

**Key Terms**

Formal Elements	The parts used to make a piece of artwork.
Line	Line is the path left by a moving point. For example, a pencil or a brush dipped in paint. A line can be horizontal, diagonal or curved and can also change length.
Shape	A shape is an area enclosed by a line. It could be just an outline or it could be shaded in. Shapes can be <b>geometric</b> or <b>irregular</b> .
Form	Form is a <b>three dimensional shape</b> , such as a cube, sphere or cone. Sculpture and 3D design are about creating forms.
Tone	This refers to the lightness or darkness of something. This could be a shade or how dark or light a colour appears. Tones are created by the way light falls on a 3D object. The parts of the object on which the light is strongest are called <b>highlights</b> and the darker areas are called <b>shadows</b> .
Texture	This is to do with the <b>surface quality</b> of something, the way something feels or looks like it feels. There are two types of texture: <b>Actual texture</b> really exists, so you can feel it or touch it; <b>Visual texture</b> is created using marks to represent actual texture.
Pattern	A design that is created by repeating lines, shapes, tones or colours. The design used to create a pattern is often referred to as a <b>motif</b> . Motifs can be simple shapes or complex arrangements.
Colour	Red, yellow and blue are <b>primary colours</b> , which means they can't be mixed using any other colours. In theory, all other colours can be mixed from these three colours.
Media	The materials and methods used to produce a piece of art or design.
Composition	How the elements of the work are put together.

**Assessment Language**

*This is the marking criteria produced by the exam board – AQA:*

Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
Develop their ideas through investigations informed by contextual and other sources demonstrating analytical and cultural understanding.	Refined their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes.	Record ideas, observations and insights relevant to their intentions in visual and/or other forms.	Present a personal, informed and meaningful response demonstrating analytical and critical understanding realising intentions and where appropriate making connections between visual, written, oral or other element.

*This is what it actually means:*

Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
Looking at artists, designers and craftspeople to help your own work. Showing that you can analyse art that inspires you and that you understand the cultural background to the art.	Using lots of different materials and media. Experimenting to find out what works and what doesn't. Improving your work as it progresses.	Drawing, painting, sculpting, printing, photographing, etc. from objects in front of you or your imagination. Your ideas need to link to AO1. Your thoughts and ideas should also be recorded through annotation.	This is the work that you make combining of your inspiration (AO1), your experiments (AO2) and your observations (AO3). This is mostly at the end but there will also be elements throughout your work that answer this AO.

**Annotations**

**YOUR WORK**

**ANNOTATIONS**

As a general rule, always try to say:

- **WHAT** you have looked at
- **WHO** made it
- **WHEN** it was made
- **WHY** it is inspiring to you
- **HOW** it will effect your own work

When talking about your own work, try to say:

- **WHAT** you have done
- **HOW** have you done it
- **WHAT** inspired you
- **WHAT** else did you try
- **WHY** is it successful
- **IS** there anything you would change

**ALWAYS TRY TO BE POSITIVE!**

**ADD AN OPINION– LOTS OF MARKS**

**Steps to success**

A unit of work is a 'package' of work produced in response to a single starting point. To be successful you need to show evidence of:

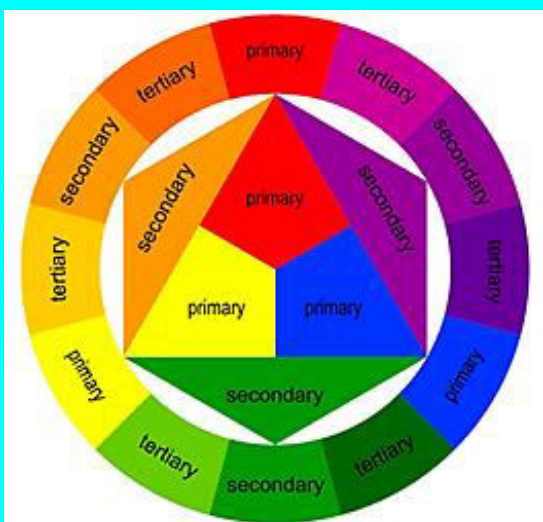
- Drawing and recording (photography)
- Planning - Keeping written and visual records
- Research – initial ideas and artist research
- Produce experiments and exploration studies
- Review, modify, develop and improve your work
- Finalising your ideas
- Presenting a final outcome or outcomes.

