

# **PiXL Independence:**

## **Art – Student Booklet**

### **KS4**

## **Art and Design**

### **Contents:**

- I. Level 1 – 10 credits each
- II. Level 2 - 30 credits each
- III. Level 3 - 40 credits each
- IV. Level 4 - 50 credits each
- V. Level 5 - 60 credits each

**Overall Aim:**

- To take a critical thinking approach to the subject when taking action and developing ideas
- To encourage students to take creative risks exploring characteristics of art and media
- To give students stamina and perseverance with longer term outcomes and projects.
- To create a positive attitude to overcome setbacks allowing practice to develop skills
- To promote curiosity and wider research into the work of others to aid personal investigation
- To allow students to take ownership and organise their own learning preparing them for further education

**MODEL:**

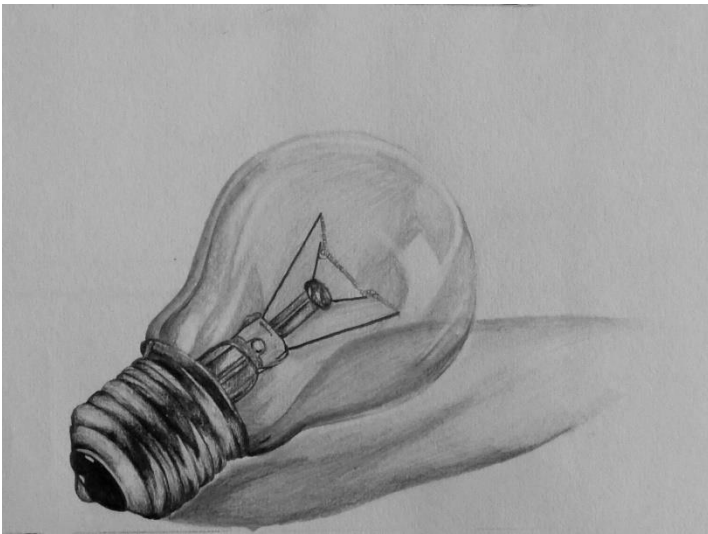
- Each level builds up the body of work towards a personal project in Art and Design including outcomes and covering the key Assessment objectives becoming more complex and difficult.
- It encourages knowledge and independence in a stepped approach through a variety of tasks and explorations.
- For each level completed students will be allocated credits. Awarded credits are dependent upon the level of difficulty and independence of the task or when it requires more stamina to complete it.
- Each week the teacher could guide students to complete a level task from the selection on offer to suit the current stage or particulars of their personal project. Alternatively, a student can select for themselves. Thus tailoring the activities to help them in their project but also to accumulate as many points as they can to reach a personal goal per week. Guidance has been given on what could be included on PPE/ examination prep sheets.
- The department would need to decide upon the time frame of each level and what the reward would be for credits achieved.
- The department would need a bank of artists and resources as normal to recommend to students as they take on different tasks.
- Each Level loosely refers to a sheet of preparation for a PPE or examination unit of work but, equally some approaches can be used with a sketchpad project over a longer time frame. The centre example shown uses sketchpads within coursework however, prefer students to create sheets of focused work for PPE or exam units of work.

# Developing project ideas

## Themes/Subject matter/ to consider:

There are so many to choose from and it is not possible to fit on one sheet of A4 however, here is a list of some of the most common ideas as a starting point. These are generally based around object focused subject matter but you will have to develop the associated message or intention within your project.

## Project ideas?



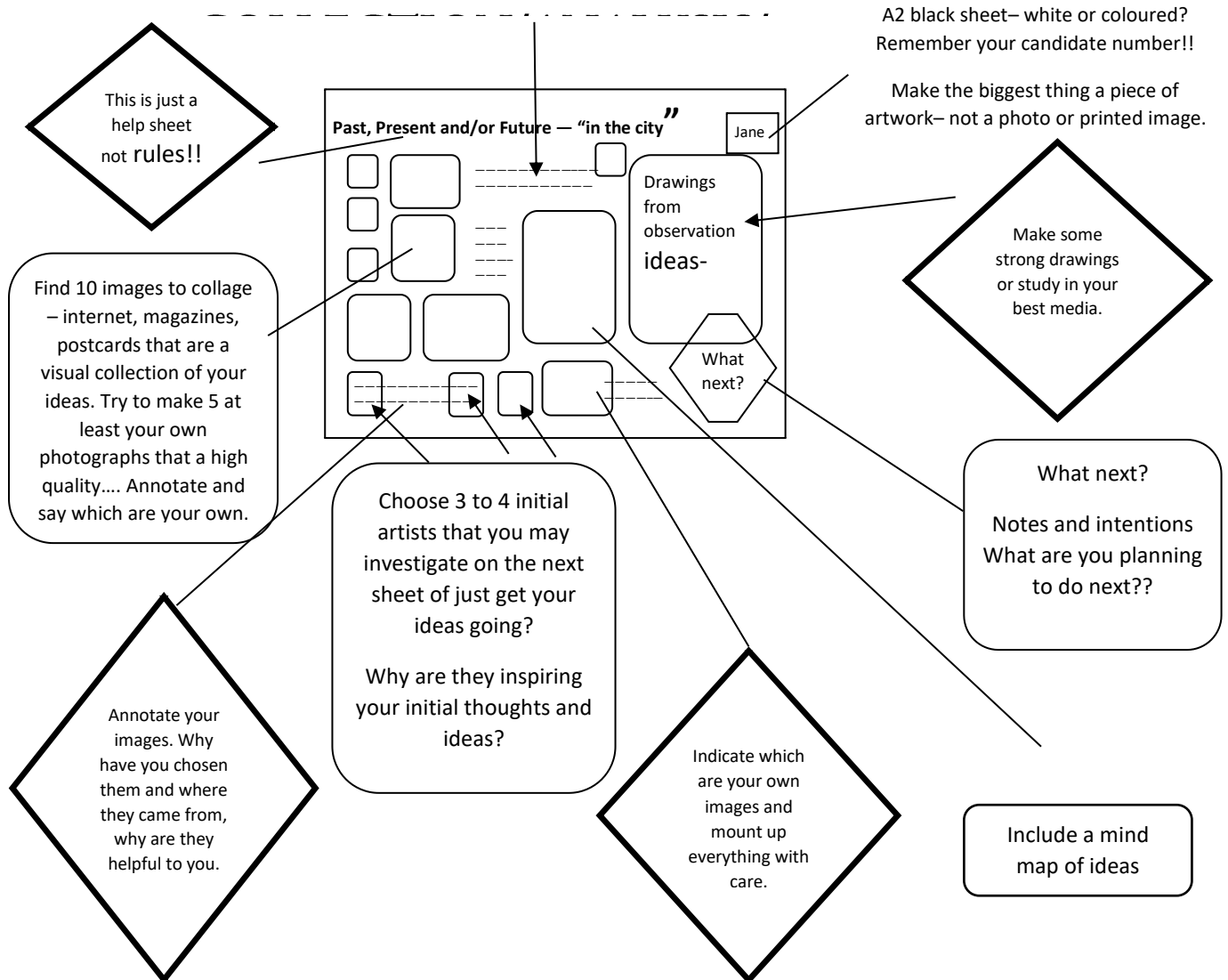
Inside	boundaries	flowers	seascape	clocks	A factory scene
outside	decay	birds	Portrait	machinery	manual labour
Wraps	habits	insects	figure	cupboards	Weird things in
Surfaces	routines	Food	Faces	clothes	jars
Adorn	into the future	Cakes	hands	shoes	Cancer
decorate	viewpoints	sweets	bodies	litter	disease
Realism	directions	biscuits	toys	rubbish	Snapshot
Abstraction	animals	mealttime	dolls	bottles	moments
beginnings	cultures	Architecture	medals	containers	Moving house
endings	habitats	cityscape	coins	everyday	Urban decay
past	foliage	old	bones	objects	Out the window
present	flotsam and	young	meat	chickens in pens	Merry go round
journeys	jetsam	Man-made	fish	pigs	at the fair
above	Nature	Chess pieces	seaweed	train stations	Painted faces
overhead	Leaves	metal	chairs	buses	Running
underneath	honeycomb	objects	furniture	Toilets	marathon
below	trees	rusty	interiors	broken, dirty,	sports
land	plants	objects	structures	graffiti-covered	me
sea	eggs	cutlery	hallways	Students in an	myself
sky	nests	bikes	doorways	examination	mine
Looking	skulls	cars	reflections	room	yours
through	shells	technology	water	At the dentist	
barriers	fruit	woodland	stairs	Meat	

# Sheet 1 – Initial ideas

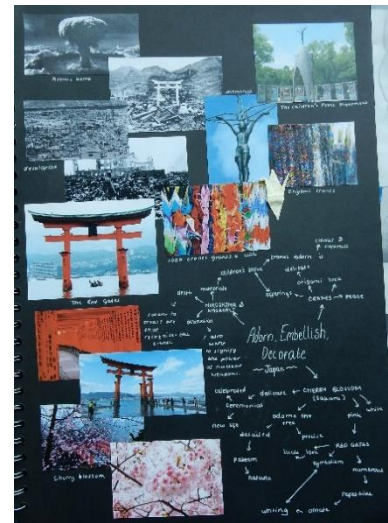
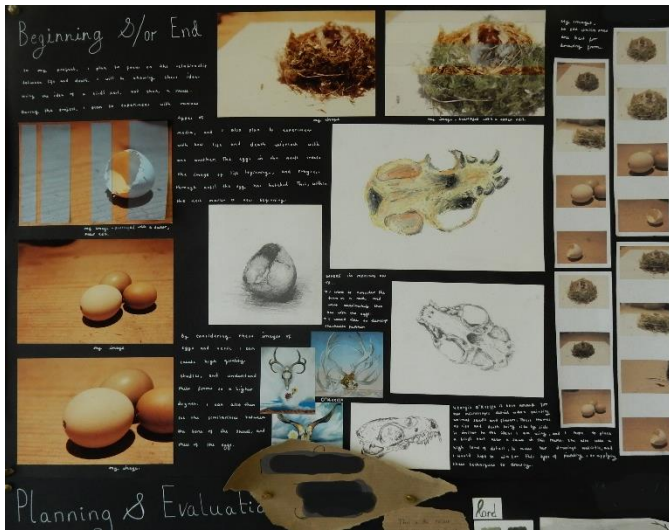
During the PPE or Externally set exam departments might want students to present work on sheets and the tasks can help students to build these sheets towards the exam.

