



PiXL Independence:

Art – Student Booklet

KS5

Art and Design

Contents:

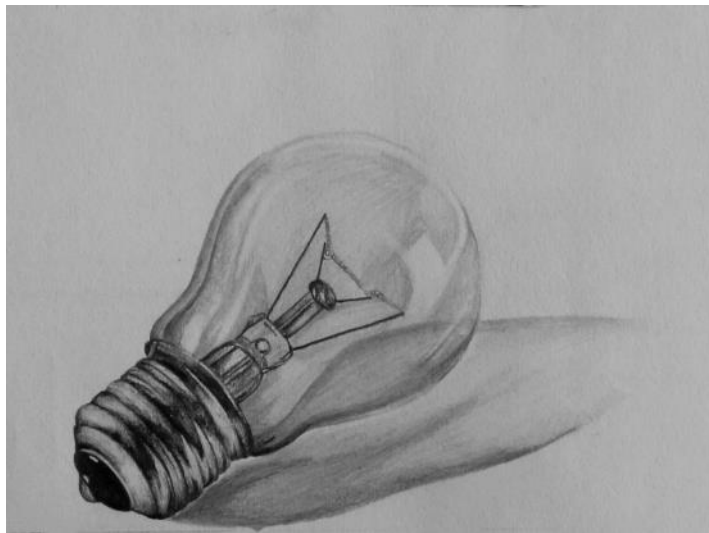
- I. *Level 1 – 10 credits each*
- II. *Level 2 – 20 credits each*
- III. *Level 3 – 30 credits each*
- IV. *Level 4 – 40 credits each*
- V. *Level 5 – 50 credits each*
- VI. *Level 6 – 60 credits each*

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.

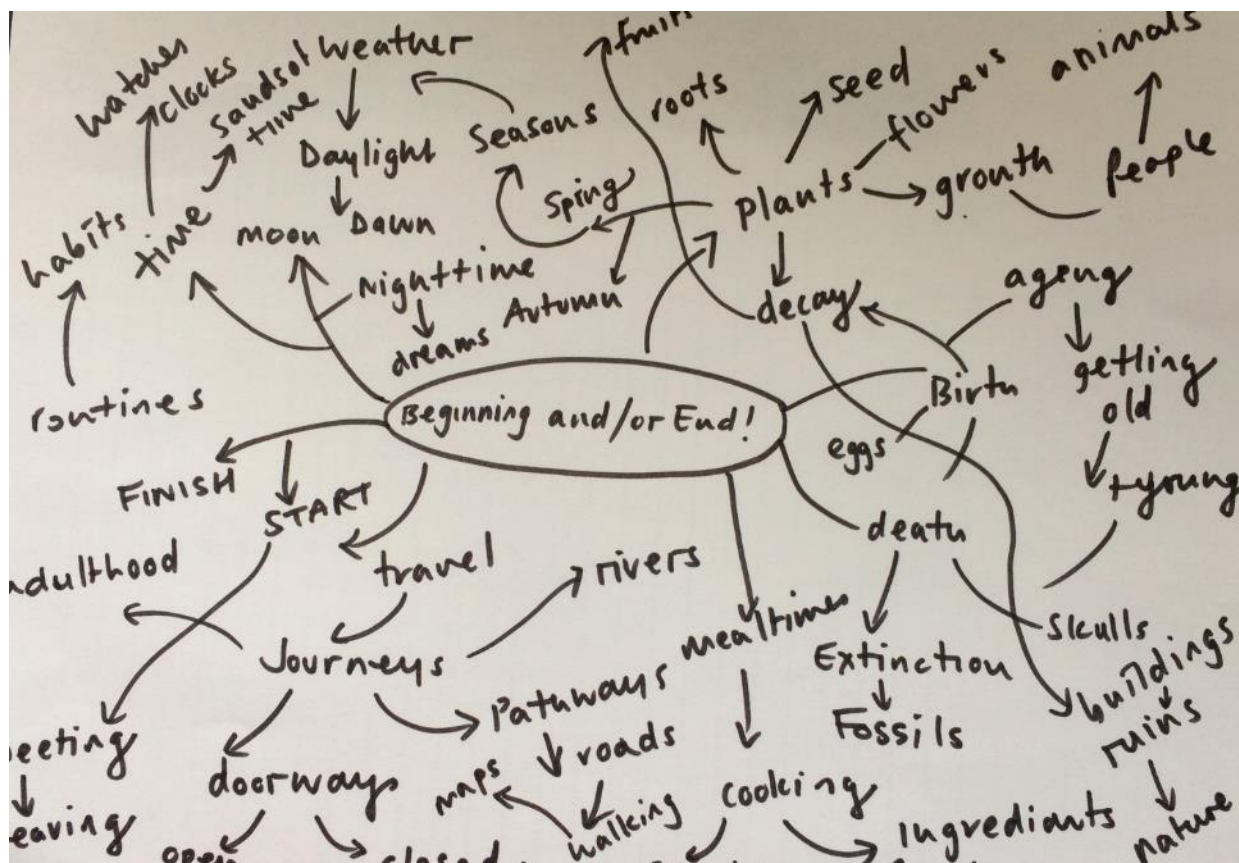
Project ideas?



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

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.

