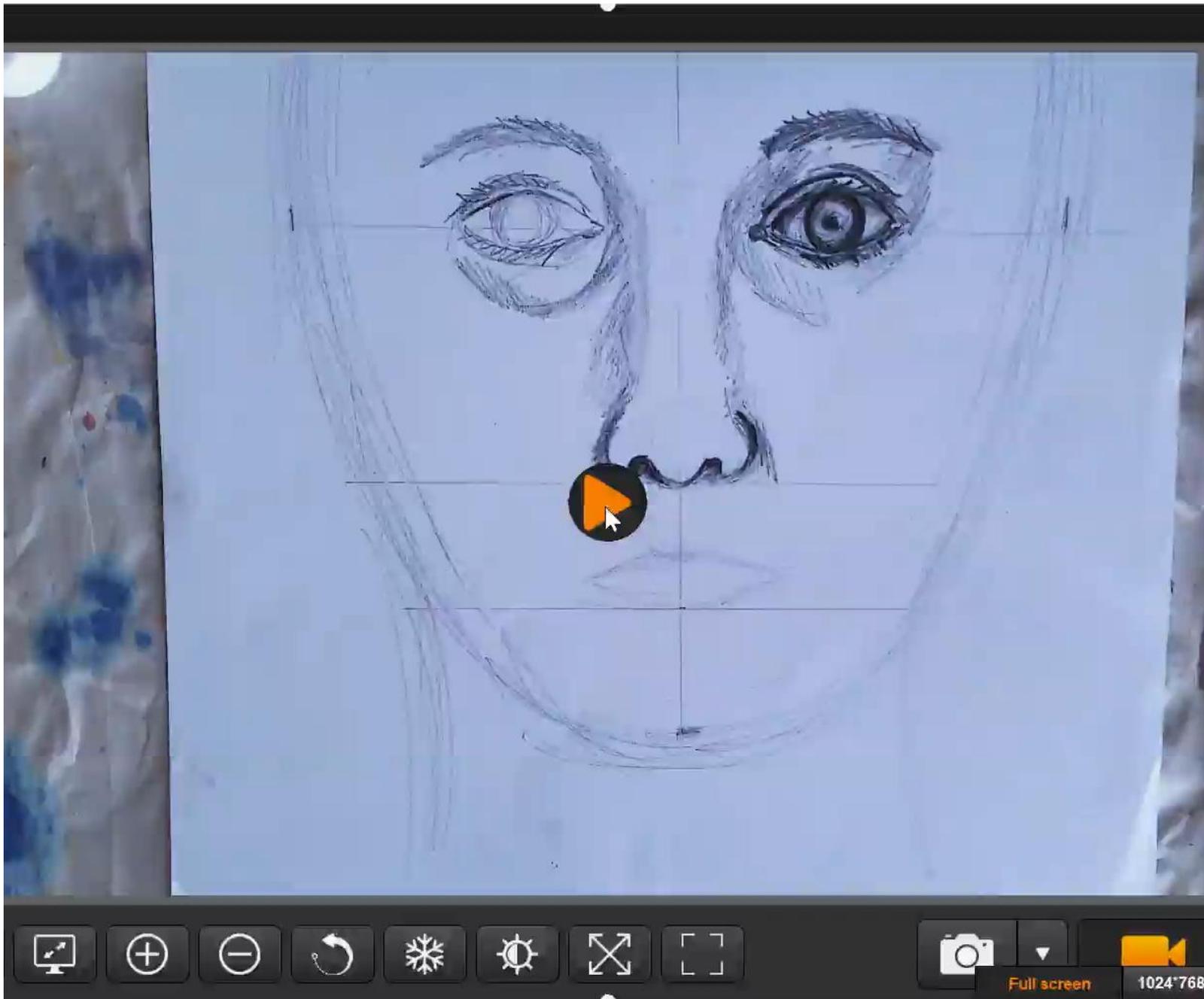
Start by drawing circle (iris), then almond shape, and then include the lid, semi circle above almond

Next, add in the eyebrows and the bridge of your nose by shading lightly

### **Tips for the nose;**

Draw a circle with two lines above

Create the nostrils by placing two lines either side of the circle



The mouth and using tone.

