

ART AND DESIGN EXTERNALLY SET TASK 2012

SUPPLEMENTARY INFORMATION

NAME OF CANDIDATE: _____ FORM: _____

Your work will be marked accordingly to how well you have shown evidence of:

AO1	<ul style="list-style-type: none">Developing ideas through investigations informed by contextual and other sources.
AO2	<ul style="list-style-type: none">Refining ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes.
AO3	<input type="checkbox"/> recording ideas, observations and insights relevant to your intentions in visual and / or other forms.
AO4	<ul style="list-style-type: none">Presenting a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements

ALL PREP BOOKS ARE TO BE HANDED INTO YOUR ART TEACHER AT THE END OF YOUR FINAL EXAM THURSDAY MARCH 15TH.

Please read the following information really carefully. It is here to help you organise, plan and assess your prep work. This booklet is also available on the school's web site on both the intra and internet pages with coloured examples of artists work who have tackled the same themes as are explored in the 7 exam questions. Feel free to download them and use them in your research.

ASSESSMENT OBJECTIVE 1

- Develop their ideas through investigations informed by contextual and other sources demonstrating analytical and cultural understanding.

HAVE YOU?	YES	PARTIALLY	NO
STATED YOUR INTENTIONS CLEARLY AND LINKED IT TO THE WORK OF OTHER ARTISTS			
MADE NOTES EXPLAINING YOUR IDEA			
MADE SKETCHES FROM DIRECT OBSERVATION TO HELP INFORM YOUR WORK			
TAKEN PHOTOGRAPHS TO USE AS SOURCE MATERIAL			
DISCUSSED HOW YOUR IDEAS HAVE DEVELOPED/CHANGED			
COLLECTED SECONDARY SOURCE MATERIALS FROM THE INTERNET/ BOOKS/MAGAZINES/NEWSPAPERS E.T.C.			

ASSESSMENT OBJECTIVE 2

- Refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes.

HAVE YOU?	YES	PARTIALLY	NO
SHOW THAT YOU HAVE REVIEWED AND MODIFIED YOUR WORK. NEXT TO EACH EXPERIMENTATION MAKE NOTES ABOUT WHAT YOU LIKE/DISLIKE ABOUT YOUR WORK.			
TRY A WIDE RANGE OF MATERIALS AND EXPLAIN WHAT YOU ARE TRYING TO ACHIEVE AND DISCUSS YOUR SUCCESS/ FAILURES. SHOW PROGRESSION OF YOUR IDEAS THROUGH DEVELOPMENT			
REMEMBER ALL THE TECHNIQUES THAT YOU HAVE USED OVER THE PAST TWO YEARS AND USE THEM IN YOUR PREP WORK. PREP IS YOUR CHANCE TO DEMONSTRATE ALL YOUR KNOW HOW AND EXPERTISE.			

ASSESSMENT OBJECTIVE 3

- Record ideas, observations and insights relevant to their intentions in visual and/or other forms.

HAVE YOU?	YES	PARTIALLY	NO
ACCOMPANIED YOUR NOTES WITH DRAWINGS, PLANS AND SKETCHES THAT VISUALISE YOUR IDEAS.			
DEVELOPED YOUR IDEA USING A WIDE RANGE OF MATERIALS AND TECHNIQUES.			
EXPERIMENTED WITH DIFFERENT MATERIALS MAKING NOTES EXPLAINING YOUR THOUGHTS ON YOUR WORK			
PRODUCED PREP PIECES WHERE YOU TRY YOUR IDEAS OUT BEFORE THE ACTUAL EXAM SO THERE WILL BE NO NASTY SURPRISES IN THE ACTUAL EXAM.			
PLANNED DIFFERENT COMPOSITIONS / DESIGNS BEFORE DECIDING ON A FINAL VERSION. EXPLAINING REASONS FOR CREATIVE DECISIONS.			
COMMENTED ON ALL YOUR PRACTICAL WORK SHOWING THAT YOU HAVE REVIEWED IT. MADE NECESSARY IMPROVEMENTS AND MODIFICATIONS.			

ASSESSMENT OBJECTIVE 4

- Present a personal, informed and meaningful response demonstrating analytical and critical understanding, realizing intentions and where appropriate, making connections between visual, written, oral or other elements,

HAVE YOU?	YES	PARTIALLY	NO
PRODUCED AN IMAGINATIVE AND ORIGINAL PIECE OF WORK BACKED UP BY A VISUALLY EXCITING PREP BOOK THAT TAKES THE EXAMINER THROUGH YOUR PERSONAL CREATIVE JOURNEY.			
PRODUCED A FINAL PIECE THAT SUCCESSFULLY ANSWERS YOUR CHOSEN QUESTION AND FULFILLS YOUR ORIGINAL INTENTION, COMMUNICATING YOUR IDEAS, THEMES OR MESSAGES.			
CONTINUOUSLY LINKED YOUR IDEAS AND WORK WITH THE WORK OF OTHER ARTISTS SHOWING HOW YOU HAVE BEEN INFORMED AND YOUR WORK ENRICHED BY THE WORK THAT YOU HAVE RESEARCHED.			

A student's guide when responding to a piece of Artwork

Help with critical studies. Writing frame to use as a guide when writing about art work	
Focus	Prompts
1. Background Information Who made the image or artefact? What is it called? Where does it come from? What tradition does it belong to?	<i>The piece of art that I have chosen to write about is called...</i> <i>The artist or designer who made this piece is...</i> <i>He/she lives and works in...</i> <i>It comes from the tradition of...(European painting/ aboriginal art/Chinese ceramics...)</i>
2. What you can see? What is it made from? Is the image realistic or abstract? . Describe accurately what you see	<i>The piece is constructed from.../painted in.../drawn in...</i> <i>In the picture I can see...</i> <i>The sculpture looks like...</i>
3. Meaning What do you think it is about? Does it have a story? Can you find out what the maker thought about when making this?	<i>The picture/sculpture/photograph makes me think of...</i> <i>I think the artist/photographer means to say that...</i> <i>It makes the viewer think of...</i>
4. How it has been made up? How have the following been used? texture, shape, form, space, line, tone and colour, composition, objects and symbols	Examples of sentences here: <i>The artist has used line to define the edge of objects</i> <i>By blending in all the edges, the artist has created an organic form</i> <i>This composition is dynamic and takes your eyes in lots of different directions</i> <i>The use of close-ups makes us feel near the character in the photograph</i>
5. What materials and processes have been used? Materials: natural, made, ephemeral, precious Processes: painting, drawing, printmaking, sculpture, digital media	<i>The artist has used...</i> <i>This piece is made out of...</i> <i>Materials are used to create a powerful effect by...</i>
6. What do you think of it? What do you like about it? Why? What don't you like? Why? Why did you choose to write about it? What might you like to ask the maker? How might you take ideas to use in your own work?	<i>I chose to write about this piece because...</i> <i>What I particularly like about this piece is... This is because ...</i> <i>What works well in this piece is the...</i> <i>I like everything in this piece except... This is because...</i> <i>I have been inspired by this work to experiment with...</i> <i>I would like to ask the maker: why they chose.../what they were thinking about when.../who inspired them</i>

What is the name of the picture and when was it painted? Name the artist

What materials have you used?

How has the artist influenced your work?

ART WORK

Why did you choose this piece of work?

What do you like about this piece of work?

What effect are you trying to achieve? Why?

How does it relate to your project? Final piece?

