

A01 (15% PP 10% ESA)

Assessment objective 1:
“Develop ideas through investigations, demonstrating critical understanding of sources”

Evidence these marks with:

- Artist research and analysis
- Initial ideas
- Development of ideas in response to sources
- Working in the style of another artist to show understanding of their work.

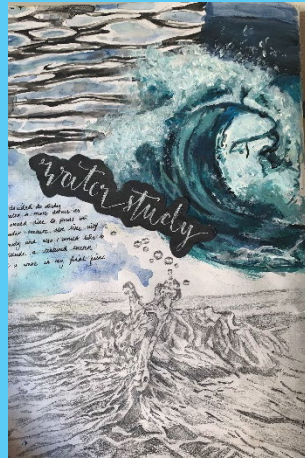


AO2 (15% PP 10% ESA)

Assessment objective 2: “Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes”

Evidence these marks with:

- Experimentation with media
- Developing ideas
- Designing
- Refining Ideas
- Learning from mistakes
- Taking creative risks!
- Techniques and processes



AO3 (15% PP 10% ESA)

Assessment objective 3:
“Record ideas, observations and insights relevant to intentions as work progresses”

Evidence these marks with:

- Drawing
- Annotation
- Photography
- Showing your ideas through visual means

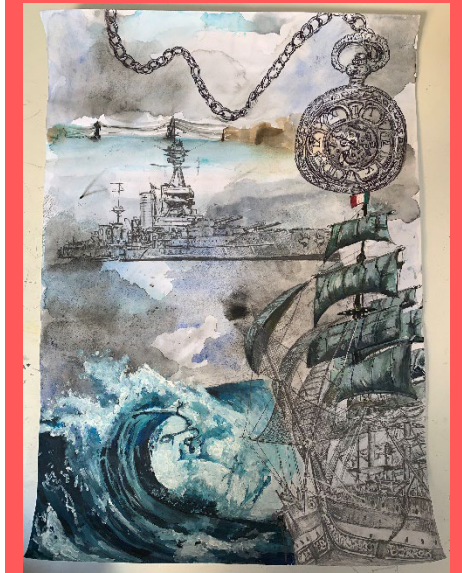


AO4 (15% PP 10% ESA)

Assessment objective 4: “Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language”

Evidence these marks with:

- Final outcome/outcomes
- Evaluation
- Realisation of ideas
- Completion of project
- Best work



1

Angie Lewin

Angie Lewin is a lino print artist, wood engraver, screen printer and painter depicting the UK's natural flora in linocut and other limited edition prints. She draws from natural forms then simplifies and stylizes her drawings, the layers them into a composition.



2

William Morris

(1834-1896) Morris was a British textile designer, poet, novelist and socialist activist associated with the British Arts and Crafts movement. He contributed to British textile arts methods of production. This allowed for fabrics and wallpapers that are beautifully designed as well as affordable to the masses.

Morris had his wallpapers printed by hand, using carved, pear woodblocks loaded with natural, mineral based dyes, and pressed down with the aid of a foot-operated weight. Each design was made by carefully lining up and printing woodblock motifs again and again to create a seamless repeat.



Here are three sets of questions you can use to write about an artist. Choose the set of questions most appropriate for you.

3. Artist Analysis – FP 3/4

Content

What is the work of?

- The work is of...

Process

How has the artist made it?

- The artist has used...to...

Form

Describe the artwork.

How did they use the basic elements?

- The artist used... to show...

Connections

What do you think about the work?

- I would like to use.... In my artwork because...

The basic elements

Colour – Bright, Dull, Bold, Strong, Soft

Line – Thick, Thin, Directional, Curved

Pattern – Repeating, Stripes, Dots

Texture – Bumpy, Rough, Smooth, Flat

Form – 3D, Natural, Manmade

Shape – 2D, Outlines, Sharp, Rounded

4. Artist Analysis – FP 5/6/7

Your page should you have a title, an image and a study/copy of their work. Use in keeping colours and materials that show your understanding of the artist.

Content – What is the work about?

- What is the work about/of? Describe what you can see.
In this work I can see..

Process – How was the work made?

- What materials do you think the artist has used...and why? I think that this work was made using...
- How have they been used? (layering) The artist has used... to show...

Form – How has the artist used composition/basic elements?