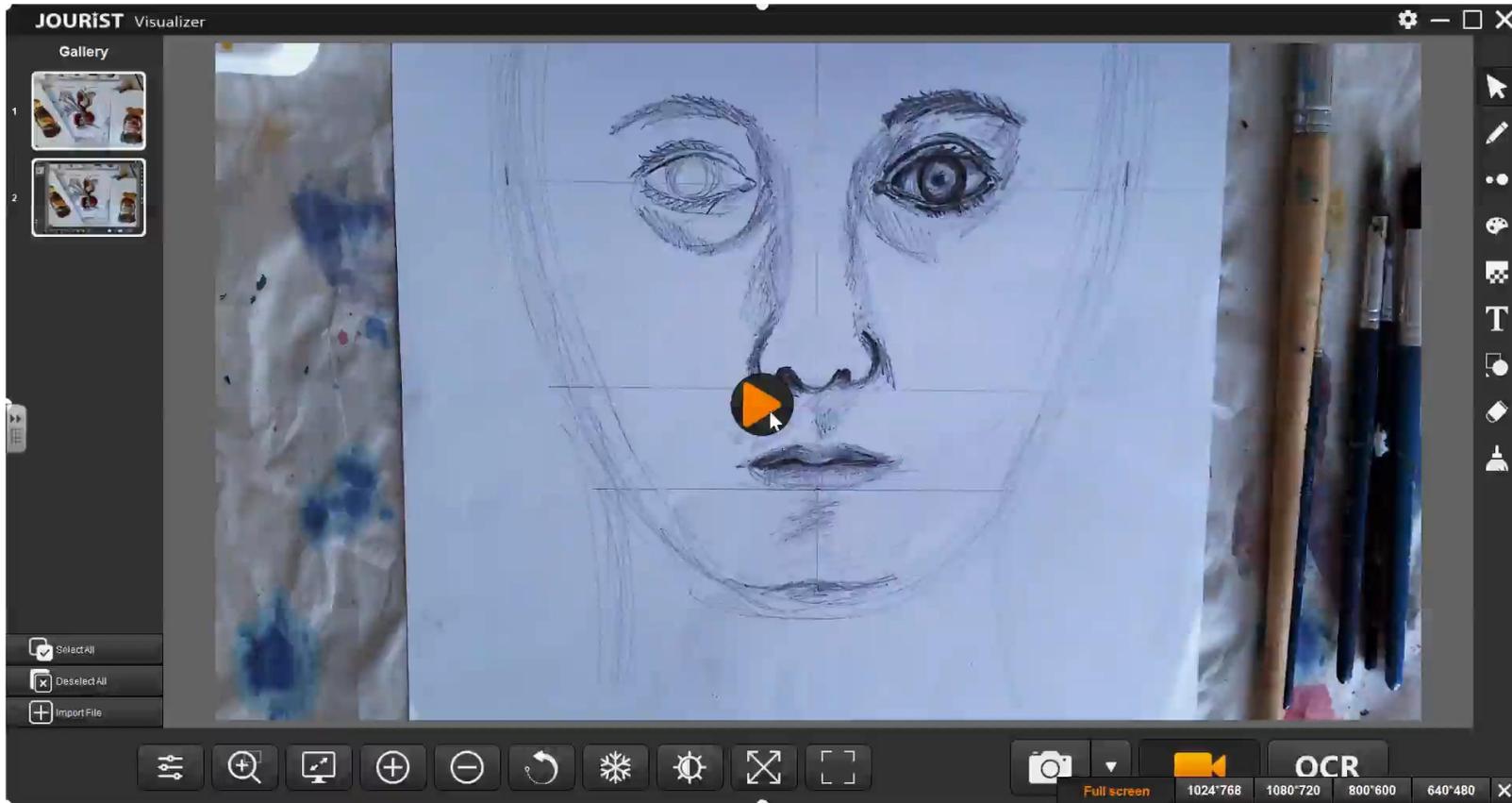
**Tips for the mouth;**

Draw a line, then another in the shape of a couple of mountains above it.