**Websites**

- <https://www.pinterest.co.uk>
- <https://www.tate.org.uk/>
- <https://www.saatchigallery.com/>
- <https://en.wikipedia.org>
- <http://www.bbc.co.uk/schools/gcsebitesize/art/>

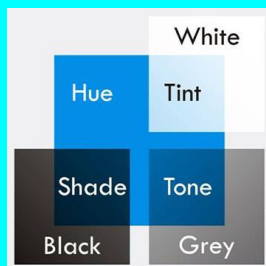


C O L O U R



W H E E L

- The colour wheel gives us information about **primary, secondary** and **tertiary** colours
- **Primary colours** can not be made and form the base of all other colours. (Red, blue, yellow)
- **Secondary colours** are made by mixing the primary colours (Blue, green and purple)
- **Tertiary colours** are created by mixing a primary colour and the secondary colour next to it on the colour wheel.
- Colours that are next to each other on the colour wheel are called **harmonious**.
- **Complementary** colours are colours that are **opposite** each other on the color wheel. When complementary colours are used together they create **contrast**. Adding a colour's complimentary colour will usually make a darker shade. This is often preferable to adding black.
- **Warm colours** are colours on the red side of the wheel. These are red and include orange, yellow and browns.
- **Cool colours** are colours on the blue side of the wheel. These are blue and include green, purple and most greys.



**Tints, Tones & Shades**

Tint = Colour + White  
 Tone = Colour + Grey  
 Shade = Colour + Black

Composition

The term composition means 'putting together,' and can apply to any work of art or photography, that is arranged or put together using conscious thought. There are numerous approaches or "compositional techniques" to achieving a sense of unity within an artwork, depending on the goals of the artist.

For example, a work of art is said to be aesthetically pleasing to the eye if the elements within the work are arranged in a balanced compositional way. However, there are artists such as Salvador Dali whose sole aim is to disrupt traditional composition and challenge the viewer to rethink balance and design elements within art works.

**Rule of thirds**

The rule of thirds is a guideline followed by some visual artists. The objective is to stop the subject and areas of interest from bisecting the image, by placing them near one of the lines that would divide the image into three equal columns and rows, ideally near the intersection of those lines.

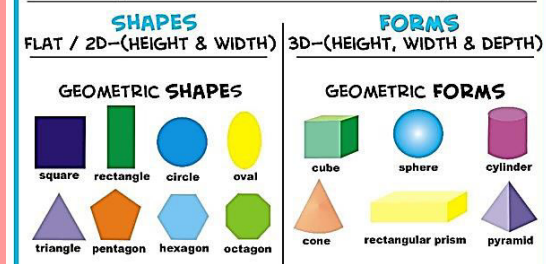


Painting: Great Wave off Kanagawa, by Hokusai

Shape and Form

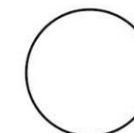
SHAPE & FORM

CAN BE GEOMETRIC (MOSTLY MAN-MADE THINGS) OR ORGANIC (FOUND IN NATURE).  
 (Organic is also called Freeform, Natural or Biomorphic)



