

Toynbee Curriculum

KS4 Knowledge Maps

ART, DESIGN, AND TEXTILES

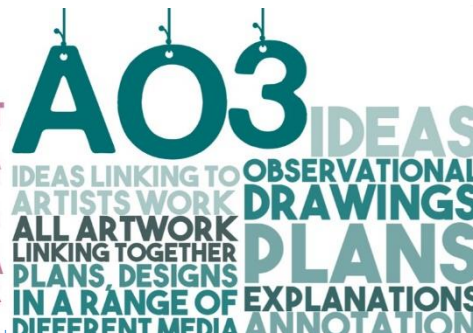
Personal Best

Toynbee School



Knowledge Map:

Independent Learning



The project that you develop should link in some way to the work that we have done previously as a group.

• To begin your journey you will mind map a vast range of ideas and collect images to support those ideas.

• Focus your ideas and create a Moodboard of images and found items to represent your thought as visual inspiration.

• Pick artists that can enhance and develop your ideas. Research and analysis their work to help development.

• Set up a still life, draw from Observational and take photographs as a starting point to develop your ideas.

Remember to link your experimentation to stage 1.

• Pick appropriate materials and techniques to experiment with that link to your ideas and research.

• Remember you don't have to experiment with just one material at a time, but you might find it easier to start that way first and then develop the process of combining materials together.

• Return to work after it has been marked and make improvements.

• Evaluate your work and develop your ideas and experiments in reaction to your evaluation.

Remember your designs should be a development from your initial ideas and experiments.

• Stop and review the body of work and ideas to consider the next direction. Does more research and artist analysis need to take place to help develop the ideas?

• Draw initial Thumbnail drawings to consider different compositions.

• Collaging or using digital software can be another tool to help design a composition.

• Produce further experiments to enhance these ideas.

• Produce a thorough and comprehensive design where all formal elements and material choices are considered.

The final piece must be a conclusion to your research, experimenting and designing.

Your final piece should:

• Demonstrate your understanding of the theme.

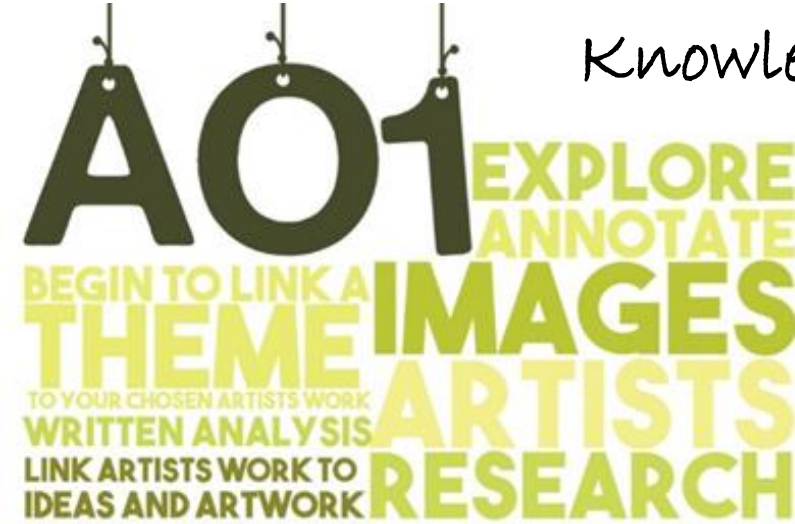
• Show your understanding of the formal elements of art.

• Have meaning or a concept and demonstrate your personal thoughts and ideas.

• Be visually exciting; be bold and brave with your choice of materials and surfaces that you work on. You don't have to just work on a traditional canvas. But make sure your ideas are documented during the other AO stages.

Knowledge Map: Assessment objective 1

Part 1



What is a source?

A source can be absolutely ANYTHING you are inspired by. Below are examples of different sources you might include in your sketchbook.

- A Themed Mind Map- Mind map all things you can think of relating to your topic.
- MoodBoard- Collect images linked to your theme onto a moodboard -annotate keywords about the images/theme.
- Artist, Designers and Crafts people Analysis- Research and analyses the work that inspires you.
- Set up a still life- Find objects that link to the theme.
- Take your own photographs- You can use your own photos as a source of inspiration. Annotate them explaining how they link to your theme.

Develop ideas through investigations, demonstrating critical understanding of **sources**.



Mind Map



Artist Analysis



Moodboard

Photograph Tips

- Make sure you plan your photoshoot. Use the photography planning worksheet.
- There are lots of things to consider before you take your photographs for example, photography composition elements, environment, subject matter, time of day, props to name a few.