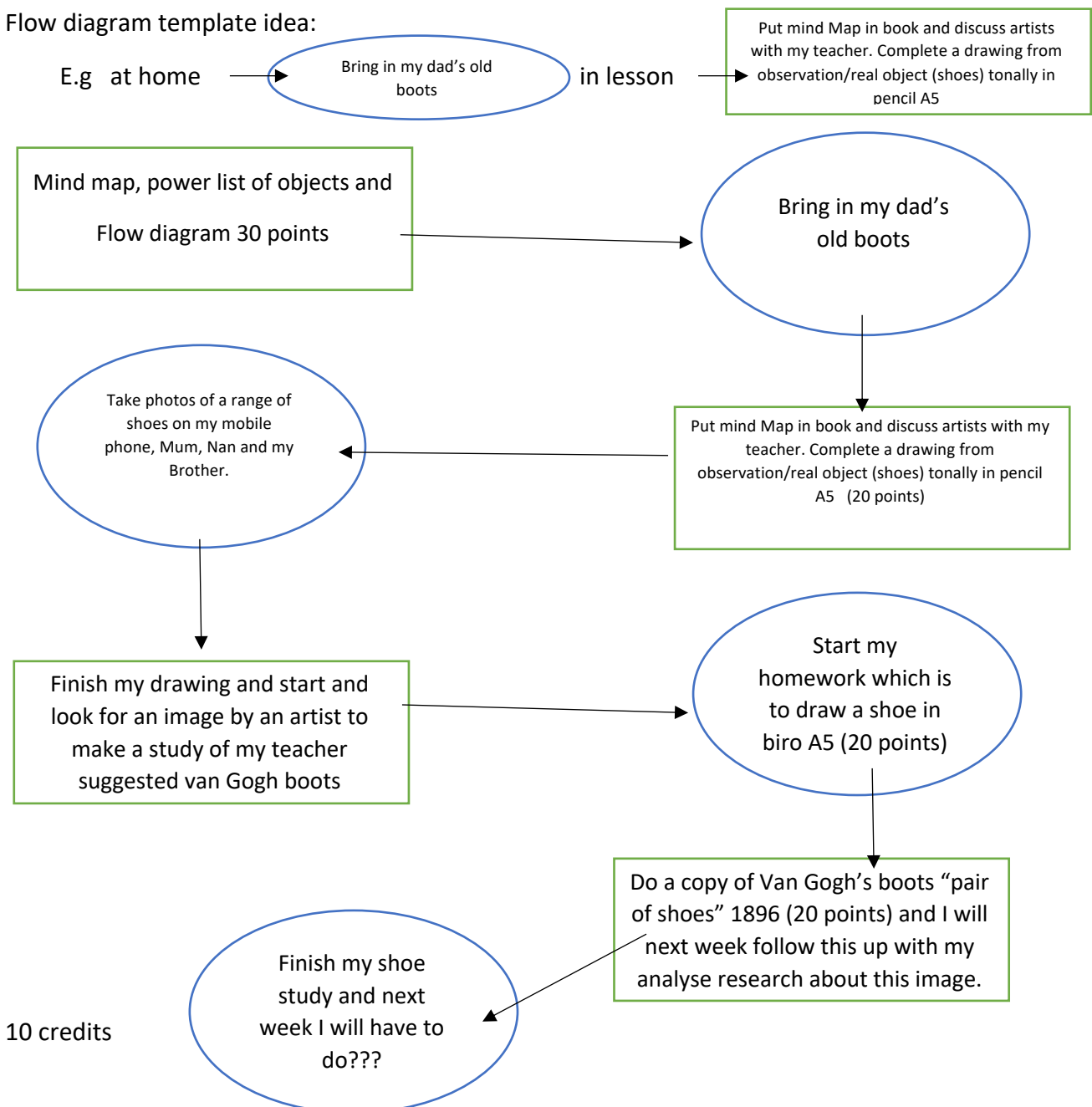
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Level 1 – Task B

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:



Example project represented in the previous flow diagram:



EXAGGERATING COMPOSITION & BACKGROUND THROUGH

Photography

It has become apparent from looking at my own work, particularly that composition and background is very important in creating a unique atmosphere or reflection of a pair of shoes or more. Therefore, to capture this in detail documenting my photography I have written and taken working notes. I have brought together all the main aspects of my photos together and created a book that will document, display, background and composition etc.

Firstly, I wanted to create number of shoes, not make obviously think of shoes in pairs, so I started with two shoes (in pair) as different angles and positions, less posed position, more sides of the shoes, behind a busy day, wear on their sides as we take them off. Having a single shoe, really expressed how we think of shoes in pairs, as one shoe alone gives a sense of something missing in the composition.

I then considered the truth, the positions of shoes can read about the person who wears them. Putting two pairs of shoes together can symbolise the relationship between two people, especially when considering their size and size. For example, someone can be used as a symbol of the youth and smaller sizes, whereas, worn, full boots and unlined black can indicate older, tired people. These initial photographs made me realise the symbolic nature shoes can have when displaying the truth about a person and human interaction.

These photographs when I have taken with a dark background are looking up or looking rather atmospheric, dramatic, almost like highlights. The details of the shoes, individual lines are bright. This helps to really make shoes the owner in another person's eye with the dark background expressing the highlights of the unrecognising truth, like making the shoes. I have noticed these things by changing the exposure and background and contrast. I also took a group of shoes and used a dark background to highlight sections of different shoes. This is more symbolic of how we look at shoes, shoes, making them into an unrecognisable shoe.

From looking at dark backgrounds and exaggerating highlights, I took the same approach, using natural light and explored different everyday backgrounds, such as more. In the photograph to the left I think the light hitting the shoes is really successful in not only exposing small details but also displaying more of the texture of the shoes. Fine textures are shown, knowing the use of the shoes and symbolising potentially the ability of the individual wearing them. Therefore not only the style and level of freshness of shoes can tell truths about a person, but the background setting. Different mats and carpets can give impressions of a homely setting or bleak, sterile settings can give an impression of a professional environment. Bringing more shoes in to the composition can symbolise a family.

Initial photographs can be quite limited but it is a starting point. Photo shoots will become more focused throughout the project. They will have clearer intentions and often far stronger compositional understanding.

Level 1 – Task C

Construct an Inspirations page or mood board



This should include images from well-known artists, craftspeople, photographers, designers, sculptors from throughout Art and Design History. You can also include contemporary ideas that you may have seen on websites such as Pinterest and Instagram.

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.

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 D

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.

Books to read	Websites	Artists
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Things to draw/do	Media to try	Processes and techniques
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Surfaces to try	Layouts	Colour palette
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Photographs to take	Scale	Art Movements
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Level 1 – Task E

Week by week tracker - What have I achievewrite it out!!!

Week 1

In class	At home	In supp study
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Week 2

In class	At home	Structured study
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Week 3

In class	At home	Structured study
----------	---------	------------------

Week 4

In class	At home	Structured study
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Week 5

In class	At home	Structured study
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Week 6

In class	At home	Structured study
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Week 7

In class	At home	Structured study
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Week 8

In class	At home	Structured study
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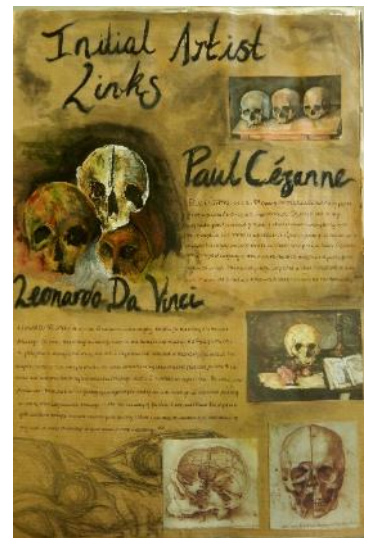
Level 2 – Task A



Complete an Artist copy/ study (pastiche) and research.

