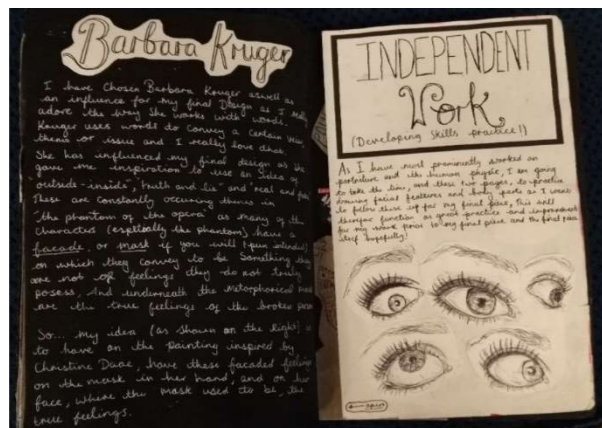
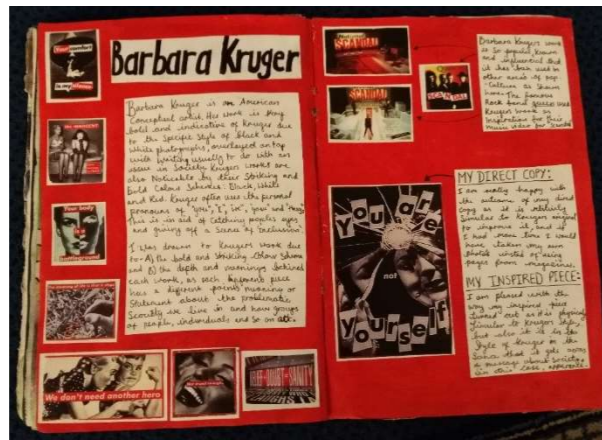


AO1

Develop ideas through investigations, demonstrating critical understanding of sources



These original examples of work are A3, however – A4 is also acceptable.

They are thorough, including factual annotation, opinion, artist examples, detailed studies about relating to the artist and own interpretation – using various media.

Composition of work is clear and creative, the layout has been carefully considered related to the artist.

Formal elements to comment on when analysing art:

- 1) LINE: Straight, thick, uneven, thin, vertical, scribbly, horizontal, dashed, dotted, cross hatched, chaotic line
- 2) SHAPE: Irregular, round, square, rectangular, crooked, triangular
- 3) COLOUR: Bright, dull, dark, light, calm, pastel, Primary, Secondary, monochrome, advancing (strong), receding (pale)
- 4) FORM: 3D, dimensional, space, structure, mould, build
- 5) TEXTURE: Course, silky, bumpy, sharp, rough, smooth, hard, soft
- 6) SPACE: Perspective, distance, gap, area, depth
- 7) SIZE: Fill the page, ratio, white space
- 8) ORIENTATION: landscape, portrait, width, length, longest side, shortest side

Contextual references to support

- Gallery visits
- Internet
- Art books
- Film
- Song lyrics
- Literature
- Drama
- Wider culture
- Music
- Trips and visits
- Artist visits
- Workshops

Three part artist research:

- Biography / fact-file / information / opinion – hand written or typed
- Transcription of the artist's work
- A piece/s in your own style

Top tips:

Keep double page spread on your desk

Use left hand page for planning / testing (linked to drawing and annotation n AO3)

Link to previous page to show development

Things to include:

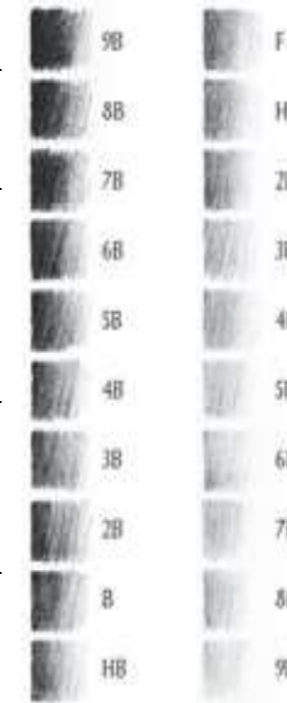
- Artist's, or Art period's, name
- Composition (layout) of page – imaginative, skillful and well thought out; pertinent to the art studied
- Opinions, description and analysis
- Own interpretation
- Stuck down and drawn different parts of the work
- Compare at least 2 different pieces of work, to investigate an art period
- Personal response – your own work based on artist work
- Media used with exceptional skill
- Media appropriate to artist studied