**SHEET ONE Initial ideas - to complete sheet 1 a student could complete Level 1 A, C, D, E Level 2 A, B and C gaining 90 credits.**

## *SHEET 1: INITIAL IDEAS/ RESEARCH/ IMAGE*



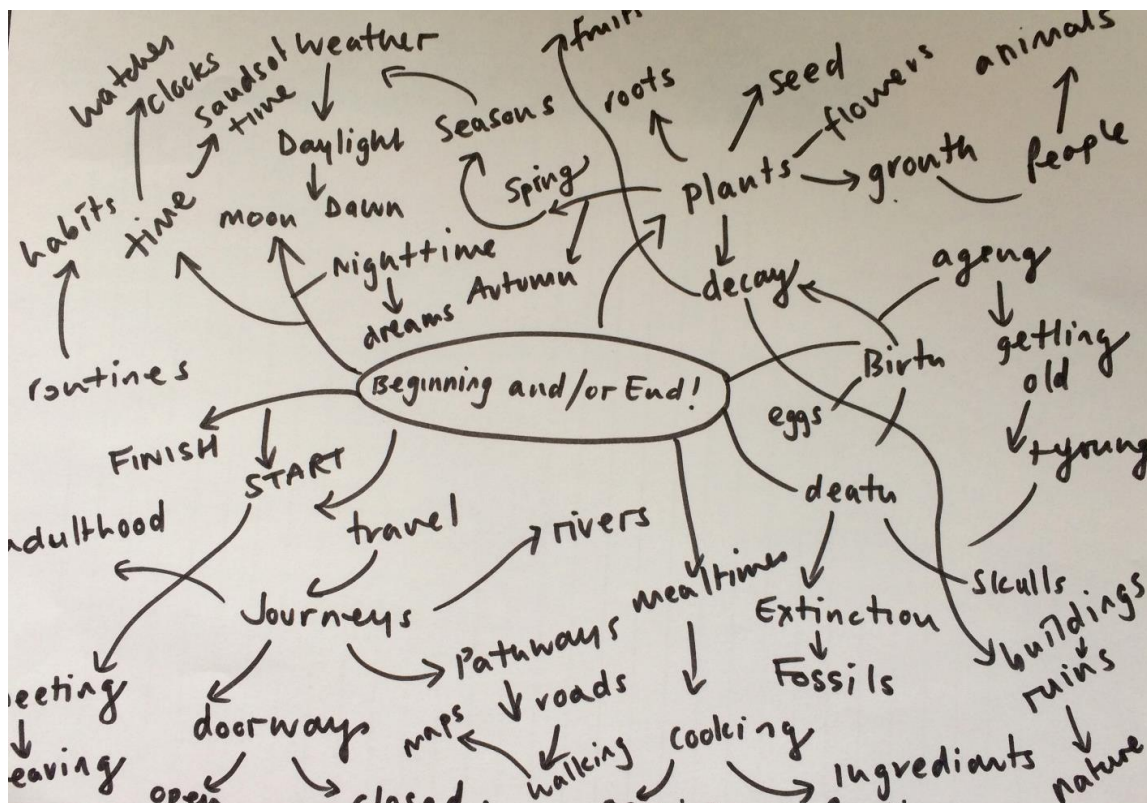




In the example of sheet 1 the student has achieved some of the suggested activities but could have included a mind map and more secondary images like shown on the sketchpad page example.

## Level 1 - Task A

Make a Mind-map of the theme or ideas you have contemplated. This will help to see what practical work you can develop or concepts you would like to explore further. A Mind Map literally 'maps' out your thoughts using associations, connections and triggers to stimulate further ideas. They extract your ideas from your head into something visible and structured. A Mind-map can help identify an idea which has lots of room to grow and an idea that is restricted or less interesting for you visually.



NEXT STEPS: Evaluate your ideas:

- **Eliminate those which are 'cheesy', overdone or insincere**
- Do not choose an idea that you cannot explore first hand and are unable to access e.g. collect real objects or photograph yourself
- Pick a topic that can sustain your interest and that you really care about
- Compare your Mind map with a classmate to see what ideas you can share
- Do not use an idea that lacks aesthetics or will not allow you to showcase your talents
- List the favourite ideas here to discuss with your teacher who will be able to give suggested artists links and additional ideas.

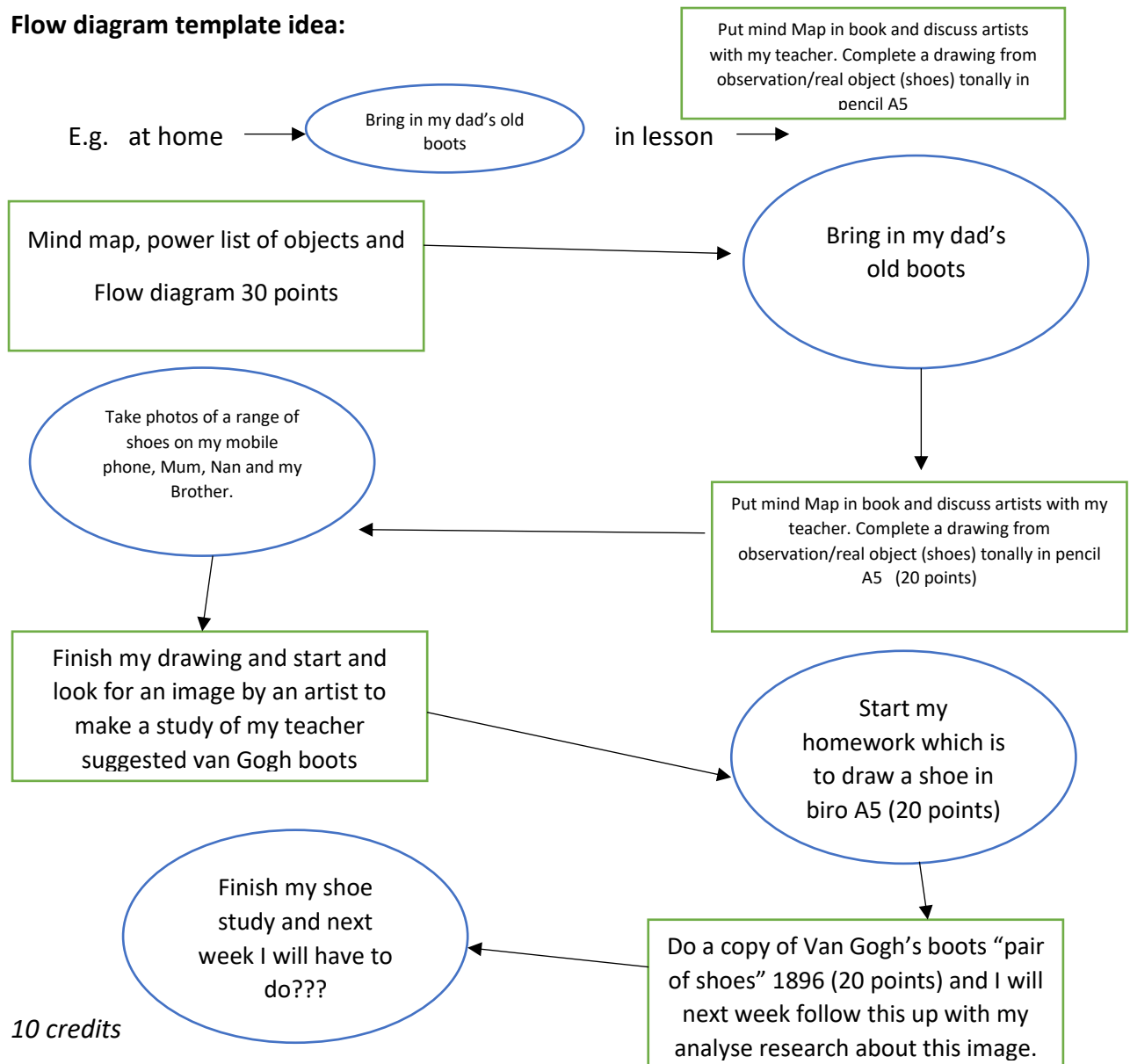
*10 credits achieved*

# Level 1 – Task B

Make a flow diagram of the next stages of your project and what you need to do.

Project management refers to the effort of planning, organising and guiding a targeted project from start to finish. The purpose of a project management flowchart is to adequately define the project process to provide an overview on how a new project is started, developed and completed. It can be done in stages not necessarily with the whole project mapped out at once. It could be the first few tasks or the first pages of your sketchpad planned out. It might help you to organise what can be done in lessons or as a homework task, helping to better organise your time so you know exactly what to do next. This diagram could be adjusted depending on how many lessons and homework slots you have each week and keep you on track.

### Flow diagram template idea:



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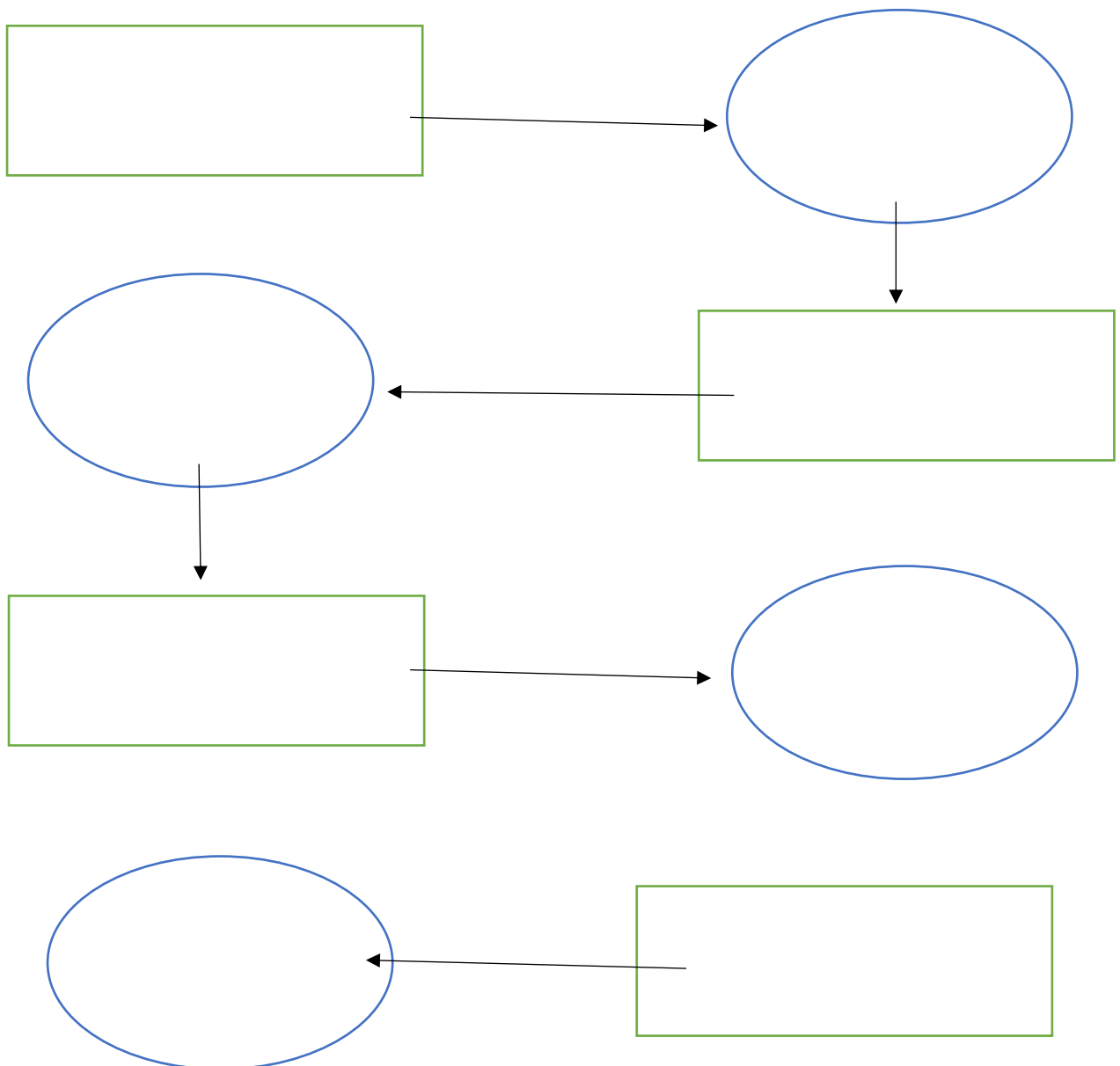
## Level 1 – Task B