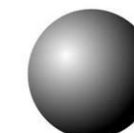
Shape

• 2 Dimensional area with a recognizable boundary

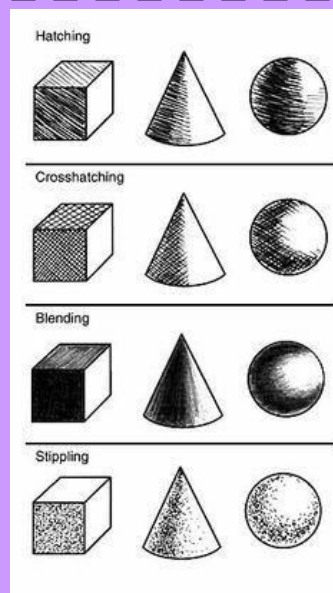


Form

• 3 Dimensional shape



S h a d i n g

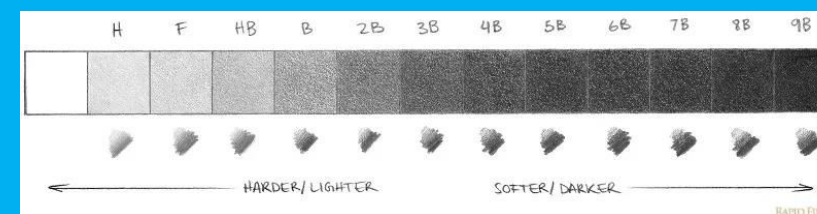


T e c h n i q u e s

- **Blended pencil shading** – using a soft pencil add a variety of tones to create a 3d effect. Use a band technique to keep shading soft and smooth.
- **Cross Hatching** – building up layers of lines in different directions to create shading, tone and texture.
- **Stippling** – using dots to shade, packing them together to create tone.

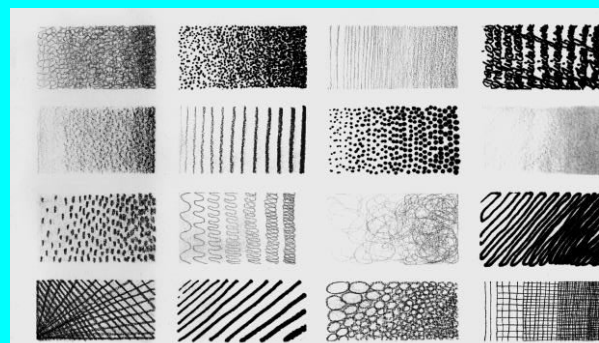
Tone

- When shading always look closely at how the light changes on a surface. Follow the shape of the object using directional shading
- You can use a tone bar to compare the tones you have drawn with the ones on the object you are drawing.



Mark Making

You can make your work more interesting by adding texture. This can be achieved with many different materials, not just pencil and pen.



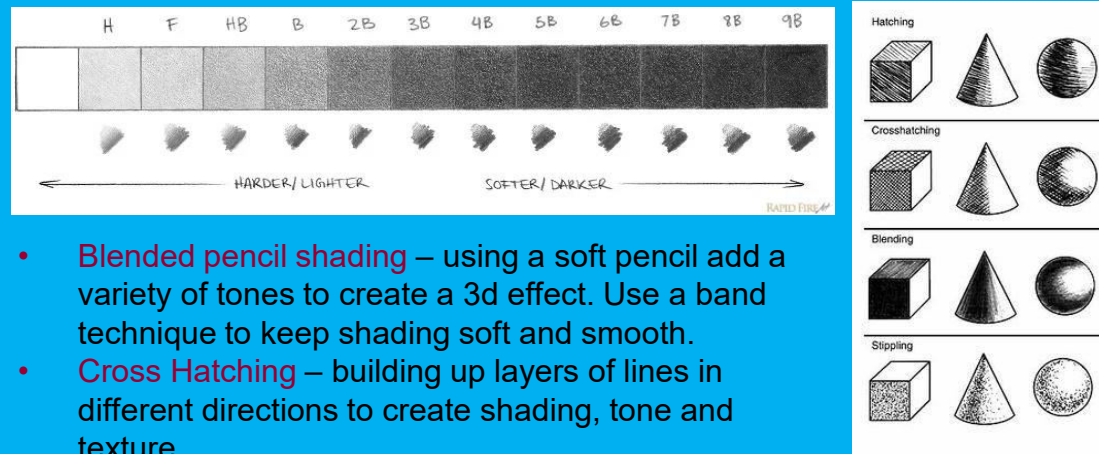


## How to begin an accurate observational drawing...

1. Using an HB pencil sketch the outline shapes **lightly** to begin with, use a **drawing grid** if you are struggling to get in proportion
2. Check the **proportions** are correct, measure against different parts of the drawing. Refine the drawing, then define by making some of the lines a little darker once you are happy with the shapes.
3. Begin to look at adding some of the smaller detail, continuing with an HB pencil for now
4. Start to map out any **light reflections**, so that you know not to shade in these areas
5. Add **light/mid tones** using a 2B pencil
6. Depending on the darker areas, move up to a softer leaded pencil (4B)
7. Go back and continue to add any further smaller detail using a 2B to emphasize

## Tone & Shading techniques

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## Drawing tools

You can create a drawing using many different tools and techniques. Remember the more you experiment with different materials, it helps to develop your confidence and own artistic style.

