



Name:

Form:

Target:

MARKS	Assessment Objective 1		Assessment Objective 2		Assessment Objective 3		Assessment Objective 4	
	<i>Develop ideas through investigations demonstrating critical understanding of sources</i>		<i>Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.</i>		<i>Record ideas, observations and insights relevant to intentions as work progresses.</i>		<i>Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.</i>	
0	Work not worthy of any marks							
1	JUST	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.			
2	ADEQUATELY							
3	CLEAR							
4	CONVINCINGLY							
5	JUST	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.			
6	ADEQUATELY							
7	CLEAR							
8	CONVINCINGLY							
9	JUST	A moderate ability to effectively develop ideas through purposeful investigations.	A moderate ability to thoughtfully refine ideas.	A moderate ability to skilfully 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.			
10	ADEQUATELY							
11	CLEAR							
12	CONVINCINGLY							
13	JUST	A consistent ability to effectively develop ideas through purposeful investigations.	A consistent ability to thoughtfully refine ideas.	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.	A consistent ability to competently present a personal and meaningful response and realise intentions.			
14	ADEQUATELY							
15	CLEAR							
16	CONVINCINGLY							
17	JUST	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 skilfully 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.			
18	ADEQUATELY							
19	CLEAR							
20	CONVINCINGLY							
21	JUST	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 skilfully 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.			
22	ADEQUATELY							
23	CLEAR							
24	CONVINCINGLY							

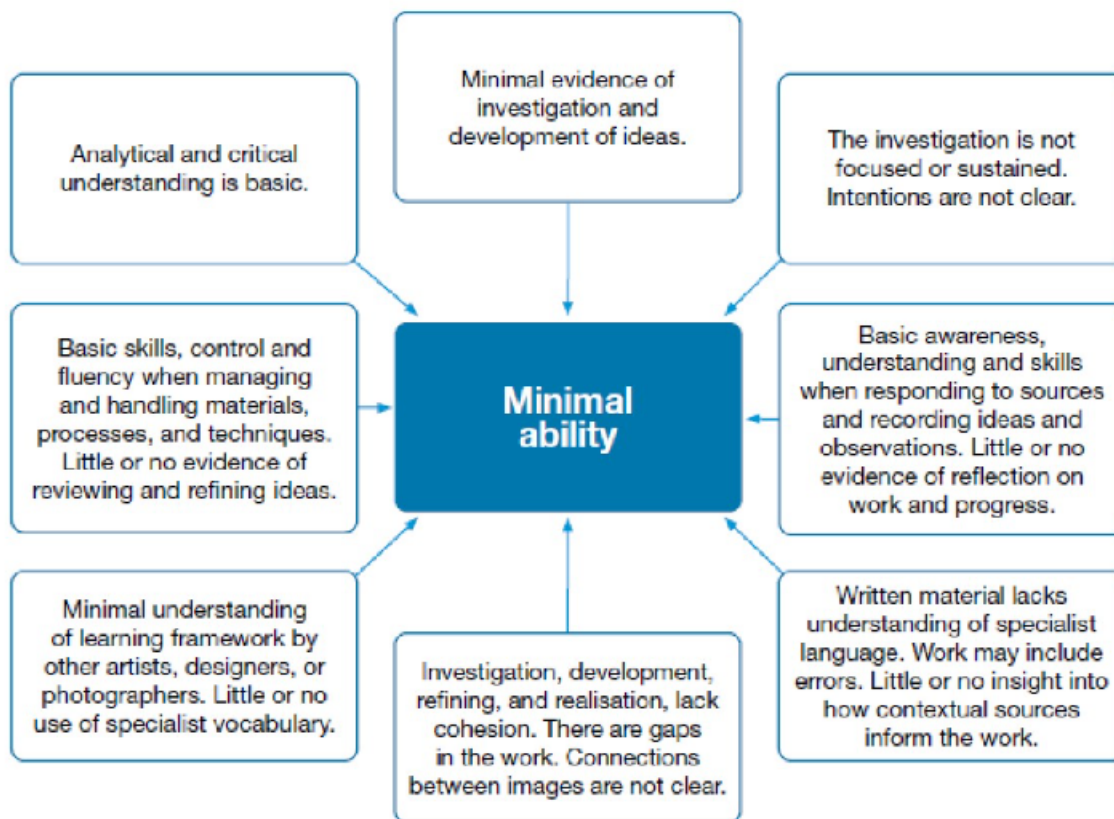
GCSE Grade	9	8	7	6	5	4	3	2	1
Points out of 96	81	74	68	61	53	46	33	20	8