Still life Tips

- Don't just place your objects anywhere, play around with layout.
- Stand back and look at it from a far.
- Frame it using your thumb and finger with both hands to imagine what it would look like on paper.
- Consider scale, distance, levels, gaps, over lapping, texture, and colour.
- Don't just draw from your still life take photographs too.



AO1 Knowledge Map: Assessment objective 1

Part 2

How do I investigate an artist?

Look at your mind map link your research to your initial ideas.

Often when looking for an artist students use google image to research. This is a good starting point to find images you like but it should not be the only place you look.

- When you find an image you like click to the web page to see who the artist is. The web page that you are on may be very helpful with lots of information about the work and the artist, or it may have no information at all.
- Don't just use the first site that you find to get your information.
- Return to the search engine. You should type the artist name as well as the title of work if you know it.
- See if the artists has a website where you can find more information.
- Check the links on at least the first page of your search you might be lucky to find an interview of the artist, or an article about the work.
- Also check the video section on your search engine, Again you may be lucky to find a documentary or an interview of the artist talking about their work, giving you a greater insight to what the work is about and why they have produced it.
- If you source an image but can't find any information, it is probably because it is not done by a professional artist. If this happens you can still use the image but also find a professional artist who works in a similar way, or a similar theme to link back to the found image.

Develop ideas through **investigations**, demonstrating critical understanding of sources.

Places to research Artists/Designers/Crafts people

Use the search bar in a Gallery Websites such as:

Tate Modern/Tate Britain/Tate St Ivy's/Tate Liverpool.

The Haywood Gallery, The White cube, The Saatchi Gallery, National Portrait Gallery, The National gallery, Museum of Modern art (MOMA), The Guggenheim Museum, The V&A, The photography Gallery.

You can also research using:

Books/YouTube/Instagram/Pinterest

Knowledge Map: Assessment objective 1

Part 3



How do I show my critical understanding of Artist/Designer/Crafts people?

Present the information on a word document or PowerPoint page. If you want to you may present the work by writing it up but do not do this until your typed version has been checked by a teacher.

- Produce a very short paragraph of information about the artist. You might want to include facts about the following:
 - What period did/does the artist practise in?
 - What art movement is the artist part of?
 - What subject matters does the artist focus on?
- Display several images of the artists' work. But make sure the outcomes you pick are representing the subject matter that you are interested in developing.
- If you can provide the name of the work, the date it was made and size of the piece.
- Pick one the images that appears most relevant to your ideas.
- Consider what the Key features are that appear in the work, Why might that be?
- What Materials and techniques have been used? Could there be a reason for the artist choices?
- Write about the formal elements that dominate the piece, this could be colour, tone, line, shape, form, texture, scale or even the composition layout. Why do you think the artist has presented them in this way? What is the impact on the piece?
- Are there Any social, environmental, moral issues surrounding the artist work? How has the artist achieved conveying their ideas to its audience?
- Make connections to your own developing project. To do this you should:
 - Explain why you are interested in this artist.
 - Explain how the artist's work connects to your ideas.
 - Explain how you are going to develop your ideas further through the influence of the artist work.

Develop ideas through investigations, demonstrating **critical understanding** of sources.

What is the difference between analysing and stating?

Remember **analysing** will always get you more marks than **stating**.

Denotation: Literally stating what something is.

Connotation: Explaining the meaning of something, what it **connotes**.

Example:

This pink Heart connotes love and friendship.



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

Knowledge Map: Assessment objective 1 part 4

How can I demonstrate my ideas and critical understanding?

MAKING WRITING BEAUTIFUL

ARTISTIC LANGUAGE

Use of colour

Natural, distinctive, interesting, lively, Stimulating, subtle, sympathetic, artificial, clashing, depressing, Discordant, garish, Gaudy, Jarring, Unfriendly, violent, bright, brilliant, deep, earthy, Harmonious, intense, rich, saturated, strong, neutral, vibrant, vivid, dull, flat, blocked, insipid, pale, mellow, muted, subdued, quite, weak.

Develop ideas through investigations, **demonstrating** critical understanding of sources.

Mark making

Structured, powerful, Haphazard, quick, loose, weak, organised, slow, passionate, sensitive, expressive, angled, whimsical, definite, clear, energetic, ambiguous, layered, messy, thick, thin, rhymetical, variable, delicate, subtle, scruffy, harsh, curved, repetitive, imaginative, clever, thoughtful, fluid.