You will also gain more marks for A02 when your work is assessed (experimentation). Here are some ideas to get you started:

- Pencil
- Pen
- Biro
- Fine liner
- White gel pen
- Chalk
- Charcoal
- Ink/cocktail sticks



You can also experiment with backgrounds before you even start your drawing.

## Proportion

# PROPORTION

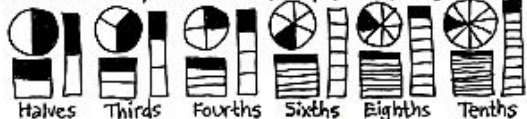
Proportion is the size relationship between two or more objects. It can be how the parts fit together to make a whole.



A change in proportion can change the way we look at things. Accurate proportions are used more when creating realistic images. Distorted proportions are used more for cartoons and imaginary images.



I approximate and think about volume when I work with proportions. It's math. I mentally measure size, shape, mass, weight and volume.



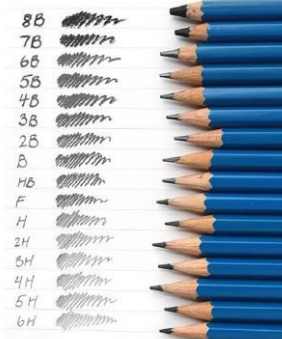
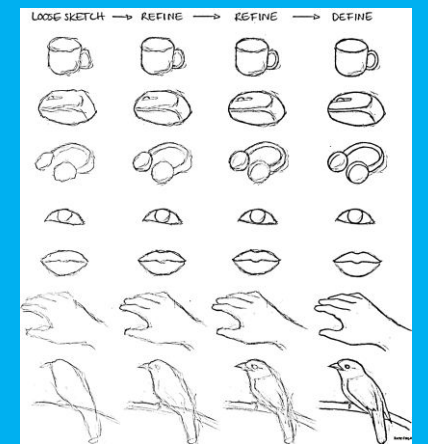
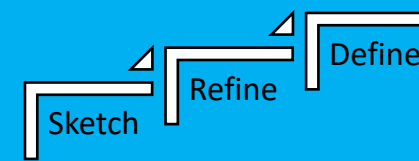
## Drawing grid

A more traditional way of copying your photo would be to divide it up into squares or rectangles and just scaling it up from there. Viewing each block as a separate sketch makes the task much easier to complete.



- Drawing grids are a fantastic tool to help make sure your drawings are accurate.
- Simply draw a grid over the top of the original image, then draw another grid alongside. This can be the same size or bigger if you want to upscale your drawing (make it bigger)
- Follow the original drawing with your finger if it helps and draw whatever you see in box 1 – in box 1 on your empty grid. Keep going until you have completed the drawing.
- Once you have happy with the shapes and detail, add your shading.

## Sketching



## Shading pencils

- Shading pencils come in a variety of tones. The higher the number the softer the lead.
- The softer the lead the darker the tone. An 8B is very dark
- An HB is a good pencil for sketching out shapes
- H pencils are hard and good for precision drawing – for example building designs.



# ART HISTORY

## 7 Major Painting Styles

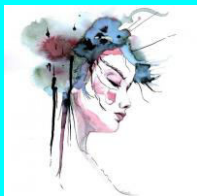


Painting styles have continued to change and evolve over the years. Artists have explored different painting techniques. It is important to **understand the past to help inform the future.**

For more information on art history and famous painters, see Mrs Waller's **Art timeline** for some of the most influential artists of all time.

## Inks

Ink is an ancient writing and drawing medium in liquid or paste form, traditionally black or brown in colour – though it can also contain coloured dyes or pigments. Coloured inks have become a very popular medium to work with. Alcohol can be combined with ink to create some very interesting effects.