GCSE MARK SCHEME

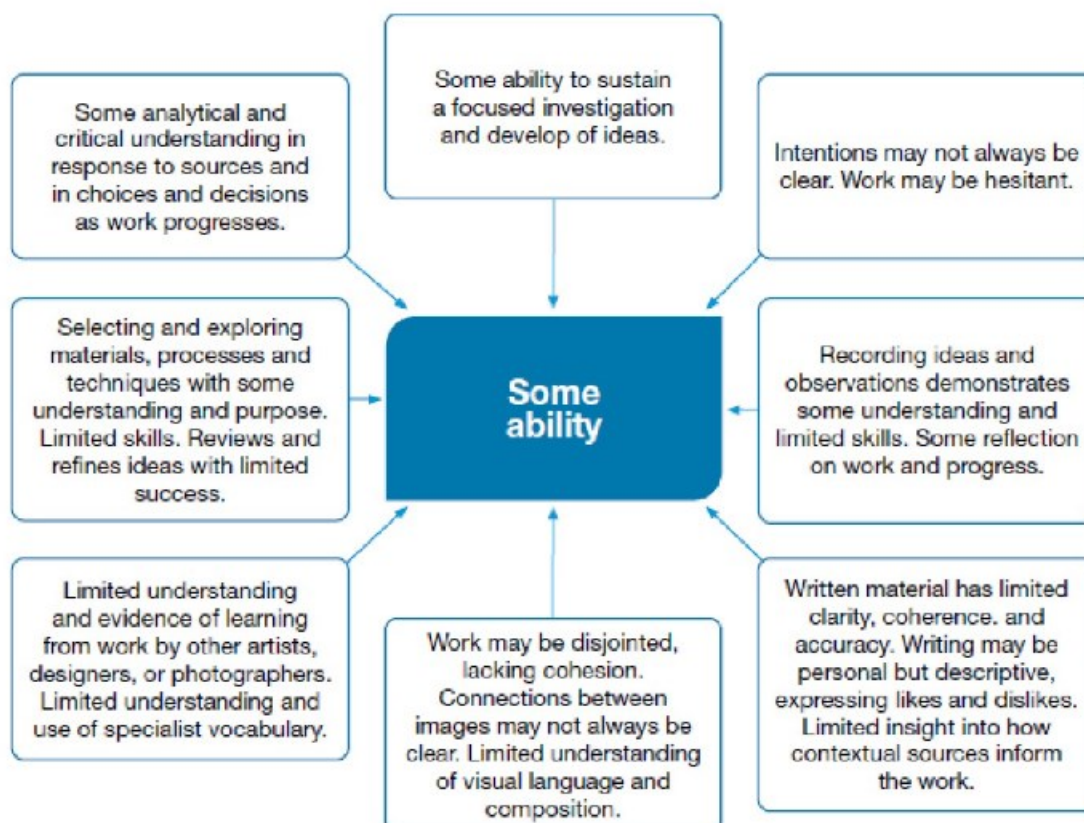
MARK BAND CHARACTERISTICS

Minimal	Some	Moderate
<ul style="list-style-type: none"> • Random, disconnected, lacks relevance. • Limited analysis. • Brief or lacking investigation. • Lacks experimentation. • Rudimentary skills. • Lacks coherence. • Arbitrary. • Lacking any sense of purpose. • Insignificant and minimal choices. • Dependent on copying. • Haphazard and disorganised. • Fragmented, disconnected. 	<ul style="list-style-type: none"> • Simple, brief references. • Beginnings of purpose. • Cursory analysis. • A sense of intention. • Attempts at selection. • Uncomplicated insights and ideas. • Fundamental skills. • Brief journeys. • Lacking in analysis, awareness and insight. • The beginnings of a personal response. • Moving towards understanding. 	<ul style="list-style-type: none"> • Variable depth of understanding. • Derivative, imitative responses. • Sources provide basic inspiration. • Sometimes superficial. • Emerging, growing capacity. • Variable standard of creativity and independence. • Perhaps repetition of ideas and process. • Safe, uncomplicated. • Developing sense of purpose.
Consistent	Highly developed	Exceptional
<ul style="list-style-type: none"> • Appropriate, relevant and informed. • Purposeful investigation of sources and process. • Little or no variation in standard. • Recognition of value and increasing understanding. • Informed refinement. • Increasing confidence. • Well defined intentions. • Increasingly personal responses and creative journey. 	<ul style="list-style-type: none"> • Consistently inquisitive. • Independent exploration. • In depth investigation. • Insightful, informed analysis. • Increasing confidence. • Willingness to take risks. • Sustained reflection. • Increasing clarity of purpose. • Overall depth of understanding and application. • A synthesis of ideas and production qualities. • Strong realisation. 	<ul style="list-style-type: none"> • Highly discriminating, rich and rigorous ideas and process. • Thorough enquiry. • Confident and self-assertive. • Mature. • Self-aware. • Well informed analysis leading to well informed realisation. • Sophisticated abilities and reflection. • Perceptive. • Discerning. • Astute. • Clear and coherent intentions. • Genuine creativity and discovery.