Create a semi circle beneath

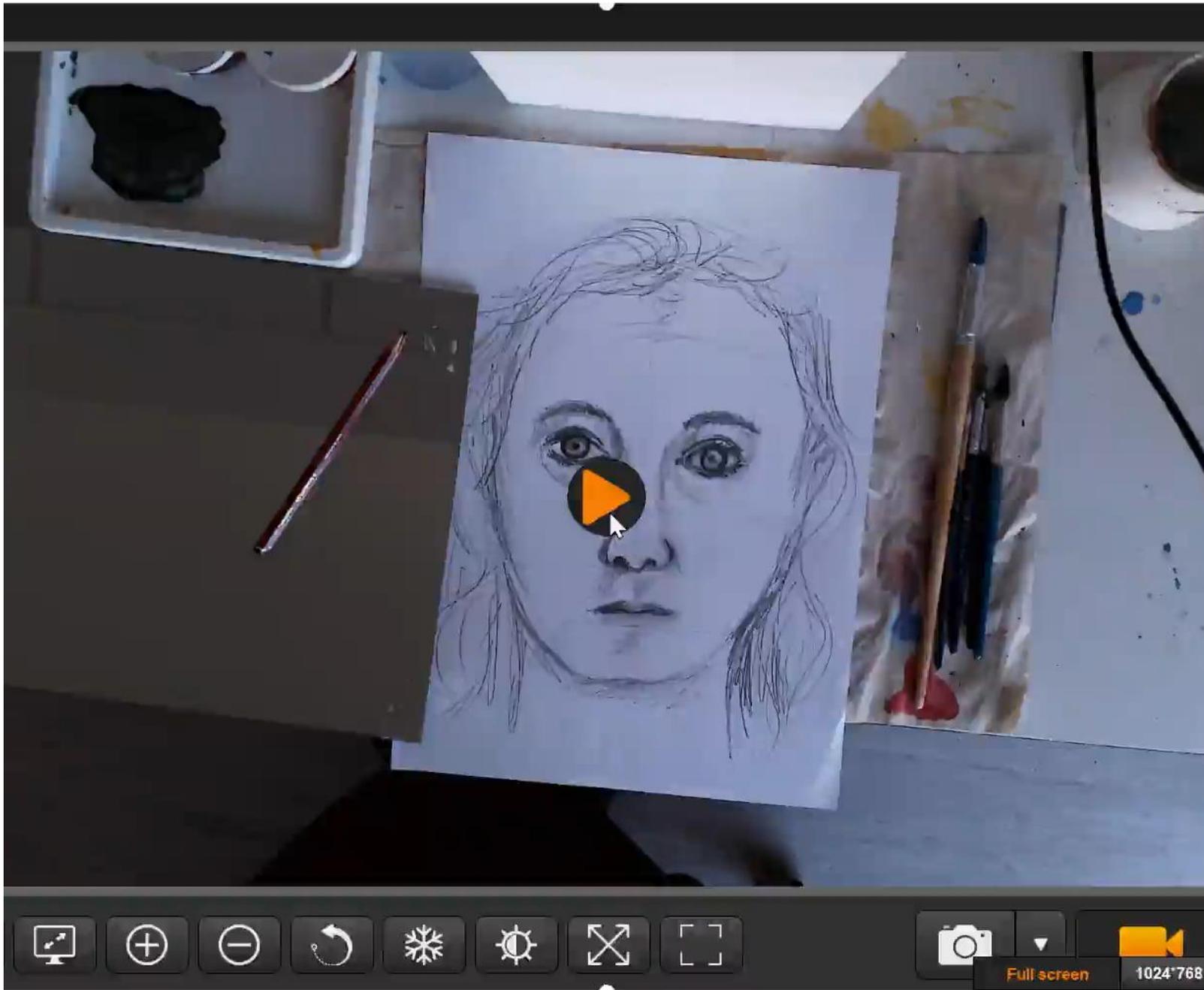
When using tone shade the top lip, as it is in shadow.

The bottom lip catches the light.



# Hair and shoulders

Use line and shape to capture the texture of the hair



Shading the face using tonal variation.