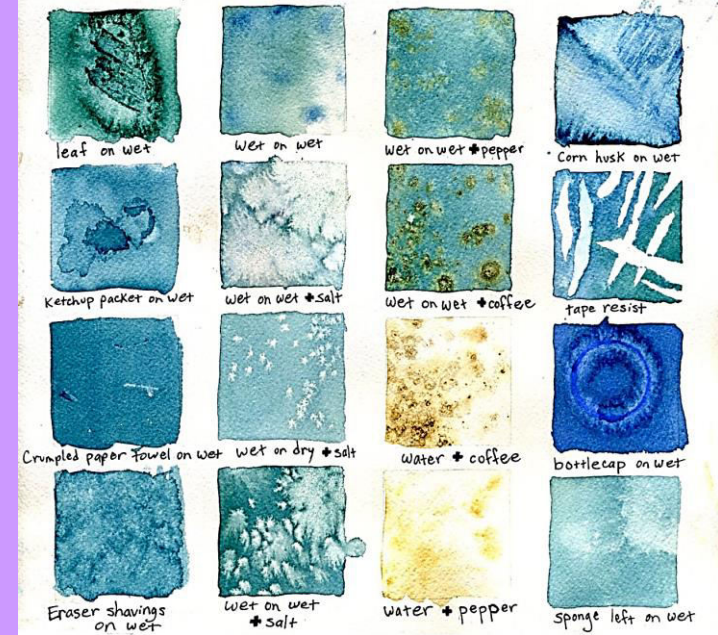


## Brush shape and purpose



Brush size and shape is essential to a successful painting. You should change the brush depending on the desired effect. Small rounded brushes are excellent for detail, fan brushes are great for sweeping texture marks.

## Watercolour



watercolour is a water soluble paint with transparent properties. There are lots of different techniques and other materials you can add to create interesting effects. Watercolour is most commonly used on paper.



## Acrylic



You can work onto many different surfaces with acrylic, including paper, wood, canvas and plastic.

Acrylic paint is water-based fast-drying paint widely used by artists since the 1960s. It can be used thickly or thinly depending how much water is added to it. Acrylic paint is often used to create bold and vibrant colour and can be used to create a raised texture. This is called **impasto**.



## Oil Paints

Oil paint is form of a slow-drying paint that that forms a tough, coloured film on exposure to air. It takes a very long time to dry and has a very distinct smell. Many historical artists such as Tuner and Munch used oil paints.



## Experimentation painting tools...

Some of our best artwork comes from exploration and experimentation with different materials. Give some of these a try...





## Art History

Many historical artists have worked with pastels. Some of the most famous being Impressionist artist Edgar Degas and cubist artist Pablo Picasso



When Degas began working with pastels, they were mostly used for portraits. Degas, however, created a very large body of finished pastel drawings., mostly of dancers.

Picasso approached a paint shop in Paris and asked them if they had a medium that could be used on any surface, without requiring a special coating. It took the owner a year, but he returned with something he called “oil pastels”



Renoir  
1881



Jean Francois  
Millet  
1868



Picasso  
1921

## Oil & wax pastels

### Oil Pastel Techniques

www.MYARTKIN.com



Oil pastels are made using an oil and wax binder and have a creamy consistency very different to the chalkier consistency of soft pastels. There are many ways to apply oil pastels, including layering, smudging and engraving.



- You can blend different coloured pastels using a band technique similar to pencil shading you have learnt in project 1.
- Certain colour families will blend together better – keep to a warm or cold palette
- You can use white to create tonal tints

## Pastel pencils



Pastel pencils allow the control found in using a pencil but deliver marks that can be layered and blended in a similar style to chalk pastels. Many artists love the marks produced by chalk pencils. They can be used to create painterly effects and gracefully layer to produce rich colors.

## Chalk pastels



Chalk pastels are soft and formed from a powder. You can lay down a lovely layer of colour with just your fingers. No paint, brushes or water necessary to create a colourful work of art. And if you're into colour-mixing, chalk pastels are a fantastic medium to explore.