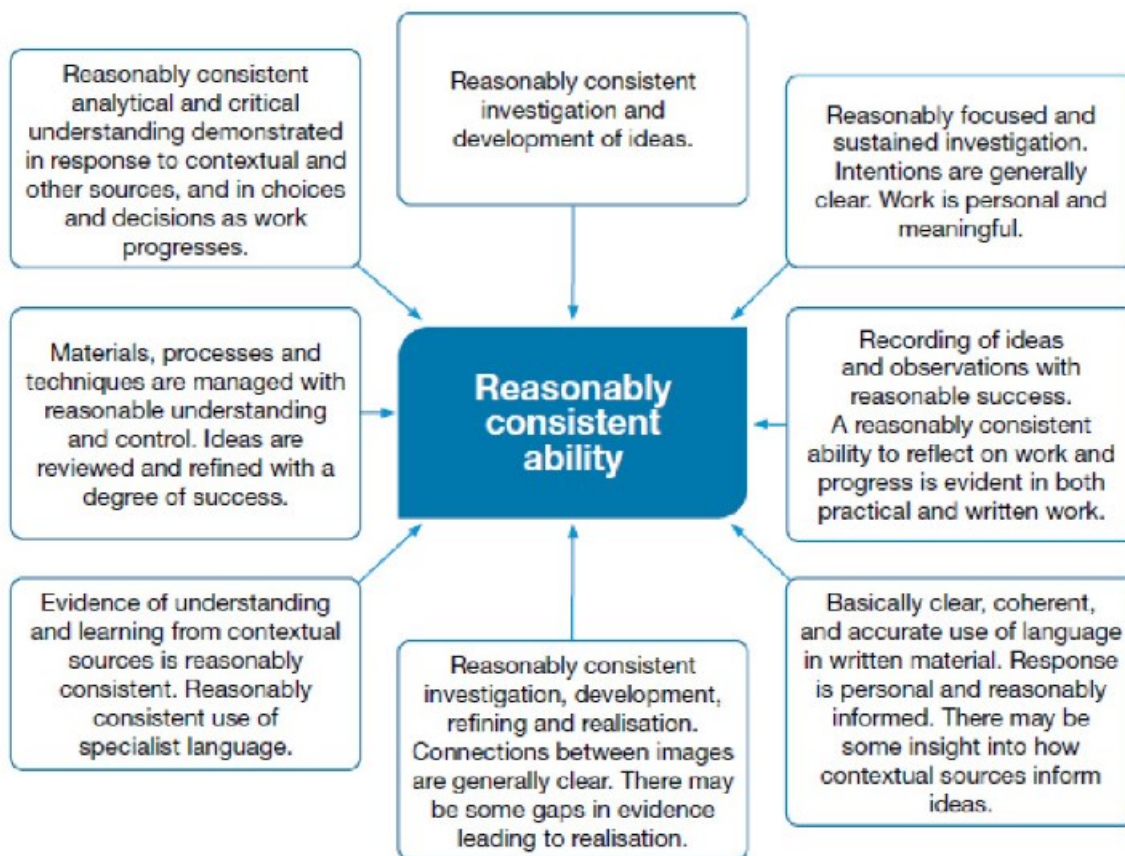
Minimal ability: 1 - 4 marks



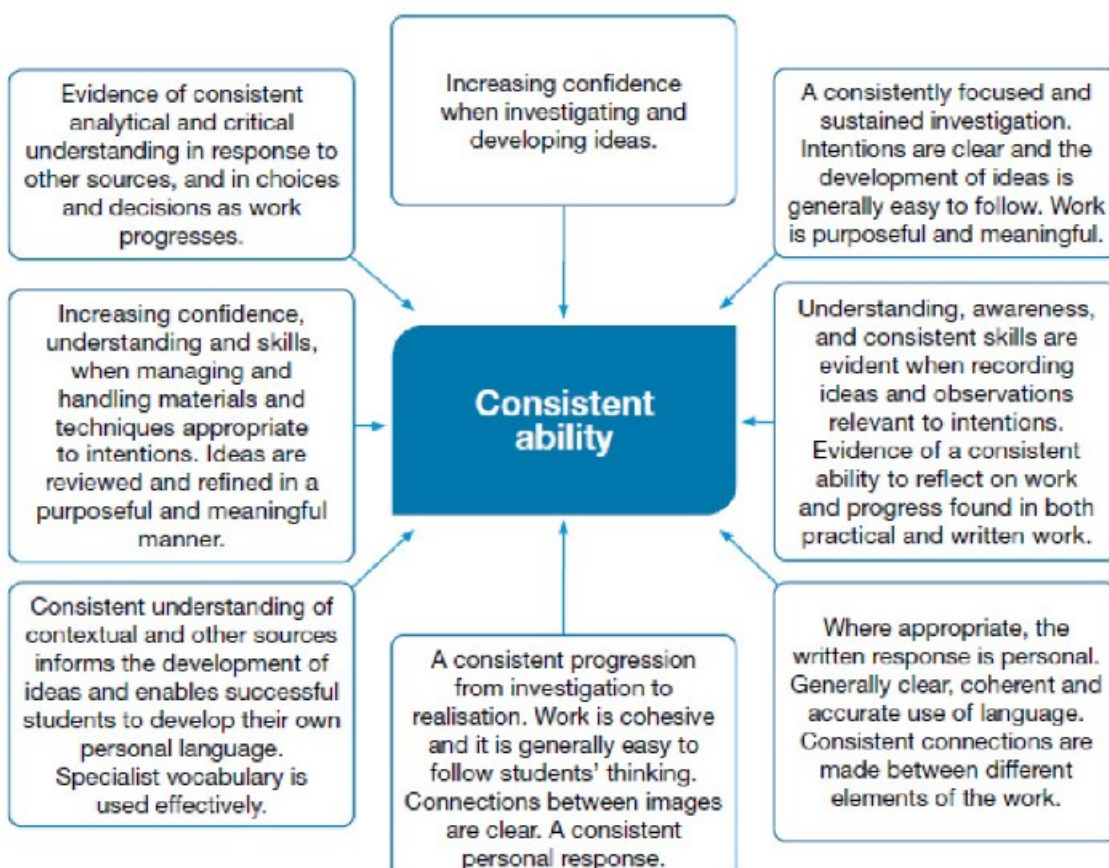
Some ability: 5 - 8 marks



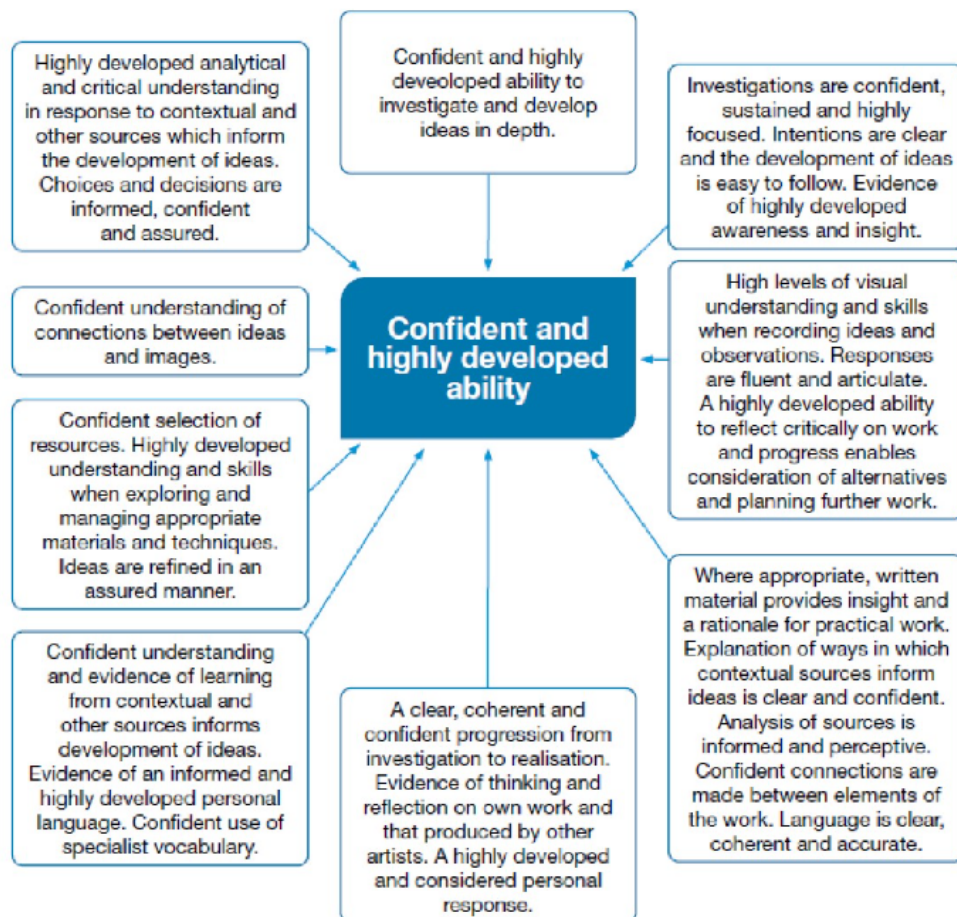
Reasonably consistent ability: 9 - 12 marks