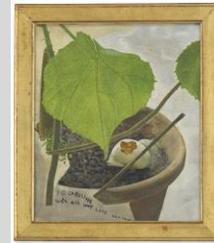
Use gestural lines and sweep across the face to create form.



# YEAR 9 TASK 4

Beginnings and/or endings - watercolours landscape painting.  
Paint your own landscape, watch the video to help you.

# Acrylic painting and colour



Watch the You Tube clip about Hockney (Bottom images) and Van Gogh (far left) and their similar approaches to colour.

[https://www.youtube.com/watch?v=vA\\_I0qwnh\\_w](https://www.youtube.com/watch?v=vA_I0qwnh_w)

Answer the questions fully:

What was Hockney fascinated by in the UK? Give me three distinctive features about his work/approach.

What kind of a man was Van Gogh?

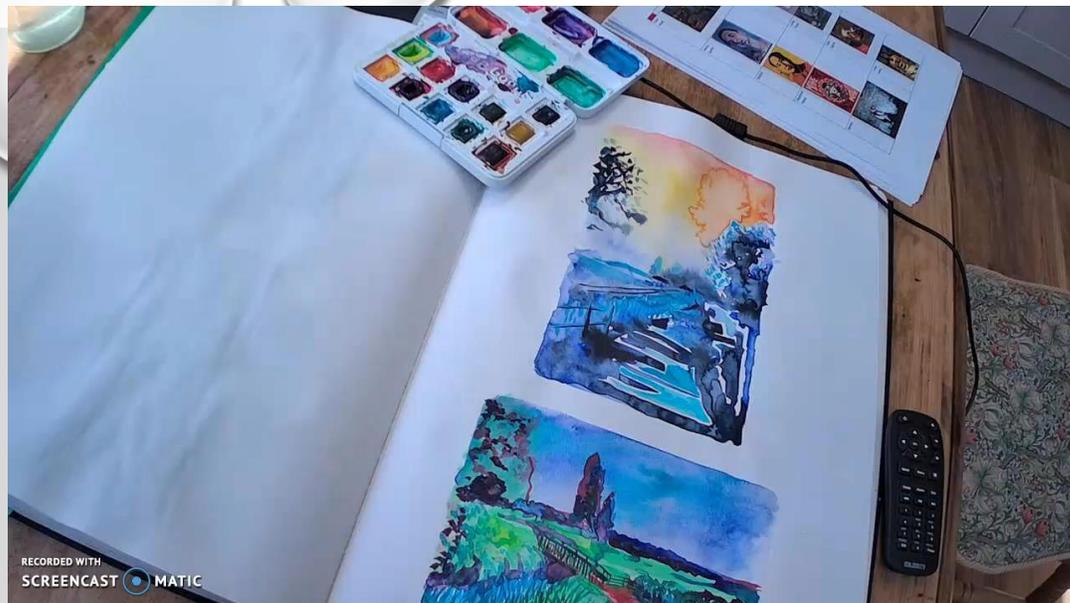
How does Hockney describe perspective? Give me three points he makes.

Now watch the process of Hockney painting:

<https://www.youtube.com/watch?v=UVBYfTr8BRQ>

Select one of your photos or work directly from nature (perhaps get some fresh air in the garden or paint inside if you prefer). Follow the stages that Hockney uses as outlined in the next slide.

**Complementary colours** - colours opposite in the colour wheel which bring out the best in each other, please see next slide for details.



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# YEAR 9 TASK 5

Beginnings and/or endings - mixed media.  
Using at least two different materials, create a mixed media study based on the theme.

musical  
snobs

Eyes hidden/  
closed

mysterious mood  
(dark)