Key Vocabulary: Pertinent = relevant, particular too. (In this case, links to artist's)

A02

Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

Drawing techniques	Features	Benefits	Constraints
Blind drawing	Helps practise 'looking' and concentration. Draw without looking the paper.	Can generate unexpected results.	Not an accurate method. Don't be tempted to look at the paper!
Contour drawing	Helps practise 'looking', analysis of objects and concentration.	Can produce good 3d form and encourages analysis of form.	
Fine-liner and ink wash	Can be used as an illustrative piece, flexible application.	Doesn't need perfect, solid colour. Suggests a shape/colour, rather than accurately represents it.	Black fine liner can smudge if touched by another wet material.
Charcoal	Deep black, varying sizes, portable. Will rub out, useful for effect.	Smudges well, creates a range of tones, by varying pressure	Smudges though with
Chalk pastels	Gives a powdery finish, can be used thin or thick, outline or block colour.	Blends well, good on blank paper.	Smudges, can be fixed



Drawing pencil grades	
B - 9B	H - 9H
'B' means black – the higher the number, the softer, darker and easier to blend. Good for shading. Easy to rub out, to correct or add highlights.	'H' means hard– the higher the number, the lighter, crisper and sharper the line. Good for detailed, graphics/architecture. Not easy to rub out.
HB means hard-black, and is an average weight – ideal for writing, but fairly uninteresting for	



Charcoal



Pen and ink wash



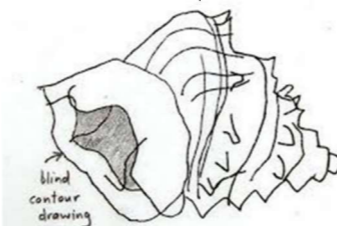
Pen and water

a visual
e, not tota
realistic style. Can be photography.

Chalk pastels



Contour drawing

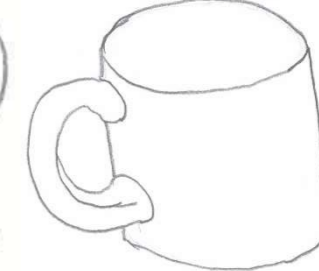


blind contour drawing

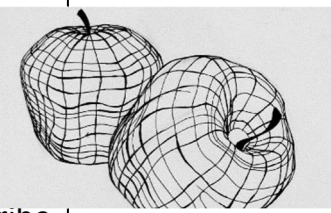
OBSERVATION



Blind outline



Outline drawing



Cross contour

describe
ail

ary

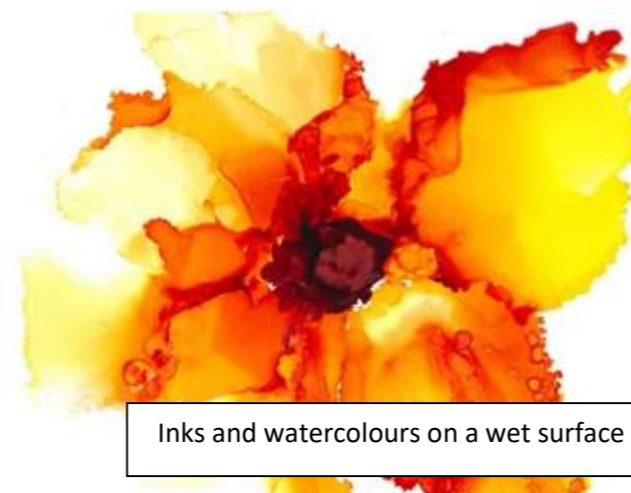
Drawing from a Secondary source

Drawing from an image eg: (book, photo, internet).