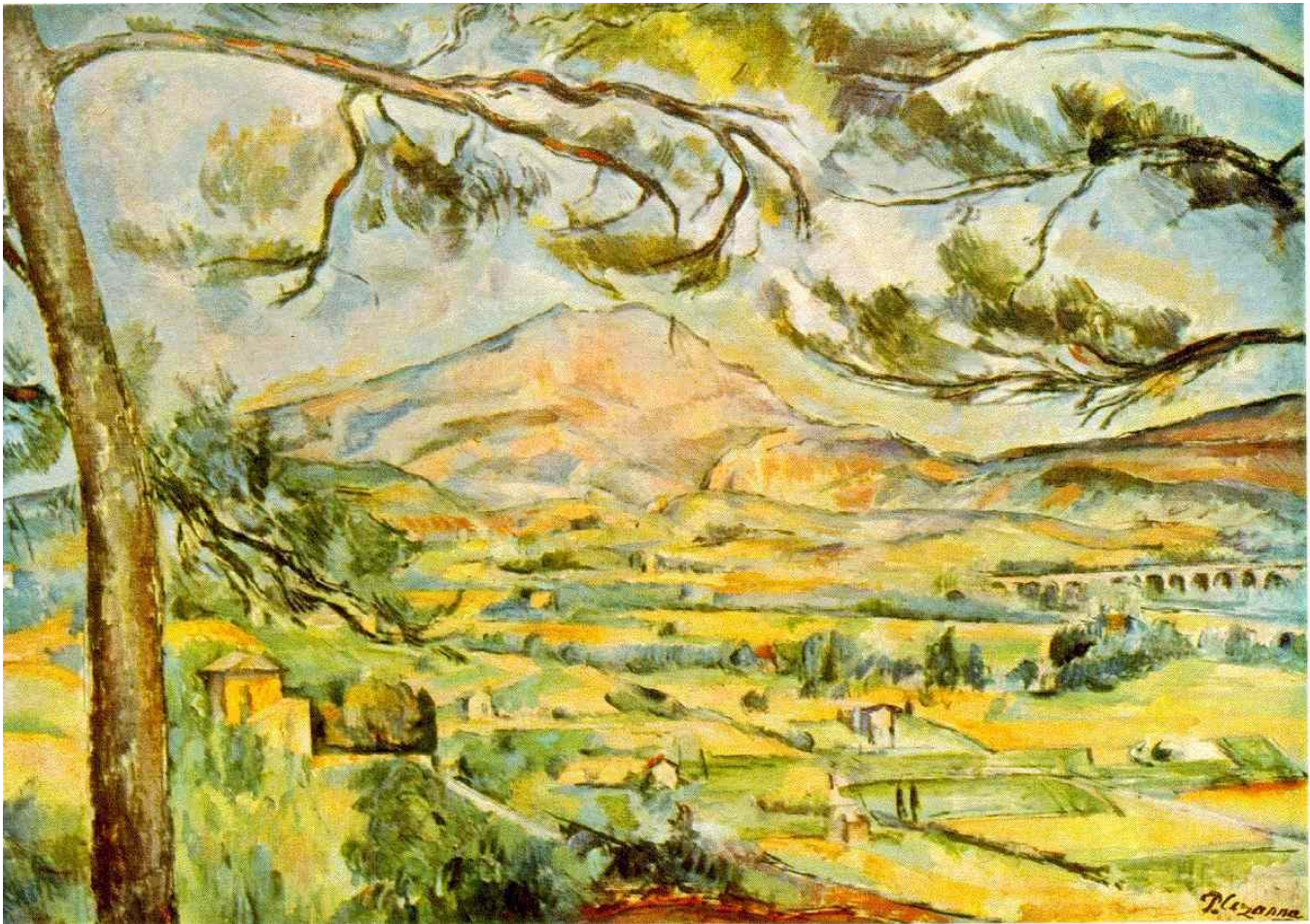
When you annotate a piece of work:

Imagine you are explaining to a total stranger all your ideas and why you have included them in your sketchbook