Full screen

1024\*768

1080\*720

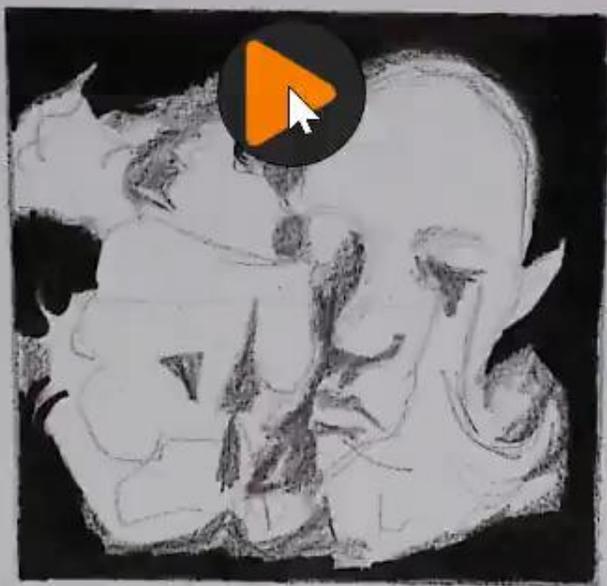
800\*600

640\*480

X



mysterious mood  
(dark)



Full screen

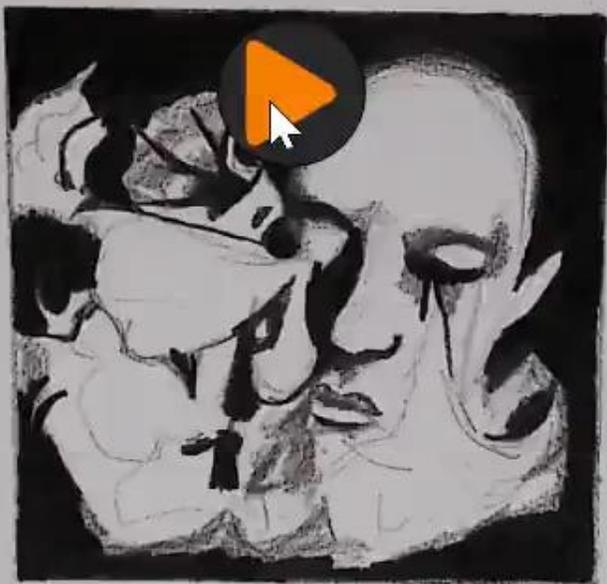
1024\*768

1080\*720

800\*600

640\*480

X



Full screen

1024\*768

1080\*720

800\*600

640\*480

X



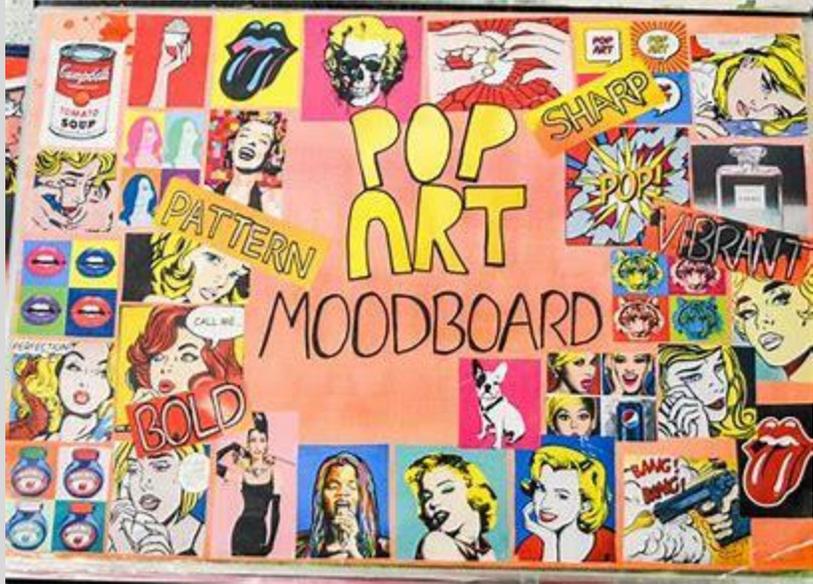
2000 (dark)





# YEAR 9 TASK 6

Beginnings and/or endings - primary and secondary sources mood board.  
Gather primary and secondary sources to create your own A4 mood board around the theme of beginnings and/or endings.



# Mood board ideas

Play around with overlapping different objects to create some interesting areas.



Think carefully about the composition of the page.

Make sure everything has a clear link to the theme of the project.