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

This can be a copy in a traditional media but you can create a response in different ways similar to the photographic response (right). The benefits of completing an artist copy or a section of an artist's work is 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. When conducting research do remember it is annotation not dissertation and rather than 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.

Student painting after artist



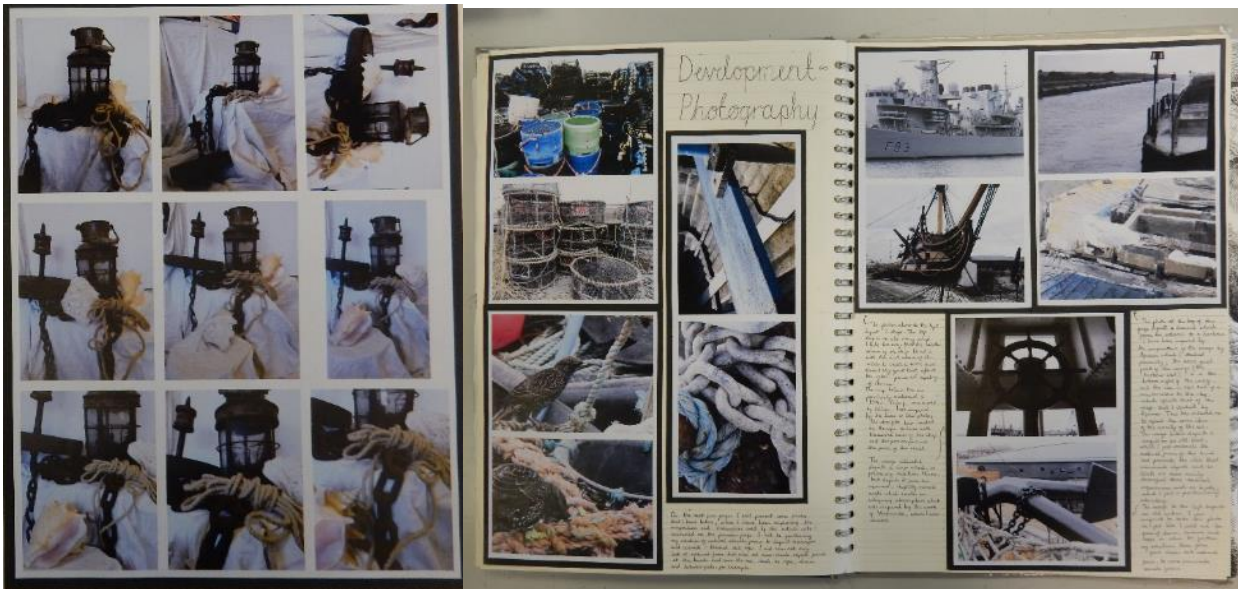
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Level 2 – Task B

Own photographs

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.



20 credits

Level 2 – Task C

Task- Complete an observed study or small series of studies from observation where possible. If your subject matter is something that is more difficult to observe first hand you may have to work from photographs but having real objects is preferable.

You can do a longer term study or several to build a sketchpad page over time in a range of media. This can be done from different viewpoints and can be carefully observed to gain maximum marks for drawing that show high level skill and fluency. Recording in other ways is acceptable and you can complete quicker sketches done in line or with expressive mark- making that can take many different forms however, this page show a more traditional approach to refining drawing skills from observation. These skills are really important when try to achieve higher marks and also very important skills for creative jobs such as illustration, graphic design, architecture and many more....

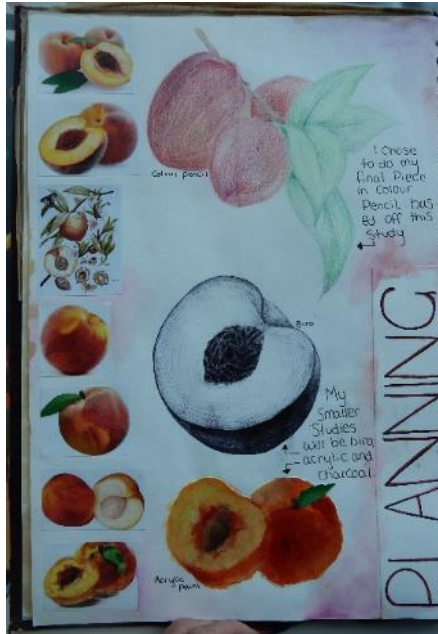
Some top tips

- 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 natural 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 you interpretation.



20 Credits

Level 2 – Task D



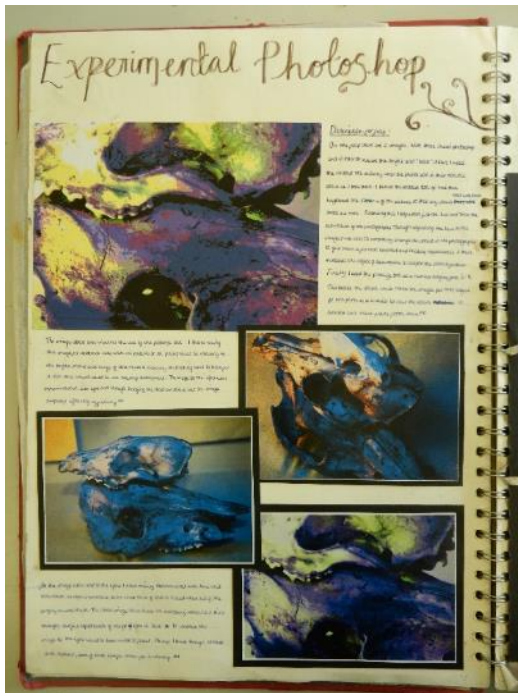
Task- create a page of experiments. Exploring and experimenting with media is a chance for you to explore the most suitable media for your subject and begin to refine your skills. This activity can be useful at various points of the project and great way to prompt future sustained or development studies. These experiments can help select artists, characteristic and possible avenues for further investigation or can be a chance to try out media or techniques you have seen.