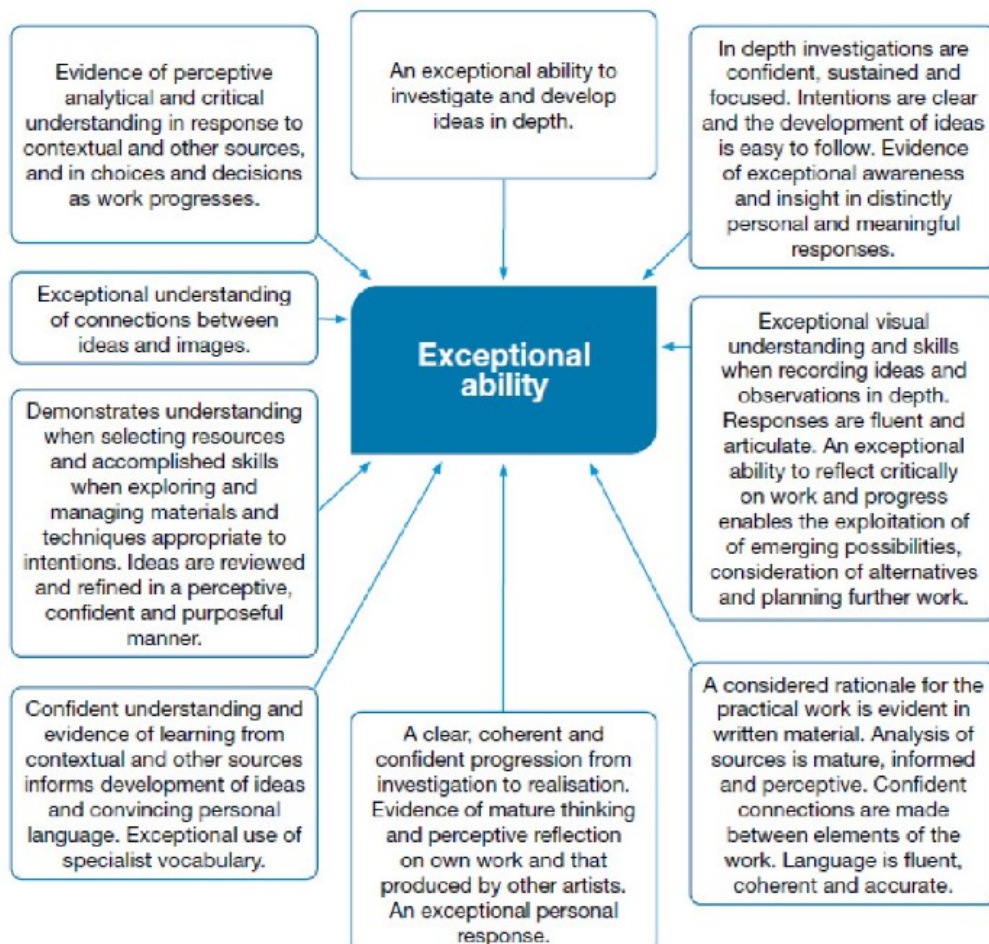
Consistent ability: 13 - 16 marks



Confident and highly developed ability: 17 - 20 marks



Exceptional ability: 21 - 24 marks



AO1 EXPLORE ANNOTATE BEGIN TO LINK A THEME IMAGES TO YOUR CHOSEN ARTISTS WORK WRITTEN ANALYSIS ARTISTS LINK ARTISTS WORK TO IDEAS AND ARTWORK RESEARCH

AO1 Develop ideas through investigations, demonstrating critical understanding of sources

Why should I look at different sources?

Engagement with a source such as an artist can:

- act as a springboard at the start of a project
- inspire the development of techniques
- start an investigation into materials or processes
- generate ideas
- introduce you to aesthetic considerations and ways to record and present ideas.



Successful engagement with sources will enable you to make informed decisions, reflect on and extend your own understanding of the creative process and effectively develop your own work as a result.



AO1 should be seen as an integral part of your creative journey and not a separate thing.

How does it link with AO3?

AO3 is about recording your thought and ideas through drawing and written annotation. This is what you are doing by producing research

How does it link with AO2?

AO2 is about experimenting with media and refining your ideas. How an artist has used a particular process or technique might start you off with further ideas and experimentation.

How does it link with AO4?

Connections with sources will help you in making your responses both personal and meaningful and should productively influence, inform or provide a focus for your final pieces.

How do I show this in my work?

Through written and visual work.

You need to carry out research into at least 2 different artists, designers or craft movements.

Your research page should include

- Title
- A brief introduction to the artist for example when were/are they working?
- At least 2 big clear images of the work
- Full analysis of the formal elements
- What processes do they use?
- Your own work in their style/technique (not pastiche!)
- How the work is inspiring your ideas
- What you like about their work and why
- Why you chose to look at them
- Who was the artist influenced by

Reaching for the level 8/9:

How do I show highly developed ability to effectively develop ideas through creative and purposeful investigations?

Critical understanding can be evidenced through how much you engage with the sources and how much they influence your work and allow you to develop further. Your level of understanding will be determined by how detailed your analysis and the subsequent development of their own work.

Where is it obvious that the artist has influenced your work?

Annotate your own work

- What have you produced and why?
- How does it link to the artist you have been looking at?
- Has the technique been successful and why?
- How might your work now develop?
- How has the artist impacted on your own work and ideas?

"Critical understanding is not always apparent, unless students had successfully developed their own work as a result of their findings" AQA

A01 Develop

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

I have researched a diverse range of artists and cultures relevant to my theme. I have produced lots of work which creatively explores the style of the artist to support my own studies and developments. I clearly understand the intentions of the artists work.

Grade 8/9

I have explored lots of interesting artists and cultures and can copy the style and technique they have used and apply it to my own practice. I can write about the artwork clearly and use parts to support the development of my own ideas.

Grade 6/7

I can develop my ideas by copying the work of different artists and cultures and making it my own. Sometimes I can explain how the artist has created the work and how it has influenced my own project.

Grade 4/5

I have researched some artists which are relevant to my theme. I can talk about their work with some understanding but need to explain their connection and develop my own ideas further.

Grade 1/3

A01 – Develop ideas through investigations, demonstrating critical understanding of sources.

- What sort of source(s) has been chosen?
- There is a difference between just collecting reference material / research and using reference material / research. Can we see evidence of interrogating the source(s) and any understanding of the value of research?
- What value has the student placed on the source? What has it been used for? Does it support the development of the creative journey? If so, How?
- How has the student demonstrated an understanding of the source? To what depth? (This is qualified by the language of the mark band descriptions and the spidergrams).

AO2

EXPERIMENT WITH A RANGE OF MEDIA

LINKING TECHNIQUES TO ARTISTS AND THEMES

TEXTILES WATERCOLOUR

CLAY MIXED MEDIA PHOTOGRAPHS OIL PASTEL PEN AND INK

AO2 Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

What does this mean?

You need to demonstrate that you are able to explore, progress and improve your ideas through a development journey of experimentation, trails, samples, working things out as you go.

Refinement means to improve. You will learn from doing something then working out how to do it better and then having another go. This may take many steps.

AO2 should be seen as an integral part of your creative journey and not a separate thing.

How does it link with AO1?

Experimenting in response to your chosen artists

How does it link with AO3?

Recording your ideas and observations as you experiment and as your ideas develop. Recording your decisions.

How does it link with AO4?

Your experimentation and refinement of ideas should lead to a skilful personal and meaningful response.

How do I show this in my work?

- Refine a dominant idea by trying various compositions
- Refined techniques in a variety of media
- Have you developed an idea and not just used your first idea?
- Clearly demonstrate purposeful trialling of materials supported by notes
- Attempts to mimic the style/technique of an artist in your own work
- Selection and rejection of ideas
- Problem solving
- Showing stages of development

Reaching for the level 8/9:

How do I show

A highly developed ability to thoughtfully refine ideas.

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

The level to which you experiment. Do you go through a number of processes refining along the way? Have you copied the artists work in a superficial way or have you really explored their technique? Have you taken risks and shown a highly developed creative journey as a result? Are your ideas unique?

Annotate your own work

- What have you produced and why?
- How does it link to the artist you have been looking at?
- Has the technique been successful and why?
- How might your work now develop?
- What have you learnt?
- What are your decisions?

Refinement is important, not just repetition

"In weaker submissions, repetition of the same idea in a range of media was seen, with little indication of refinement. As a result, outcomes emerged without the necessary supporting evidence of decisions taken or choices made." AQA

A02

Refine

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

I have explored a wide range of different media and techniques with purpose and relevance. My studies are well refined and show clear connection and development of my ideas through annotation.

