

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

Annotations are written explanations or critical comments added to art or design work that record and communicate your thoughts.

## Do's and don'ts of annotation

### What to do

- Do** add labels which help explain your creative process, e.g. 'Initial Ideas', 'Thumbnail Compositional Studies', 'Exploring Negative Space.'
- Do** add details on techniques you might forget later, e.g. the stages you went through to achieve a particular print-making or drawing technique.
- Do** record your thoughts on the success of the work – what worked and what didn't.
- Do** reflect on the work of artists and designers you are influenced by and how this helped inform your ideas.
- Do** write down ideas about what you would like to try next, or if there is anything you could change to improve an idea or technique.

### What not to do

- Don't** write very lengthy comments. At this stage, the purpose of annotation is to allow you to record your thoughts quickly so you can explore them later.
- Don't** annotate in a way that distracts attention from the work, e.g. by writing over an area of a drawing in large text.
- Don't** use annotations to label obvious things, e.g. 'oil pencil drawing of a bottle.'

RHS Art Dept.	Annotating Your Sketchbook Use these heading to explain each piece of work you have done in your book
WHAT?	<b>What is it?</b> Explain the piece of work you are annotating Examples: This is a first-hand drawing that I made of a ... This is a series of photographs I took of... This is a collection of visual research about... This is information I gathered about... This is a copy that I made of a piece of artwork by... This is a mood board of...to show ideas relating...
WHY?	<b>Why did you make it?</b> Explain how this piece help you in your project. Examples: to get ideas about... to get me thinking about... to show what I have learned about... to explore the ideas of... to examine the shape/form/line/texture/pattern of... to analyse the style of... to try out the technique of... to practice... to develop my skills in...
HOW?	<b>How did you make it?</b> Explain how you created the piece of work Examples: I drew it using... I painted it with... I constructed it from... I built it up by collaging... I photographed/drew it from life... I drew/painted it from a photography... I gathered the images from the internet... I researched the information on a site called...
QUALITY	<b>How good is it?</b> What are you pleased with? What could you improve? Examples: I am pleased with the way I... one good element of the work is... the best feature of this work is... a section of this work that is particularly successful is...I'm not happy with... one area I could improve is... the least successful part of the work is... I wish that I had...
LEARNING	<b>What did you learn?</b> What have you found out? What are the next steps? Examples: I improved my skills in... I got better at working in the style of... I have a better idea of... I have a clearer understanding of... I feel more confident about... Next I will try... To follow this up, I will... To build on this piece of work I hope to...

## Vocabulary

AO 1	Critical Understanding	Looking closely at how artists and designers communicate ideas, feeling and beliefs through their work. Your knowledge of the work of others should help you to develop your ideas, and this influence should be clear in your art.
AO 1	Sources	This is what inspires your art. The work of artists, the built environment, the natural world, music, literature, history, religion, traditions, politics etc.

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

## Biographical Information

**What is the name of your chosen artist?**

What year was he/she born and does the time have any contextual relevance to the art work? (was there anything happening at the time of the art work that may have been an influence)

What is the title of the work?

When was it made?

How big is the art work?

What is it made from (painting, drawing, sculpture etc.)?

## Subject

What is the subject matter of the work? What is it about?

Was the subject matter based on direct observation, or was it invented or imagined by the artist? Was the intention to represent it realistically or to distort, exaggerate or abstract?

## Elements

How has the subject matter been arranged (composition)? What kind of colour scheme has been used? Is it subtle or vivid? Is there one overall shape or are there a sequence of shapes? Does the work have variety or unity of texture? Is the design of the work created by the use of recurring shapes, lines, rhythms, tones or forms? Does the colour predominate?