20 credits

Level 2 – Task E

Digital manipulation- using your photographs explore digital editing to simplify and abstract your images developing towards printmaking, painting or sculptural pieces. It is a chance to experiment with colour, layering, fragmenting, mirroring and much much more!



20 credits



Level 2 – Task F

Early compositional tasks – choose one of the following options.

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 -Draw out a range of small shapes (rectangles and squares of different sizes) this can be on a separate surface or on your sketchpad page. Within these spaces draw 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.

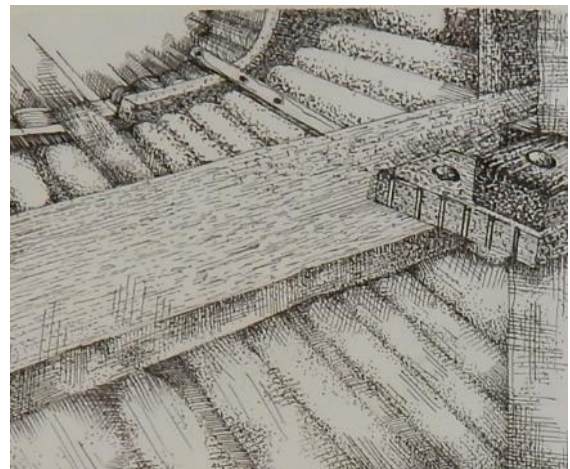
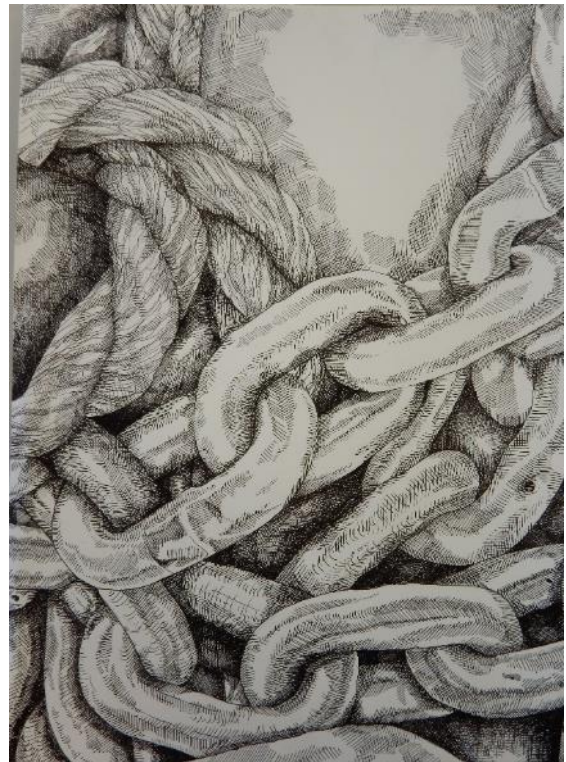
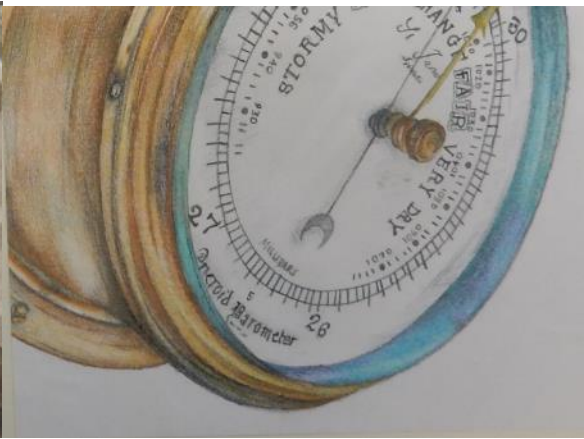
Option 2 -Use photography to explore composition rearranging objects. Zoom in on sections of interest and develop new compositional sketches that show balance, symmetry or structure that interests you. Annotate your findings, failures and successes. Use these sketches to develop in a range of media and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

Option 5- On a page in you sketchpad divide the page into 6 sections and within each section try to create a line study of your subject matter, zoom into an area of a still life or select an interesting part of an image you have taken. Within the negative spaces try adding blocks of colour, line or textural mark making.

20 credits



COMPOSITION 1: REFINING MY IDEAS

COMPOSITION 2:

COMPOSITION 3:

NOT ALL THE PEASLES OF HUMAN PROGRESS OR CONSTRUCTION NEED HAVE BEEN MOST CREATIVE THAT SUGGEST USE.

LITTLE CONTRAST / DIM LIGHTING

SYMBOLS OF HUMAN PROGRESS

HUMAN MADE FRAGILE

SPRING COILS AND CURVED (RUBBER BANDS)

HIGH CONTRAST

After looking into both (you're) ideas you had some really interesting ideas who both deal with society, human progress and human symbols. I think to explore a human type of symbolism in a modern society over the past 200 years. The human symbol is a symbol of progress - but also a symbol of human progress. The human symbol is a symbol of progress - but also a symbol of human progress. The human symbol is a symbol of progress - but also a symbol of human progress.



Level 2 – Task G

Task - Annotate and review your progress.

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...

- 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....

20 credits

Level 2 – Task H

Timeline research – this activity allows you to investigate your interests further and support your personal study it can help complete some wider reading and research. This is particularly important when thinking about your idea development and message or voice within your work.

Task- Construct a broad timeline of artists' work across a page in your sketchpad connected to your subject matter or genre. Stick in a range of images that inspire you and the work you want to make. Annotate your selected images with ideas about your future work. A good place to look for images for this task is gallery website such as the Tate www.tate.org.uk and search their collections under key words such as Seascape, Cityscape or Still life with sub categories such as fruit. You search results will normally show a breadth of work such as sketches, painting sculptures from a variety of artists from different periods of Art history. **This will give you so many artists to research in more depth and explore as artist models for composition or stylistic decisions you are yet to make.**



20 credits

Level 3 – Task A

Develop with paint – Choose an artist model that you have already researched and made a copy of. Now let your investigation of this artist inform your practical work and ideas further to hopefully develop your work stylistically.