QUESTION 1
SENSE OF PLACE



Paul Cezanne paintings of Mont Saint-Victoire



QUESTION 1
SENSE OF
PLACE



Paul Cézanne

QUESTION 1
SENSE OF
PLACE



ANISH KAPOOR

QUESTION 1
SENSE OF
PLACE



ANISH KAPOOR



QUESTION 1
SENSE OF PLACE

DEBRA BUDENBERG



Anselm Kiefer
QUESTION 1
SENSE OF PLACE





Auguste Renoir
QUESTION 1
SENSE OF PLACE

DAVID HOCKNEY

QUESTION 1 SENSE OF PLACE



DAVID HOCKNEY

QUESTION 1 SENSE OF PLACE



David Hockney
The East Yorkshire Landscape

DAVID HOCKNEY JIONERS



QUESTION 1
SENSE OF
PLACE

EJ PRITCHARD

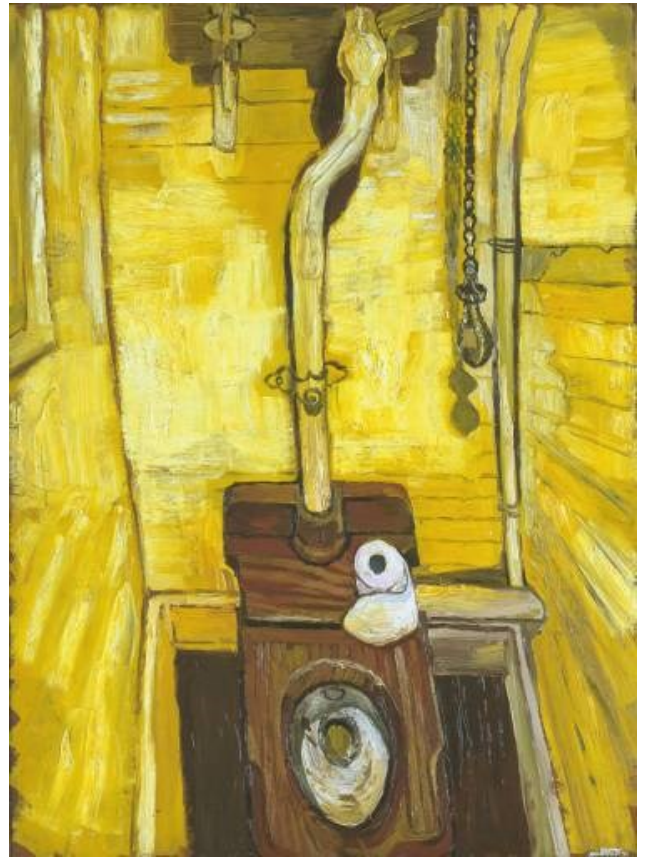
QUESTION 1 SENSE OF PLACE



JOHN BRATBY



QUESTION 1 SENSE OF PLACE





JOHN BRATBY

QUESTION 1
SENSE OF
PLACE



QUESTION 1
SENSE OF PLACE

L.S. LOWRY



JOHANNES VERMEER



QUESTION 1 SENSE OF PLACE

GWEN JOHN



QUESTION 1 SENSE OF PLACE

ANTHONY GREEN



QUESTION 1 SENSE OF PLACE



PETER HICKS PAINTING OF THE NORTH YORKSHIRE MOORS



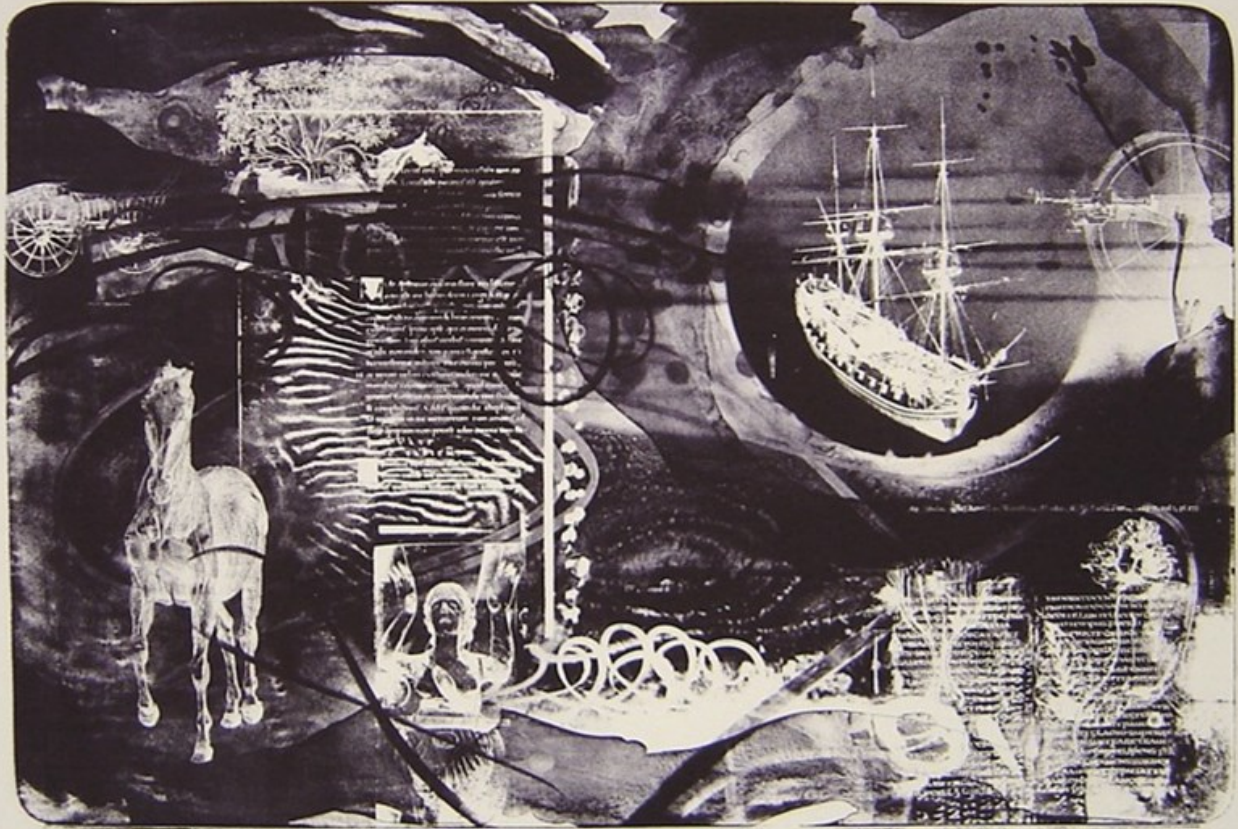
QUESTION 1
SENSE OF PLACE

PETER HICKS PAINTING OF THE NORTH YORKSHIRE MOORS



QUESTION 1
SENSE OF
PLACE

QUESTION 1
SENSE OF
PLACE



MARK BOVEY

QUESTION 1 SENSE OF PLACE



Ilah Rose

QUESTION 2 ANIMALS
BARRY FLANAGAN SCULPTURES



QUESTION 2 ANIMALS
NICOLA HENLEY EMBROIDERED PANELS

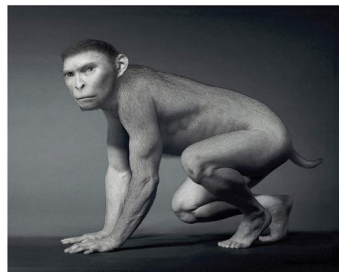
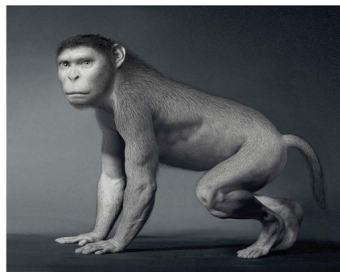
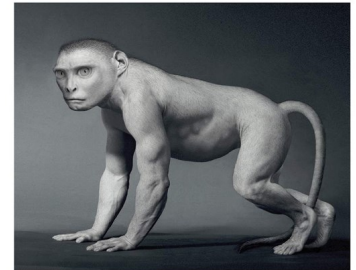
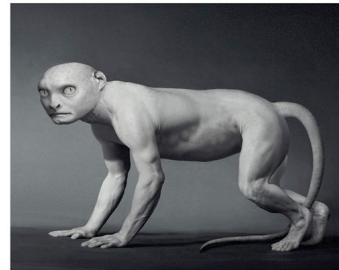
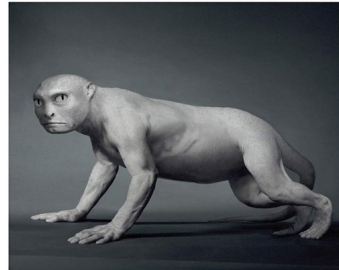
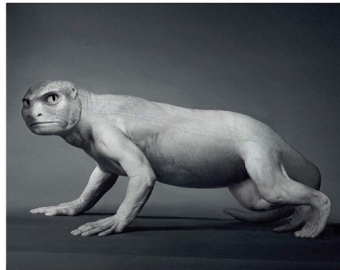
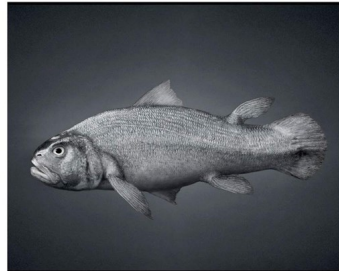
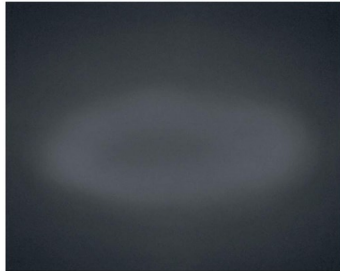