Grade 8/9

I have experimented with lots of different media and techniques which are well refined and show clear links through my project and outcome.

Grade 6/7

I have used different media and techniques to develop my ideas which show some clear links to my outcome. Some of my studies need further refining.

Grade 4/5

I try some media and techniques but they are not always relevant. I need to go back and refine my studies a little more and make sure that my experiments show development of ideas.

Grade 1/3

A02 – Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

- Is there evidence of ideas progressing and changing over time via whatever means? Are decisions being made by the student? Is there evidence of understanding, intent and purpose behind decisions made? (This is qualified by the language of the mark band descriptions and the spidergrams)
- Is there evidence (visual or otherwise) of the value / significance of changes made, results of experiments, results of trials with materials, mark making experiments, changes in concept or technique?
- If copying or pastiche of a source is evident, what is the value of it to their understanding and the student's learning or progression of ideas?

A O 3 IDEAS

IDEAS LINKING TO ARTISTS WORK
 ALL ARTWORK LINKING TOGETHER
 PLANS, DESIGNS IN A RANGE OF DIFFERENT MEDIA

OBSERVATIONAL DRAWINGS PLANS EXPLANATIONS ANNOTATION

A O 3 Record ideas, observations and insights relevant to intentions as work progresses.

Is your journey from start to finish clearly understandable and obvious to anyone looking at your work?

What does this mean?
 Writing, drawing, photographing your ideas to plan, speculate, document, inform, communicate and develop ideas. Anything you record should always be informative and purposeful.

Insightful means to show a deep understanding.

Recording can take place at any point and will be evidenced throughout the whole of your project

How does it link with AO1?
 Your artist research pages will include writing that records your observations, intentions and ideas as well as your own work in their style.
How does it link with AO2?
 As you refine your work you should be adding notes to explain your thoughts.
How does it link with AO4?
 The journey towards your personal response should be clearly recorded in your sketchbook and show coherent links back to your influencing artists.

- How do I show this through writing?**
- Mind maps
 - Bullet points
 - Notes
 - Longer paragraphs
- How do I show this through drawing?**
- Observational drawings
 - Photorealistic drawings
 - Sketches
 - Working drawings
 - Designs
 - Diagrams
 - Editing on Photoshop
 - Preparing laser cut files on illustrator
 - Drawing with scissors
 - Drawing in wire
 - Free motion machine embroidery



Cameras are an excellent way to record ideas and observations from primary sources. They are also an excellent tool to document the progress of a piece of work through the different stages.

Reaching for the level 8/9:
 How do I show a highly developed ability to skilfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.
 You need to demonstrate a high level of accuracy and skill in your work as the result of refining your technique. All visual work must be supported by detailed and insightful explanations that clearly show your intention and links back to the critical analysis of your chosen artists.

*4 marks will be deducted if you do not show any evidence of either annotation or drawing

“Fewer examples of extensive downloaded information, that added little or nothing to the work, were seen. In the best instances, teachers had encouraged students to use annotation as a personal, insightful and integral part of the developmental journey.” AQA

A03

Record

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

I can confidently record using primary photographs, detailed annotations and refined observational studies which communicate a personal and in depth connection throughout my project.

Grade 8/9

I can record from primary sources in detail and use annotation to explain the relevance of my observations and the connection to my project. My studies are well refined and neatly presented.

Grade 6/7

I can draw and write and from primary sources which link to my theme. My observations are relevant and well presented and I can explain the connection to my project through annotation.

Grade 4/5

Sometimes I draw and write things that relate to my theme, I have some understanding of how this connects to my personal project. My annotations use basic art vocabulary.

Grade 1/3

A03 – Record ideas, observations and insights relevant to intentions as work progresses.

- Does any annotation record an idea, insight or observation?
- Does any element of drawing record an idea, insight or observation?
- Does any visual and / or annotated practice help us understand the nature of progression or understanding of the student's ideas. Do we see any evidence of the student's intention.
- Do we see any evidence that helps us to identify the depth of understanding as the student progresses work and ideas. (Again this is qualified by the language of the mark band descriptions and the spidergrams)

AO4 FINAL

MEANINGFUL PIECE OF WORK
 INFORMED SHOW UNDERSTANDING
 RESPONSE LINKS
 LINK BETWEEN TO ARTISTS WORK
 VISUALS AND ARTISTS RELEVANT
 PRESENTATION

AO4

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

What does it mean?

You are required to develop your ideas and use your selected sources as a springboard towards the creation of exciting, meaningful and personal responses. These responses can come at any point in your journey and be in any refined, appropriate material and technique.

AO4 does not just refer to your final piece of work. Personal and meaningful responses can be evidenced at any point in your journey.



How does it link with AO1?

The responses you produce should connect back to the artists you selected

How does it link with AO2?

Your experimentation and refining of ideas will directly improve the responses you produce

How does it link with AO3?

The journey towards your personal response should be clearly recorded with decisions explained

Your final pieces of work should be skilfully produced and purposefully convey your intended meaning.

How do I show this in my work?

Within AO4, you must show how you can use visual language to communicate your ideas through the formal elements of art..

- Line
- Colour
- Pattern
- Texture
- Form
- as well as the appropriate visual format you use to produce your work.
- Shape
- Composition
- Scale

Reaching for the level 8/9:

How do I show a highly developed ability to competently present a personal and meaningful response and realise intentions with confidence and conviction and a highly developed ability to demonstrate understanding of visual language?

The greater the connection you make with the selected artists the more complex your development and final pieces of work should be. The confidence and conviction refers to high level of skill expected in the execution of your idea.

The direct copying or pastiche of an image is not sufficient evidence for AO4.

A final piece of work can be in any format e.g. a painting, photograph, textile piece, sculpture but it should be what we call 'exhibition ready'. Could you imagine it being in an art exhibition?

"In the most successful submissions, 'personal and meaningful responses' flowed organically throughout the work rather than being seen as a summative bolt-on activity" AQA

A04

Present

Present a personal, informed and meaningful response demonstrating analytical and critical understanding,

My work is imaginative, original and personal. It shows a clear and fluent connection throughout my project.

Grade 8/9

My work is creative and clearly presented. It shows a strong personal connection throughout my project.

Grade 6/7

My work is personal but has a strong connection to the work of others.

Grade 4/5

My work is predictable and lacks in connection to the rest of my project. My ideas are not fully developed.

Grade 1/3

A04 – Present a personal response that realises intentions and demonstrates understanding of visual language.

- Are we seeing a collection of evidence that clearly tells us about the student's independent and creative journey?
- Are we seeing a collection of evidence that tells us that the student's journey is informed by the work or direction of others?
- Are we seeing a collection of evidence that brings together intention, understanding and meaning that has been derived from sources and the student's own skills, imagination and understanding?
- Are we seeing evidence of a student's independent creative journey?
- Are we looking at evidence of a journey with many outcomes in response to trials, tests, experiments? Has the student attempted and / or made a number personal responses and realisations throughout the journey?