Composition words

Horizontal, vertical, diagonal, angled
 Foreground, middle ground, background.
 Centred, asymmetrical, symmetrical.
 Balanced, unbalanced, lopsided, focal point.
 Overlapping, cluttered, chaotic.
 Separate spacious, empty.
 Free, flowing, fragmented, formal, rigid, upright, confined.



Helpful sentence structures.

(Artist name) has produced work with the focus of...
 The colour is....the visual impact of this is....
 The (material) has been applied to look...
 The concept behind the work is....these ideas are evident through...
 I am going to develop my own ideas by...

Use of tone

Dark, light, mid, flat,
 uniform, smooth, plain,
 varied, broken,
 consistent, contrasting,
 linear.

Form and Shape

2D, flat, abstract, simplified, stylised.
 3D, form, realistic, natural, sense of depth and space.
 Sharp, detailed.
 Distorted, exaggerated, geometric.
 Linear, long, narrow
 Hard edged, soft edged

AO2 Knowledge Map: Assessment objective 2

AO2 EXPERIMENT WITH A RANGE OF MEDIA WATERCOLOUR
LINKING TECHNIQUES TO ARTISTS AND THEMES TEXTILES OF MEDIA CLAY MIXED MEDIA PHOTOGRAPHS OIL PASTEL PEN AND INK

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

How to evaluate your work

What have you done?
What inspired you?
How does it relate to your theme?
What techniques did you use?
How did you do it?
What did you like/dislike about the technique?
Was it successful? Why/Why not?
How could you improve?
What else could you try?
Is there anything you would change?
Are you going to continue to develop and experiment with this idea further? Or are you going to move onto new ideas? What would these idea be?

Materials and Techniques

- Pencil
- Charcoal
- Chalk
- Oil pastels
- Biro
- Acrylics
- Watercolours
- Brusho
- Reduction printing
- Monoprint
- Etching
- Collagraph
- Collage
- Ink
- Clay
- Papier Mache
- Mod Roc
- Withy
- Spray painting
- Silk Screen print
- Photography
- Digital art
- Paper cutting
- Weaving
- Sewing
- Embroidery

Use the words in the assessment objective to help you understand what it is you should do:

Refine work: Quality over Quantity!- Refine work by going back to experiments and develop them to improve and make them stronger. Refine work by comparing experiments and evaluating them. Next develop the idea further in a new experiment responding to the evaluations, and possibly combining some of the ideas together.

Explore Ideas: Refer to your Ideas from AO1, Your Mind Map, moodboard, photographs, still life and artist analysis; respond to these ideas through experimentation. Exploring ideas does not just have to include materials and techniques, it can also be the process example for, experiment with a range of composition ideas.

Select and Experiment with appropriate medias, materials and techniques and processes: Select materials and techniques that link back to your ideas in AO1. Make sure your choices are connected and are appropriate to the artists that you have chosen to study. Think outside of the box when experimenting. You don't have to experiment with just one material at a time. However make that there is a clear visual journey of reflection to show how you decided to work with these materials together, and there is a connection to your ideas and overall theme.

AO3 Knowledge Map: Assessment objective 3 part 1

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

IDEAS
DRAWINGS
PLANS
EXPLANATIONS
ANNOTATION

How can I record my ideas, observations and insights.

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

Recording ideas, observations and insights is extremely important to show your teacher and examiner your thought process and development.

If you just had an idea in your head and then made it as final piece, then you would not gain many marks at all. You need to record your ideas as a visual journey and explain your thoughts in writing.

Ideas

Mind Map, Moodboard, photography planning and experiments.- While these 4 methods link strongly back to assessment 1 and 2 they are still a way of recording your ideas.

Drawing- Drawing does not just meaning drawing with a pencil, you can draw with any material; drawing takes many forms, from two- dimensional mark making to lines made using materials to define three-dimensional space. What you draw should link to your initial ideas that you have considered in AO1.

Designing- Designs should be a development from your initial ideas and experimentations. Designing can be done in several ways, usually with the focus of what the final composition will look like, here are some examples: Initial Thumbnail drawings, collaging, using digital software. And finally a thorough and comprehensive design where all formal elements and material choices are considered. The designing process also show an **insight** to your intentions.

Observation

Take photographs- You can record ideas by taking photographs, these images should be relevant to how you want to develop your project through experimentation and help at the design stage.

Record from Observation- Draw objects from observation that link to your theme and your ideas in AO1. Again these recordings should help inspire you at the experimenting and designing stage.

Record your knowledge and skill of the formal elements of art.- When producing any type out of outcome you should always focus on recording Colour, line, shape, tone, form, texture, space, scale and proportions.

Insights

Annotation- This can be the process of explaining your ideas. Here are examples of different ways of annotating.