QUESTION 2 ANIMALS
DANIEL LEE DIGITAL MANIPULATIONS

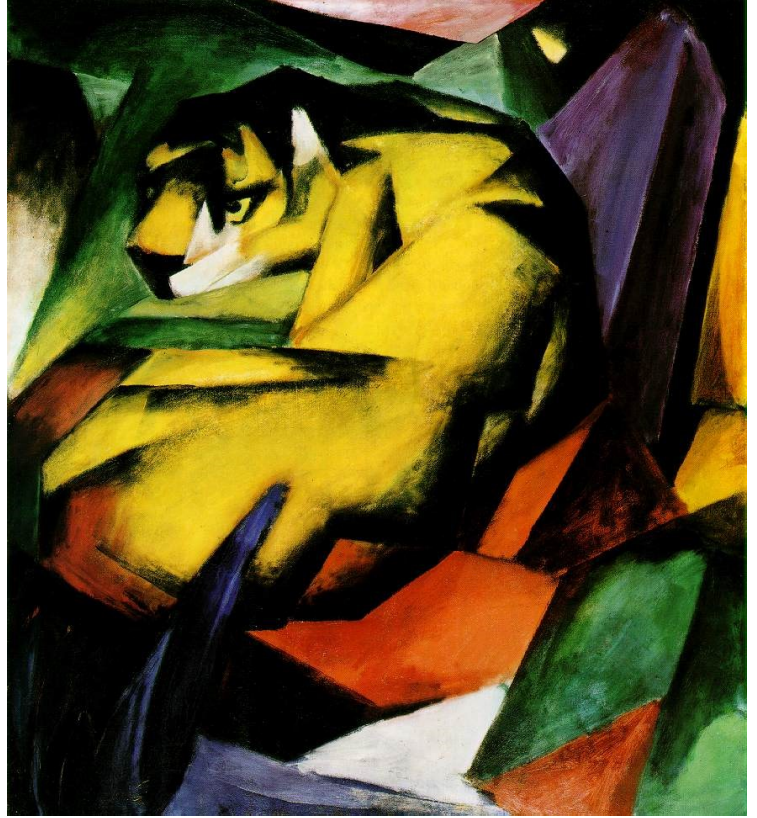


QUESTION 2 ANIMALS

DANIEL LEE DIGITAL MANIPULATIONS



QUESTION 2 ANIMALS
FRANZ MARC



QUESTION 2 ANIMALS
FRANZ MARC



QUESTION 2 ANIMALS
SCULPTURES BY MARJAN WOUDA



QUESTION 2 ANIMALS
SCULPTURES BY MARJAN WOUDA



QUESTION 2 ANIMALS
CHARCOAL DRAWINGS BY MARTAN WOUDA



QUESTION 2 ANIMALS
WOODCUT PRINTS BY COLIN SEE-PAYNTON



QUESTION 2 ANIMALS
WOODCUT PRINTS BY COLIN SEE-PAYNTON



QUESTION 2 ANIMALS
JOY A KIRKWOOD PAPIER MACHE RHINO



QUESTION 2 ANIMALS
JOY A KIRKWOOD
FABRIC
SEA HORSES



QUESTION 2 ANIMALS
JOY A KIRKWOOD PAPIER MACHE WOOLY
MAMMOTH



QUESTION 2 ANIMALS
LYNETTE SHELLEY MIXED MEDIA



QUESTION 2 ANIMALS
LYNETTE SHELLEY MIXED MEDIA



QUESTION 2 ANIMALS
LYNETTE SHELLEY MIXED MEDIA



QUESTION 2 ANIMALS
ABORIGINAL ART



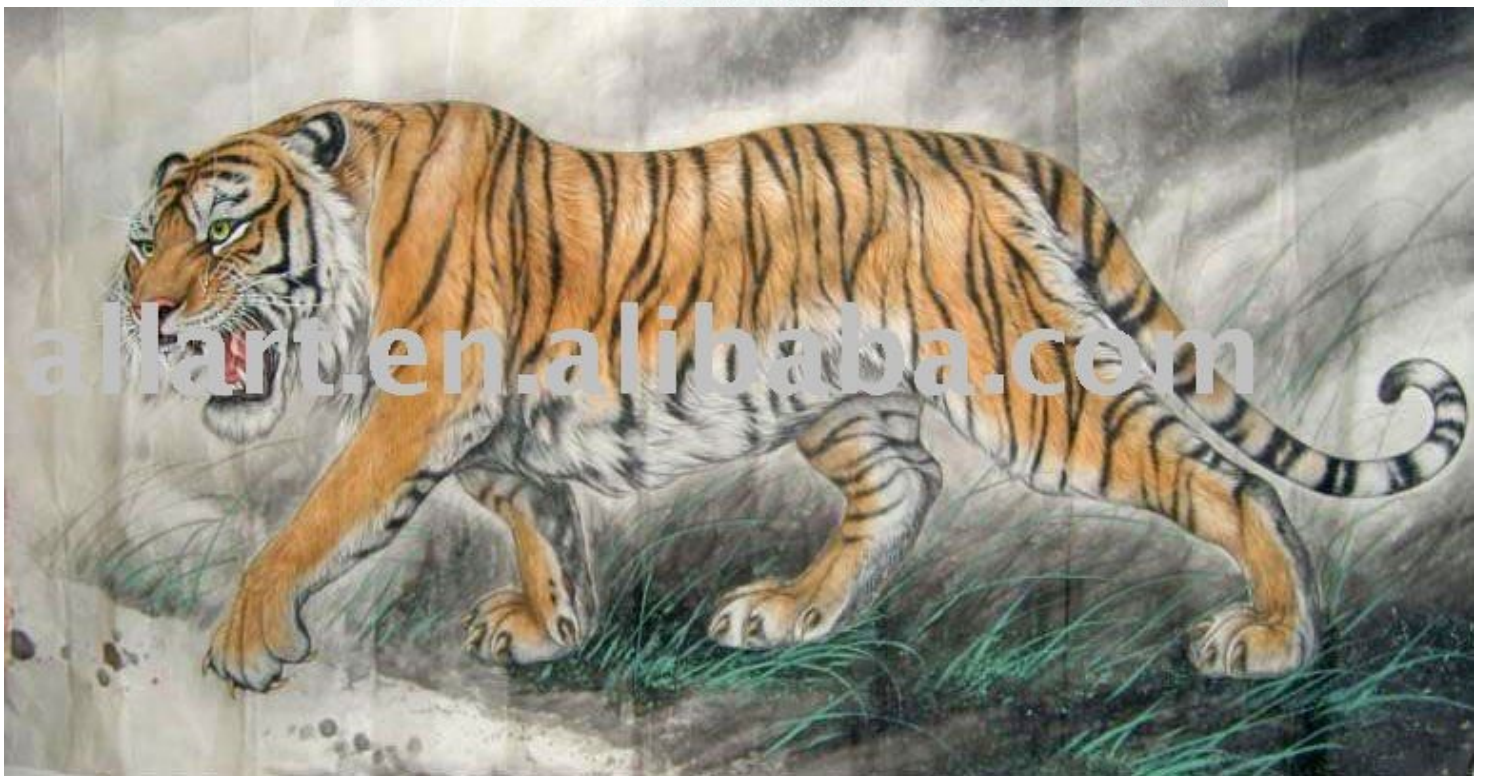
QUESTION 2 ANIMALS
GUIDO DANIELE BODY ART HAND PAINTING



QUESTION 2 ANIMALS
HENRI ROUSSEAU



QUESTION 2 ANIMALS
JAPANESE ART





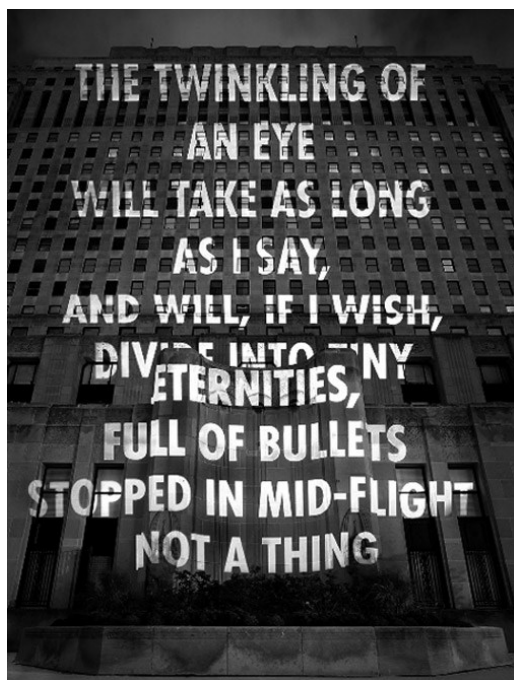
QUESTION 2
ANIMALS
UNKNOWN
ARTISTS



QUESTION 3 BUILDINGS
VICKI AMBERLY SMITH JEWELLERY



QUESTION 3
BUILDINGS
JENNY HOLZER DIGITAL MESSAGES ON
BUILDINGS



QUESTION 3
BUILDINGS
Gordon Matta Clark



QUESTION 3
BUILDINGS
Photographs by Gordon Matta Clark



QUESTION 3
BUILDINGS

Photographs by Gordon Matta Clark



QUESTION 3
BUILDINGS
Photographs by Gordon Matta Clark

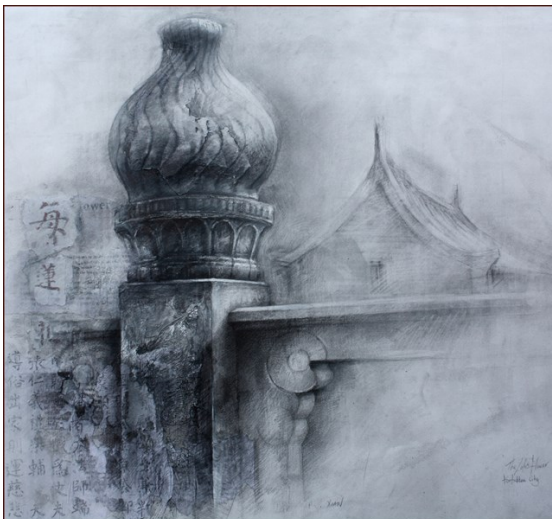


QUESTION 3 BUILDINGS
IAN MURPHY

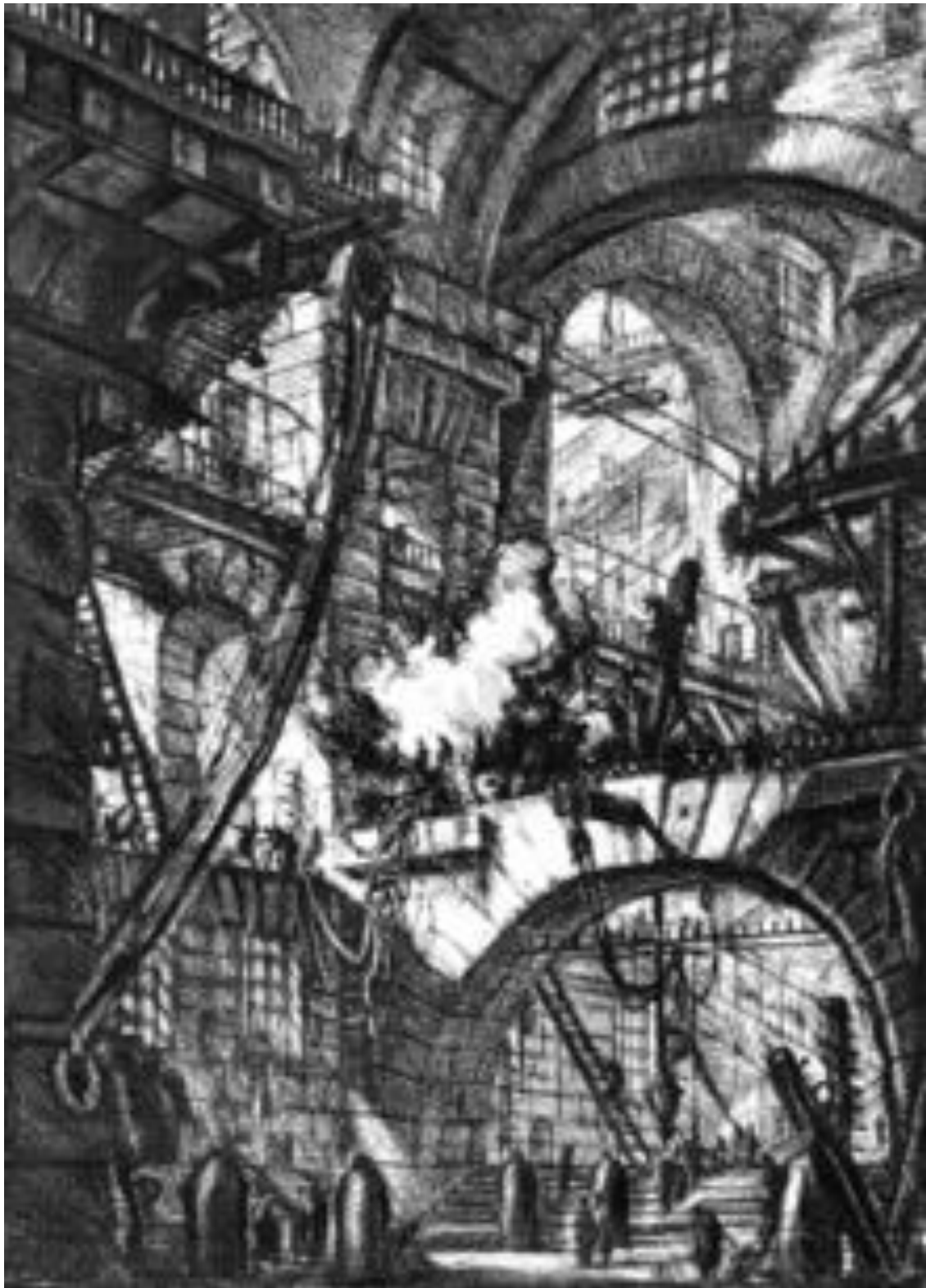


QUESTION 3 BUILDINGS

IAN MURPHY



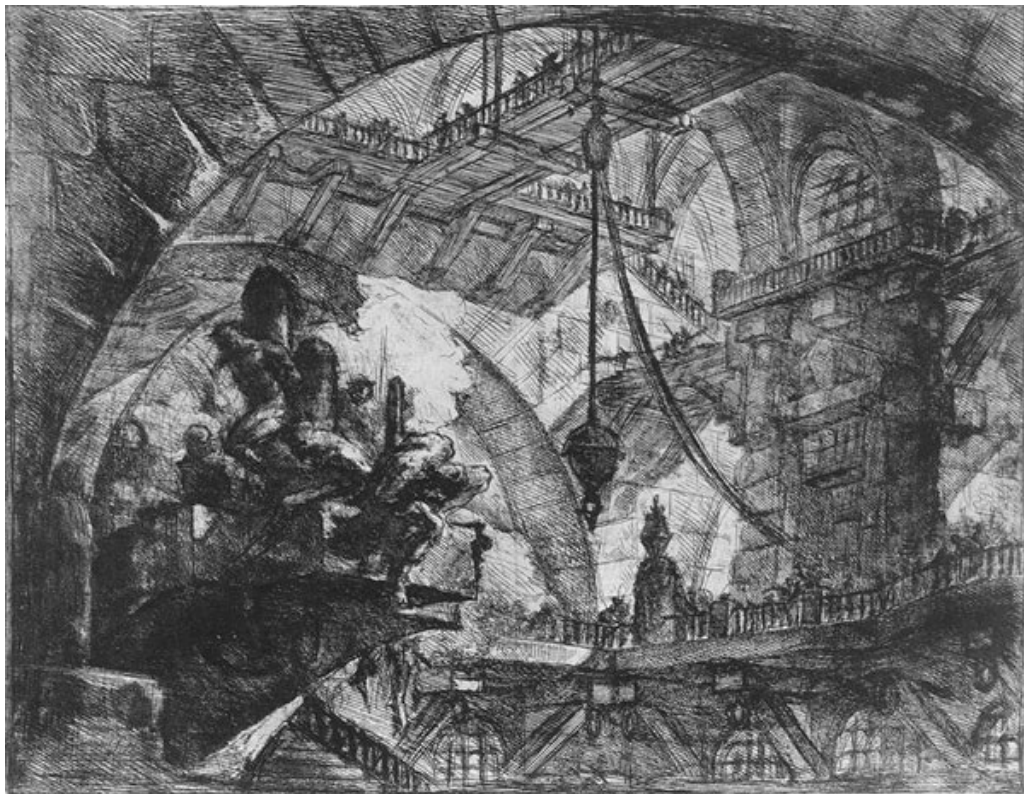
QUESTION 3 BUILDINGS
GIOVANNI BATTISTA PIRANESI



QUESTION 3 BUILDINGS
GIOVANNI BATTISTA PIRANESI



QUESTION 3 BUILDINGS
GIOVANNI BATTISTA PIRANESI



QUESTION 3 BUILDINGS
ROB WILSON PAINTINGS OF MANCHESTER



QUESTION 3 BUILDINGS
ROB WILSON (PAINTER)