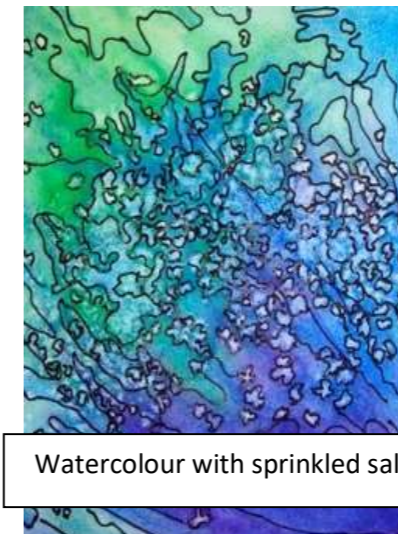
A02

Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

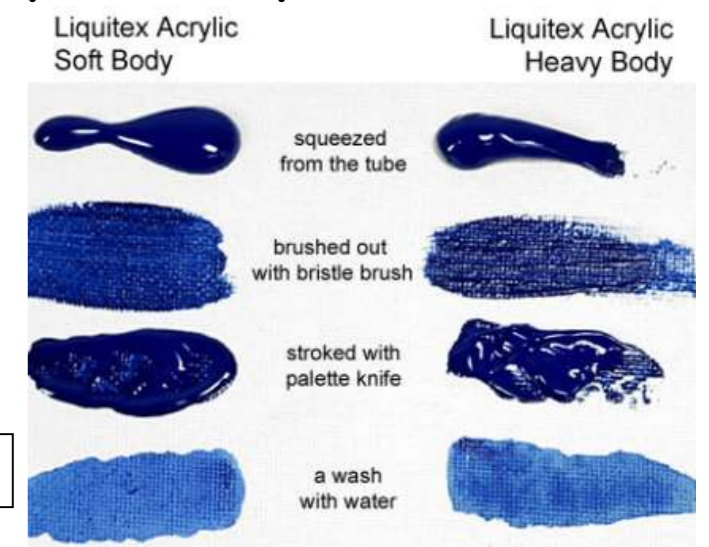
Vocabulary	
Outline	A set of lines that indicate / describe a shape, without lots of detail
Wash	Very thin, watery paint, or ink. Covers a large areas. Can be used over an outline drawing as a background. Needs to be dry before further details added.
Viscosity	How thick, or fluid, a liquid is.



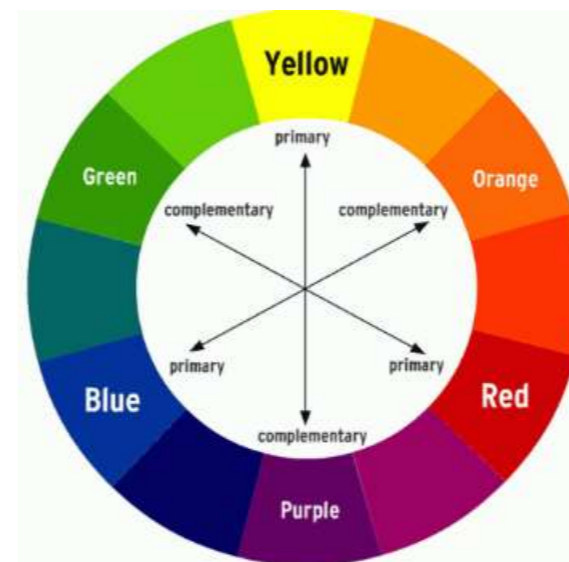
Inks and watercolours on a wet surface



Watercolour with sprinkled salt



Painting	Features	Benefits	Constraints
Acrylic / heavy body acrylic	Permanent colour, mixable on canvases. Doesn't usually fade. Comes in bottles and tubes. Can be scraped to reveal colour underneath.	Range of colours and viscosity available. Creates smooth an textured surfaces.	Doesn't easily washout of clothes. Wear an apron / shirt. When mixing – add the darker into light (uses less paint).
Watercolours (wet on wet or wet on dry)	Can be made opaque to translucent, by adding less or more water. Portable. Comes in tins and tubes.	Quick drying, can cover large area quickly, with a wash. Can have salt added for effect.	Can buckle paper. Would need stretching first.
Inks – wet on wet	Inks can be mxd in a palette like paint. Used on an already wet surfaced, they quickly expand creating	Unpredictable. Can mix colours on paper.	Unpredictable. Not ideal on canvases, can soak in. Stains fabric and fingers.