- Mind mapping
- Analysing artwork and explaining how it is going to develop your own ideas and visual journey.
- Evaluating the success of your own drawings, experiments and designs.

Remember you don't have to write essays; writing can be concise and to the point. Sometimes bullet points or even labels on a drawing is enough.

AO3 Knowledge Map: Assessment objective 3 part 2

AO3 IDEAS
IDEAS LINKING TO OBSERVATIONAL
ARTISTS WORK DRAWINGS
ALL ARTWORK LINKING TOGETHER PLANS
PLANS, DESIGNS IN A RANGE OF EXPLANATIONS
DIFFERENT MEDIA ANNOTATION

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

You need to show your teacher and your examiner that you have gone on an intellectual journey, gathering ideas through your research and observations. You should demonstrate that you have been thoughtful and insightful in how you are going to develop and expand your project in order to create a visually exciting final piece.

How do I show progression?

Producing tasks in this order gives you an opportunity to demonstrate your ideas, observations and insight in a methodical manor and will allow the teacher and examiner to follow your journey of inspiration, ideas and development to reach a final conclusion.

- Mind maps with image collection
- Moodboard
- Artist research and analysis
- Observational drawing
- Take photographs

- Develop these ideas through responding to sources, making sure you choose materials and techniques appropriate to artists being studied and your intentions.

- Analysis and evaluate your work and ideas as you go.

- Stop and review the body of work and ideas to consider the next direction. Does more research and artist analysis need to take place to help develop the ideas?

- Produce thumbnail sketches with composition and material ideas.
- Potentially use other design techniques like collage or using computer software.
- Develop new ideas and artists that you have discovered from fresh research by experimenting again with materials and techniques.
- Produce a thorough and comprehensive design where all formal elements and material choices are considered. This will be a mockup of what the final piece will look like.

Remember not to be scared to go off course and find new directions when it is appropriate and will enhance your project, but make sure that you document everything.

A03 Knowledge Map: Assessment objective 3 part 3

A03 IDEAS
IDEAS LINKING TO OBSERVATIONAL ARTISTS WORK
ALL ARTWORK LINKING TOGETHER
PLANS, DESIGNS IN A RANGE OF EXPLANATIONS
DIFFERENT MEDIA ANNOTATION

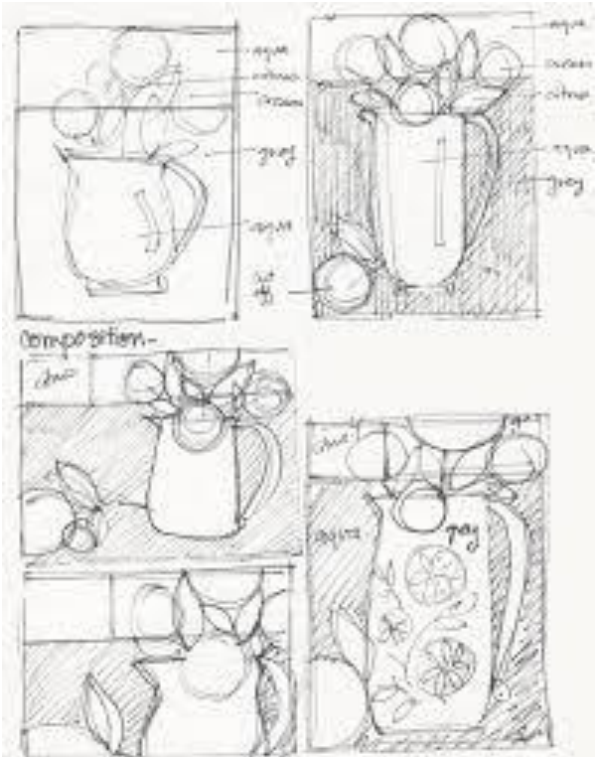
How do I show progression?

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

You can show your progression through your designing ideas. Her are two examples how you can develop a composition idea.



Create a collage to design your composition.



Create thumbnail sketches considering the different layouts of the composition. Label material choice and evaluate their success.

Knowledge Map: Assessment objective 4 part 1

AO4 FINAL
MEANINGFUL PIECE OF WORK
INFORMED SHOW UNDERSTANDING
RESPONSE LINKS
LINK BETWEEN VISUALS AND ARTISTS TO ARTISTS WORK
PRESENTATION RELEVANT

How do I present a Personal and meaningful response?

Your response to a source should be personal and meaningful to you, usually the journey we choose to take is a reaction to the the sources we find at the beginning of the process; what emotions do they enlighten in you, how do you develop these ideas forward to convey these feelings?