- Describe how the artist has used the basic elements? What effect does this create? The artist has used... to show...
- Describe the composition of the work (fore/mid/back ground, Rule of thirds, landscape/portrait). What effect does this create? The artist has arranged their work by... to show...

Connections – Links and ideas

- How does their work connect to your project? The artist's work connects to my project because...
- What are your next steps? (Development of ideas A02).
My next steps are because...

The basic elements

Line – The path left by a moving point. Curved, overlapping, straight, thin, thick...

Shape – An area enclosed by a line.

Form – A three dimensional shape.

5. Artist analysis FP – 8/9

Your page should you have a title, an image and a study/copy of their work. Use in keeping colours and materials that show your understanding of the artist.

Content – What is the work about?

- What is the work about/of? Are there any clues/evidence to support this?
- What is the purpose or meaning of the work?
- Who would the intended audience be for this artwork? Why? How do you know?

Process – How was the work made?

- What materials do you think the artist has used...and why?
- How have they been used? (layering)
- What are the stages the artist has gone through to get to the final outcome? (designing/drawing/Maquettes etc.)

Form – How has the artist used composition/basic elements?

- Describe how the artist has used the basic elements? (How have they been used to convey meaning?). What effect does this create?
- Describe the composition of the work (fore/mid/back ground, Rule of thirds, landscape/portrait). What effect does this create?

Connections – links and ideas

- How does their work connect to your project?
- How will this work inspire the development of your final outcome? (A02)
- What are your next steps?

Tone – The light and dark created by the way light falls on an object.

Texture – Actual texture (how your artwork feels). Visual texture (what it looks like it feels like).

Pattern – Repeating lines, shapes, tones or colours

Colour – Harmonious, complementary, primary, secondary, tertiary.

6

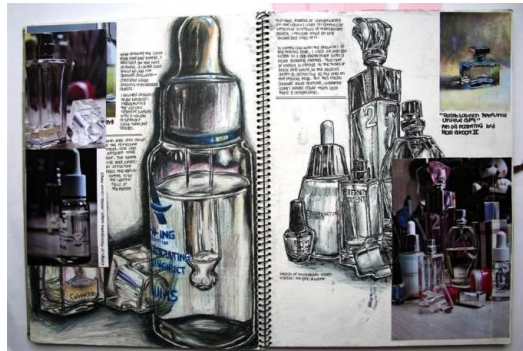
Developing your ideas through experiments and different materials

Understanding the properties of different materials can help you make effective choices in art and design work. Try different materials to find out which you enjoy working with, and which produce effects you are interested in. Even if something is unsuccessful, you will have shown that you have tried and learned valuable lessons.

7

Recording your experiments through annotation

It is important to record your experiments with materials and techniques. Concentrate on those that worked well - these can be useful later on when presenting and evaluating your work. Keep a reference to the unsuccessful experiments too - these can be useful to look back on and reflect on your choices.



8

Dry media - Materials which are used dry include: pencil, charcoal, pen and pastels.

Pencil

Graphite pencils come in different grades: 6H (very hard) to 6B (very soft). The harder pencils can be used to create very precise lines. They are useful for detailed design work. Softer pencils are less good for detail as the marks they make tend to be thicker and less precise. Using a softer pencil allows you to produce very dark tones or to blend tones.

Techniques

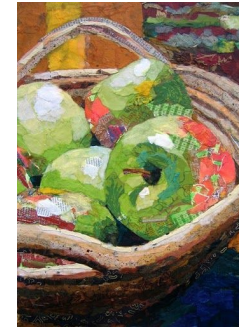
- Vary the pressure of the pencil or use the pencil on its side.
- Create graduated tone by blending from light to dark.
- Cross-hatch – build up criss-cross lines to create different tonal values.
- Directional line – curve your lines and shading with the shape of the object.



9

Collage

Gluing tissue, newspaper and other papers down onto your surface to create your artwork. Papers can be torn or cut and bring texture to your work.



12

Ink

Ink comes as a liquid and has many of the same properties as watercolour. It is good for creating images with vibrant colours. You could try using sticks, twigs or other objects instead of a brush.



10

Watercolour

The paint is transparent and works best on light paper. Colours can be lightened by adding water rather than adding white.

Techniques

- Use watercolour or ink as a wash all across your paper to create a coloured background.
- Experiment with painting into wet watercolour and dry watercolour.