'4C Analysis'



You should attempt to use this sheet to help you to 'plan' your analysis in Art & Design. **DON'T** use it literally by answering each question as this will sound too contrived and your writing will not flow in the way it should. Instead, use these questions as prompts and make notes before writing your analysis up as a piece of continuous prose.

CONTENT

- What is the subject matter of the work, i.e. what is happening, what is it about?
- Is the subject matter significant to the theme/concept in the work or is it quite incidental?
- Does it explore social, moral, political or religious concerns?
- Is there an autobiographical dimension to the piece/work?
- Was the subject matter observed directly, remembered or imagined?
- Has it been treated representationally, or is there deliberate exaggeration, distortion or abstraction and if so why?
- Can the subject matter be easily "read" or are there less obvious meanings suggested through the use of symbolism, metaphors, analogy etc.?

COMPOSITION

- How have the various elements of the work been arranged and composed?
- What compositional devices have been used? E.g. focal point, perspective, reoccurring pattern/shape, diverging lines, a particular area of interest created by colour, lack of colour, shape etc.?
- Is there one dominant object or does the work incorporate many shapes and features, how much of the space does this occupy?
- What is the spacing like in the piece, where are things positioned, foreground, middle-ground, background?
- Is the work unified or is it pleasing in parts, but unsatisfactory as a whole?

CREATION

- How was the work made and what was it made with? ***(you may need to research this instead of guessing)***
- What materials, tools, processes and techniques have been used in its production?
- How and where might the work have been started? Why do you think this was the case?
- Through what stages did the work proceed from conception to completion?
- What use might have been made of preparatory studies, sketches, design sheets, photographs, maquettes/models, for example?
- Was the work produced quickly or did it evolve slowly over a long period of time?
- What skills are required to produce such a piece of work?

CHARACTERISTICS

- What kind of colour scheme has been used and is the overall effect harmonious or one of contrasts?
- Are there any particularly predominant colours or do colours have equal significance? Do these colours represent any emotions or feelings? If so, how?
- Is texture important and if so how varied are those that are incorporated or suggested?
- Does the work affect you the viewer in any way?
- Does it capture a mood, feeling or emotion? Which ones and how?
- Can you imagine the mood or feeling of the artist or artists who produced it?

ANNOTATION

WHEN TALKING ABOUT YOUR OWN WORK,
TRY TO SAY:

- ★ **WHAT** you have done
- ★ **HOW** have you done it
- ★ **WHAT** inspired you
- ★ **WHY** is it successful
- ★ **IS** there anything that you would change

SENTENCE STARTERS

USE THESE TO HELP YOU GET STARTED

In this piece of work I have...

I have created this piece by...

I was inspired by...

The successful parts of my work are...

The areas I could change in my work are...

GSCE ART Annotation

Shape, form, space

Closed
Open
Distorted
Flat
Organic
Deep
Flat
Positive
Negative
Foreground
Background
Composition
Curvaceous
Elongated
Large
Small
2D
3D

Tone

Bright
Dark
Faded
Smooth
Harsh
Contrasting
Intense
Sombre
Grey
Strong
Powerful
Faint
Light
Medium
Dark
Dramatic
Large
Small

Pattern and Texture

Repeated
Uniform
Geometric
Random
Symmetrical
Soft
Irregular
Coarse
Uneven
Bumpy
Rough
Smooth
Uneven
Spiky
Broken
Furry
Fine
Flat
Grid

Line

Fluent
Free
Controlled
Powerful
Strong
Geometric
Angular
Light
Delicate
Flowing
Simple
Thick
Thin
Horizontal
Broken
Interrupted
Rounded
Overlapping
Broken
Faint

Colour

Bright
Primary
Secondary
Tertiary
Radiant
Dull
Vivid
Contrasting
Deep
Monochrome
Harmonious
Complementary
Natural
Earthy
Subtle
Pale
Warm
Cool
Saturated
Luminous
Strong

Basic, simple, solid, loud, quiet, bright, realistic, stylised, observed, busy, vibrant, strange, interesting, balanced, lively, negative, recognisable, abstract, facile, meaningful, symbolic, depressing, unique, emotive, hidden, textual, dynamic, disturbed, sophisticated, puzzling, optimistic, powerful, intentional, concealed, subtle.

Example

I have created this piece using watercolours, coloured pencil and oil pastel. I have learnt how to blend the watercolours to show different tones and use oil pastels to show the darkest tones and add texture. The piece shows strong shapes and vivid colours. I have added coloured pencils to show some areas in more detail and focus. The artist Georgia O'Keeffe has inspired my piece. In her work she uses bright, bold colours to show close up views of flowers with a range of dark to light tones. I aim to now further develop my piece by using other materials. I could do this by experimenting with block prints on watercolour backgrounds or possibly try painting onto fabric to then stitch into to show more detail.

REMEMBER to check your...

Spellings, Grammar and Punctuation

Sentence Starter Help

Try thinking of your own too

- In this piece I have...
- The materials I have used are...
- The technique I have used is...
- Through working in this way I have learnt how to...
- I have shown... in the style of...
- This piece could develop further by including...
- The artist has influenced my designs because...
- To develop this piece further I could...
- I think using... worked really well because...
- I am particularly pleased with... and I now aim to...

ART VOCABULARY

Words to make your writing about art zing!



ADJECTIVES

Make your writing fun & interesting to read.
Take time to look closely at the image.
Use evidence from the image to back up your observations.

Crisp	Formless	Robust	Garish
Contrasting	Saturated	Ambiguous	Distinct
Fluid	Geometric	Curvy	Dramatic
Complimentary	Balanced	Busy	Layered
Relaxed	Faint	Rough	Dazzling
Delicate	Indistinct	Monochrome	Striking
Subtle	Flowing	Repeated	Gloomy
Pale	Dismal	Scratchy	Vertical
Grainy	Radiant	Glassy	Concealed
Symmetrical	Minimal	Tranquil	Juxtaposed
Uniform	Slender	Distorted	
Harsh	Wobbly	Mellow	
Lurid	Miniature	Translucent	
Bleached	Vivid	Opaque	
Earthy	Horizontal	Pronounced	
Parallel	Intense	Monumental	



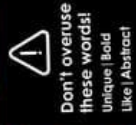
NOUNS

Frame	Perspective	Tone	Texture
Foreground	Background	Shadow	Emphasis
Focus	Viewpoint	Composition	Subject
		Colour	Brush-stroke
		Surface	Technique
		Perimeter	Construction
		Element	Depth



IDEAS

- Find 5 new words and look up their meanings
- See how many of these words you can use describing a chosen artwork
- Work in pairs to discuss works using these words



Don't overuse these words!
Unique | Bold
Like | Abstract

Stretch Strategies

(Grade 8-9)



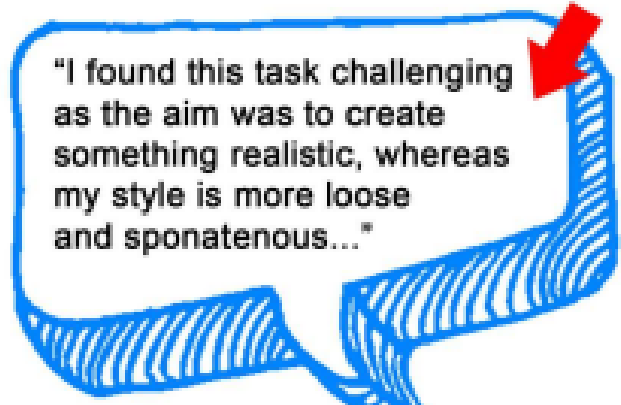
You show... AO3:

'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'

WOW! Sophisticated language...