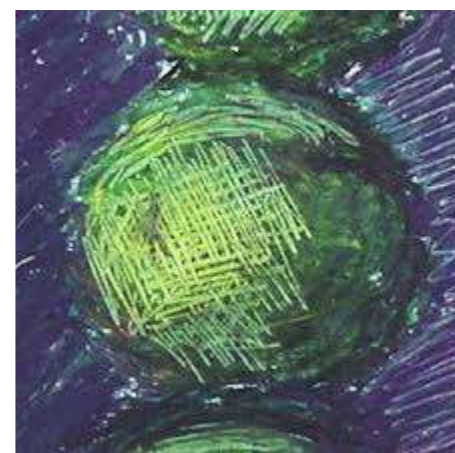


	feathered lines.		
Inks – wet on dry	Mixable like paints, portable in small jars. Controllable. Can be used over other layers.	Vibrant colour, good with steady hand for detail.	Stains fabric and fingers.

A02

Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

Sgraffito - a form of drawing and decoration made by scratching through a surface to reveal a lower layer of a contrasting colour. Used in ceramics as a decoration, as well as 2d applications.



Oil Pastels	Features	Benefits	Constraints
Single colour	Can be used solid, or in mark making. Can be used to rub and create texture.	Vibrant colours. Looks good on black paper.	Large areas can be uneven
2 colour blend	Can be used solid, for marks, light and dark with varying pressure. Resists water for effects.	Overlays and blends well to create contrast.	Light will not cover dark convincingly. Difficult to change errors.
3 colour blend	Can be used solid, marks, light and dark with varying pressure. Resists water for effects.	Can be used to create good 3d form, with light, medium and dark.	Light will not cover dark convincingly. Difficult to change errors.



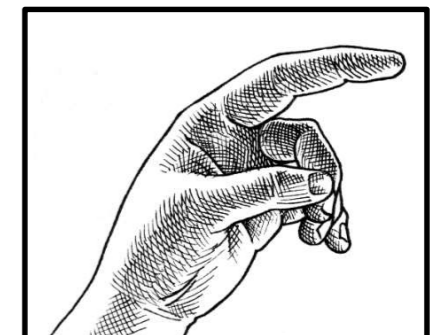
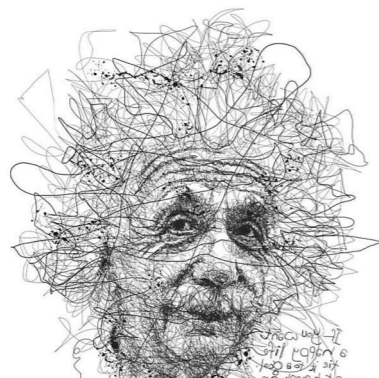
Key Term	Definition
Cool colours	Colours that create a cool mood, such as; blue, green and violet.
Warm colours	Warm colours create a warm mood, such as; red, orange and yellow.
Complementary colours	These are opposite on the colour wheel, they contrast each other to give a vibrant look.
To make a colour lighter, you add white – this is called a tint. To make a colour darker, you add black – this is called a shade. 'Warm' colours attract attention and are generally perceived as energetic or exciting. 'Cool' colours are generally perceived as soothing and calm.	