## Blending tools and techniques

You can use a variety of different tools and techniques to blend pastels. There are tools you can buy, but

### Pastel Blending Tools



most commonly fingers and tissue are used to smudge. You can also use a cotton bud, to allow you to blend and smudge into smaller areas.

## Wax pastel resist



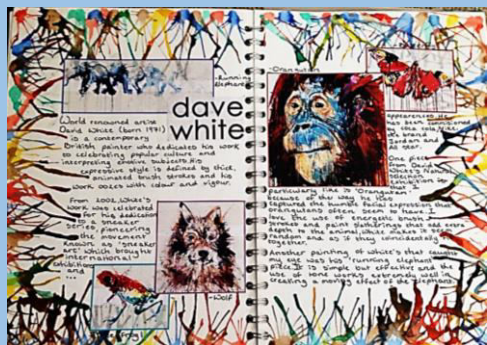
Wax pastels and diluted paint or watercolour can be used together to create an interesting effect. Where the pastel has been placed, the paint will resist, to leave the line or mark appear underneath.



# KS4 GCSE Knowledge Organiser - Ideas Books

## Artist research

Remember to create a sympathetic background (one similar to the artist, that compliments their work)

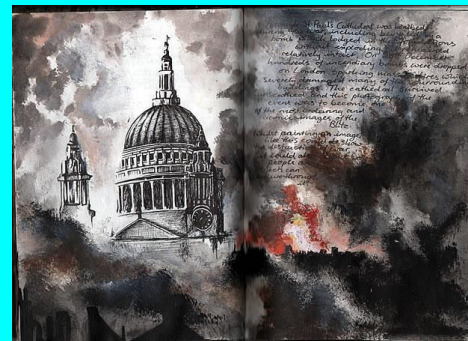


- Once you have chosen an artist as a source of inspiration you will produce artist research in your ideas book
- Your artist research should include:
  - A title
  - At least 10 images (with annotation)
  - Information about why you have chosen that artist and how they will inspire you
  - What techniques the artist uses and what inspire them
  - An artist copy
  - Analysis of some of their artwork, including how it makes you feel, what is the composition like? How would you describe it using artistic vocabulary?
- \*Please see you GCSE help booklet for more help with this, including some sentence starters

The most important part of this research is explaining why you have chosen them and how they will inspire you!



## Backgrounds Effects



- Depending on the theme of your project, you can choose to decorate your pages in ideas books. This is another opportunity to explore and experiment – but it must be **RELEVANT** to your theme.
- The background should **compliment** what you are putting onto the page – not distract. You still want the main focus to be the content (what you are actually putting onto the page)
- Have a look in the materials and techniques section for inspiration...

## Annotating

### YOUR WORK

# ANNOTATIONS

As a general rule, always try to say:

- **WHAT** you have looked at
- **WHO** made it
- **WHEN** it was made
- **WHY** it is inspiring to you
- **HOW** it will effect your own work

When talking about your own work, try to say:

- **WHAT** you have done
- **HOW** have you done it
- **WHAT** inspired you
- **WHAT** else did you try
- **WHY** is it successful
- **IS** there anything you would change

**ALWAYS TRY TO BE POSITIVE!**

**ADD AN OPINION- LOTS OF MARKS**

## Page Titles



You should use titles at the top of your pages to explain the content. Try looking up bujo fonts as inspiration for simple but effective fonts.

## Materials and Techniques

Here are some materials and techniques that you could experiment with in your ideas book, especially when it comes to backgrounds. Remember if you are adding text to the page, you might want to draw out text boxes so the writing and white background stands out.

- Brusho (Remember less is more!)
- Paint – drips, splatters, stipple, dry brush
- Masking tape – tear off to reveal patterns/sections
- Tissue bleed
- Newspaper
- Sponging
- Scrunched tissue dipped in paint
- Mesh/chicken wire stipple
- Bubbles mixed with ink
- Ruler paint pull
- Paint pull
- Bubble wrap
- Torn brown paper





# KS4 GCSE Knowledge Organiser – Photography

## COMPOSITION

We have to start somewhere when learning a new skill and photography is no different. Whether it's shooting with a new camera or taking better photos with a smartphone, there are some essential basic photography rules you would need to practice. These guidelines remind us that sometimes taking good photos is more about how you capture than what you capture.