- *aesthetic - the overall 'look' of an image or general style of an artist.
- *assemblage - a collection or gathering of objects or images.
- *concept - an idea, theme or intention.
- *figurative - relating to the human form, the human figure.
- *juxtaposition - two things placed together, usually to highlight opposites or conflicts.
- *notion - a concept or belief about something.

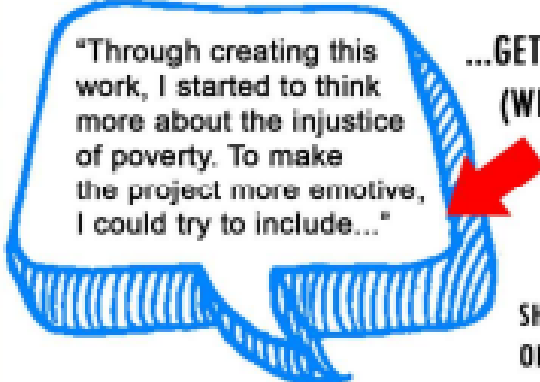
REFER TO YOUR STYLE AS AN ARTIST...



"I found this task challenging as the aim was to create something realistic, whereas my style is more loose and spontaneous..."

The Basics...

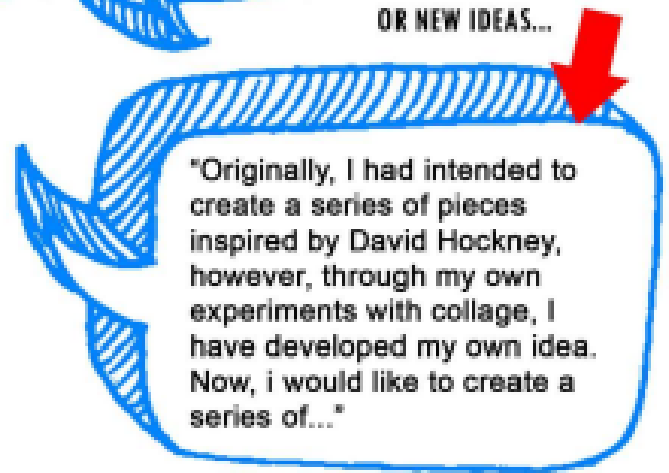
- 1.) **What?**... What is the piece of work you are writing about? (is it a drawing, a collage, or collage or something else?)
- 2.) **How?**... How did you make the work? Did you use any special materials or equipment? What did you do first? What did you do next?
- 3.) **WWW**... What is good about the piece? What looks good on the piece? What did you do well?
- 4.) **EBI**... What could you improve? Did anything go wrong?
- 5.) **Imagine**... How could you turn this idea into a final piece for your project?



"Through creating this work, I started to think more about the injustice of poverty. To make the project more emotive, I could try to include..."

...GET EMOTIONAL
(WHEN IT'S RELEVANT)

SHARE CHANGES OF HEART
OR NEW IDEAS...



"Originally, I had intended to create a series of pieces inspired by David Hockney, however, through my own experiments with collage, I have developed my own idea. Now, I would like to create a series of..."

Writing about **YOUR** work!

Famous Artists Idea Sheet

Artist	Country of Origin	Category	Element	Working with...
Chuck Close	American	Contemporary	Portrait	Grid portraits
Georgia O'Keeffe	American	Abstract Painting	abstract	abstracting from nature
Native American Art	American		pattern	totem poles/pattern/latch rugs/Weaving
Edward Hopper	American	painter	value	portraits of places/ light
Miriam Schapiro	American	collage	shapes	shapes/ acrylic.. Fabric... collage
Andy Warhol	American	pop art	shape	turning ads into art/ cultural icons
Robert Arneson	American	Sculpture	form	modeling a self portrait of personality
Frank Stella	American (Boston)	Abstraction	pattern	abstract pattern
Winslow Homer	American (Boston)	Watercolorist	pattern	Reflections of nature
Janet Fish	American (Boston)	Painter	value	reflected light/self portrait
Wyeth Family	American (ChaddsFord)	painter/ realism	composition	painting a still life; narrative
Faith Ringgold	American (Harlem)	Narrative Art	Unity	Narrative art
Romare Bearden	American (NC)	Collage	Juxtaposition	personal images
Keith Haring	American (NY)	symbolic painter	symbolic	symbols
Jacob Lawrence	American (Philly)	Painter	shape	shapes/social issues/community
Alexander Calder	American (Philly)	Sculpture/wire	volume	volume
Louise Nevelson	American (Russia)	Found Object Sculpture	Sculpture	Found Object Sculpture
Red Grooms	American (Tennessee)	Sculpture	Sculpture	community
Horace Pippin	American (W.Chester)	Folk Art	shape	creating folk animals/everyday life
Frank Lloyd Wright	American (Wisconsin)	Geometric Architecture	shape/line	drawing city view
Bridget Riley	British	painter.. Illusions	rhythm	op art
Vincent Van Gogh	Dutch	painter	color	color
Vincent Van Gogh	Dutch	painter	line	linear landscapes
Johannes Vermeer	Dutch	Painter	composition	composition
Rembrandt	Dutch	painter	value	seeing double light/dark
Henry Moore	England	Sculpture/figure	volume	modeling a figure
Edgar Degas	French	Impressionist	composition	painting motion
Paul Cézanne	French	painter	composition	still life
Paul Gauguin	French	Painter	color	Creating with color
Auguste Rodin	French	Sculpture	movement	sculpting movement
Henri Rousseau	French	Painter	color	landscapes/fantasy
Claude Monet	French	Impressionist	line	painting a moment in time
Henri de Toulouse-Lautrec	French	printmaking/painter	color	creating a color print
Marcel Duchamp	French	painter	rhythm	visual joke; rhythmic ideas
Edvard Manet	French	Impressionism (father of)	composition	group portrait
Käthe Kollwitz	German	Social Issues	line value	emotional portrait
Albrecht Dürer	German	graphic art/ painter	line	line
Greek/Romans	Greece	Sculpture	Sculpture	Carving a relief
Caravaggio	Italian	Painter	value	dark/ light
Michelangelo	Italian	Painter	balance	figures
John Singer Sargent	Italian	Painter	balance	full length portraits
Japanese Prints	Japan	Printmaking	shape	nature prints
Frida Kahlo	Mexican	Painter	symbolic	symbolic self portrait
Diego Rivera	Mexican	Muralist	unity	Political muralist
Edvard Munch	Norway	Expressionism	composition	expressive portrait
Wassily Kandinsky	Russian	Abstraction	shape	abstracting from nature

Artists for research...