# Creating a mood board

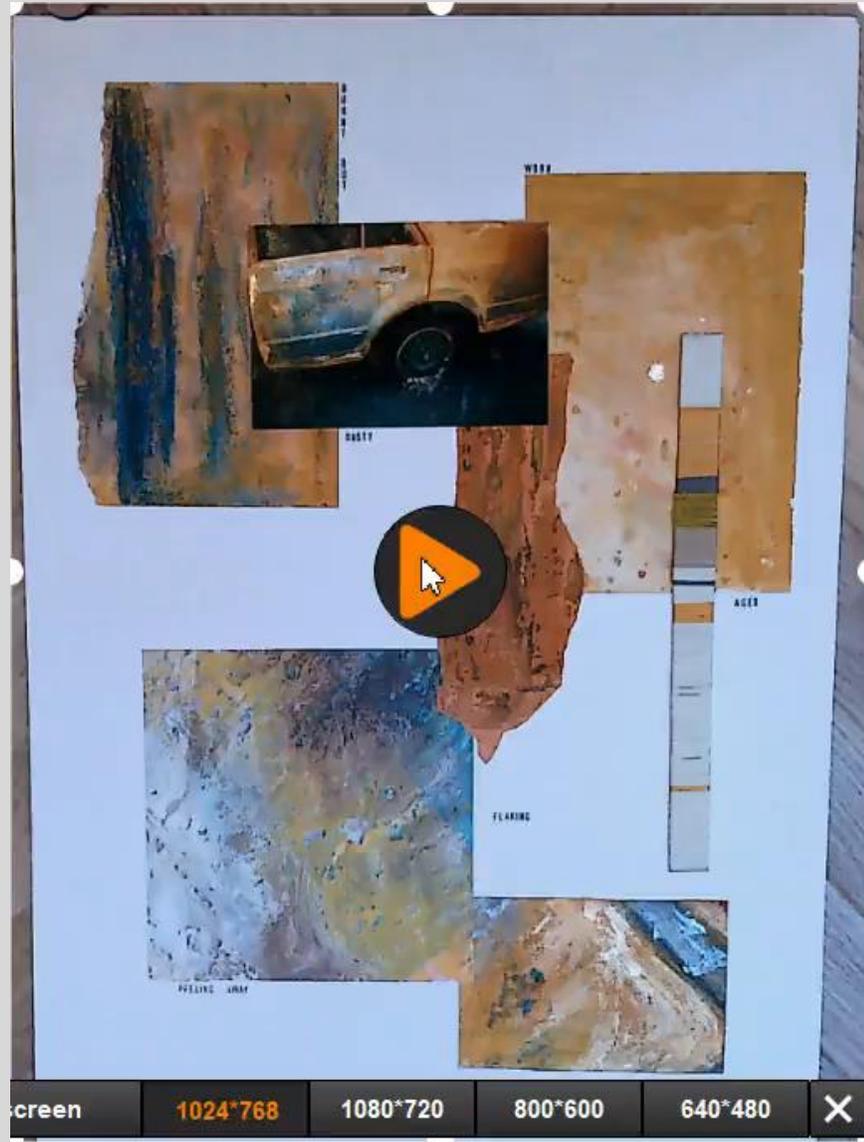
Remember to make it personal to you.  
Add lots of things that are relevant to your starting point, that create a mood and that you like.

## **Primary sources;**

Anything that you have created yourself! This could be a drawing, photographs, experiments with different materials.

## **Secondary sources;**

Anything that you can find, images from magazines, books or newspapers, other peoples photographs, the internet.





# YEAR 9 TASK 7

Development of ideas.  
Start to create 4-6 initial ideas for a final piece for your project of beginnings and/or endings.