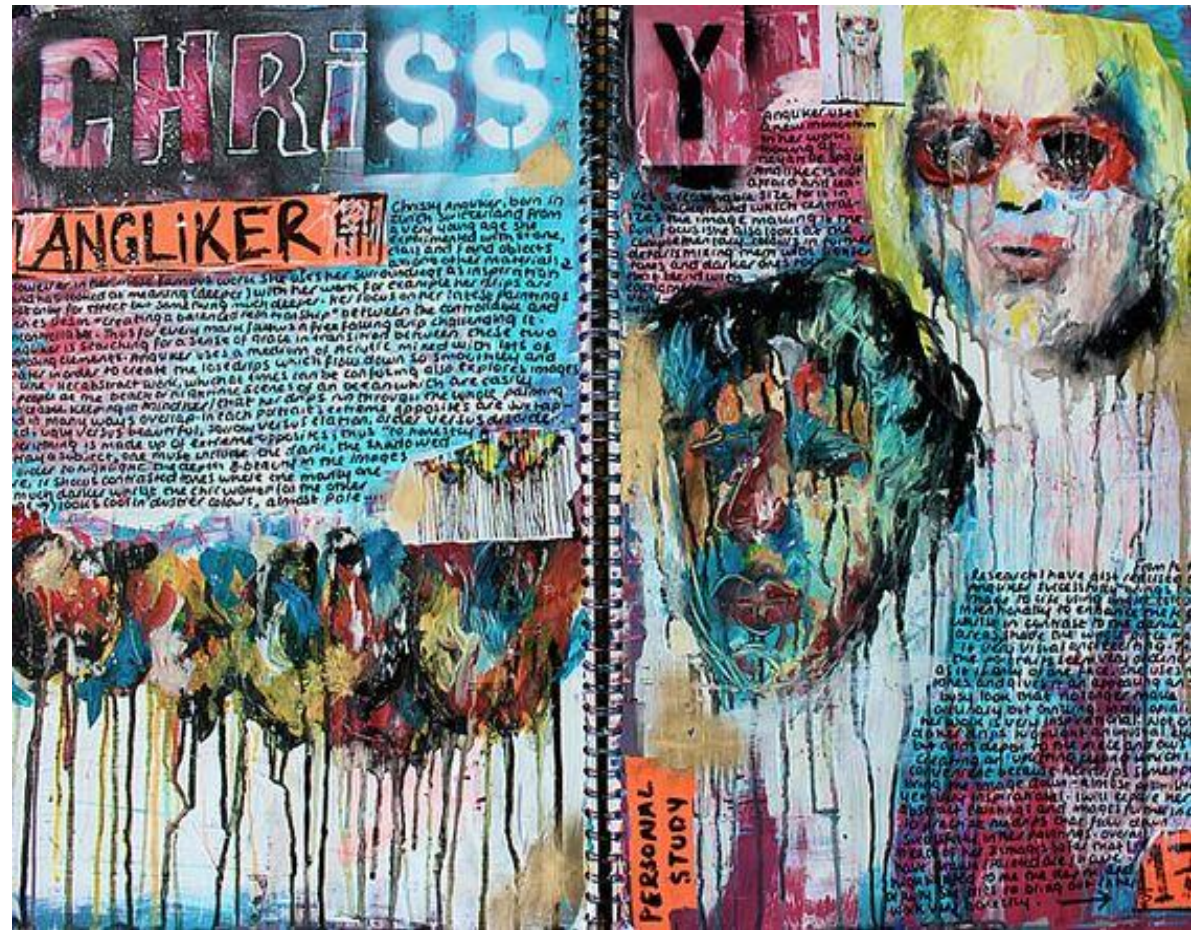
## Media

How was the work made and what was it made from? What materials, tools, processes and techniques did the artist use? Do you think the artist needed to work quickly or slowly? What supporting studies do you think the artist needed to help develop the work.

## Intention

What was the artist's reason for making this work? What does he/she/want to say?

Does the work affect you in anyway? Why did you choose this particular art work? Does it capture or convey any feelings about life? Can you imagine what the artists feelings were when they produced this art work? How will you use this art work to influence your own art work?