"Where can you find them? Where could you start?"





Action Plan

Theme/Topic I'm going to explore...

The overriding theme/topic I will start from:

Artists I'm going to look at...

Who inspired me:

*What elements of their work I'd like to adopt in my own work
(styles/techniques/colours/concepts/messages/etc):*

What my project will be all about / how I'll personalise it...

What I'd like to do that's different to the artists I've mentioned:

My concept/meaning/message... i.e. WHY I'm doing it:

My final piece idea...

What it will look like:

How it will link to my artists/studies/own ideas:



Artists & Contextual References used

Artist/Reference #1

Name:

Their influence

What elements of their work I'd like to adopt in my own work:

Artist/Reference #2

Name:

Their influence

What elements of their work I'd like to adopt in my own work:

Artist/Reference #3

Name:

Their influence

What elements of their work I'd like to adopt in my own work:

My theme

Summary of what I'm exploring/trying to achieve:

Personalising

Having explored these artists, how will I develop my project in a more personal direction that helps me to achieve my initial intentions?

Final Outcome ideas

What it might look like:

How it will link to my artists/studies/own ideas:

PROGRESS TRACKING

AO1: Development of Ideas in relation to Artists

- or other Contextual sources, showing analytical, critical and cultural understanding



AO2: Development & Experimentation

- with materials, techniques and ideas, showing a visual journey with refinement and improvement along the way



AO3: Observations / Studies

- showing recording of your ideas, observations and insights relevant to your intentions



AO4: Final Piece

- making connections and resolutions in a personal, informed and meaningful way



FINAL PIECE IDEA...

- 💡 SKETCH OUT & ANNOTATE YOUR FINAL PIECE PLAN
- 💡 USE YOUR BEST IDEAS AND MOST SUCCESSFUL PRACTICAL WORK IN YOUR FINAL PIECE
- 💡 DO NOT THINK YOU HAVE TO INCLUDE EVERYTHING YOU HAVE DONE - BE SELECTIVE
- 💡 YOUR FINAL PIECE MUST LINK BACK TO YOUR PROJECT!

ART EXAM READY?

SKETCHBOOK...

- 📖 CHECK YOU ARE UP TO DATE:
NO UNFINISHED PAGES
- 📖 BE SURE TO HAVE RELEVANT ARTIST LINKS
- 📖 THOUGHTFUL ANNOTATION AND EVALUATION TO SHOW THE PROGRESS OF YOUR IDEAS ↷
- 📖 HIGH QUALITY PRACTICAL WORK SHOWING REFINEMENTS
- 📖 PRIMARY OBSERVATION! 👁

EXAM PLAN...

CREATE AN EXAM PLAN IN YOUR SKETCHBOOK OR ON A SHEET OF A4 PAPER. DEPENDING ON YOUR PROJECT, IT MIGHT BE QUITE DETAILED OR QUITE SIMPLE - BUT USE IT AS AN OPPORTUNITY TO CHECK YOU HAVE THOUGHT THROUGH ALL POTENTIAL ISSUES 🧠

INCLUDE:

- ☆ AN ANNOTATED SKETCH OF YOUR PLANNED PIECE
- ☆ A LIST OF MATERIALS YOU WILL BE USING ☰
- ☆ YOUR PLANNED TIMINGS
- ☆ KEY REMINDERS TO YOURSELF - E.G. ARTIST LINKS

ON THE DAY...

- ➡ ARRIVE EARLY SO YOU CAN ARRANGE AND CHECK YOUR MATERIALS
- ➡ KEEP AN EYE ON THE TIME - REVIEW YOUR PROGRESS AS YOU GO AND SET MINI TARGETS TO MAKE SURE YOU WILL FINISH ON TIME 🕒
- ➡ IF SOMETHING DOES NOT WORK AS EXPECTED, DO NOT PANIC: REVIEW YOUR OPTIONS CALMLY
- ➡ MAKE SURE YOU EAT AND DRINK TO KEEP YOUR ENERGY AND CONCENTRATION UP 🥤
- ➡ TAKE A MOMENT TO STAND BACK AND REVIEW WHAT YOU ARE DOING EVERY NOW AND THEN - CHECK BACK TO YOUR PLAN AND YOUR SKETCHBOOK
- ➡ DO NOT BE AFRAID TO ADAPT YOUR IDEA A LITTLE IF NECESSARY

TOP EXAM TIPS

- Research the artists immediately.
- Plan your time on a calendar so you know exactly how many weeks you have before the exam date.
- Leave enough time to develop your ideas.
- Choose a question that interests you and use the skills you have already learnt.
- Work the hardest you have ever worked, this is 40% of your overall mark.
- Carefully consider scale, materials and the time frame you have.
- Prepare the surface you are working on well before the exam day.
- Practise your final piece (even if it is a bit smaller) before the exam day.
- Come to the exam with all of your prep work.
- Improve the quality and presentation of your prep before the deadline.

Essentials

"To pass my Art GCSE, I have.."



1.) AO1

25%



I have...

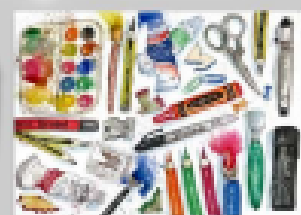
- *...researched my theme.
- *...made mind maps/mood boards.
- *...researched artists who link to my theme (and tried working like them)
- *...research artists whose work I like and talked about the reasons why.
- *...explained what I have seen that has influenced or inspired my work.

I have...

- *...created lots of experiments using different materials and techniques.
- *...pushed my ideas to their full potential, tweaking them as I progress.
- *...made sure work is annotated to explain how I made, what I think of it and where I'll take the idea next!

25%

2.) AO2



25%

I have...

- *...created more developed ideas and experiments that I have spent a lot of time on and show my best skills to their full potential.
- *...I have worked from my own photos or artefacts.
- *...I have shown evidence of what I intend to make for my final piece.

3.) AO3



I have...

- *...produced my own final pieces.
- *...made sure my final pieces link to my theme and all of my sketchbook work.
- ...thought carefully about how this work will be presented
- *...reflected on these final pieces at the end of my sketchbook.

25%

4.) AO4