Part 1- Using your own imagery or objects make a page of small development studies using characteristics from your chosen artist model in your sketchpad to show evidence of what you have learnt. You may have to work from an image or composition you have already developed. However, now you are incorporating qualities that you have seen in the artists' work, do not leap in and copy everything the artist does. It may be, for example, that you simply copy the way a particular artist uses foreground, mid-ground and background, or the way in which they apply paint onto a scratched, irregular surface. The purpose of this exercise is to learn particular techniques or compositional strategies – not to copy their work in its entirety. The result should be a series of paintings which show gradual changes and exploration. After this you should have a discussion with your teacher about what you can do next in part 2



Part 2- Now create a larger study or support study to help convey your ideas more successfully

In this example the influence of artists studied is really obvious in the two development studies of fish below from the way the student has developed their mark making, use of texture, colour and the use of paint. Their composition and other formal elements are developing too



30 credits

Level 3 – Task B

Develop idea with surface/ texture and media exploration -

Part 1 – Aim to create 4 to 5 samples in a range of mediums within your pad to discover what materials could enhance your ideas or convey your message more clearly. You will have to work from existing drawings/ studies or parts of them. You may also consider section of photographs too.

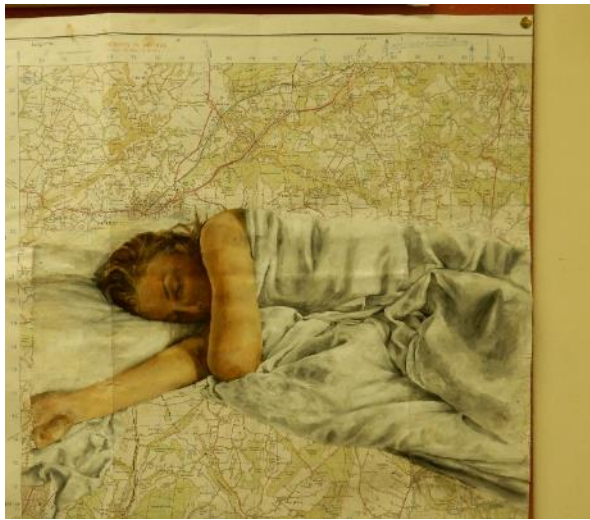
Within this task you could explore the surface you work on, the colours you use, the texture, style or mark-making. You could explore torn papers, layers, or even put sand into your paint and much more. In the images below the students are trying to work with dilapidated buildings and the beauty of architectural decay, they are experimenting with materials and colour palettes for development studies they are yet to do.



Part 2

Create a larger scale support study outside of the sketchpad that uses media to develop an idea or intention more clearly. The map underneath the eyes or the tissue papers and card beneath the paint or drawings have enhanced the intention of the artists in the examples on the next pages

30 credits





Level 3 – Task C

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 and the outcome/ process considered within the sketchpad.

The most important thing to do with your print is to explore and experiment with your outcomes. Many students underuse the printed outcome they have created and you should aim to make prints for your sketchpad and for display. Printing does not have to be expensive and can be done through Collagraph, Mono-print and Easy-print (this can be the foam back from a pizza). If you have the resources you may try Screen print, lino, wood cut or dry point etching or foam tiles.

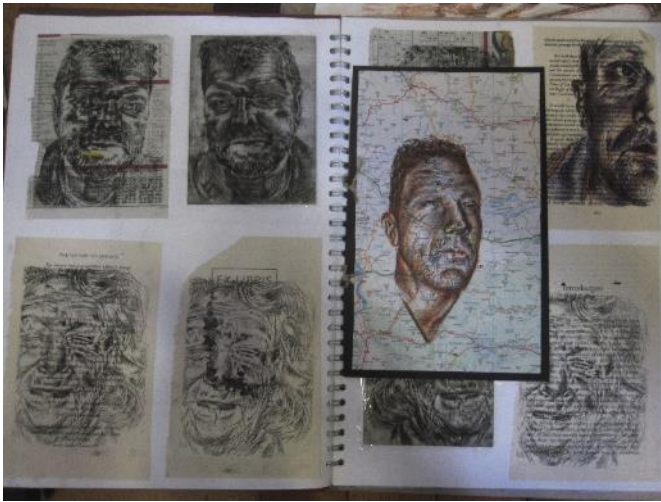


Task option 1: Explore **Mono-print** as this will allow you to experiment with colour, texture and line. This work should feature within your sketchpad and could be developed into external studies to show how your ideas are developing. You can work from sketches or directly from images you have taken. In this example (left) the glass studies are Mono-printed looking at the theme of “*Alcoholism*”. After, looking at the work of *Morandi* the student found it was a quick way of exploring composition and the arrangement of objects. In the shoes (below left) it was a way of making the shoes have a personality and look worn out or “lived in” and the student was exploring colour, texture, background and composition.



Task option 2: Create a **Dry point Etching**. Ensure you have plans and sketches in your sketchpad to support and plan the print. Select carefully your chosen images for the print and ensure that the work is supported by an artist reference in the pad also. When printing try to print on different surfaces





and coloured papers. Also, try photocopying a simple monochrome print and then working into them with coloured mediums.

Task option 3: Create a **Collograph** print from card and glue gun and found materials that explores shape, form, line, colour and texture. Remember to work from images and sketches within your project so far rather than relying on photographs. It will be important to present all development plans and test prints/samples inside your sketchpad whilst also saving some printed experiments for display.

Task option 4: Develop a single colour lino cut. Create a strong design within your sketchpad related to an artist you have studied and your subject matter. Cut your lino block and print on prepared surfaces/ backgrounds. Try cutting prints together and manipulating the finished prints with embellishments and other mediums of your choice. Again, ensure that you show your developments in your pad and have some prints for display.