13

Mixed media

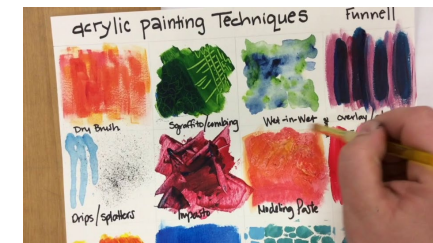
Using a combination of different media. This may be as simple as combining drawing and painting, oil pastel with paint or creating a background of different papers to work over with paint or ink.



11

Acrylic

Acrylic paint is opaque and therefore you can layer light colours over dark ones as well. This allows you to add down a background first then layer your colours and tones over the top. It also means that you can easily rectify any mistakes.



14 Recording

Recording in Art can be done by drawing, taking photographs and annotating.

17 How to annotate

Explaining your ideas and thinking using subject specific language and terminology. Labelling and evaluating yours and other peoples work and how it links into your project.

15 Drawing

Drawing is a key part of developing any art, craft or design work. It is an important method of researching, investigating, developing and communicating ideas.

Drawing and mark making can be used to:

- record observations about a subject
- experiment and develop use of formal elements such as line and colour
- work out and present your ideas



16 Checklist for a successful drawing

Choice of object – In drawing this object you will be able to demonstrate your skills

Sharp pencil – To help you add accurate detail

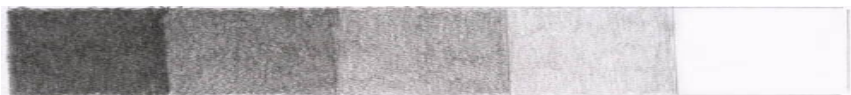
Size – work large so you can fit in more visual information

Shape – ensure the shape is accurate

Sketching you have used a sketched line rather than a heavy solid line

Detail - from observations you have included every aspect of the object.

Tone – It is important to use a large range of tone in your drawings, especially when drawing shiny objects such as bottles and glasses.



18. Sketching a line – Plot out your shape. lightly, use a feathery light line to get the accurate shape. Make the line darker when you are happy this is the best that you can produce



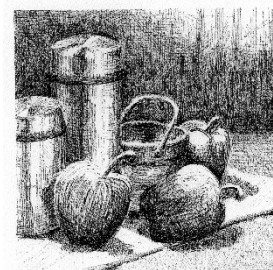
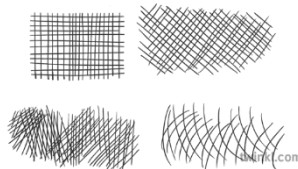
19. Continuous line drawing Draw an object in pen without taking your pen off the paper. This drawing should be an accurate representation of the object but it will have trail lines.



20. Tonal pencil drawing. Start with the darkest areas first. Have a range of mid tones. Leave the lightest tones as the white paper. Do not make it up, you must look carefully at what you are drawing. You can use directional shading to describe curved forms. Do not use your finger to smudge your drawing.



21. Cross hatching. Build up your ton using overlapping lines.

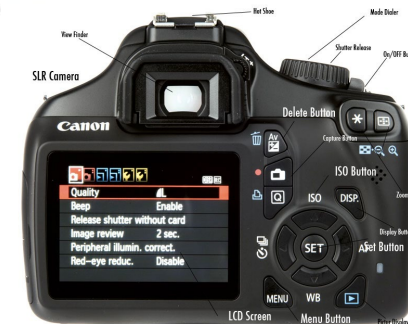


22 Photographers toolkit

- View point: Birds eye view, from below or straight on...
- Location: Inside, outside...
- Lighting: Natural sunlight, spotlight, torch...
- Props: Objects that suggest something to the viewer
- Camera mode: Automatic, landscape, close up, manual...

23 DSLR Cameras

A digital single-lens reflex camera (digital SLR or DSLR) is a digital camera that combines the optics and the mechanisms of a single-lens reflex camera with a digital imaging sensor.



24

AO4 – Final outcomes and bodies of work.

“Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language”

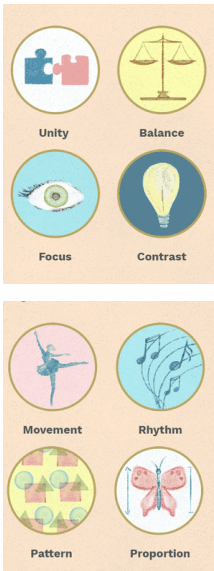
All of your preparatory work leads up to your personal response or final piece. To make a successful final piece, you must:

- Clearly link your final piece with your preparatory work.
- Make sure your final piece links to your artist research.
- Review and refine your ideas so that you are completely happy with them.
- Complete your experiments with materials, composition and construction so that you feel in control of what you are doing before you start your final piece.

25

Elements of composition in art

- Unity:** Do all the parts of the composition feel as if they belong together, or does something feel awkwardly out of place?
- Balance:** Balance is the sense that the painting "feels right" and not heavier on one side. Having a symmetrical arrangement adds a sense of calm, whereas an asymmetrical arrangement creates a more dynamic feeling.
- Movement:** There are many ways to give a sense of movement in a painting, such as the arrangement of objects, the position of figures, the flow of a river. You can also use leading lines (a photography term applicable to painting).
- Rhythm:** In much the same way music does, a piece of art can have a rhythm or underlying beat that leads your eye to view the artwork at a certain pace. Look for the large underlying shapes (squares, triangles, etc.) and repeated color.
- Focus:** The viewer's eye ultimately wants to rest on the "most important" thing or focal point in the painting, otherwise the eye feels lost, wandering around in space.
- Contrast:** Paintings with high contrast—strong differences between light and dark, for example—have a different feel than paintings with minimal contrast in light and dark. In addition to light and dark, contrast can be differences in shape, color, size, texture, type of line, etc.
- Pattern:** A regular repetition of lines, shapes, colors, or values in a composition.
- Proportion:** How things fit together and relate to each other in terms of size and scale; whether big or small, nearby or distant.



26

Foreground, Midground, Background

Foreground

The part of a scene that is nearest to the viewer. It doesn't have to be front and center in a composition.

Background

The scene behind the main object of the composition, which gives context and a framework for the piece.

Middle ground

The middle ground is everything between the foreground and background.



27

Leading lines

Leading lines can be used to direct the viewer's eye into and around the painting. Leading lines can be actual lines, such as the lines of a fence or railroad, or they can be implied lines, such as a row of trees or curve of stones or circles.



28

Rule of odds

The "rule of odds" suggests that an odd number of subjects in an image is more interesting than an even number. So if you have more than one subject in your picture, the suggestion is to choose an arrangement with at least three subjects.



29

Rule of thirds

The rule of thirds is a composition guide that states that arranging the important features of an image on or near the horizontal and vertical lines that would divide the image into thirds horizontally and vertically is visually pleasing.

Sketchbook skills

30

Presenting work

You don't get loads of marks for presentation so you don't want to spend too long on it and you want to keep it fairly simple. It is meant to enhance your work and show it off, not distract from it. To the side are some examples of students who have successfully linked their presentation with the artist they are looking at.

'In-keeping' presentation

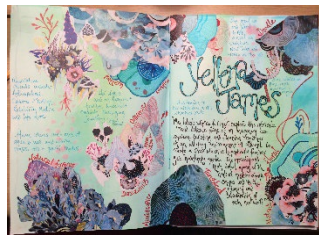
'In-Keeping' means that the choices you make on how to present your work need to reflect what you are trying to present. For example if you are doing a page on an artist who uses collage, then your background and title could be made from collage. Another example would be that you are presenting a design idea for your final piece and this design idea uses light blues in watercolour, therefore you use that colour and media for your background and title.

Titles

Think about the font and the media you use for your titles,

Backgrounds

In keeping colour scheme and materials. Do not just paint your page one colour in acrylic paint. Look carefully at the work you are presenting for inspiration.



31

Annotating your sketchbook pages

Annotations are written explanations or critical comments added to art or design work that record and communicate your thoughts. Annotations can be used for your own reference.

They can also be used to communicate information to the examiner that will help explain your thoughts and decision-making processes.