## Opinion

Always add you opinion of the artwork you have written about

# Think SEMI

# Reading, Writing and Communicating in Art

## Other ways to say...

Nice	Good
Agreeable	Excellent
Attractive	Amazing
Appealing	Wonderful
Pleasant	Favourable
Pleasing	Exceptional
Subtle	Fantastic
Lovely	Super
Refined	Outstanding
	Agreeable
Pretty	Boring
Beautiful	Uninspiring
Gorgeous	Dull
Appealing	Humdrum
Lovely	Monotonous
Pleasing	Tiresome
Attractive	Lacklustre
Elegant	Tedious
Graceful	Uninteresting
Stunning	Unexciting
Like	Bad
Admire	Awful
Approve	Terrible
Adore	Dreadful
Treasure	Dire
Appreciate	Horrific
Respect	Unpleasant
Marvel	Grotesque
Enjoy	Ugly
Keen on	Oppressive
Partial to	Disagreeable

<b>Adding</b> and also as well as moreover too furthermore additionally	<b>Sequencing</b> first, second, third... finally next meanwhile after then subsequently	<b>Illustrating</b> for example such as for instance in the case of as revealed by illustrated by	<b>Cause and Effect</b> because so therefor thus consequently hence
<b>Comparing</b> similarly likewise as with like equally in the same way	<b>Qualifying</b> but however although unless except apart from as long as	<b>Contrasting</b> whereas instead of alternatively otherwise unlike on the other hand as long as if	<b>Emphasising</b> above all in particular especially significantly indeed notably

## Punctuation

**Full stops** - A full stop shows that you have finished a sentence.

**Question marks** - A question mark is used to show when someone has asked a question.

**Exclamation marks** - An exclamation mark is used to show when something is surprising or forceful.

**Commas** - Separating items in lists or clauses in a complex sentence.

**Inverted commas** - Use inverted commas around something someone has said.

**Apostrophes** - Shows belong or missing letters like don't and can't

**Semicolon** - Joins together two clauses that could each be separate sentences.

**Colon** - used to provide a pause before introducing related information

A simple sentence is called a clause.

## Clauses

Some sentences can be broken up into smaller sentences. These simple sentences are called clauses.

## Have you checked your work?

- Have I used an appropriate style with no slang, informal language or text speak?
- Is my work in paragraphs?
- Do my sentences start with capital letters and end in full stops?
- Are my quotations in inverted commas?
- Have I used capital letters for names and places?
- Have I used specialist vocabulary correctly?
- Have I checked that my sentences make sense and my meaning is clear?



# The Visual/Formal Elements

**COLOUR**—Bright, dull, strong, bold, subtle, vivid, vibrant, light, dark, drab, deep, contrasting, hue, tint, shade, spectrum, rainbow, palette, colour-scheme, complementary, warm, cool, rich, pale, soft, hard, intense, pigment, tinge, wash, glowing, gaudy, garish, harsh, crude, lurid, loud, clashing, pastel, primary, secondary, tertiary, neutral, balanced, harmonious, opposite, related, clear, pure, muted, saturated, brilliant, symbolic, decorative, matching, sombre, subdued, restrained, limited, graded, faded, varied, monochrome

**TONE**—dense, dark, light, mid, hatched, crosshatched, blended, graduated, smudged, smooth, textured, rough, translucent, uneven, deep, shade, hue, moody, shadow, moulded, monochrome, soft, subtle, strong, contrasting, gradual, graded, sombre, high-key, low-key, limited, subdued, separate, distinct, clear, muted, range, restrained, varied, dull, highlight, half-tone, mid-tone, even, monotone.

**SHAPE/FORM**—Solid, geometric, regular, irregular, positive, negative, organic, natural, man-made, hard-edged, distinct, indistinct, rounded, circular, oval, triangular, spherical, square, angular, rectangular, oblong, oval, cubed, cylindrical, symmetrical, asymmetrical, flat, long, tall, deep, wide, narrow, pointed, bold, elegant, contour, silhouette, relief, profile, outline, figure, moulded, cast, deformed, carved, modelled, built, clearly-defined, distorted, sharp, concave, convex, hollow, bulbous, tubular, pointed, twisted, bent. 2D, 3D, scale, imposing, confident, vast, overpowering.