A02

Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

Shading and rendering	Features	Benefits	Constraints
chaotic line	Random, continuous curled lines that fill a space. Can also be straight lines.	Flexible, can be made dark or light.	Quite time consuming.
stippling	A dot like pattern showing varying degrees of solidity using small dots.	Flexible, can be made dark or light, dependent on how close together the dots are.	Quite time consuming.
hatching	Used to create shading effects by drawing (or painting or scribing) closely spaced parallel lines.	Quick and easily controlled	
cross hatching	As above, but with lines drawn at an angle to first hatches	Creates darkness quickly	

VOCABULARY	
Rendered	A fully completed/made drawing with with shade, colour, texture as appropriate.
Shading	The darkening of space within an image, generally to create solid form/3d shape.
outline	A set of lines that indicate/describe a shape, without lots of detail



CHAOTIC LINE

STIPPLING

HATCHING

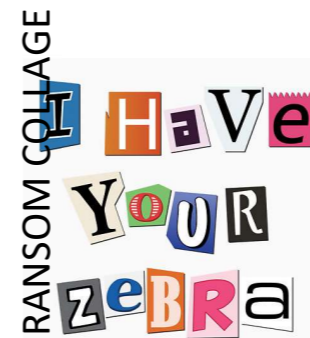
CROSS HATCHING

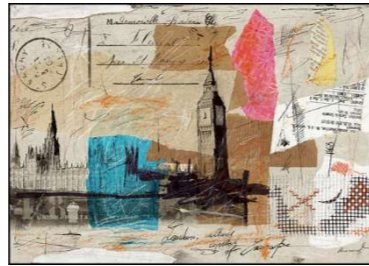
A02

Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

Mixed Media and Collage	Features	Benefits	Constraints
layering/masking/covering	Can develop ideas through 'doing'. Masking tape to create surface texture or negative spaces.	Endless possibilities.	Be sure before you stick anything down. Not always easy to peel off/replace.
ripping	Torn edges create interest. Works well with organic form.	Gives a unique edge. Wet materials react differently on raw/dry edges.	Not always controllable. Doesn't always leave a straight line.
texture	Can be 3d or flat. Created by tearing holes, scrunching etc.	Text/drawing combines well over texture. (letter stamps, ransom collage).	
many paper choices	Can recycle almost anything. Combine existing papers (magazines/newspapers) or paint your own. Papers can be scrunched/wrinkled/folded/punctured to create texture.	Can be used, with care, to 'paint'—choosing coloured papers to create a surface, reminiscent of painting. Can blend one colour into another, by strategic placing of fragments.	Collect and keep an eye out - materials wont just come to you! Food packaging, stamps, material, bus tickets, sweet wrappers etc.

RUBBING THROUGH TEXTURED MATERIALS





AO3

Record ideas, observations and insights relevant to intentions as work progresses.

ANNOTATION

You need to provide evidence of annotation in both your coursework, and in the preparation for the 10 hour exam. Annotation can also be shown in your in evidence for AO1, AO2 and AO4, but **must** feature in your evidence for AO3. Annotation can take different forms depending on your intentions. It can be done in all sorts of different ways, remember to bear in mind what it's for. Written annotation can be evidenced through any appropriate media, materials and techniques in both hand-written and/or word-processed format. There is no word limit or separate marks awarded for spelling, punctuation and grammar.

Written annotation can be achieved by:

- Mind maps
- Thought showers
- Spider diagrams
- Lists
- Quick notes
- Labelling
- Extended writing
- Bullet points
- Annotated links to visual evidence
- project reviews
- proposals
- evaluations

DRAWING

You need to provide evidence of drawing in both your coursework, and the 10 hour exam. Drawing can be done in all sorts of different ways, depending on what it's for; drawing as planning, or final work to be a stand alone piece, as it is. Drawing can be demonstrated in your evidence for AO1, AO2 and AO4, but **must** feature in your evidence for AO3. Draw for the right reasons, even if it isn't perfect every time. Quick sketches are just as important as proper, fully rendered/shaded/completed drawings. Drawing can be used in different ways depending on the processes, media and practices you are using. Drawing is everywhere!

Drawing activity can be used to:

- communicate or record information
- to show development and refinement of ideas
- as a process of investigation and exploration
- as part of a process of planning
- as a means of expression
- as a means to an end, or as an end in itself. (final work)