There are several reasons annotation may be used, for example to:

- analyse the work of an inspirational artist or designer
- analyse the success of a technique, idea or **composition**
- record a technique or explain an idea
- explain how a particular artist style or technique has influenced your work

What to include in annotation

Carefully placed annotation can complement your visual work as well as explaining it

To annotate your work successfully, you should explain:

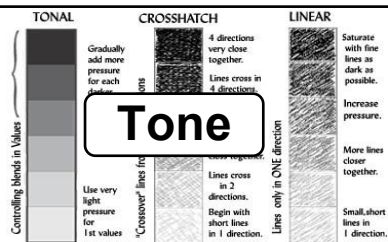
- what you have done and why you did it
- how you did it, such as the **media** and techniques used
- why you chose a particular medium or technique
- how an artwork or design fits in with your project
- what aspects you like
- how you could improve the work
- what you think you will do next



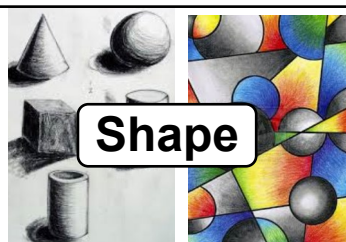
BASIC ELEMENTS



Line



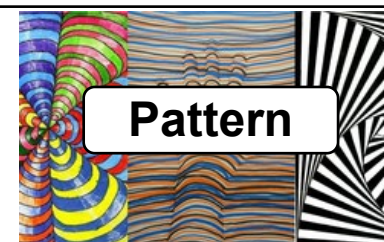
Tone



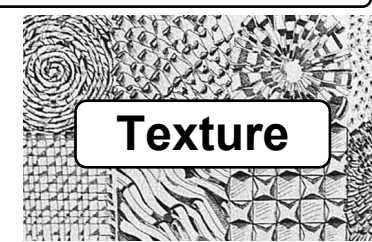
Shape



Colour



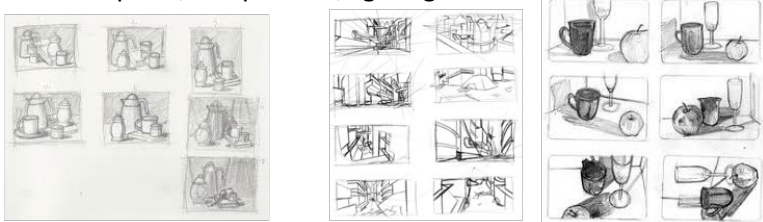
Pattern



Texture

32 Planning a photoshoot using thumbnail drawings

- Draw a rectangular box either landscape or portrait
- Sktech the objects lightly in pencil in the composition you want
- Add shading
- Add notes to explain your ideas – viewpoint/composition/lighting etc



33 Using the photography room IBOOKS

Instead of sketchbooks, for photography you have IBOOKs on your computer. You need to present your work clearly on pages within this IBOOK.

Uploading

In order to put your photos into your IBOOK you must upload them. To do this use a USB lead to connect your camera to the computer. Make sure the camera is switched on. Click on the application 'photos'. Click on the photos you want to upload then click 'upload selected items'

Editing photographs

Tutorials on how to use photoshop are in student resources. To access these follow the instructions below:
 Sign into 365, then go to sharepoint.
 Click on student resources and find the 'photography GCSE' folder.
 You can then look through the tutorials in the folder 'Photoshop tutorials'.

34 Photographers toolkit

- View point: Birds eye view, from below or straight on...
- Location: Inside, outside...
- Lighting: Natural sunlight, spotlight, torch...
- Props: Objects that suggest something to the viewer
- Camera mode: Automatic, landscape, close up, manual...

35 DSLR Cameras

A digital single-lens reflex camera (digital SLR or DSLR) is a digital camera that combines the optics and the mechanisms of a single-lens reflex camera with a digital imaging sensor.



36 AO1 – image analysis

Your page should you have a title, an image and a study/copy of their work. Use in keeping colours/backgrounds/fonts that show your understanding of the photographer.

Content – What is the work about?

- What is the work about/of? Are there any clues/evidence to support this?
- Who would the intended audience be for this work? Why? How do you know?

Process – How was the work made?

- How was the work made...and why?
- What are the stages the photographer has gone through to get to the final outcome?

Form – How has the photographer used composition/basic elements?

- Describe how the photographer has used the basic elements? (How have they been used to convey meaning?). What effect does this create?
- Describe the composition of the work (fore/mid/back ground, Rule of thirds, landscape/portrait). What effect does this create?

Connections – links and ideas

- How does their work connect to your project?
- How will this work inspire the development of your work? (AO2)
- What is the purpose or meaning of the work?
- What are your next steps?