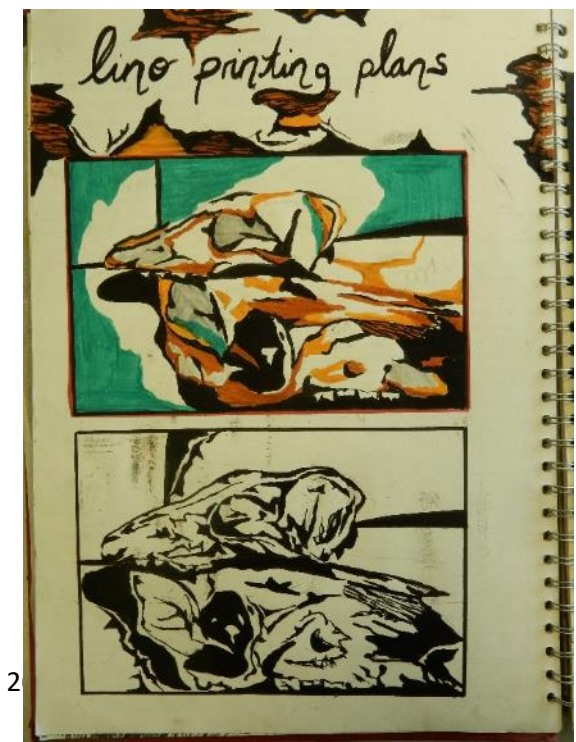
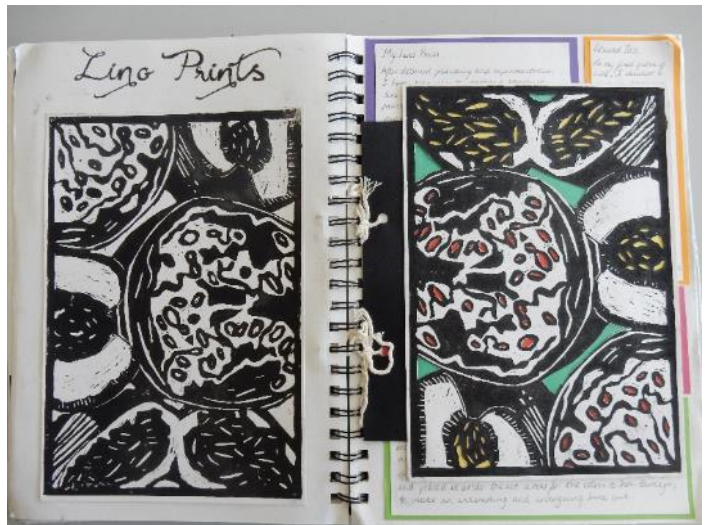
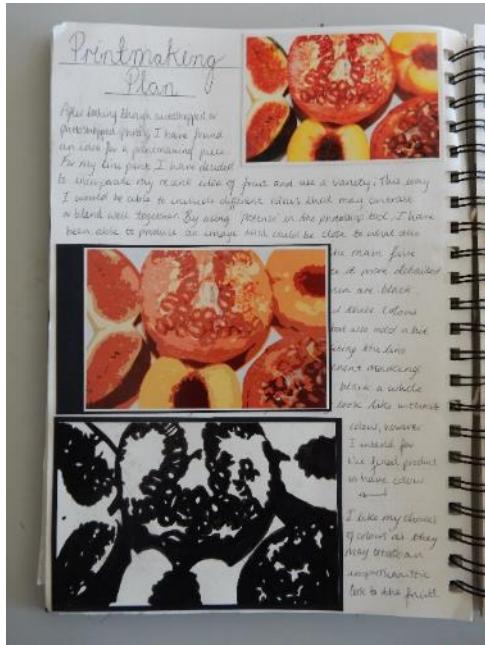
Option 5: If you feel confident why not try to develop a lino block for a multi coloured print.



Research several printmakers to get inspiration for your plans within your sketchpad. You may need to research this process further and perhaps watch a

clip online to fully understand how the colours are built up over several layers. Then plan an image to be transferred to a block either hand drawn or with using tracing paper. You will have to cut and print each colour as a separate layer starting with the lightest colour first and registering (positioning) the print carefully each time. Be inventive with the prints for display and keep all the progression coloured layers, stages and developments within the sketchpad with the original design work and artist references.

30 credits



Level 3 – Task D

Develop through colour –

Part 1: Work in your sketchpad (aim for a double page), Research an artist and create a copy of the artists' work, then complete a colour palette which could look like a set of colourful blobs artistically arranged on your page to show that you have mixed and analysed the exact colours from the artists' palette for yourself. (An alternative to an artist copy would be to stick in an image by an artist and then extend the image to analyse the colours in that way)

Note: Research and find the right artwork to challenge your use of colour!! Or you may be prompted by you teacher to look at a particularly artist or piece of art work. It may be a practitioner that uses bold or effective colour combinations that could inspire you. Colour is a visual element which is often discussed when critiquing artwork. You should think carefully about how your colour choices could impact the intention or message within your artwork, as colour decisions can have a very powerful impact on the viewer.

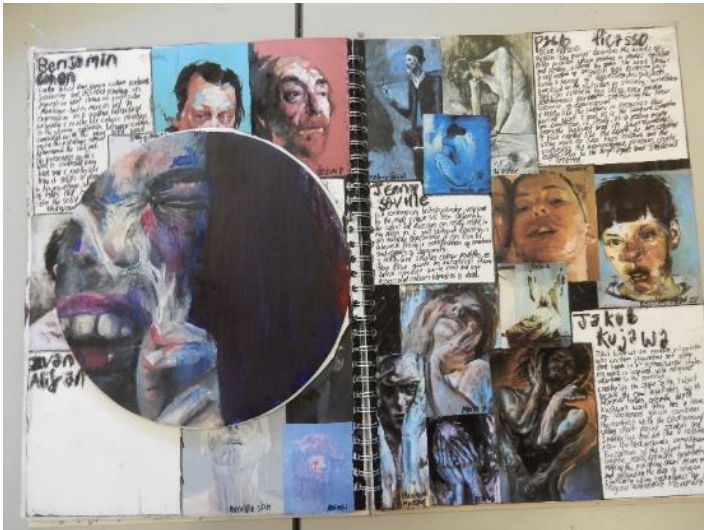
Part 2: On the same double page as part 1, accompany your artist copy and palette with annotation. Carefully annotate your thoughts and explain the impact of colour in the work you are studying and remember **Colour** (or hue) is a visual element that is often discussed with tone but, you may also comment on composition, texture and other formal elements although Colour is the main discussion in this exercise and you can use these prompts to help you:

- How light or dark do colours appear in the artwork?
- How does the colours used affect the mood of the artwork?
- Is this due to colour associations or viewer reactions?
- Describe the colour palette used; cooler colours can evoke sadness and a different atmospheric effect than warmer hues.
- Has the artist used a contrast of colours?
- Is the artist use of light and shade effective?
- You might comment on the sense of distance created with a cooler palette of lighter blue and muted tones of the hue in the distance.
- When was the work created? Where the colours used shocking or unrealistic at that time or typical of the stylistic approach of that period? The context of the work may be interesting and relevant to your own developing ideas.
- Does the stylistic approach (e.g application of the paint/ medium and use of colours reveal the artists influences or partnership with other artists or art movements of that time period?