**PATTERN**—Decorative, rhythmic, applied, repeating, random, varied, regular, simple, complicated, natural, man-made, positive, negative, ornate, ornamental, bold, subtle, loose, tight, optical, kinetic, geometric, mechanical, organic, tartan, floral, chequered, polka-dot, cross-hatching, Dots, dashes, lines, stripes, circles, squares, triangles, symbols, squiggles, splashes, dribbles, motifs.

**SPACE**—relationship, special, gaps, positive, negative, line, squint, foreground, mid ground, background, perspective, focal point, lead-in, vanishing point, distance, fore-shortening, in-front, behind, next to, adjacent, receding, prominent, illusion.

**LINE**—straight, curvy, undulating, vertical, horizontal, thoughtful, meandering, zigzag, diagonal, overlapping, dense, solid, delicate, confident, sensitive, uneven, aggressive, transparent, tentative, thin, hatched, simple, repetitive, crosshatched, bold, translucent, single, disturbing, complex, detailed.

**TEXTURE**—Feel, touch, fine, smooth, rounded, rough, soft, hard, coarse, shiny, furry, bumpy, rippled, wrinkly, crinkly, jagged, scaly, silky, uneven, hairy, indented, scratched, scraped, ragged, grainy, ribbed, grooved, pitted, notched, woven, raised, dusty, gritty, crumbly, abrasive, cracked, velvety, spongy, waxy, greasy, surface, tactile, spiky, fleecy

**COMPOSITION**—focal point, triangular, perspective, height, depth compose, evolve, organise, create, place, collect, deduct, include, analyse, cluttered, complex, enlarge, focus, viewfinder, simple, cascade, busy, overlapping, harmonious, layered, thumbnail, arrangement.

The visual or formal elements in art are what artist use to describe visually. This means, what we use and how we make a visual image. The visual or formal elements are colour, line, tone, pattern, shape, form, texture and composition

# A02 EXPERIMENT WITH A RANGE OF MEDIA

LINKING TECHNIQUES TO ARTISTS AND THEMES  
 TEXTILES OF MEDIA  
 CLAY MIXED MEDIA PHOTOGRAPHS  
 WATERCOLOUR OIL PASTEL PEN AND INK

**Assessment Objective 2**  
 Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.



Skills	Techniques
Drawing	Pencil, pen, charcoal, chalk, dip pen, colour pencils.....
Painting	Acrylic, oil, watercolour, gouache.....
Printmaking	Mono print, etching, lino, collagraph, press print.....
Sculpture	Wire, clay, card relief, paper sculpture.....
Textiles	Silk painting, batik, machine stitch, embroidery, sublimation.....
Photography	Digital, darkroom, physical, post processing.....

Refine	Making small improvements to your work after evaluating. Experimenting with different materials and techniques appropriate to your idea as your work progresses.
Media	Materials used to create a work of art.
Materials	The same as media but can also refer to the basis of the art work e.g., canvas, paper, clay
Techniques	The method used to complete the art work, can be generic such as painting or more focus such as blending
Processes	The method used to create artwork that usually follows a range of steps rather than just one skill

Experimenting with materials will help you decide on your strengths and which techniques you would like to develop in your portfolio and assignment.



**Refinement is the improvement of the idea. It does not involve radical changes, but is about making small changes which improve the idea in some way. This might be done by:**

- Modification of the composition – e.g. replacing one object with another or changing a pose slightly
- Variation of a technique - e.g. trying oil pastel rather than painting to achieve an expressive style
- Adaptation of the idea - e.g. including some detail in the foreground of a landscape to add more depth and distance
- Alteration of an aspect - e.g. arranging objects in a triangular composition instead of a linear grouping, or changing the colour of the sky in a coastal scene to achieve a more dramatic atmosphere
- Enhancing an element of the idea - e.g. improving the application of a particular technique, or harmonising the background colours with other aspects of the composition
- Fine-tuning a technique or an aspect of the composition.
- Tweaking the positioning of a subject to make the composition more balanced, or to create more tension, as appropriate.