Remember Art is an opportunity to have a voice that you can't always say in words.

Do you have a moral or social viewpoint that you hope to convey through your outcomes?

Will you ask questions or state facts through your artwork? Or maybe you will do both?

Or do you want the opportunity to be expressive, responding to your senses, materials or environment?

While this is what you should be considering at the beginning and during your process, by the end of your journey you should produce a piece of work where the audience can hear your voice through your visual outcomes.

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



Example



Gordon Bennett an Australian artist of Aboriginal and Anglo-Celtic descent. Reproduced a 19th century engraving of James Cook claiming the Eastern Coast of Australia. He produce the painting in an Aboriginal traditional method of dot painting. His aim was to 'make the audience to re-read the image and the myology of Australian colonial history'.

Knowledge Map: *Assessment objective 4 part 2*



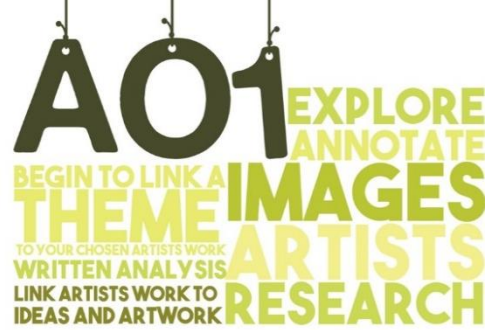
How do I make sure that I realise my intentions?

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

- Keep your project theme at the forefront of your mind.
- Once you have established your focus remember to review back to your ideas in your evaluations, and consider your focus when planning your next task.
- It's ok to change direction but remember to document it, otherwise your project journey won't make sense, and you won't demonstrate your intentions.
- Final outcomes should be relevant and purposeful and connect to your research and analysis, your experimentation of materials and techniques and finally development of ideas and designs.

How do I demonstrate my understanding of visual language?

- **You should demonstrate your skill and understanding of the formal elements:** Colour, line, shape, tone, form, texture, space, scale, proportions and composition.
- **Use the formal elements to help you convey meaning in your outcome. For example:** Use colour to help create mood and atmosphere or scale to show importance of an object.
- **Use the formal elements to work in particular artist styles (art movement) or technique. For example:** Use mark making to create texture in the style of Van Gogh, or Tone in the style of Sarah Graham.



Knowledge Map: *Strike a Pose*

Planning a Photoshoot

Don't just jump into a photo shoot make a plan. If you have a good foundation of what you want to do the creativity will follow.

- Refer to Your Artist Analysis. This will help you answer the questions below in more detail.
- Write a description of what you are hoping to capture in this photoshoot, Remember to try and meet the needs of AO4 (Refer to AO4 Knowledge maps to help).

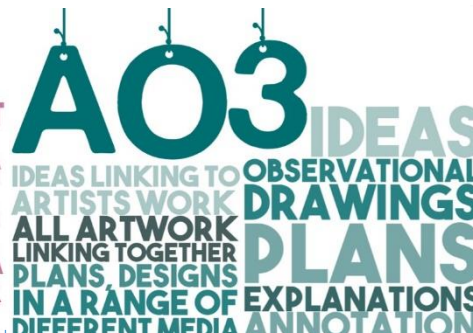
Now you have an idea of what you are trying to capture answer the following questions.

- What technical equipment will you need to use?
- What props/costumes will you need?
- Where is the most appropriate location for this photo shoot? Explain why?
- What will be the most appropriate lighting arrangement for this shoot?
- Will you need to use people in your shoot? How many? Age? Gender? Size/height?
- Will you need to add any make-up to the people you are using in the shoot? What make-up will need to be done?
- Are there any **composition elements** that you will need to ensure you capture? This may include Viewpoints, close ups, texture. Use the supplied worksheet to help you.
- What is the **composition arrangement**? Consider what is in the foreground, mid ground and background. Consider the size of everything in relation to each other, where colours have been positioned and the visual impact to these choices.
- While the beginnings of the photo shoot you will focus on how you will take photos similar to the image that is inspiring you. As the shoot develops so should your ideas. By the end of the photo shoot your ideas should have evolved. You should plan for this (although some ideas and creative development should happen naturally during the shoot.)