## ESSENTIAL RULES



## BASIC PHOTOGRAPHY

Photography is less about what you capture than how you capture it. With these four photo composition techniques, you can transform something mundane into a visual masterpiece.

### Rule of Thirds

**HOW TO DO IT:** From the settings menu, turn on the grid that divides your camera's frame into thirds – nine equal segments with two vertical and two horizontal lines – and position key objects at the points where the lines intersect.

**TIP:** Frame your image with the subject off-center – it's more pleasing to the eye and appears more natural than placing the subject in the center.



### Spacing

**HOW TO DO IT:** Create a sense of movement by adding active space (the area your subject is facing) and eliminating dead space (the area behind your subject).

**TIP:** Leave ample space in the direction your subject is looking, otherwise the photo could feel uncomfortable and confined.



### Simplicity

**HOW TO DO IT:** Declutter the background, zoom in tight to eliminate background "noise," or change your angle so your subject remains the focus of the image.

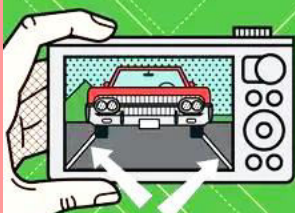
**TIP:** Offset a plain subject with textures, patterns, and other "busy" backgrounds to emphasize its simplicity.



### Leading Lines

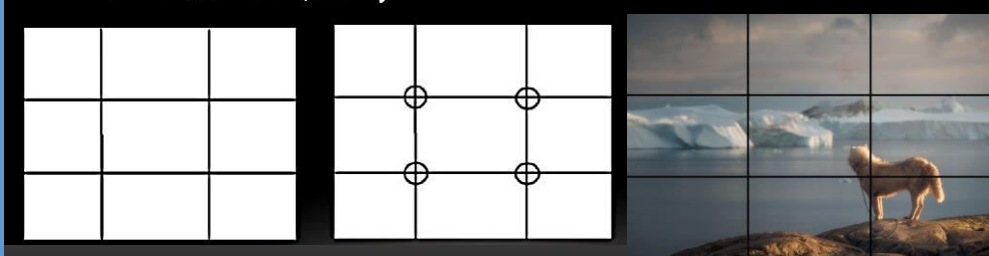
**HOW TO DO IT:** Use architectural lines – walls, fences, roads, telephone wires – to lead the eye through the photograph and draw attention toward the main subject.

**TIP:** Use lines to tell a story, place emphasis on a subject, or draw a connection between two objects.



## RULE OF THIRDS

One of the most commonly talked about rules in photography is the Rule of Thirds. The idea is best explained by taking your photo and dividing it up into thirds, vertically and horizontally. The main subject in your photo should be placed at one of the interesting points created (roughly).



For a sunset photo, try placing the horizon **one-third** the way from top or bottom of your photo, to include more foreground or more sky.

You'll notice a stronger landscape this way



## LEADING LINES



These lines are the elements in a composition that lead the viewers attention to the subject. This is a powerful tool to use to help capture striking, often symmetry based images.



## Camera settings

### Light & Shadows

### Exposure

- Aperture
- Shutter Speed
- ISO

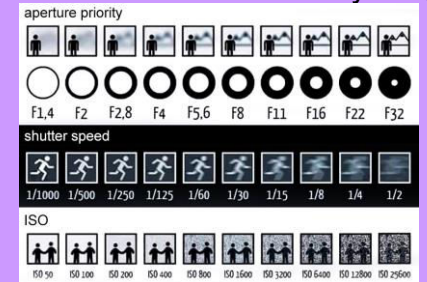


When working with a camera, you will need to have an understanding of Aperture, Shutter speed and ISO.