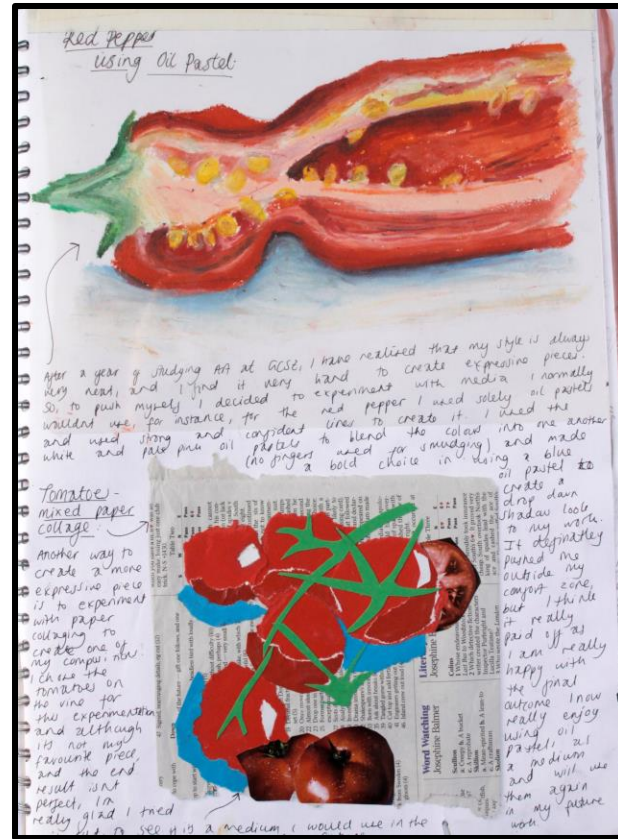
## Why experiment?

Experimenting with different materials is a good way to develop different visual elements in your project and to try out different effects

Understanding the properties of different materials and how they might be used can help you make effective choices in art and design work.

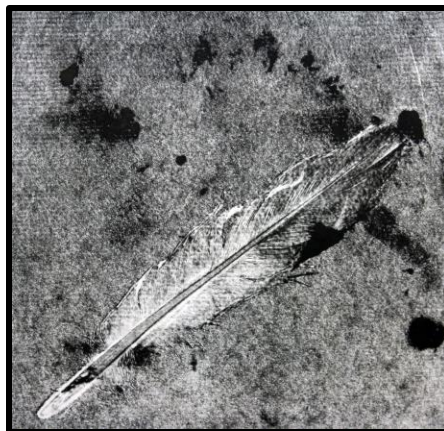
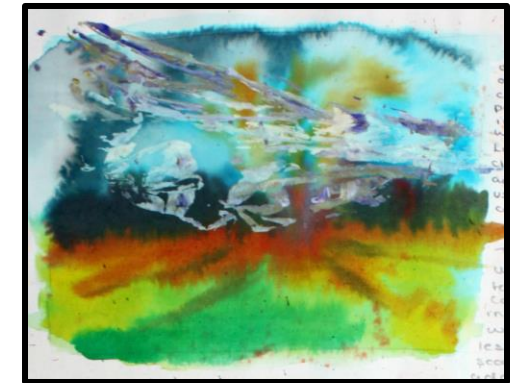
Take creative risks. Don't be afraid to experiment or work out of your comfort zone. Even if something is unsuccessful, you will have shown that you have tried and learned valuable lessons. Happy accidents can lead to exciting opportunities

Choosing different materials and technique will affect the style of your work, and help you plan more effectively. Try different materials to find out which you enjoy working with, and which produce effects you are interested in, and which ones are more suitable to present personal and meaningful intentions.



## Mixed media

Using a combination of different media gives you more ways to express yourself. This may be as simple as combining drawing and painting or creating a background of different papers to work over with paint or ink.



**Assessment Objective 3**  
 Record ideas, observations and insights relevant to intentions as work progresses.

**Recording and observing**  
 Recording your ideas, observations and insights will help your creative process. You can do this visually, through writing or by using other media.