Knowledge Map:

Independent Learning



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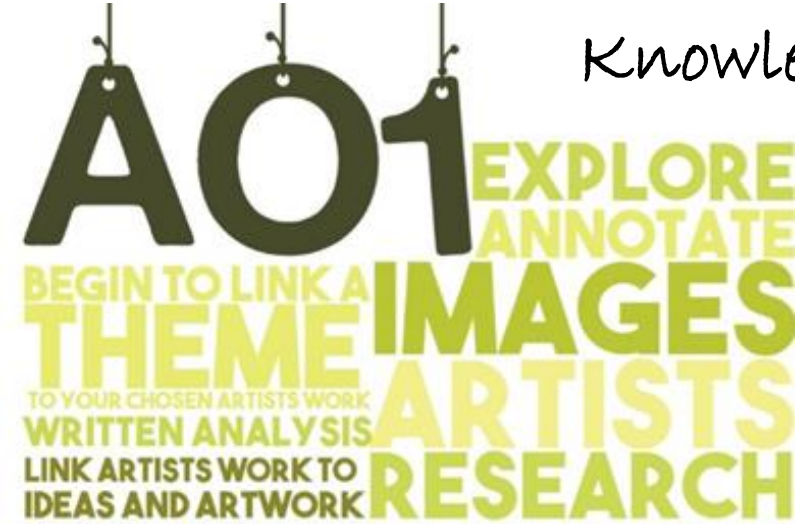
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Knowledge Map: Assessment objective 1

Part 1



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Mind Map



Artist Analysis

Photograph Tips

- Make sure you plan your photoshoot. Use the photography planning worksheet.
- There are lots of things to consider before you take your photographs for example, photography composition elements, environment, subject matter, time of day, props to name a few.



Moodboard

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- Frame it using your thumb and finger with both hands to imagine what it would look like on paper.
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AO1 Knowledge Map: *Assessment objective 1*

Part 2

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Knowledge Map: Assessment objective 1

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- If you can provide the name of the work, the date it was made and size of the piece.
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AO1 EXPLORE ANNOTATE BEGIN TO LINK A THEME IMAGES OF YOUR CHOSEN ARTISTS WORK WRITTEN ANALYSIS LINK ARTISTS WORK TO IDEAS AND ARTWORK ARTISTS RESEARCH

Knowledge Map: Assessment objective 1 part 4

How can I demonstrate my ideas and critical understanding?

MAKING WRITING BEAUTIFUL

ARTISTIC LANGUAGE

Use of colour

Natural, distinctive, interesting, lively, Stimulating, subtle, sympathetic, artificial, clashing, depressing, Discordant, garish, Gaudy, Jarring, Unfriendly, violent, bright, brilliant, deep, earthy, Harmonious, intense, rich, saturated, strong, neutral, vibrant, vivid, dull, flat, blocked, insipid, pale, mellow, muted, subdued, quite, weak.

Develop ideas through investigations, **demonstrating** critical understanding of sources.

Mark making

Structured, powerful, Haphazard, quick, loose, weak, organised, slow, passionate, sensitive, expressive, angled, whimsical, definite, clear, energetic, ambiguous, layered, messy, thick, thin, rhymetical, variable, delicate, subtle, scruffy, harsh, curved, repetitive, imaginative, clever, thoughtful, fluid.

Composition words

Horizontal, vertical, diagonal, angled
 Foreground, middle ground, background.
 Centred, asymmetrical, symmetrical.
 Balanced, unbalanced, lopsided, focal point.
 Overlapping, cluttered, chaotic.
 Separate spacious, empty.
 Free, flowing, fragmented, formal, rigid, upright, confined.



Helpful sentence structures.

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Use of tone

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Form and Shape

2D, flat, abstract, simplified, stylised.
 3D, form, realistic, natural, sense of depth and space.
 Sharp, detailed.
 Distorted, exaggerated, geometric.
 Linear, long, narrow
 Hard edged, soft edged

AO2 Knowledge Map: Assessment objective 2

AO2 EXPERIMENT WITH A RANGE OF MEDIA WATERCOLOUR
LINKING TECHNIQUES TO ARTISTS AND THEMES TEXTILES OF MEDIA CLAY MIXED MEDIA PHOTOGRAPHS OIL PASTEL PEN AND INK

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

How to evaluate your work

What have you done?
What inspired you?
How does it relate to your theme?
What techniques did you use?
How did you do it?
What did you like/dislike about the technique?
Was it successful? Why/Why not?
How could you improve?
What else could you try?
Is there anything you would change?
Are you going to continue to develop and experiment with this idea further? Or are you going to move onto new ideas? What would these ideas be?