QUESTION 3 BUILDINGS
ROB WILSON



QUESTION 3 BUILDINGS

ROB WILSON



QUESTION 3 BUILDINGS
BLYTHE SCOTT



QUESTION 3 BUILDINGS
JAYNE HODGSON MIXED MEDIA ARCHITECTURE





QUESTION 3 BUILDINGS
MONET
ROUEN CATHEDRAL SERIES



QUESTION 3 BUILDINGS
GAUDI ARCHITECTURE



QUESTION 3 BUILDINGS
UNKNOWN ARTIST



QUESTION 3 BUILDINGS
UNKNOWN ARTIST



QUESTION 3 BUILDINGS
UNKNOWN ARTIST



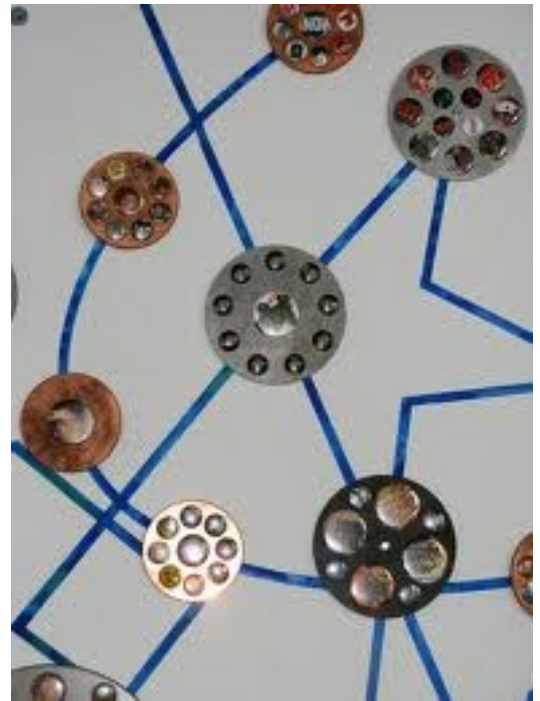
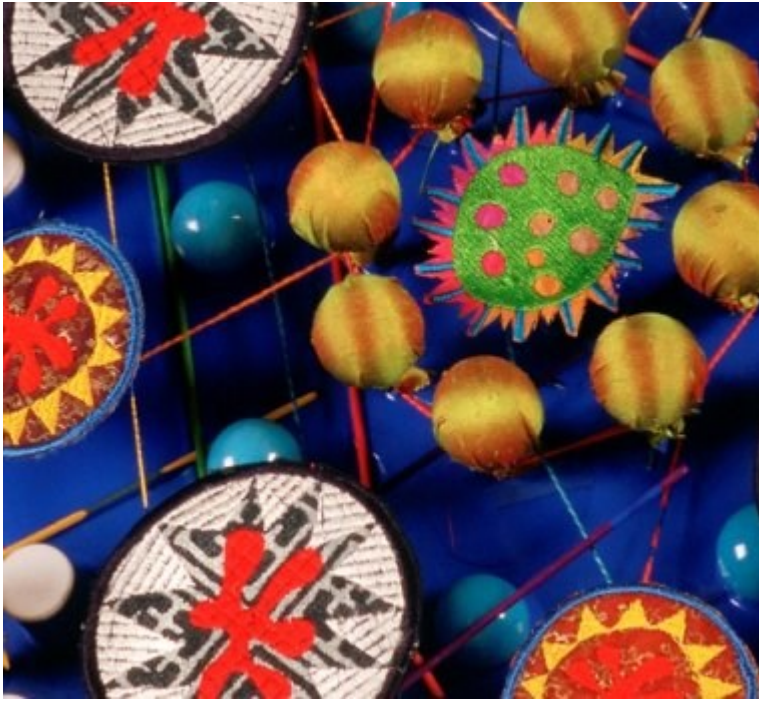
QUESTION 4
MUSIC AND DANCE
SET DESIGN BY DAVID HOCKNEY