**Methods of Drawing & Recording**

Observational drawing	Drawing from looking at images or objects
First hand observation	Drawing directly from looking at objects in front of you
Second hand observation	Drawing from looking at images of objects, photographs.
Sketches	Basic sketches and doodles can act as a starting point for development
Photographs	Using a camera or smartphone to record images will be classed as first hand observation

**Recording to develop ideas**  
 When recording to develop your ideas you could produce:

- analytical sketches and studies of visual elements from primary and secondary sources
- studies of artists' or designers' work and their working methods
- rubbings, prints or photographs that record texture, contrasting surfaces, pattern, tone or form
- maquettes or models in paper, card, clay or found objects and materials that explore form, structure or scale
- experimental studies in different media exploring what effects you can create
- collections of images as a mood board
- organised sequences of images and studies to show how your ideas have progressed

**Using photography and video**  
 Photography or video can be used to record the progress of one piece of work, or your whole project. You could then reflect upon the process that you have gone through by:

- producing additional experiments or studies
- annotating alongside digital images or printouts of your images
- adding a spoken commentary to a video piece or slideshow



# A03 IDEAS

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

# DRAWINGS

PLANS, DESIGNS IN A RANGE OF DIFFERENT MEDIA

# EXPLANATIONS

PLANS, DESIGNS IN A RANGE OF DIFFERENT MEDIA

# ANNOTATION

PLANS, DESIGNS IN A RANGE OF DIFFERENT MEDIA



## Macro Photo-Shoot

This image is a bit too blurred/out of focus. I really like the colours in this image and so I would re-shoot and make it more focused next time.

In this image I like the different (interesting) patterns and textures. Some parts are not blurred, but the different colours bring out definition.

To help make this photo better I could crop it to see the finer details even clearer and more details. I love how most of the lines go in different directions.

I really like this image because the foreground is in focus and detailed which then gets less focused in the middle ground and background.

This is my favourite image from this shoot. I love the angle/composition of this photo because the lines in the foreground are crisp and focused - blurs background.

Because the shot in this image is nearly flat, there isn't a very defined foreground, middle ground or background to improve. I should change the angle.

This image includes interesting leading lines. They draw your focus towards the top right of the image. Some lines are abstract/different directions.

This image is a little over exposed because most parts of the image are brighter and a little blurred. I would re-take this photo because I like the composition.

In this image you can see the white table which makes the image look brighter. I like the composition. I would re-expose to change this I could get closer to the object.

Inspired by Rob Kessler—Macro photography



### Why do analytical drawing?

drawing can include contour drawings that describe outlines and basic forms of your subject

The more you look at your subject matter, the better your drawing will be. When you are making a closely-observed drawing you should spend more time looking than you do drawing. Remember to look carefully at:

- shapes
- spaces
- relationships between objects or parts of your composition
- light and shadows
- texture
- key details
- the whole

**When developing a theme you should record your ideas and observations at very stage, making sure you reflect and evaluate as you progress.**

You can record in a number of ways:

- Sketches, thumbnail sketches, line drawing, traditional drawing and mark making.
- Photographs – make sure to take your own and annotate.
- Experimenting with media.
- Presenting evidence of gallery/exhibitions you have been to as well as artist research from the internet of books

**Look back at what you have achieved and think how this can help your next steps.**



# A04 FINAL

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

Assessment Objective 4  
Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language

To effectively present your project you need to show how you have developed ideas, refined your work, recorded your process and created a personal and meaningful response.

In presenting your personal intentions and response, you need to show you have met all the assessment objectives in each component.

Although you can attempt the assessment objectives in any order, it is generally a good idea to work methodically through a project, so that you can keep track of your progress against all the objectives.



## Personal Response

- demonstrate what the starting point, theme or brief means to you personally.
- establish links between the starting point and your chosen sources?
- Show links between your sources and your own work?
- Present ideas or techniques from your sources that support your developed
- selected and presented your studies carefully.
- made clear links between your work and that of other contextual reference.
- collected images to show your inspiration and stimuli?
- present evidence of drawing, sketching, photographs and experiments with different media?
- annotate images to explain how they fit into your development process?
- demonstrated your understanding through correct use of art and design vocabulary?
- shown experimentation and selection of the most successful results for your project?
- organised your recordings and presented them to show and explain your decisions?
- clearly linked all of your work to your starting point?
- Clearly link your final piece with your preparatory work.
- Make sure your final piece links to your artist or designer research.
- Finish all of your preparatory work before you start your final piece - it's worth a lot more marks.
- Make sure your personal response isn't simply a larger version of your preparatory work.
- Review and refine your ideas so that you are completely happy with them.
- Complete your experiments with materials, composition and construction so that you feel in control of what you are doing before you start your final piece.
- Evaluate.