Materials and Techniques

- Pencil
- Charcoal
- Chalk
- Oil pastels
- Biro
- Acrylics
- Watercolours
- Brusho
- Reduction printing
- Monoprint
- Etching
- Collagraph
- Collage
- Ink
- Clay
- Papier Mache
- Mod Roc
- Withy
- Spray painting
- Silk Screen print
- Photography
- Digital art
- Paper cutting
- Weaving
- Sewing
- Embroidery

Use the words in the assessment objective to help you understand what it is you should do:

Refine work: Quality over Quantity!- Refine work by going back to experiments and develop them to improve and make them stronger. Refine work by comparing experiments and evaluating them. Next develop the idea further in a new experiment responding to the evaluations, and possibly combining some of the ideas together.

Explore Ideas: Refer to your Ideas from AO1, Your Mind Map, moodboard, photographs, still life and artist analysis; respond to these ideas through experimentation. Exploring ideas does not just have to include materials and techniques, it can also be the process example for, experiment with a range of composition ideas.

Select and Experiment with appropriate medias, materials and techniques and processes: Select materials and techniques that link back to your ideas in AO1. Make sure your choices are connected and are appropriate to the artists that you have chosen to study. Think outside of the box when experimenting. You don't have to experiment with just one material at a time. However make that there is a clear visual journey of reflection to show how you decided to work with these materials together, and there is a connection to your ideas and overall theme.

AO3 Knowledge Map: Assessment objective 3 part 1

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

IDEAS DRAWINGS PLANS EXPLANATIONS ANNOTATION

How can I record my ideas, observations and insights.

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

Recording ideas, observations and insights is extremely important to show your teacher and examiner your thought process and development.

If you just had an idea in your head and then made it as final piece, then you would not gain many marks at all. You need to record your ideas as a visual journey and explain your thoughts in writing.

Ideas

Mind Map, Moodboard, photography planning and experiments.- While these 4 methods link strongly back to assessment 1 and 2 they are still a way of recording your ideas.

Drawing- Drawing does not just meaning drawing with a pencil, you can draw with any material; drawing takes many forms, from two- dimensional mark making to lines made using materials to define three-dimensional space. What you draw should link to your initial ideas that you have considered in AO1.

Designing- Designs should be a development from your initial ideas and experimentations. Designing can be done in several ways, usually with the focus of what the final composition will look like, here are some examples: Initial Thumbnail drawings, collaging, using digital software. And finally a thorough and comprehensive design where all formal elements and material choices are considered. The designing process also show an insight to your intentions.

Observation

Take photographs- You can record ideas by taking photographs, these images should be relevant to how you want to develop your project through experimentation and help at the design stage.

Record from Observation- Draw objects from observation that link to your theme and your ideas in AO1. Again these recordings should help inspire you at the experimenting and designing stage.

Record your knowledge and skill of the formal elements of art.- When producing any type out of outcome you should always focus on recording Colour, line, shape, tone, form, texture, space, scale and proportions.

Insights

Annotation- This can be the process of explaining your ideas. Here are examples of different ways of annotating.

- Mind mapping
 - Analysing artwork and explaining how it is going to develop your own ideas and visual journey.
 - Evaluating the success of your own drawings, experiments and designs.
- Remember you don't have to write essays; writing can be concise and to the point. Sometimes bullet points or even labels on a drawing is enough.

AO3 Knowledge Map: Assessment objective 3 part 2

AO3 IDEAS
IDEAS LINKING TO OBSERVATIONAL
ARTISTS WORK DRAWINGS
ALL ARTWORK LINKING TOGETHER PLANS
PLANS, DESIGNS IN A RANGE OF EXPLANATIONS
DIFFERENT MEDIA ANNOTATION

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

You need to show your teacher and your examiner that you have gone on an intellectual journey, gathering ideas through your research and observations. You should demonstrate that you have been thoughtful and insightful in how you are going to develop and expand your project in order to create a visually exciting final piece.

How do I show progression?

Producing tasks in this order gives you an opportunity to demonstrate your ideas, observations and insight in a methodical manor and will allow the teacher and examiner to follow your journey of inspiration, ideas and development to reach a final conclusion.

- Mind maps with image collection
- Moodboard
- Artist research and analysis
- Observational drawing
- Take photographs

- Develop these ideas through responding to sources, making sure you choose materials and techniques appropriate to artists being studied and your intentions.

- Analysis and evaluate your work and ideas as you go.

- Stop and review the body of work and ideas to consider the next direction. Does more research and artist analysis need to take place to help develop the ideas?

- Produce thumbnail sketches with composition and material ideas.
- Potentially use other design techniques like collage or using computer software.
- Develop new ideas and artists that you have discovered from fresh research by experimenting again with materials and techniques.
- Produce a thorough and comprehensive design where all formal elements and material choices are considered. This will be a mockup of what the final piece will look like.