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Make flow diagram of the next stages of your project and what you need to do.....

Project management refers to the effort of planning, organising and guiding a targeted project. This diagram can be adjusted depending on how many lessons and homework slots you have each week. ( Or you can draw a free hand diagram in your sketchpad)

Flow diagram template idea:



10 credits

# Level 1 – Task C

Creating a “Power List” or bullet list.

This can be done at the start of your project when you are thinking of visuals for your idea or after discussion with your teacher about which Art movements, artistic characteristics, techniques or processes could suit your ideas. You can list them here and tick them off and this will help you avoid getting stuck later. It can be added to throughout the project and used if you have had a set back and need to explore a new direction.

Task Lists	Websites	Artists
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Things to draw/do	Media to try	Processes and techniques
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Surfaces to try	Layouts	Colour palette
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Photographs to take	Scale	Art Movements
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

10 Credits



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## Level 1 – Task D

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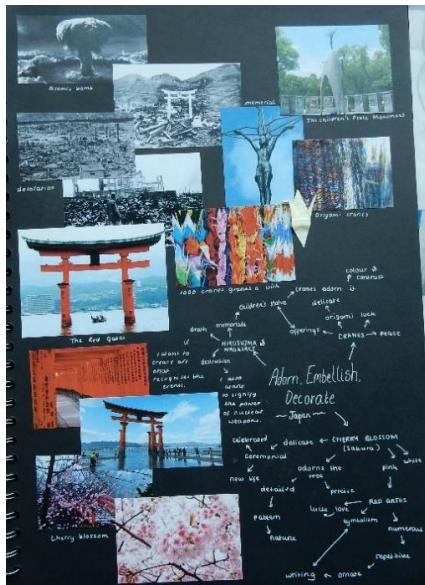
Task - Construct an Inspirations section with mind-map presented on your sheet or sketchpad page. This can be second hand images, cultural images, and or general artists perhaps slightly unknown contemporary artist images or ideas that you may have seen on websites such as Pinterest and Instagram as this will help you to get you inspired.

This could include images from well-known artists, craftspeople, photographers, designers, sculptors from throughout Art and Design History. Although you will research artists in more depth later on in the project also.



The important part of this task is to start looking at what has been done before and how you can make your idea unique and interesting. Also that your idea has plenty of scope for development and imagery to work from. If you find it is challenging to source imagery it could be that you need to adapt your idea.

You can draw on the page too and annotate the images that you stick in, you can be inspired by poems, newspaper articles, films and documentaries also.



10 Credits

# Level 1 – Task E

Task - Intentions and annotations. This can be within your sketchpad early on in your project or on your presentation sheet. The Key things about this task is to spend time thinking about your interests and intentions throughout the project. This activity is crucial to the start of the project but as you can see from the prompt below it is important for students to repeat this task regularly through the project to gain credits but also the keep a clear message, drive and or focus within their project.

## Prompts

- You could explain your initial thoughts, ideas or reactions to the theme set for you
- You may write some information or research about your theme
- You may mention your next steps
- You might mention discussion with your teacher and artists they have suggested
- You might identify and explain drawings you have made in different media that relate to your ideas
- You might explain initial photographs that you have taken or are yet to take
- You could explain the media that you have experimented with such as print or sculpture
- You may explain your interests in the project you have chosen and what you intend to do or find out about
- You could explain what you have learnt from an artist and how you have applied this to your work
- You may well try to explain what you have learnt from a study or compositional sketch
- You could explain artists that you are going to research and why
- You could explain your compositional plans or artists studies.



10 Credits



# Beginning AND/OR End

## INITIAL IDEAS



MY PHOTOGRAPHS  
Biro

The exam title of 'BEGINNING and/or END' first evoked the idea of extinction of animals as it is the END of a species, this then developed into the idea of animals beginning their lives in the wild and ending their lives in captivity. So I looked into animals in cages/behind bars compared to animals in the wild. It also provoked the idea of endangered animals being conserved in captivity and ending up in the wild.

I took MY PHOTOGRAPHS at Port Lympne Wild Animal Park and I chose these images to depict animals suffering and the lack of space and freedom in zoos.



Watercolour



IN THE WILD



**TERRY LEE:**  
An irresponsible and careless on what an animal lives in captivity. I would like to explore the idea of animals in cages/behind bars compared to animals in the wild.

**GASTON LACOMBE:**  
A photographer whose shows animals in captivity. His work links to my initial ideas of animals ending up captive by showing the animals in cages with paintings of their natural habitat on the wall.

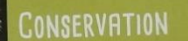
**FRANK WATSON:**  
I like his work and I think it could be an interesting technique to explore. I want to look for the work of Frank Watso, a well known printmaker and Bourne Art teacher.

I plan to experiment with different media and styles to show animals in different environments.

I'd like to focus on wild cats such as tigers as their endangered status makes them a great subject to show how through their life time less and less of them are ending their life in their natural habitat.



IN CAPTIVITY



# BEGINNING AND/OR END

## INITIAL IDEAS

In my piece I would like to explore the idea of sleeping and dreaming and how sleep is a part of our life that begins and ends on a day and how dreams are where many of our ideas and beliefs originate.



David Pevell is an artist who draws on old objects like letters and book pages



I find a sense of peace and calm when I get an idea of the future and leave it to evolve.

For example I like the texture and the light in the corner of this picture.

I would also like to experiment with using different spaces to paint on and also explore how the weariness of old things reflects the weariness of people. I also like the idea of being old unwanted objects as it can be the end of their life in one way but the beginning of their life as art.



## Max Ernst

Max Ernst was a German painter, sculptor, graphic artist and poet. He was a primary pioneer of the Dada movement and surrealism. He was drawn to themes such as fantasy and dream imagery.

His Dada collage upbringing and his memories of World War I helped him to create surreal yet interesting scenes in his artwork. His interesting use of color and his process imagery are something I would like to incorporate into the dream aspect of my work.

I like the idea of incorporating layers into a painting. I would like to experiment with painting in glass using layers to represent the sleeping and the dreaming of the real and the surreal.

## Albrecht Durer

Albrecht Durer was a painter, printmaker and theorist of the German Renaissance.

He often found inspiration in mundane objects and used these objects to test his ability to create awe-inspiring and create volume.



He completed both studies early on in his career at the age of 22.



**THE NEKOMANCERS** 313

... I think that the work of people actually come back and do some things. That it was really and truly, you know that Amy Sargent who led Laura and a thousand...

**THE NICKERMAKERS** 314

... You'll come to the conclusion presently, that how can it possibly be that Amy should come back and do these things and have Laura so heavily...

**THE NICKERMAKERS** 315

... There was a long pause. "A small cat stepped out suddenly from the hand tangle behind and eyed the two girls. There, quite motionless, as if it were a living eye, it stared for a moment at the girls, and then it disappeared as if it were a shadow."

**THE NICKERMAKERS** 316

... "The girl said the other girl tentatively. "Oh! yes, I know we do too! but it is so very real indeed with him. He believes that there is a empty black with them, all along their very bones to get hold of human beings. Yes, I suppose...

**THE NICKERMAKERS** 317

... "The girl said the other girl tentatively. "Oh! yes, I know we do too! but it is so very real indeed with him. He believes that there is a empty black with them, all along their very bones to get hold of human beings. Yes, I suppose...



# Level 1 – Task F

Task - Initial observational sketches working on your first sheet or in your sketchpad.

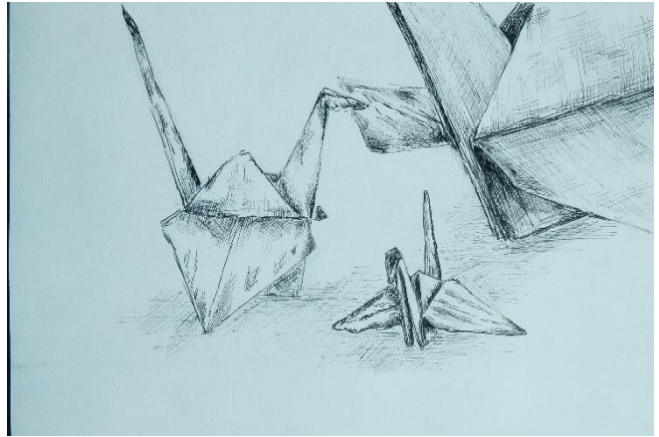
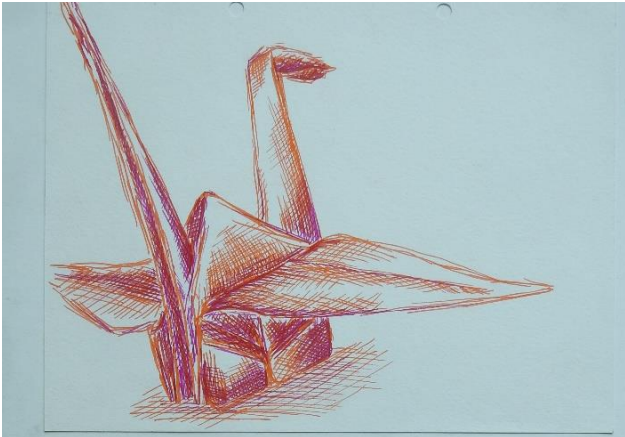
Complete a small series of studies from observation where possible in your strongest media. Try to take the opportunity to show a range of media if you can especially in an exam unit of work. If your subject matter is something that is more difficult to observe first hand you may have to work from your photographs but having real objects is preferable. If you want to branch off the sheet and do further studies you can do. This student below has done a sheet full of just observational studies.