QUESTION 4
MUSIC AND DANCE
SET DESIGN BY
ROBERT RAUSCHENBERG



QUESTION 4
MUSIC AND DANCE
MICHAEL BRENNAND-WOOD
TEXTILES INSPIRED BY POPULAR MUSIC



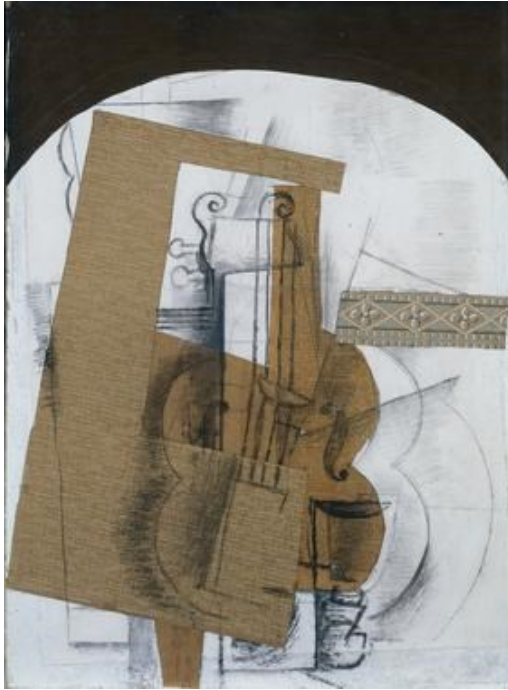
QUESTION 4
MUSIC AND DANCE
KEVIN LAYCOCK
ABSTRACT PAINTINGS INSPIRED BY MUSIC



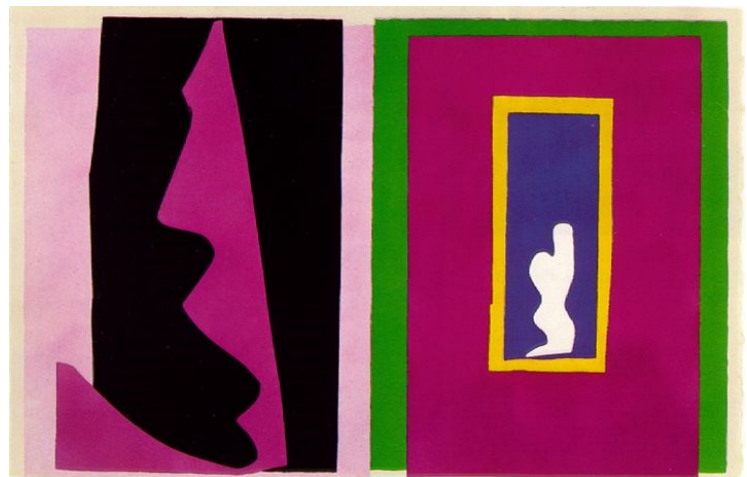
QUESTION 4
MUSIC AND DANCE
KATHAKALI INDIAN DANCE-DRAMA



QUESTION 4
MUSIC AND DANCE
Georges Braque



QUESTION 4
MUSIC AND DANCE
HENRI MATISSE
"Jazz" series paper cuts



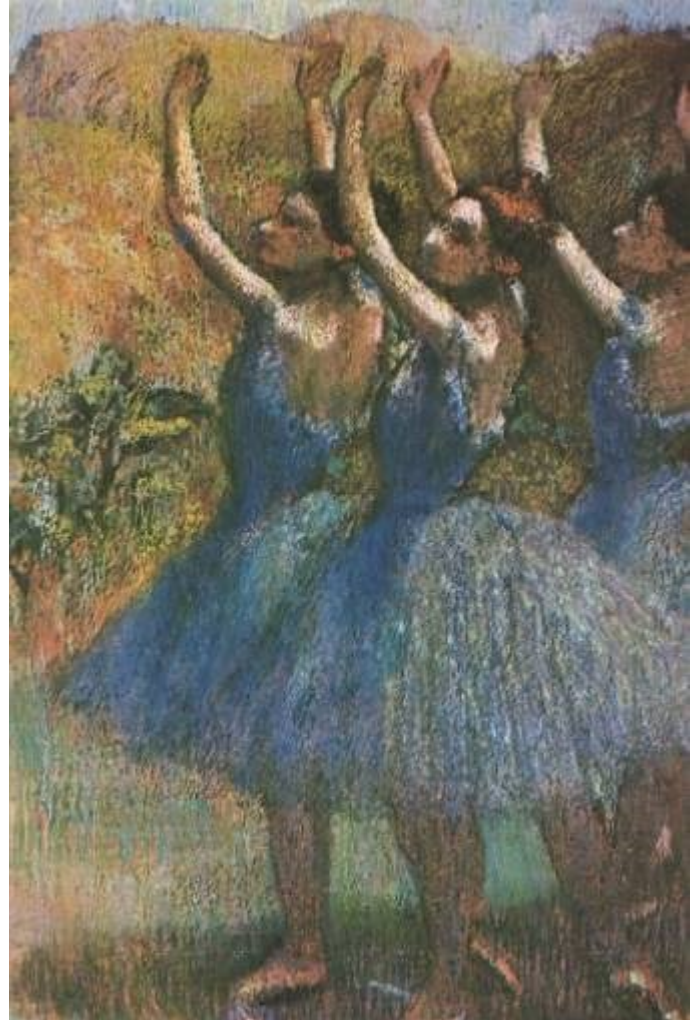
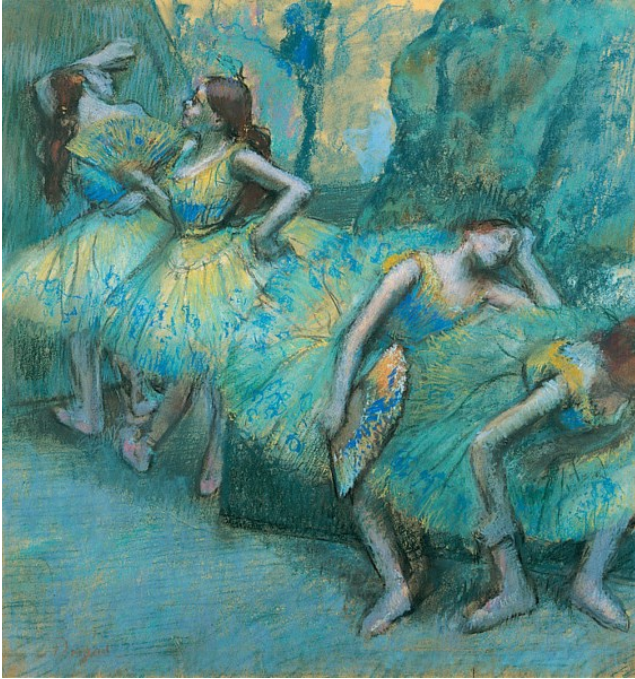
QUESTION 4
MUSIC AND DANCE
HENRI MATISSE
"THE DANCE"



QUESTION 4
MUSIC AND DANCE
KANDINSKI ABSTRACT PAINT-
INGS INSPIRED BY CLASSICAL
MUSIC



QUESTION 4 MUSIC AND DANCE
DEGAS
BALLET SERIES PASTEL



QUESTION 4 MUSIC AND DANCE

Alexander Sadoyan



QUESTION 4 MUSIC AND DANCE

lena karpinsky



QUESTION 4 MUSIC AND DANCE

lena karpinsky

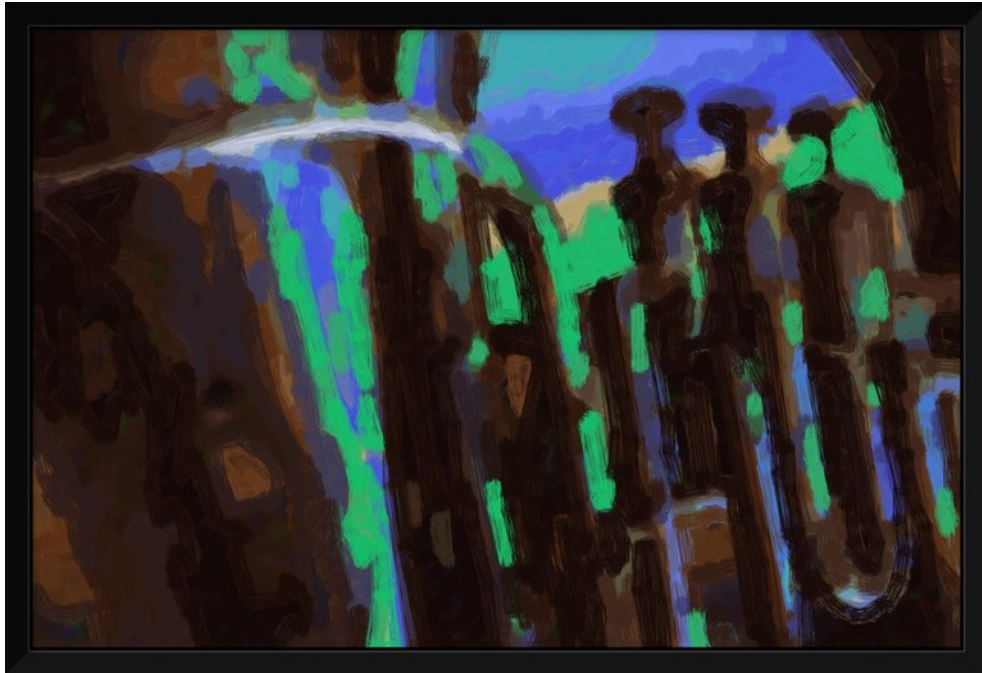


QUESTION 4 MUSIC AND DANCE

lena karpinsky



QUESTION 4 MUSIC AND DANCE



QUESTION 4 MUSIC AND DANCE
Chidi Okoye



QUESTION 4
MUSIC AND DANCE
Cornelia Mladenova
(NOT FAMOUS/WELL KNOWN ARTIST
IMAGES FOUND ON INTERNET)



QUESTION 4
MUSIC AND DANCE
BOOCITY INSPIRED BU BRAQUE
(NOT FAMOUS/WELL KNOWN ARTIST
IMAGE FOUND ON INTERNET)



QUESTION 4
MUSIC AND DANCE
JADEDINK

(NOT FAMOUS/WELL KNOWN ARTIST
IMAGE FOUND ON INTERNET)



Question 5

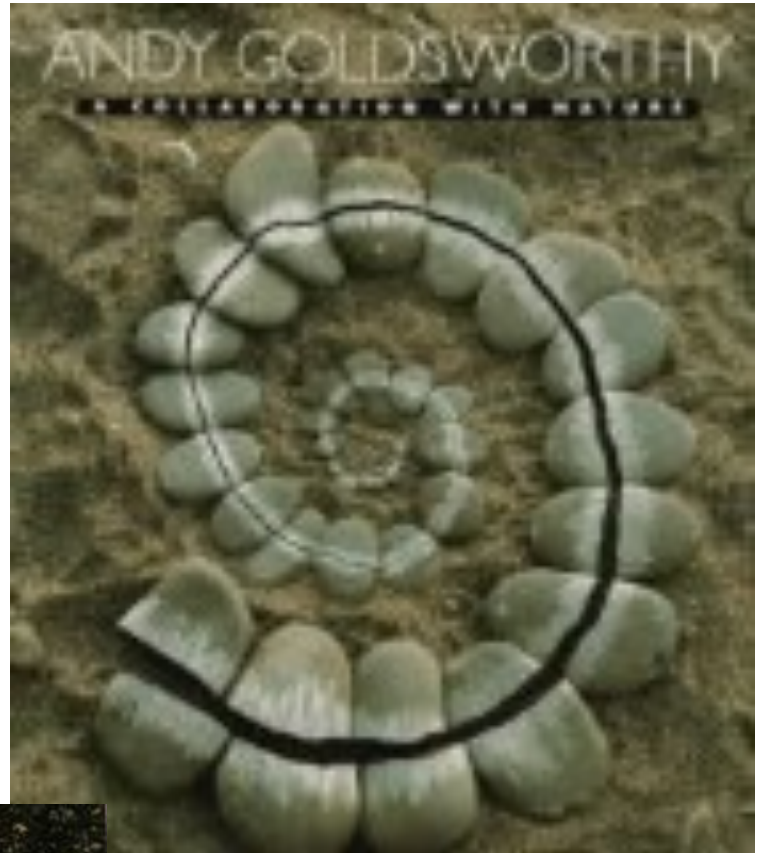
"IN NATURE WE NEVER SEE ANYTHING ISOLATED, BUT EVERYTHING IN CONNECTION WITH SOMETHING ELSE WHICH IS BEFORE IT, BESIDE IT, UNDER IT AND OVER IT"

**JOHANN WOLFGANG VON GOETHE
1749-1832**

ARTISTS, CRAFTSPEOPLE AND DESIGNERS CAN BE INSPIRED BY CONNECTIONS THEY SEE IN NATURE. LOOK AT THE FOLLOWING ARTWORK RESEARCH APPROPRIATE SOURCES AND PRODUCE YOUR OWN WORK IN ANY MEDIA BASED ON CONNECTIONS YOU SEE IN NATURE.