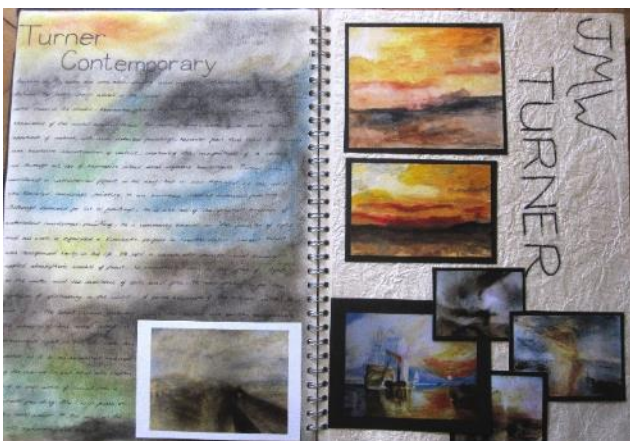
Part 3: Now thinking about your own project, create a series of colour studies in a range of media in your sketchpad of your own subject matter that could lead to your next larger personal response which should now reflect a new understanding of colour and technique from the artist just studied.

30 credits

In this example the student has looked at a range of artists' use of colour and techniques to help develop their ideas. From the small circular study they have then experimented on fabric before starting an oil on canvas larger personal outcome. The impact of colour and the artist studied is very clear without directly copying the artistic approach.



This student has studied the landscape work of Turner and the impact of colour is certainly starting to show in some of the later studies trying to capture the changing landscape and time of the day. The student again is also taking note of the application of paint and the brushstrokes along with the obvious colour palette of the artist.





Earlier in the project this student had looked at Soutine and Van Gogh. However, the colours and understanding of other artists looked throughout the project also shows through in the outcomes. It is helpful to look at artists work with colour theory as a focus however, as you can see other stylistic approaches and other formal elements have been learnt at the same time from a thorough study of a range of artists.



Level 3 – Task E

Develop your understanding of style.



Within your project it is very rewarding to consider whether a particular art movement or stylistic approach from art history could actually help develop your ideas forward and increase the message within your work.

Complete the task below to help your ideas and intentions progress into new and exciting outcomes. Again, your teachers may discuss some suitable artists, and art movements for you to investigate and point you in the right direction for your theme and focus so far. You may of course wish to look up some of your own ideas with wider reading and research.

This architectural piece (left) has been inspired by Cubism, OP art, Voticism to name a few areas the student looked into.

The Task!! Now your turn

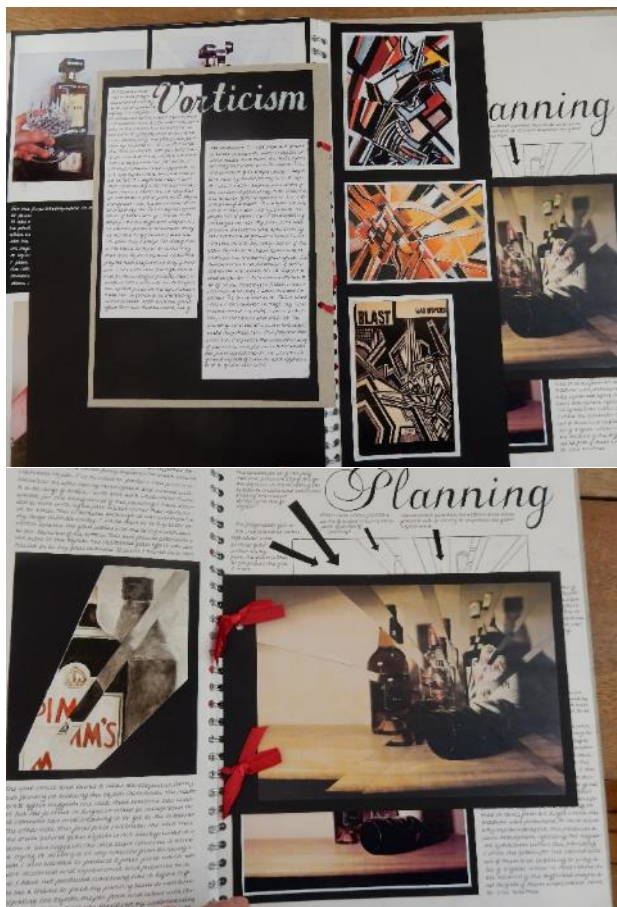
Work with an existing image or sketch and create 2 pages of development sketches and sample and then 2 small prep studies which could lead to a larger more sustained piece of artwork afterwards. It is important that you don't just copy an artist but be inspired by some characteristics which help develop your own visuals and approaches. Start with an artist study and investigate how they create their work. Then try to take on board one to two characteristics you notice in their work and put that forward in your own. It could be their use of mark- making, the way they distort or abstract an image but you need to look closely at what features inspire you and what would be suitable for your images or studies so far.

Below are two examples of students work that show a distinctive change and developing style and a better handling on their subject matter after looking at the work of others. Their investigations helped create a message or intention within their work. They have produced pages of prep which has led to some external studies and larger more sustained outcomes.



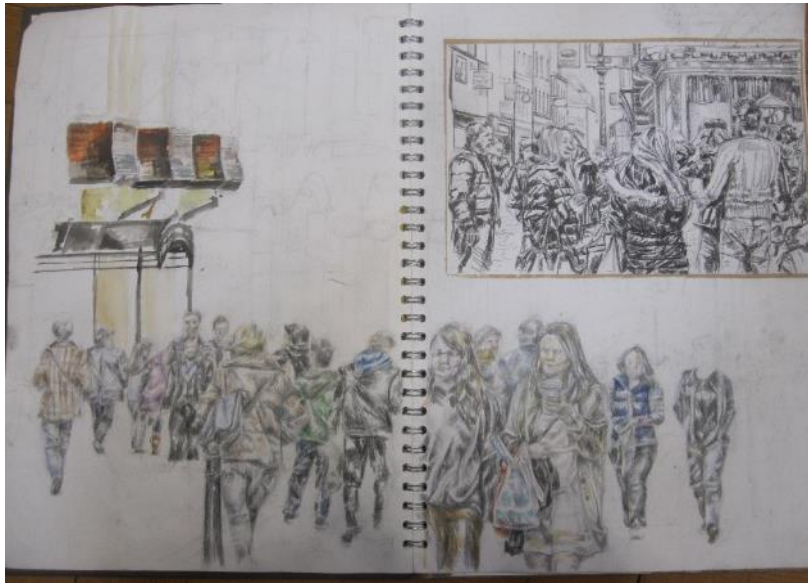
For example this student wanted to show how alcoholism fragments and effects lives.