Remember not to be scared to go off course and find new directions when it is appropriate and will enhance your project, but make sure that you document everything.

A03 Knowledge Map: Assessment objective 3 part 3

A03 IDEAS
IDEAS LINKING TO OBSERVATIONAL ARTISTS WORK
ALL ARTWORK LINKING TOGETHER
PLANS, DESIGNS IN A RANGE OF EXPLANATIONS
DIFFERENT MEDIA ANNOTATION

How do I show progression?

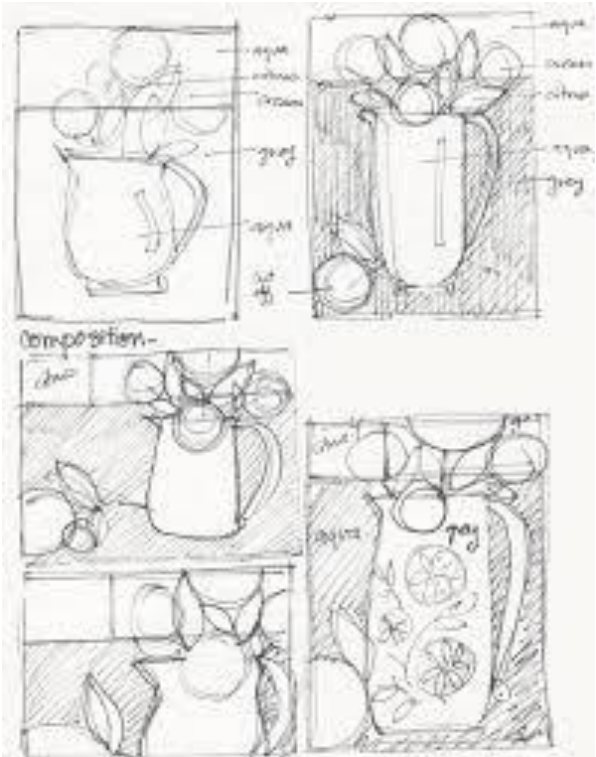
Record ideas, observations and insights **relevant** to **intentions** as work progresses.

You can show your progression through your designing ideas. Her are two examples how you can develop a composition idea.



Create a collage to design your composition.

Create thumbnail sketches considering the different layouts of the composition. Label material choice and evaluate their success.



Knowledge Map: Assessment objective 4 part 1

AO4 FINAL
MEANINGFUL PIECE OF WORK
INFORMED SHOW UNDERSTANDING
RESPONSE LINKS
LINK BETWEEN VISUALS AND ARTISTS TO ARTISTS WORK
PRESENTATION RELEVANT

How do I present a Personal and meaningful response?

Your response to a source should be personal and meaningful to you, usually the journey we choose to take is a reaction to the the sources we find at the beginning of the process; what emotions do they enlighten in you, how do you develop these ideas forward to convey these feelings?

Remember Art is an opportunity to have a voice that you can't always say in words.

Do you have a moral or social viewpoint that you hope to convey through your outcomes?

Will you ask questions or state facts through your artwork? Or maybe you will do both?

Or do you want the opportunity to be expressive, responding to your senses, materials or environment?

While this is what you should be considering at the beginning and during your process, by the end of your journey you should produce a piece of work where the audience can hear your voice through your visual outcomes.

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



Example



Gordon Bennett an Australian artist of Aboriginal and Anglo-Celtic descent. Reproduced a 19th century engraving of James Cook claiming the Eastern Coast of Australia. He produce the painting in an Aboriginal traditional method of dot painting. His aim was to 'make the audience to re-read the image and the myology of Australian colonial history'.

Knowledge Map: *Assessment objective 4 part 2*



How do I make sure that I realise my intentions?

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

- Keep your project theme at the forefront of your mind.
- Once you have established your focus remember to review back to your ideas in your evaluations, and consider your focus when planning your next task.
- It's ok to change direction but remember to document it, otherwise your project journey won't make sense, and you won't demonstrate your intentions.
- Final outcomes should be relevant and purposeful and connect to your research and analysis, your experimentation of materials and techniques and finally development of ideas and designs.

How do I demonstrate my understanding of visual language?

- **You should demonstrate your skill and understanding of the formal elements:** Colour, line, shape, tone, form, texture, space, scale, proportions and composition.
- **Use the formal elements to help you convey meaning in your outcome. For example:** Use colour to help create mood and atmosphere or scale to show importance of an object.
- **Use the formal elements to work in particular artist styles (art movement) or technique. For example:** Use mark making to create texture in the style of Van Gogh, or Tone in the style of Sarah Graham.