## Some top tips

- Include or remove some detail as you see necessary as at times you may want to simplify and have determination to make your interpretation original
- Look at what you are drawing don't guess
- Draw from real objects whenever possible
- Understand perspective and scale especially when drawing groups of objects or portraits.
- Draw out loose guidelines to get the shapes and outlines right before you add details
- Be wary of ellipses and other challenges
- Keep the outlines light as nature does not have outlines, however some graphic designs and illustrations could have darker lines.
- Have a good tonal range with your chosen medium
- Use mark-making to convey surface quality and texture or objects characteristics
- Include or not some detail as you see necessary and have determination to make your interpretation.

20 Credits (Can be doubled/ bonus credits if you teacher sees many longer term studies)



The origami crane is an iconic Japanese symbol, which appears everywhere. This small creation can adorn a desk, decorate a table or embellish a room. I am planning to focus my work around paper cranes because of the key part they play in Japanese culture, and the ideas that follow it. There is a saying that if you make 1000 paper cranes, your wish comes true. This idea was found by a little girl dying from the after effects of nuclear war. She started to make them, but died before she could complete the task. The Children's Peace Monument was erected in her honour and 1000's more cranes were brought. This idea of hope



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## Level 1 – Task G

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Task – Create a sustained observational study using the tips above in task F. This study should show your strongest ability to draw and record in a media of your choice related to your theme ideas. This carefully about size, layout, surface and composition.

*20 Credits (bonus credits available)*



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# Level 1 – Task H

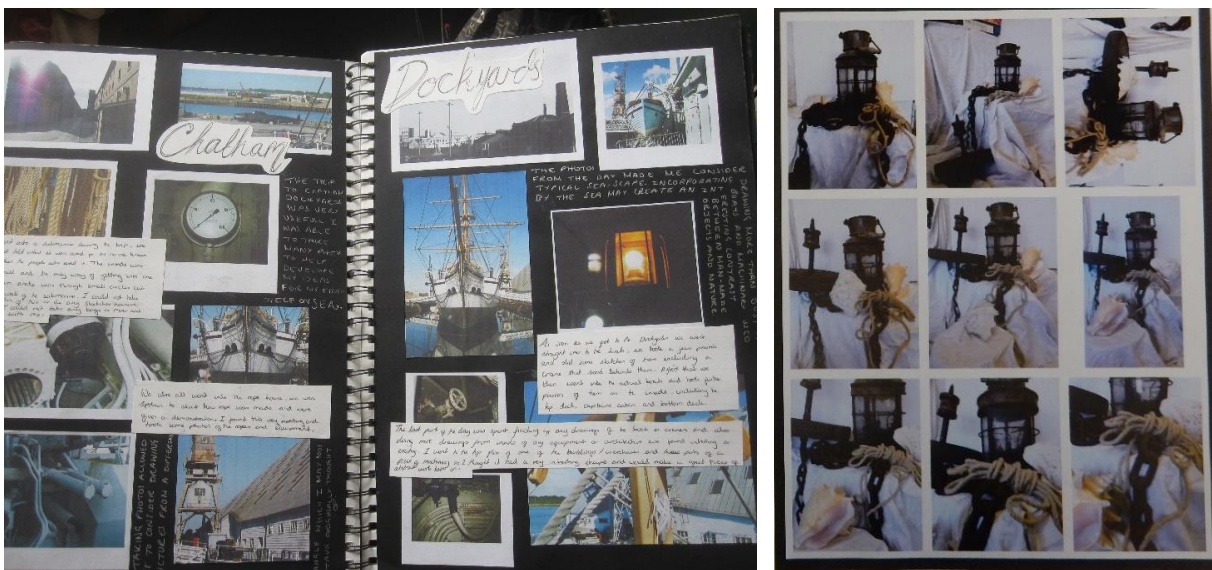
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## Task – Own photographs/ photo shoot

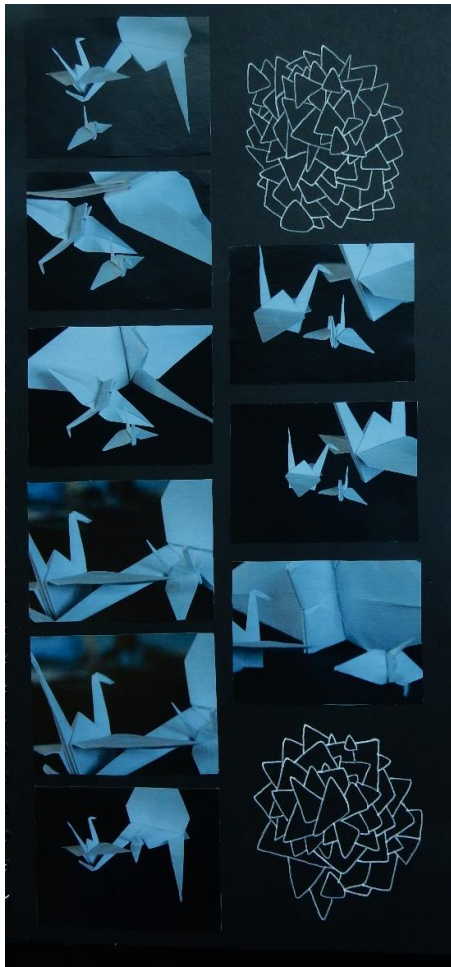
Initial photographs can be quite limited at first but it is a good starting point of any project. In the exam unit it is preferable to see your own photographs as part of sheet one.

Taking your own photographs can be done at various stages throughout the project to develop ideas further. Photographs help to explore composition and experiment with balance, harmony, layout, colour, texture and many other formal elements of art. It is a way of channelling your concepts and quickly recording from the real world to move your ideas on. Additionally, photographs can be used and developed in many ways; into new processes such as sculpture, textiles, painting and or printmaking. You can directly work onto photographs with paint, stitch or collage. Furthermore, photographs can be developed quickly by using digital media and software again to develop and pursue ideas and resources for your next steps. When taking your photographs do try to explore compositions, viewpoints and different arrangements of the objects. Try to make sure the images are in focus and that there is good lighting. Photo shoots will become more focused throughout the project.