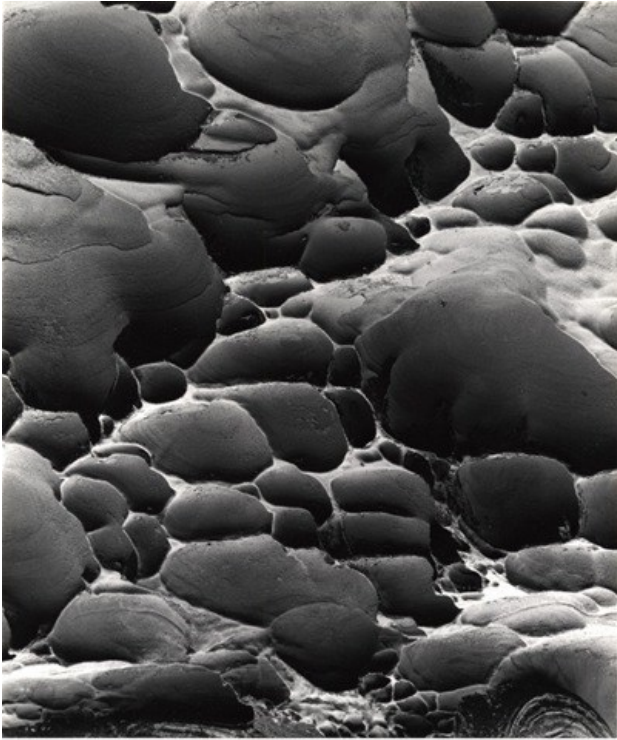
Question
**CONNECTIONS IN NATURE
ANDY GOLDSWORTHY**



Question

CONNECTIONS IN NATURE

BRETT WESTON CONNECTIONS BETWEEN LAND AND SEA



Brett Weston (1911-1993) - "Garropata Beach, California", 1954 - Gelatin silver print. The Brett Weston Archive.
Courtesy, The Christian K. Keese Collection © The Brett Weston Archive.

Question
CONNECTIONS IN NATURE
BRETT WESTON



Question
CONNECTIONS IN NATURE
EWEN HENDERSON CERAMICS



Question
CONNECTIONS IN NATURE
EWEN HENDERSON CERAMICS



Question 5
CONNECTIONS IN NATURE
Vivienne Nelson



Question 5
CONNECTIONS IN NATURE
Karin Neuvirth

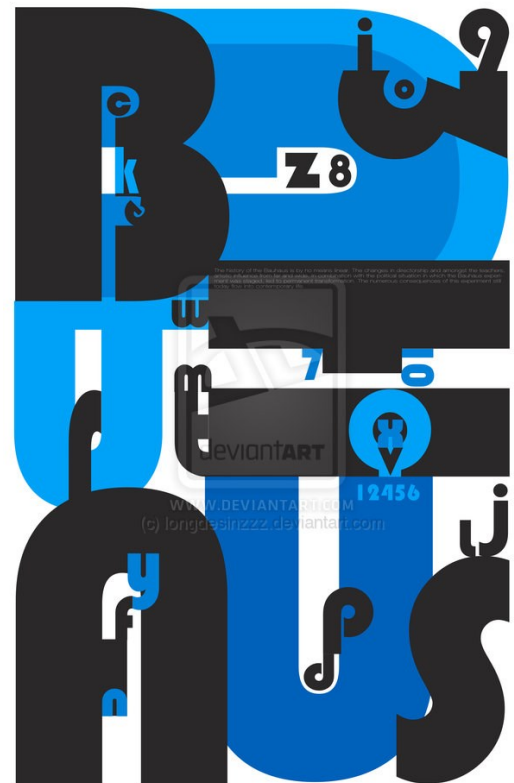
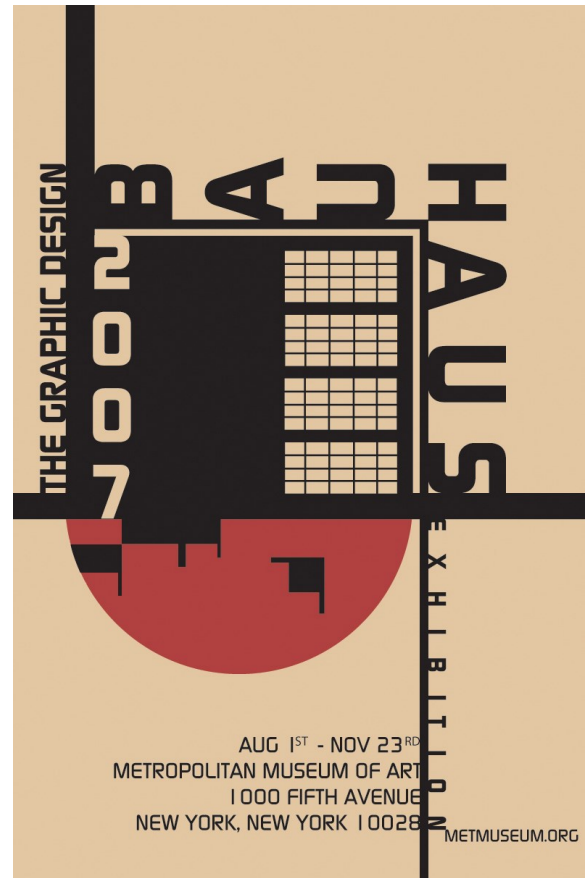


Question 5
CONNECTIONS IN NATURE
PAMELA SWEDA



Question 5
CONNECTIONS IN NATURE
Vanessa Brisson





Question 6 COMPOSITION
BAUHAUS GRAPHICS

Question 6
COMPOSITION
TONY CRAGG SCULPTURES



Question 6 COMPOSITION
TONY CRAGG SCULPTURE



Question 6 COMPOSITION
NIK RAMAGE SCULPTURES



Question 6
COMPOSITION
BILL WOODROW SCULPTURES





Question 6 COMPOSITION

LISA MILROY





Question 6 COMPOSITION
FRANK STELLA



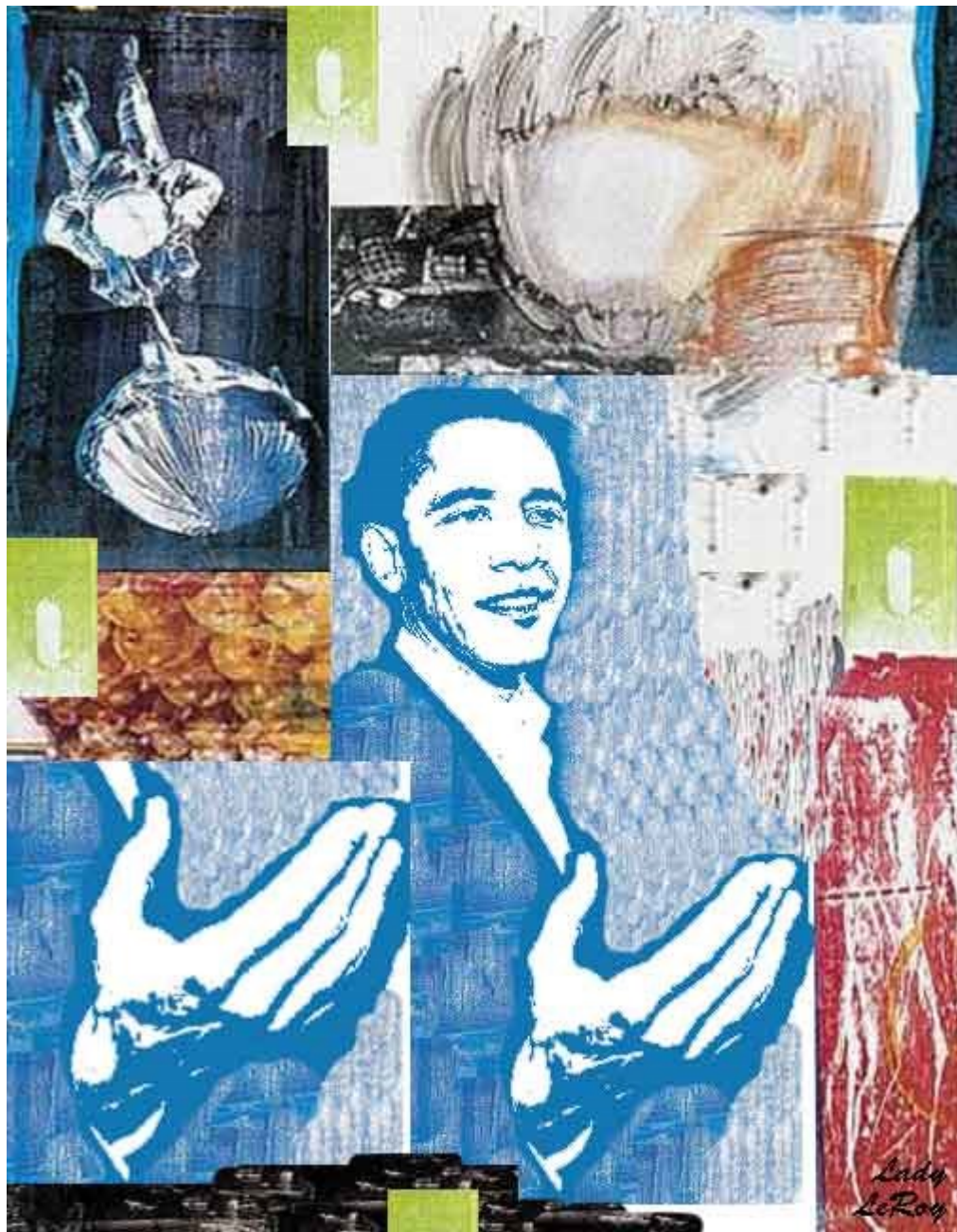
Question 6 COMPOSITION
AUDREY FLACK



QUESTION 7
"HERE AND NOW"
RAUCHENBERG



QUESTION 7
"HERE AND NOW"
RAUCHENBERG



QUESTION 7 "HERE AND NOW"