By using photography and collaged techniques the student was able to develop their idea. Looking at Vorticism helped them to create the dynamic qualities and ideas within their work. Looking at Cubism and futurism may have been helpful also.

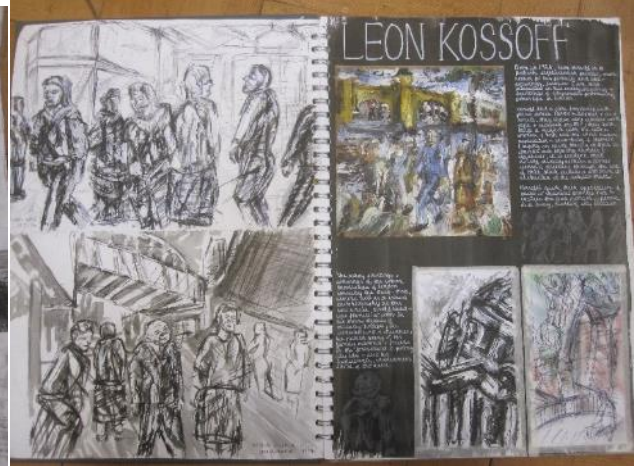


This outcome could now lead onto more accomplished ideas and experiments with text, colour, texture and other formal elements.



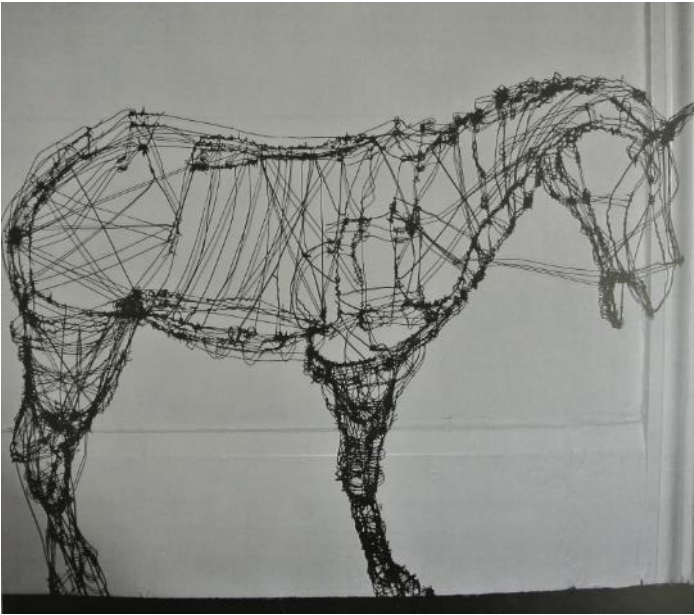


This student has looked closely at the work of Leon Kossoff to help them learn how to create the busy street scenes they were aiming for. Using a different approach to drawing meant they could effectively sketch from observation and rely less on working from photographs but also their mark making has changed and use of line to create more dynamism. The results are fantastic with the images having more life and energy which was the students' intention.



30 credits

Level 4- Task A



Challenge yourself with a different medium and a process that is new to you.

Task- Find 3 sculptural responses by artists to review that are related to your ideas and project and analyse. Now develop 8-10 small thumbnail sketches in response to the sculptors you have researched. They can be of an object from many different directions and simplified or an image in many different arrangements. Develop ideas and thoughts about how these images or sketches could be translated in to a sculptural outcome.

You can work in any media for your sketches but it will be important to consider the surface that you are sketching on. For example if you are working within your sketchpad lay down subtle

grounds with a wash of watercolour or ink and then sketch on top. Think about the use of line, shape, tone and form and other formal elements of art that are relevant. Be mindful that your sketches and plans need to consider your chosen material and outcome, this will be important to practically realise your concept. Some ideas are more suited others could be realised in plaster or clay. So decide whether you will work with found resources, wire, cane or clay, plaster, wood and plastic. Try some of these with small trials and models that could lead to final sculptures. You may need to research techniques and processes or watch online clips to support your development and skills.

40 credits

Level 4- Task B

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.

40 Credits

Level 4- Task C

Refine your Voice- What is your work about? Think again about your project and ideas and how your work communicates to the viewer.

Ask yourself whether your work is grounded by ideas, context, research and intentions? Or is it superficial?

Task 1 -Research articles about your theme to give it more credibility and authenticity to reinforce the topic, idea or theme that you care about. Before you start planning your final studies it might be a great time to find articles and information about your work. For example if your project is about the environment do some research into the issue that you are trying to comment upon. If your work is related to human behaviours then perhaps some research into psychology such as OCD's, fears, phobias etc. would help you plan your work.

Task 2 – Visit a gallery and review an artist's work as a viewer and think about how your work would be understood and evaluated if placed in public view. Review your visit commenting upon the most inspirational aspects and how it will develop your work.

Task 3 – Find articles or reviews by art critics of exhibitions about your genre or interest in art. The Guardian online is a great resource of art reviews and articles. Andrew Graham Dixon is a well-known art critic with many essays about art and artists to choose from. On his website find one essay that relates to your theme/topic and examine it highlighting interested viewpoints and information you did not know. Analysing the language used by art critics will enrich your subject specific vocabulary and highlight the importance of placing art in context. This knowledge and understanding about your area of interest could help develop more sophisticated personal artwork.

40 Credits

Level 5 – Task A

Support Studies/ progression studies - Complete at least 2 smaller scale support studies that lead you to your final project response and then a sustained longer term support study. 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 (per study)

Level 6 – Task A

Final piece- Make sure you have a plan for your final response especially if it is in exam conditions. 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. 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.

60 credits



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