20 Credits

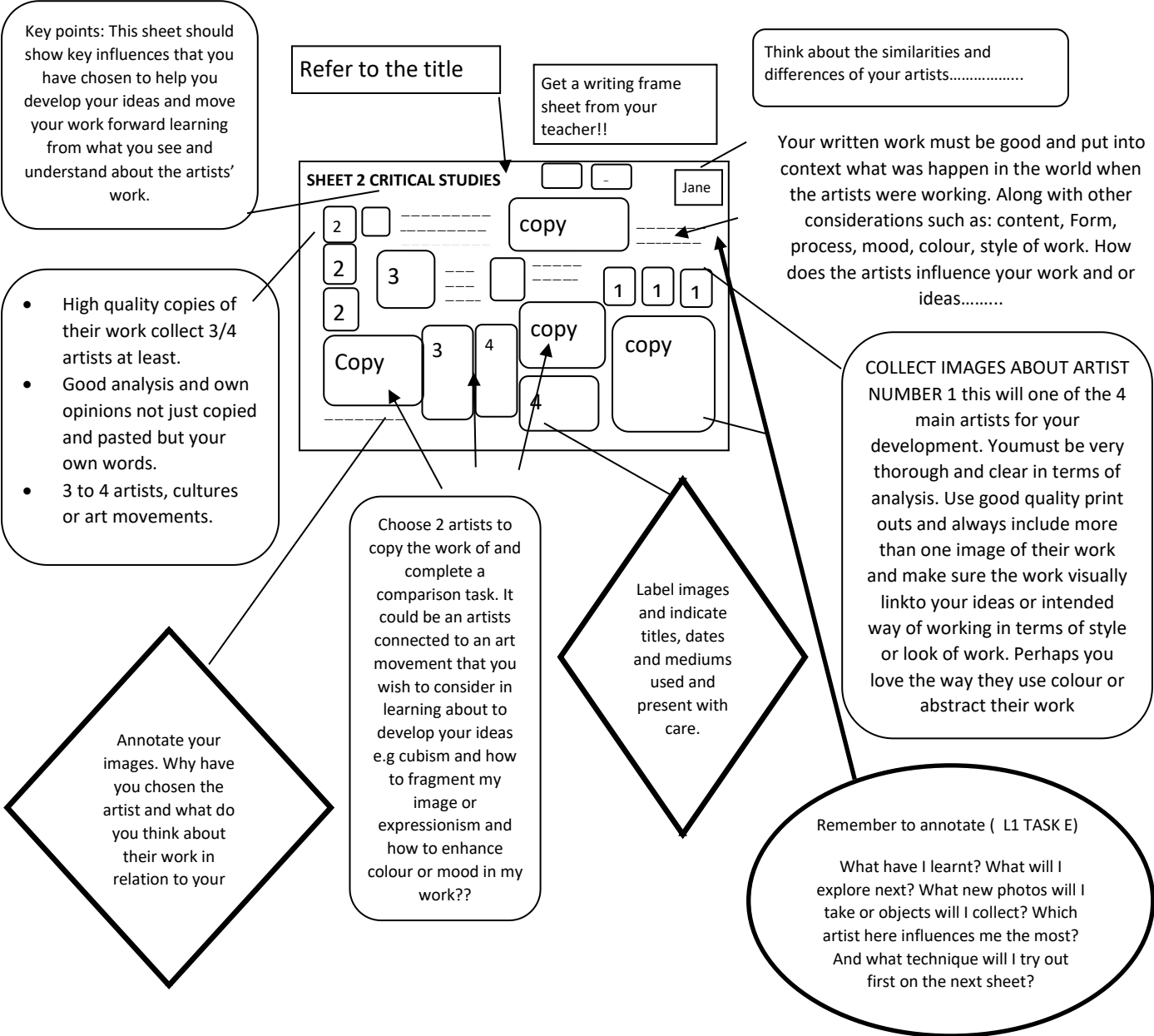






# Sheet 2 – Critical Studies

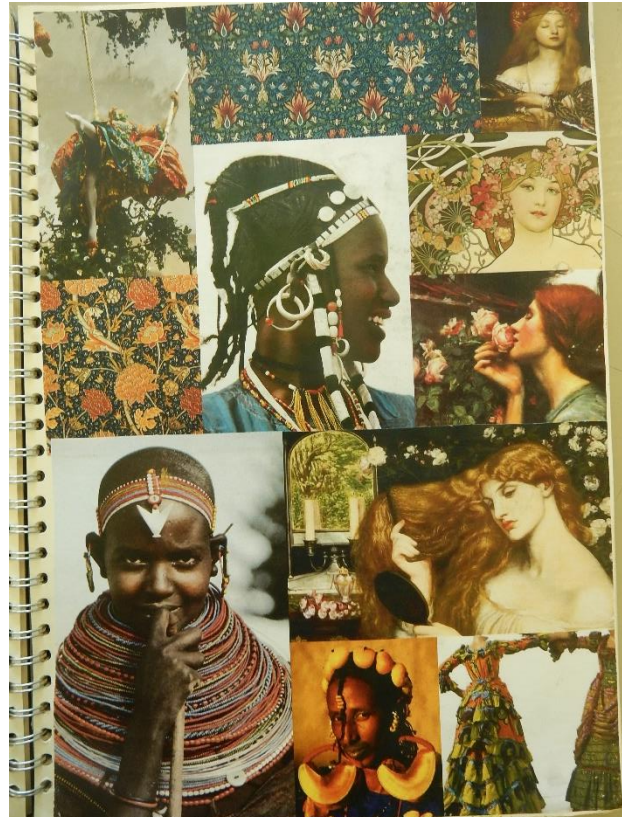
**SHEET 2:** Critical Studies the work for this sheet will involve you (with the help of your teacher) making links with artists, through making studies of their work and research. You will produce critical annotations of the artists, art movements and cultures. **Level 1 E and Level 2, tasks A to D.**



It will be a good idea to ask your teacher for a writing frame to help you annotate about the work of artists. Perhaps, also ask for a key vocabulary sheet to help spell some of the subject specific vocabulary you find tricky. Some writing frames are really helpful to support you with describing the work of others but more importantly, focusing on what you notice about the work and how it might support your ideas and skills develop. Try to avoid starting sentences the same every time with " I love this painting by" or "I like this painting by..."



## Level 2 – Task C



Collect further artist or cultural images for a purpose of your developing idea. Not just for inspiration as a starter but now for a reason. For example to think about the way artists have use colour, background, technique and try to make these artists or cultural influences more well-known( not just Instagram or Pinterest) in art history to give your project more depth and so you have more to contextualise and research. Ask yourself, is there a book on this artist? What influence did they make on art History? What was happening in the world when they were making art, craft etc. 20 points

30 credits (Could be less if teacher supports hugely with research)



# Critical Studies

## René Magritte 1898 - 1967

*My Bird*

**René Magritte**  
1898 - 1967

The artist used irony in a particular way. Magritte was working because he was not interested in painting. He was interested in the idea of painting. He was interested in the idea of the 'unreasonable'.

In the above image, the artist uses the word 'unreasonable' to describe the painting. The painting is a still life with a yellow chair, a red table, and a white wall. The artist is using the word 'unreasonable' to describe the painting because it is not a realistic representation of the world. It is a painting that is 'unreasonable' because it is not a realistic representation of the world.

## Edward Hopper 1897 - 1967

**Edward Hopper**  
1897 - 1967

Sunlight on the side of a House, Edward Hopper

Exhibition into Philosophy

The figure within these images appears to be a man, but the figure is not a man. The figure is a man, but the figure is not a man. The figure is a man, but the figure is not a man.

## Pierre Bonnard 1867 - 1947

**Pierre Bonnard**  
1867 - 1947

The artist used a lot of color in his work. He was interested in the idea of color. He was interested in the idea of light. He was interested in the idea of the 'unreasonable'.

The artist used a lot of color in his work. He was interested in the idea of color. He was interested in the idea of light. He was interested in the idea of the 'unreasonable'.

# CRITICAL STUDIES

## Alison Wall

Alison Wall is a British artist who won the 1997 Turner Award. She was still at college in 2000. She had a solo exhibition displaying twelve large paintings depicting various figures. She is completely moved away from painting. I would like to look at the importance of the simple fabric and how she creates powerful, suggestive works of art without needing a figure.

## Neva Hosking

Neva Hosking is an Australian student who creates art in her spare time. She makes drawings of the human face with fine lines. She makes beautiful figurative prints showing abstract and organic forms, but also creates realistic portraits on paper. She often draws or paints on silk paper or heavy paper from printers.

## Denis Sarazhin

Denis Sarazhin is a Russian artist. His paintings show a dramatic sense of motion. He uses a lot of white and black. He uses a lot of white and black. He uses a lot of white and black.

## Toulouse-Lautrec

Henri de Toulouse-Lautrec was a French artist. He spent part of his career painting the nightclubs of Paris. He painted 'The Red' in 1893. The woman sleeping in a bed together as many women who worked in cabarets did. The colors that he used, the way he incorporated reds, purples and greens throughout the painting, even on the white sheets. I also like the angle it is painted at as it is very more direct, natural and intimate than it would be if it were painted from above or closer up.

## Lee Price

Lee Price is an American figurative artist who paints portraits of herself from birds eye view. Her paintings always show herself alone with some kind of food in plastic packages such as sandwiches and beds. I love this piece because of the contrast between the bright pinks and the vast white space. I love how the position of the woman is so close to the camera but never touching the camera to tell a story.



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## Level 2 – Task B

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### **Complete an Artist copy / study (pastiche)**

**Select an artist whose work relates to your subject matter and/or inspires you e.g. in terms of colour, texture, composition, process or techniques. If you are working on PPE/ Exam, sheets then you will need to repeat this at least 3 times for sheet 2- Critical studies and if working within a sketchpad it is good to repeat this task.**

This can be a copy in a traditional media but you can create a response in different ways e.g. photographic response. Completing an artist copy or a section of an artist's work is hugely beneficial. It gives you a chance to refine your skills, explore media, learn characteristics, and learn about composition and use of colour. If you do this throughout your project and repeat this process your work should look absolutely original and not a pastiche, resulting in a beautiful mixture of knowledge gained from various artists. It is good practice to choose a range of artists, craftspeople etc. from a variety of time periods or movements. The best outcomes occur when students choose artists whose artwork really moves them forward in their project.

*30 credits*

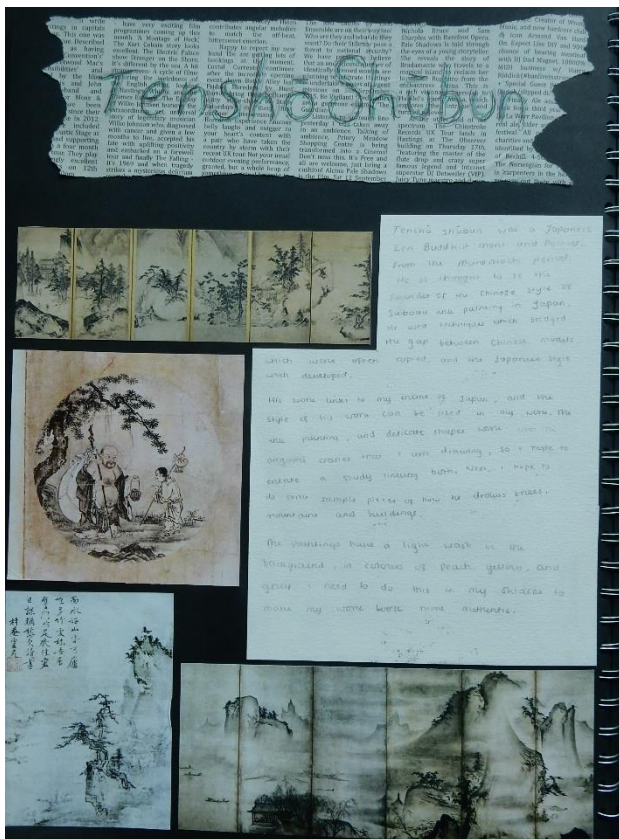
# Level 2 – Task C

## Task - Artist annotation/research

When conducting research do remember it is annotation not dissertation so avoid copying endless amounts of unnecessary text. Instead pick apart and analyse the images with your thoughts and opinions in your own words. It is preferable to make notes around the studies and spaces to explain what you see and what you have learnt. Always try to learn from the artists studied and establish how the artist is relevant and useful for your own project progress.

You could discuss their techniques for example in terms of mark-making methods, use of media or materials, style, composition i.e. the relationship between the visual elements: line, shape, colour, tone, texture and space. Explain how these elements create stronger artwork in terms of mood, expression, message and intention. Your comments should show evidence that you have researched your artist using subject vocabulary.

30 credits





My final piece is going to incorporate the surrealism of Magritte as he placed boxing rounds on foreground objects, I will be adding Japanese landscapes in the style of Tensho Shubun to an origami crane in the background, I will attempt to capture the destruction and destruction left behind by the nuclear bombs at Hiroshima and Nagasaki. This links back to the Children's Peace Monument and the hope for no more nuclear war.

as one child wished as she tried to complete her 1000 as she suffered the effects of Nuclear war. I hope that my artwork will not only make people remember the consequences of nuclear weaponry, but symbolic

Through his intense, and bold artworks, Nash conveys his important message. He shows the destructive nature of war, and I wish to use similar techniques to show the destructive nature of the atomic bombs in WWII for Japan.

The use of the bold colors helps to portray these messages and the dark colors I plan to use in the background will show the contrast between past and present.

# Paul Nash

Paul Nash was born in 1889, in London, and grew up in Bucklebury, Berkshire. Here he found his love for landscape. He was able to enter the Slade School of Art, and he used nature to inspire his work. He also produced many of his works at home, and this is what he is most known for. As his work continued into the 1930s, it became more abstract.

During WWII, Nash produced two series of artworks although sick. They used aircraft with a large amount of imagery and symbolism. In 1946, his illness took hold, and he died.