Retroactive II (Obama) by La La LeRoy
INSPIRED BY RAUCHENBERG



QUESTION 7
"HERE AND NOW"
"Wake Up, America,"
by Jacquelin Bond



QUESTION 7
"HERE AND NOW"
BARBER KRUGER

The meaning of life is that it stops



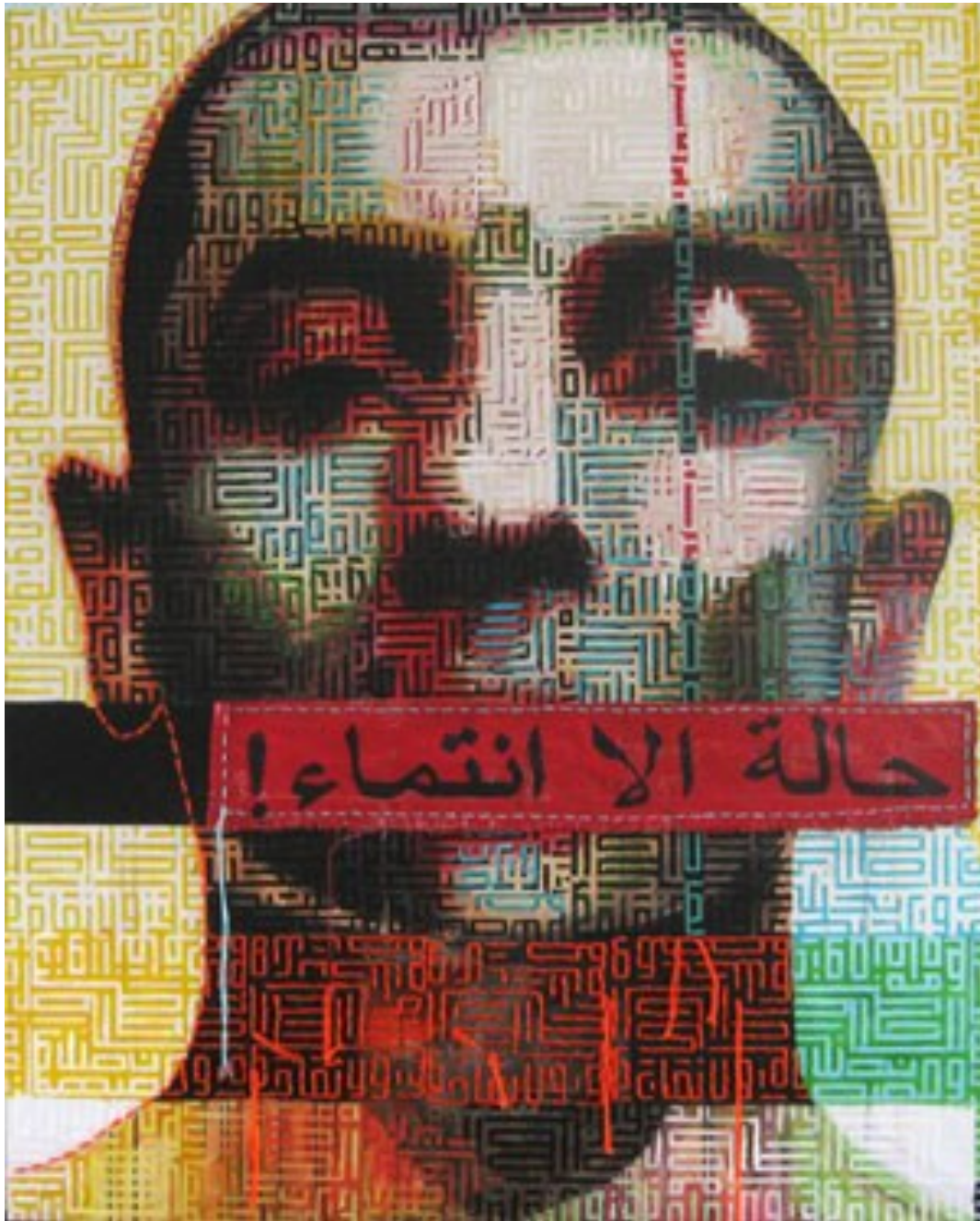
QUESTION 7
"HERE AND NOW"
BARBER KRUGER



QUESTION 7
"HERE AND NOW"
sculptor Morton Cohn.
Antiwar Artists



QUESTION 7
"HERE AND NOW"
anti-capitalism art work

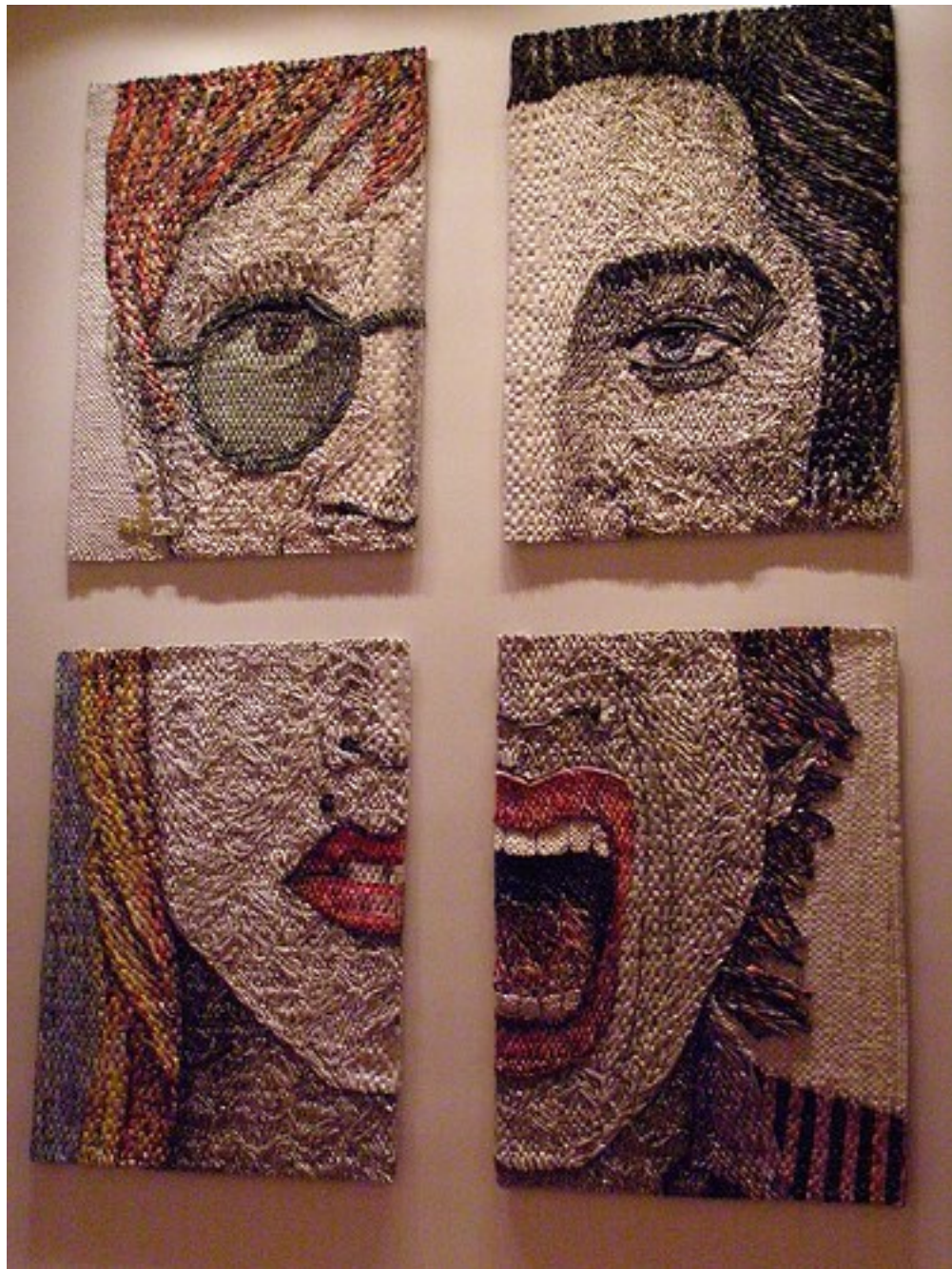


QUESTION 7 "HERE AND NOW"

"State of Not Belonging"
Ayad Alkadhi,



QUESTION 7
"HERE AND NOW"
BANSKEY



QUESTION 7
"HERE AND NOW"
ART MADE WITH NEWSPAPER



QUESTION 7

"HERE AND NOW"

The newspaper dress of Yulia Kyrpo



QUESTION 7
"HERE AND NOW"
ART MADE WITH NEWSPAPER