<b>GCSE</b> Art, Craft, Design Photography <b>Marks</b>	<b>Assessment Objective 1 (AO1)</b> <b>RESEARCH – IMAGES &amp; ARTISTS</b> Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	<b>Assessment Objective 2 (AO2)</b> <b>EXPERIMENTS WITH MEDIA</b> Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	<b>Assessment Objective 3 (AO3)</b> <b>IDEAS, OBSERVATIONAL DRAWINGS &amp; EXPLANATIONS</b> Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	<b>Assessment Objective 4 (AO4)</b> <b>FINAL IDEA &amp; FINAL PIECE, LINKS w. ARTISTS</b> Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements
24 Convincingly	An exceptional ability to effectively develop ideas through creative and purposeful investigations.	An exceptional ability to thoughtfully refine ideas with discrimination.	An exceptional ability to skillfully and rigorously record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	An exceptional ability to competently present a personal and meaningful response and realise intentions with confidence and conviction.
23 Clearly	An exceptional ability to engage with and demonstrate critical understanding of sources.	An exceptional ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.		An exceptional ability to demonstrate understanding of visual language.
22 Adequately				
21 Just				
20 Convincingly	A highly developed ability to effectively develop ideas through creative and purposeful investigations.	A highly developed ability to thoughtfully refine ideas.	A highly developed ability to skillfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A highly developed ability to competently present a personal and meaningful response and realise intentions with confidence and conviction.
19 Clearly	A highly developed ability to demonstrate critical understanding of sources.	A highly developed ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.		A highly developed ability to demonstrate understanding of visual language.
18 Adequately				
17 Just				
16 Convincingly	A consistent ability to effectively develop ideas through purposeful investigations.	A consistent ability to thoughtfully refine ideas.	A consistent ability to skillfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A consistent ability to competently present a personal and meaningful response and realise intentions.
15 Clearly	A consistent ability to demonstrate critical understanding of sources.	A consistent ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.		A consistent ability to demonstrate understanding of visual language.
14 Adequately				
13 Just				
12 Convincingly	A moderate ability to effectively develop ideas through purposeful investigations.	A moderate ability to thoughtfully refine ideas.	A moderate ability to skillfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A moderate ability to competently present a personal and meaningful response and realise intentions.
11 Clearly	A moderate ability to demonstrate critical understanding of sources.	A moderate ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.		A moderate ability to demonstrate understanding of visual language.
10 Adequately				
9 Just				
8 Convincingly	Some ability to develop ideas through purposeful investigations.	Some ability to refine ideas.	Some ability to record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	Some ability to present a personal and meaningful response and realise intentions.
7 Clearly	Some ability to demonstrate critical understanding of sources.	Some ability to select and experiment with appropriate media, materials, techniques and processes.		Some ability to demonstrate understanding of visual language.
6 Adequately				
5 Just				
4 Convincingly	Minimal ability to develop ideas through investigations.	Minimal ability to refine ideas.	Minimal ability to record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	Minimal ability to present a personal and meaningful response and realise intentions.
3 Clearly	Minimal ability to demonstrate critical understanding of sources.	Minimal ability to select and experiment with appropriate media, materials, techniques and processes.		Minimal ability to demonstrate understanding of visual language.
2 Adequately				
1 Just				

### Component One: Portfolio

The portfolio is made up of preparatory studies leading to a fully resolved response, or group of responses. The portfolio represents 60% of the final mark.

### Component Two: Externally Set Assignment - ESA

The externally set assignment is based on preparatory study that leads to a ten hour period of sustained focus in which you will produce a response to a chosen theme, brief, problem or task. This assignment represents 40% of your final mark.

In presenting your personal intentions and response, you need to show you have met all the assessment objectives in each component.