# Critical Studies

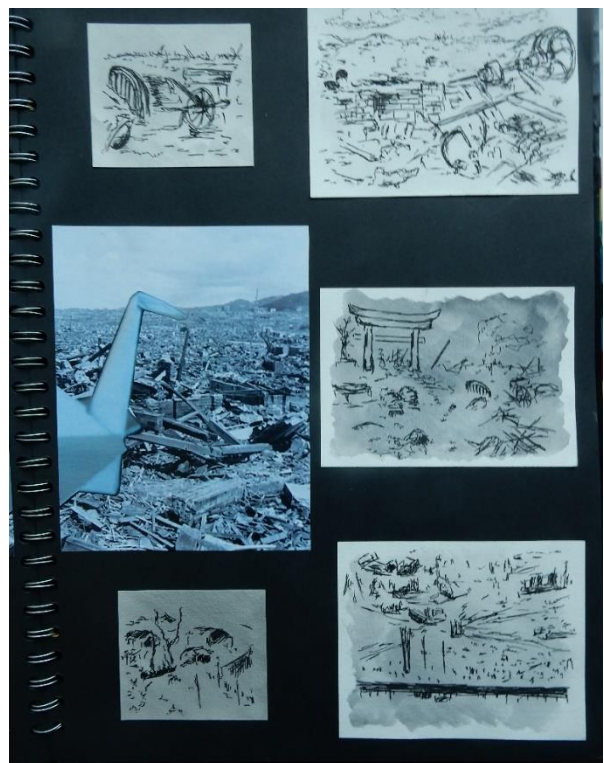
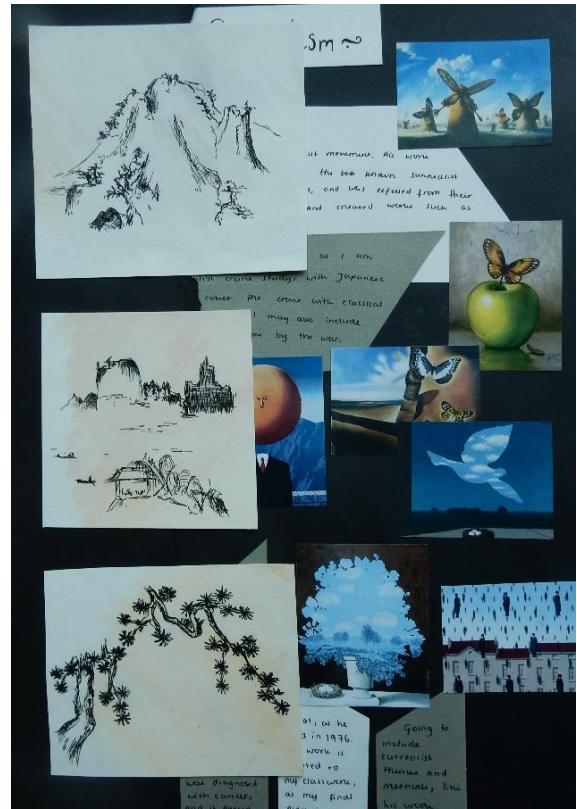
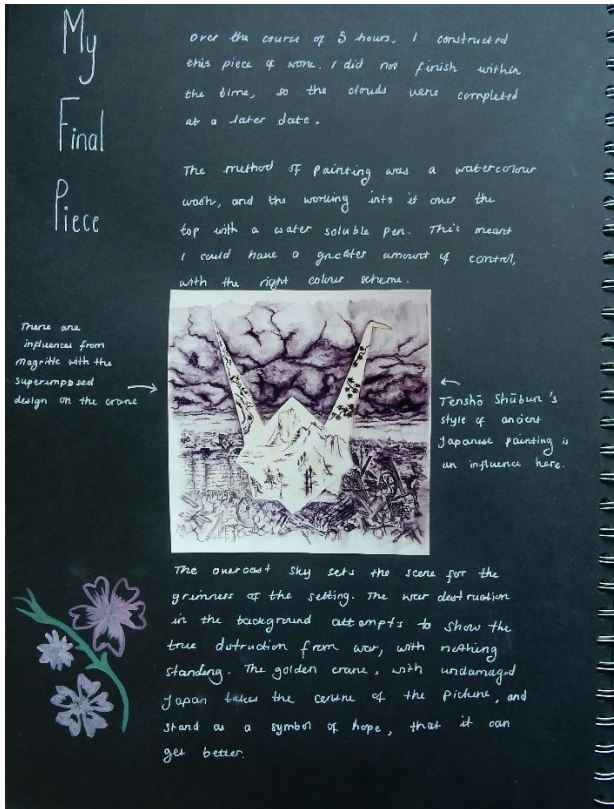
The image is a collage of various artworks and sketches. It includes a drawing of a nest with eggs, a drawing of a skull, a drawing of a skull, a drawing of a skull, and a drawing of a skull.

# Joel Penkman

Joel Penkman is a New Zealand-born artist who painted some of the most iconic contemporary still life and floral art. He painted food as it offers a large range of colors and textures. He was also influenced by many artists.

Joel Penkman took an art class in his high school and then he started to paint. He was very interested in still life and food. He was also influenced by many artists.





This student has looked at quite a range of artistic and cultural influences, War artists, Surrealist, ancient images along with crafts (origami) and sculptural artists like Pae White who is contemporary, this lead to some fascinating responses and support studies that were truly personal.

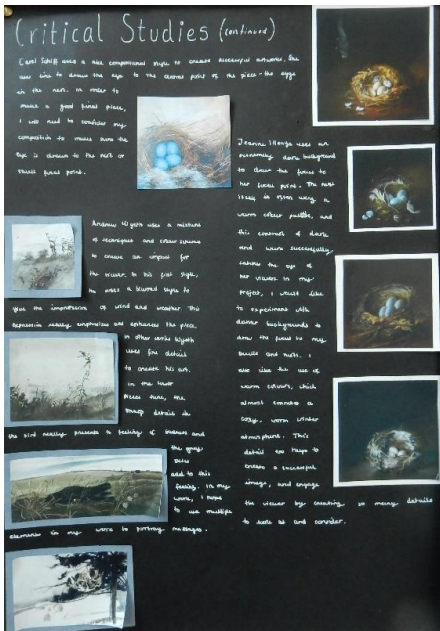
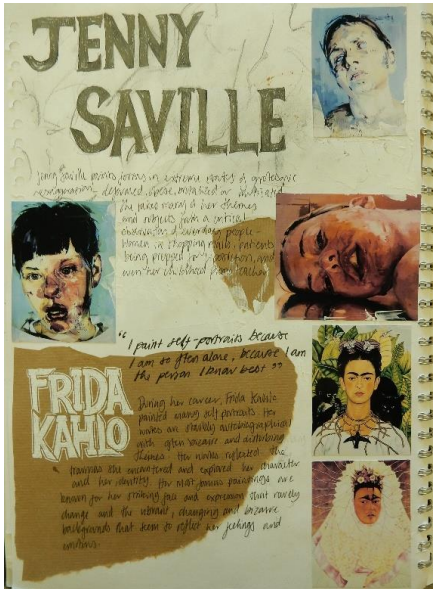
## Level 2 – Task D

### Task - Artist comparison

This is better and more helpful if this task is accompanied by two artist copies already done but, also a really worthwhile task to do on its own.

It helps you think about differences and or similarities in terms of:

- Different mood or emotion
- Different message
- Colour
- Composition
- Viewpoint
- Inspiration/influences
- Context ( of when and where the work was made)
- Background
- Media
- intention



You will then be able to take on board one or two characteristics from the work of others and integrate into your own. Making it unique, exciting and interesting.

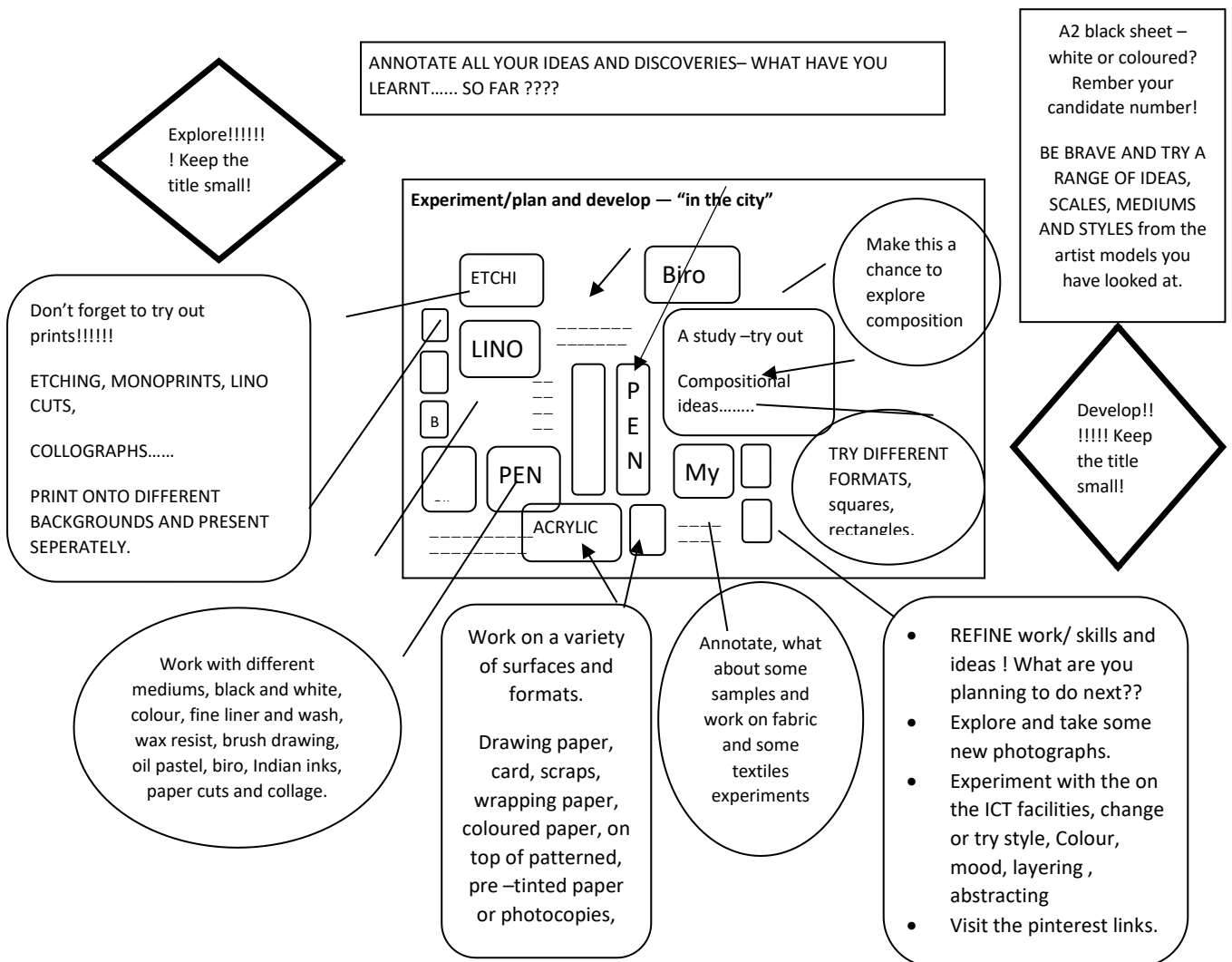
You can compare multiple artists however, it is good to learn about them in-depth and not too quickly as your understanding will be superficial.