# Development of ideas

Move the figure around or change the pose

Try different arrangements, linear, triangular or circular

Change how natural, organised, busy or sparse your composition is

Use different amounts of negative space

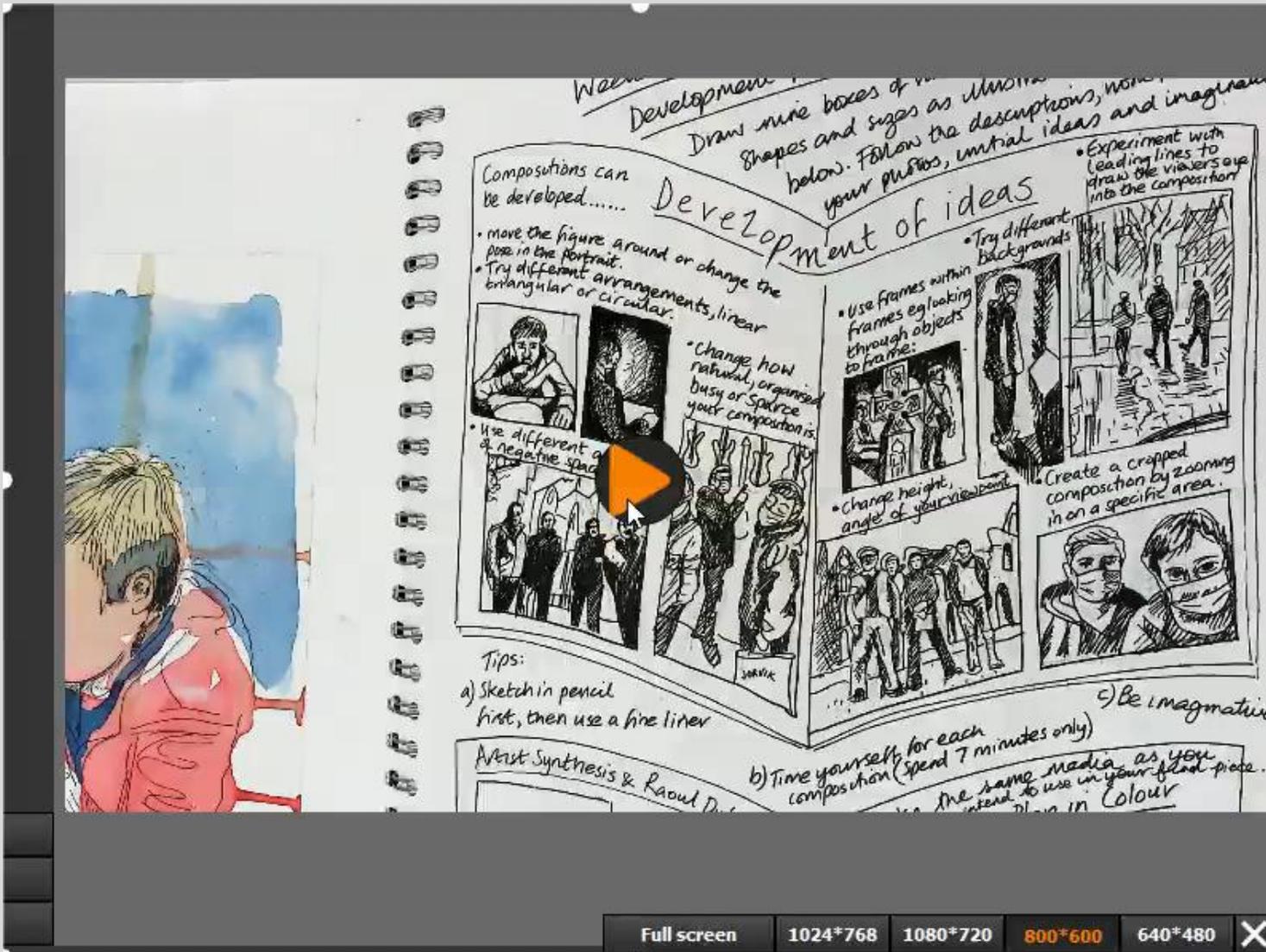
Use frames within frames eg looking through objects to frame

Try different backgrounds

Change height, angle of your viewpoint

Experiment with leading lines to draw the viewers eye

Create a cropped composition by zooming in on a specific area



# Development of ideas.

Think critically about your composition whilst making imaginative leaps to design ideas for a final piece.

Make sure that you are carefully selecting all of the best bits on your journey to create a well informed outcome.