30 credits

# Sheet 3 Experiment and develop

**SHEET 3: Experiment and develop:** This will be a sheet that is part evaluation (so far) and part experimentation - Time to produce studies that demonstrate your ability to refine your work and adapt your ideas. Planning compositions and colour palettes for your supporting studies. Try using mixed-media, collage, textile, print and the style or techniques of some of the artists/ art movements you have looked at. It will also include some ideas for planning for the SUPPORT STUDIES AND FINAL EXAM, HAVE FUN WITH THIS SHEET AND JUMP OFF THE PRESENTATION SHEET INTO ADDITIONAL EXPERIMENTS AND STUDIES IF YOU CAN.

To complete the sheet students should do Level 3 A to E and can repeat earlier task in previous level if necessary.





## Experiment & Development 3070

Millie Green

On these sheets are used to experiment and explore the various compositions and media I can use for my project. I can use this to help plan my final piece, and discover strengths, and also weaknesses.

Here I used watercolour to create a more accurate depiction of the skull, but with an unnatural colour scheme. I like how the darker background makes it stand out, and I hope to use this technique to create an impact.

Here I attempted to use acrylic to create a similar effect to the watercolour. Unfortunately, it did not blend as well, so I will not be using this medium.

Here I used colour pencil to create impact. The yellow and orange colour scheme is successful, but the colour pencil is less so.

Here I used Pen and water. The depth of shading makes this idea successful, and I hope to use this depth in my final piece.

Here I have worked with oil pastels. I used various colour schemes to try and see which would be the most effective. I have decided on the yellow/orange scheme, because it allows for the greatest level of contrast in the colour scheme, and looks the most bold, and eye-catching.

My plan, upon reflection, is to create a piece using inspiration from Andrew Wyeth. I plan to use the moody skies and washed out greens on a backdrop to a scene where the various forms of the bird live. There will be features of a bird's skull, or group of feathers, and possibly an egg to present the life cycle from birth to death.

## Experiment & Development 3070

Here I have used acrylic again, but this time to work on a nest in the style of Thomas Illang. The dark background will be replaced with a more natural one.

Here I have used acrylic to attempt a different nest style. I have decided, as a result of these experiments, acrylic will not be used.

This technique is an etching. Using black ink, I take the wrap that there is a sense of the egg's shape, and the level of detail. However, it is too monotonous, and I will not use this style of presentation in my work.

pen & water. I took my own photos to aid my work, and used a real bird's skull and nest. I also used a grass backdrop to work on a new background idea.

Here I used watercolour on board, to try out a composition. Whilst the skull was a success, I was not happy with the nest as it lacks precision. This means that I am moving away from the nest for my final piece.

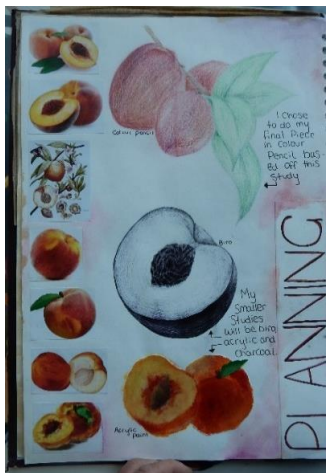
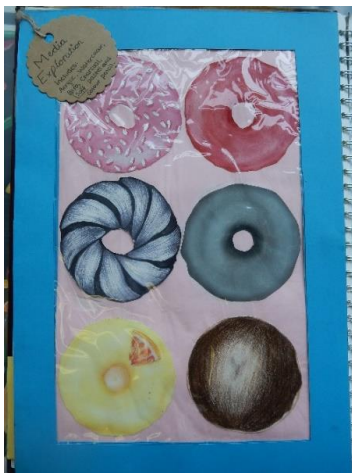
In this piece, I tried out another composition using a background in the style of Andrew Wyeth. This type of composition, with the featureless grounds, the theme of beginning and end, so I will be using this style in my final piece.

This student complete two presentation sheets completing some of the activities.



## Level 3 – Task A

**Task** - Explore media directly on your sheet 3 (or on your sketchpad page) and complete a range of studies that develop your ideas. You may try the same objects in different media or different compositions as in the next task (Level 3 task B) Exploring and experimenting with media is a chance for you to explore the most suitable media for your subject and begin to refine your skills. This activity can be useful at various points of the project and great way to prompt future sustained or development studies. These experiments can help select artists, characteristics and possible avenues for further investigation or this can be a chance to try out media or techniques you have seen.



This student has explored media used by her artist model in sheet 2 and this lead to an expressive portrait with background.

40 credits



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## Level 3 – Task B

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Task complete compositional tasks – choose one of the following options to complete.

**Composition** is the term used to describe the arrangement of the visuals within a painting or other artwork. In a “nutshell” it is how the elements of art e.g. line, shape, colour, value, texture, form, and space - are organised or composed together. Try to think about balance and structure in your compositions and how to exploit the elements of art. This is good to do early in the project to avoid getting stuck in a rut with your chosen objects/ subject matter and not seeing the potential of your ideas. You will have to work with composition again regularly throughout your project to avoid repetition and lack of development and repeat some of these processes.

**Option 1** – On your presentation sheet or within your sketchpad cut up paper, card and different surfaces and draw out your chosen object/ objects in as many different viewpoints as possible. Try different media, painted backgrounds with drawings on top. Annotate your findings, failures and successes. Work from images if you need to or from direct observation.

**Option 2** -Use photography to explore composition rearranging objects. Zoom in on sections of interest and develop new compositional sketches that show balance, symmetry or structure that interests you. Annotate your findings, failures and successes. Use these sketches to develop in a range of media and a range of surfaces. You will find this exercise helpful to avoid singular objects in the centre of compositions. Try to explore The Rule of 3<sup>rd</sup> and consider the Golden ratio.

**Option 3** -Cut up and re- arrange photos or photocopied sketches into mini collages to sketch from and then copy from into small thumbnail studies in a range of mediums. Overlap and as before aim to develop new compositions that show balance, symmetry or structure that interests you. Annotate your findings, failures and successes. This is a good way to abstract an image or join objects and ideas together or even insert text.

**Option 4** –On your presentation sheet or on a page of your sketchpad draw out circles, squares, rectangles to fill the page and then within each shape zoom in on your objects using a viewfinder and draw what you see into the shapes, letting the objects extend beyond the boundaries of the shapes. Try to avoid isolated objects in the centre of the shapes and work in different mediums, focusing on the texture of the objects and work in colour.

*40 credits*



These are more interesting compositions avoid isolated objects in different media. However, it would be good to see some experimentation with colour. The student below has explored, colour, composition, media and artistic style within their sheet. They have included printed outcomes, new photographs and studies.

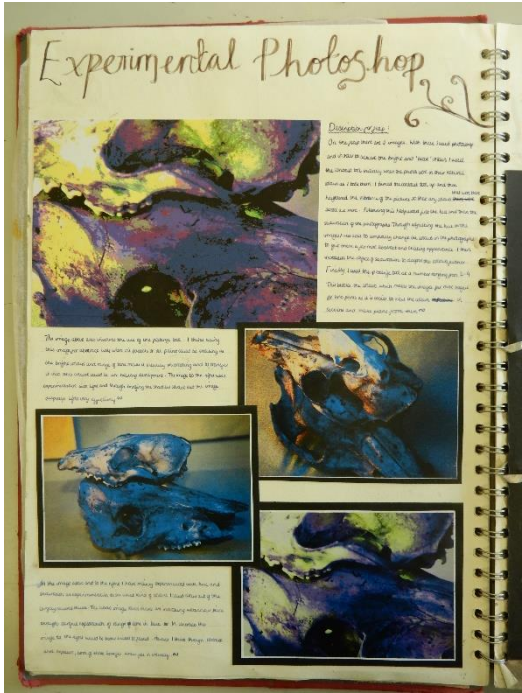




# Level 3 – Task C

**Task** - Explore and use photography to help develop new ideas, artistic characteristics, colour experiments and ideas. Your sheet 3 or and 4 could have new images to help push your ideas forward and not rely on early images and objects. Instead integrate new knowledge and understanding of the formal elements, the message and above all the learning from your artist models and copies from earlier in the project. It is still great to use primary reference and rea objects wherever possible.

40 credits



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## Level 3 – Task D

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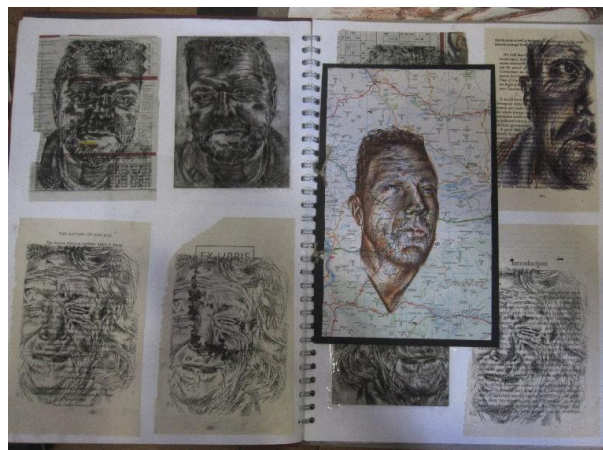
### Task - Explore print

**Develop through Print-** Your ideas will naturally develop and simplify through the print process in terms of colour, line, mark-making and composition. The mark-making approaches to different print processes are unique and distinctive and you will need to think about your strengths and which one you would like to experiment with.

Firstly discuss with your teacher the most appropriate artists and processes as this could depend on department equipment or available resources. Then choose one of the print options below to complete. Printmaking is such a rich process that can develop your understanding of the formal elements such as line, colour, composition and the [principles of Art and Design](#) such as balance, contrast, emphasis, movement, pattern, rhythm, variety. Composition will be vital for a successful print and planning will be important to fit with your project intention for example a design or simplified drawing for a multi coloured print would need to be carefully composed. **Present some examples on your sheet or within your sketchpad but also keep some prints for outside presentations. In a long-term project remember to record designs and develop sketches used to create the print block or design.**

1. Mono print
2. Lino cut
3. Collograph
4. Etching
5. Screen print
6. Transfer print

*40 credits*



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## Level 3 – Task E

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### **Task - Annotate and review your progress. So Far???**

**Always remember that it is annotation of your work not dissertation however, it is important to spend time reflecting and thinking about what you have learnt so far and what you have left to do. It is a chance to think about and problem solve how your ideas are developing. It is important to document around studies about the message within your artwork and the intentions you have..... Time to stop, reflect and think.... Ask yourself the following questions:**

*40 credits.*

- Have you annotated your work so far and which areas are left to complete?
- Remember to comment on what you have done and why or how you achieved it
- Comment on why you chose a particular medium, process or technique
- Do not forget to explain how an artwork fits in with your project
- Explain what characteristic and elements you have used from the work of others studied
- Clearly state what aspects you think are successful and what you think you will do next
- When explaining your work try to use the correct vocabulary when annotating your work to show that you are developing your knowledge, understanding and skills.

### **The following might help when analysing your work and that of others:**

- **Subject** - what is shown in the artwork, such as a portrait or a still life
- **Composition** - how the elements of the work are arranged, i.e. whether they're close together or far apart
- **Colour**- this could be vivid, pastel clashing
- **Foreground** and **background** - elements that appear to be in front or behind other aspects of the artwork
- **Line** - can vary in width, length, colour or direction, this can include pattern and design
- **Shape** - describes the two-dimensional outline
- **Form** - describes a three-dimensional object
- **Texture** - the way surfaces look and feel, this could be rough, smooth, soft, etc
- **Tone** - shading, from dark to light

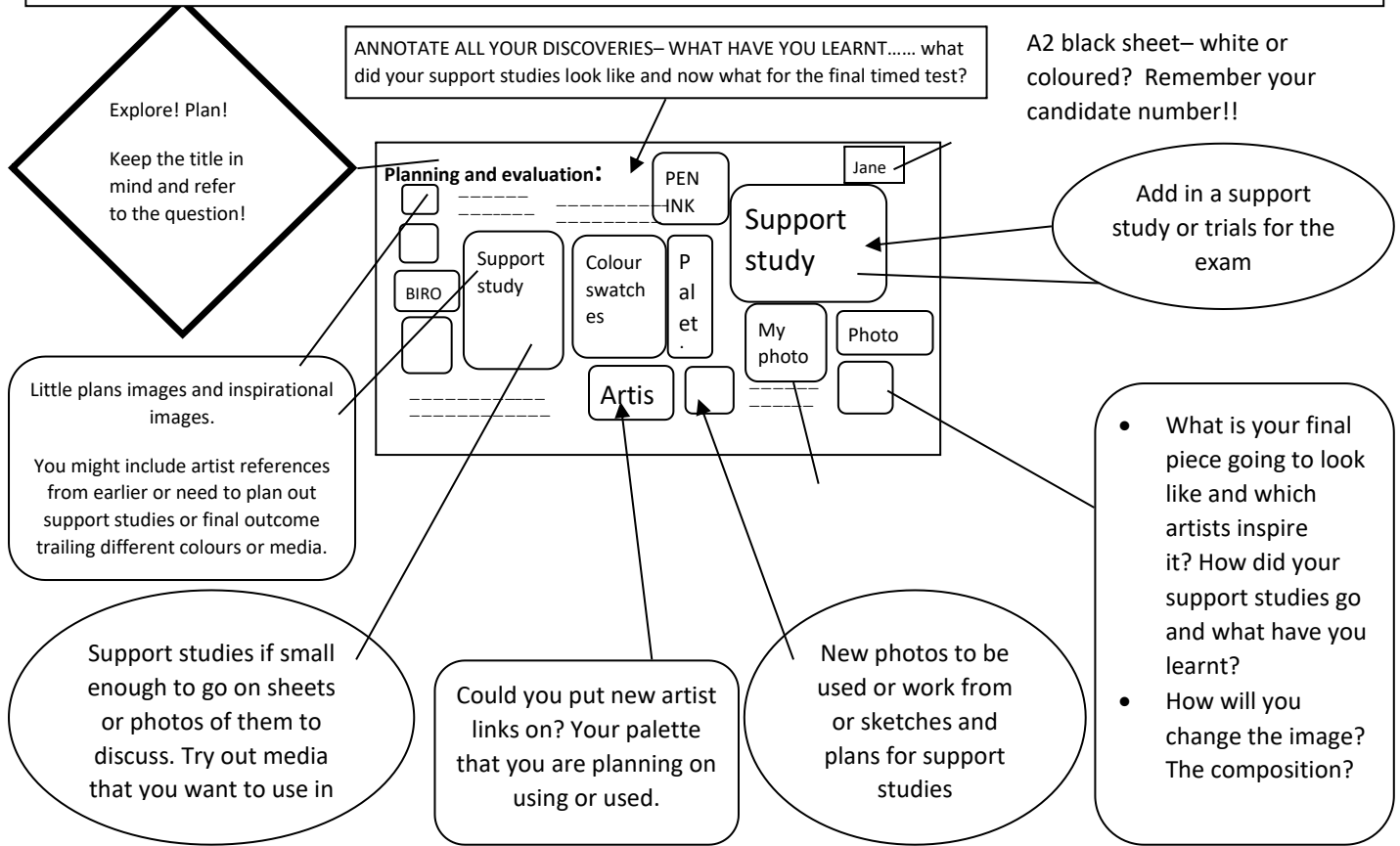
### **Before moving ahead think clearly about:**

- What was the theme for the project?
- What does your work say?
- How have you developed your ideas so far?
- How did your work change through the project through the activities so far?
- What have you learnt and what skills can you use further?
- What artists, art movements or cultures have you looked at to help and inspire you?
- What materials, tools and techniques did these artists use and what could you do next? Do you need more photographs, sketches, experiments?



# Sheet 4 - Planning and evaluation

SHEET 4: Planning and evaluation sheet will be very individual and will be part evaluation of support studies and then planning for final outcome or timed exam. You must include new images, new artists and annotate your ideas clearly. It may even include photos of or support studies. Discuss with your teacher and make sure you are answering your personal project journey and or answering the exam question. **Students should do all remaining tasks level 4 and 5 to complete this sheet and if studies are too large they can be presented off the sheets or out of sketchpads.**



# Level 4 – Task A

Task - Refine your ideas with studies, experiments and plans that show knowledge of artists and techniques. Show control of your intentions, creating studies that demonstrate artistic intentions. 40 credits

Create a plan, do some colour samples or colour palette, Develop some imagery that you require e.g new photographs!

Now sketch, draw, and develop studies and ideas for support studies or long term studies. Annotate your work so far and plan your next steps of the sheets or out of the sketchpad.

Go through this tick list and remember to discuss carefully your next steps with your teacher showing all the work produced so far. When you are working on your exam preparation and final timed exam response / outcome check your progress alongside this list.

- Have you collected and selected enough imagery/objects/etc
- Have you looked at analysed the work of other artists and cultures linking this with your own ideas.
- Is it clear on your preparation sheets how your ideas are developing?
- Have you annotated your work properly?
- Have you explored a full range of mediums?
- Is there a clear plan for what you are going to do in the exam?
- Have you shown that you can work from observation as well as from secondary sources?
- Have you checked that the department have the materials you will need to complete your timed exam piece?
- Will you be able to complete this piece in 10 hours? How do you know ?
- What support studies will you know try to develop a clear plan for the final piece or timed exam?
- Have you discussed and finalised your plans with your teacher?

50 Credits







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## Level 4 – Task B

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Time to think about scale and layout especially with more sustained support studies that need to show focus and stamina. It is easy to get bogged down with standard layouts and formats or scales but now it is the time Try to think beyond the normal boundaries of rectangles of A1- A5 and think about what shapes, surfaces, sizes and mediums that could be used. Try smaller samples but take risks with a larger scale drawing, painting, and textile or relief outcomes. At this point in the project you should try to develop sustained and long term outcomes that take grit, determination and hours of effort to complete. These ambitious studies are a chance to develop ideas you have tried on a smaller scale within your sketchpad. You may need to be careful with proportion, perspective and carefully plot out your study. If you are a small scale artist do something to challenge yourself like a sequence or series of studies that are to be viewed as a triptych for example. Consider the shape, order and structure of the work and perhaps a narrative or message that runs through the images.

*50 credits*

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## Level 4 – Task C

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Task – Refine and plan with sustained support studies and new imagery. Complete at least 2 studies that will lead you to your final project response and one sustained longer term support study/ final piece. You need to spend several lessons and homework slots to complete these studies as they need to be sustained and sophisticated. These studies in whatever medium or format are an opportunity to test out what your final response might look like. It is a chance to show the examiner what you can achieve outside of the timed examination. It could almost be seen as a trial run and you will naturally learn and reflect once they are completed. Enabling you to achieve a more refined final response or timed exam piece. Support studies are an opportunity to see how long processes take or what a stronger or more balanced composition might look like. Once completed your discussions with your teacher will be grounded upon thorough understanding of your strengths and capabilities.

*50 credits*







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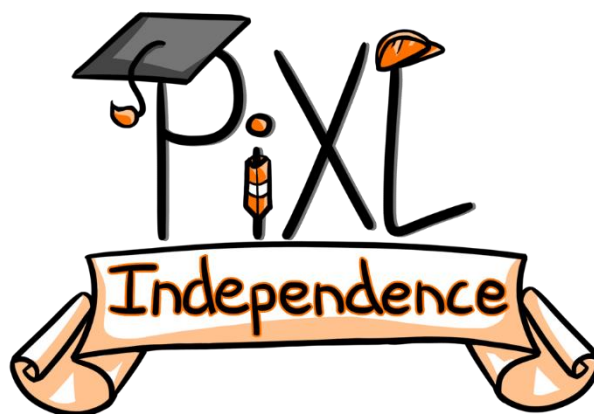
## Level 5 – Task A

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Final artwork/ Make sure you have a plan for your final response. You should be fully prepared with objects, photos, samples and supporting studies with a very clear idea of what your final piece should look like. You can create a plan for it and this piece of work should be a result of all the work you have completed to date and be fully supported by all of your research and development work. It is imperative that this conclusion to your project shows a full understanding of the mediums used and artists studied throughout your project. The final outcome should clearly define your learning, ideas and intentions. If you are preparing for a final timed examination use this study as a backup study and a prep for the real thing. You will learn from doing this and be able to time yourself on perhaps a smaller scale.

*60 credits*





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