**Aperture** – controls how much light you let in when capturing your image.

**Shutter speed** – controls how long the shutter stays open for

**ISO** – controls the sensitivity of light.



## Spacing

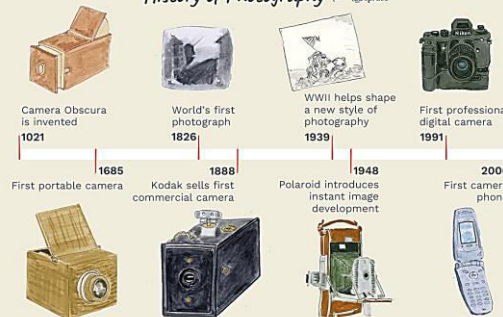
### Negative Space

- Isolates the subject and adds impact



The spacing in a photograph is a very important factor. It can help to make the subject in your photograph appear even more prominent, because it is not central. It is good to experiment with spacing from different angles to add more impact to your photography.

## History of Photography



## HISTORY

The first camera was invented in 1021, with the first photograph appearing in 1826. The techniques was very simple in comparison to modern day methods.



## Art History

Printmaking takes many forms. Woodcutting, the earliest technique, is done by painting designs onto a plank of wood for transfer onto the page; etching involves carving into a metal plate; lithography uses oil to repel ink into shapes; and screen-printing uses a fabric stencil and squeegee.

There are many great printmakers, both old and modern, that have used printmaking in their works. One of such painters is Rembrandt, who made his 'Self-portrait' in 1630.



Etching

Screen-print



Andy Warhol helped to make screen-printing known as an art form in the 1960s. One of his first silkscreened images was his Marilyn print, created shortly after her death

### Mono Printing

The monoprint is a form of printmaking where the image can only be made once, unlike most printmaking which allows for multiple originals.

Mono printing is quick and the image often has a grainy appearance once dry. It is a great printing technique to explore because of its quickness, you can also explore washing into mono prints with water and colour.

#### Mono printing

1. Draw the image that you are wanting to print on a piece of paper
2. Place your paper on top of the ink and go back over the pencil lines again
3. Carefully lift off your design and place on the side to dry



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### Screen printing

Screen printing is a very interesting technique that was established in 1920s.

The non-printing areas on the fabric are blocked out by a stencil. This can be created by painting on glue or lacquer, by applying adhesive film or paper, or painting a light-sensitive resist onto the screen which is then developed as a photograph (photo-screen print). Ink or paint is then forced through the (non-blocked areas of) open fabric with a rubber blade, known as a squeegee, onto the paper. The result is a bold block print.



Sir Eduardo Paolozzi  
*Bash* 1971

### Lino Printing



A linocut is a relief print produced in a manner similar to a woodcut but that uses linoleum (like a rubbery mat) as the surface into which the design is cut and printed from. When producing a lino cut you must remember that whatever you cut away will not print.

The areas you leave (the dark grey) is what will print.



### Intaglio Printing

Intaglio describes any printmaking technique in which the image is produced by incising into the printing plate – the incised line or area holds the ink and creates the image. You can incise (scrape/carve lines) onto other surfaces such as plastic to create a similar effect.



Lucian Freud  
*Girl with a Fig Leaf* 1947

You can achieve lots of detail using this technique and some incredibly beautiful prints

### Styrofoam Printing

Styrofoam printing is a quick and relatively cheap printing technique. It works best for simple, big shapes, rather than small detail. Here is a step by step guide...

1. Lightly, in pencil, draw a simple outline of the image you are wanting to print onto the Styrofoam
2. Go over the lines in biro or sharp pencil, pressing down slightly harder to indent the Styrofoam. Use sketching movements, try not to drag
3. Roller on a thin layer of ink and print onto your paper

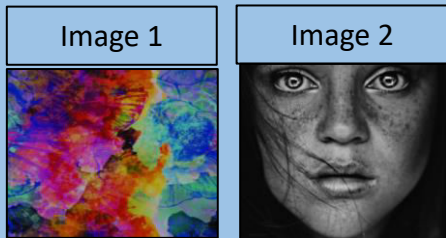




# KS4 GCSE Knowledge Organiser - Photoshop

## Double Exposure

You can combine two images together to create one new image by overlapping and blending the layers.



1. Open up images all images into Photoshop
2. Copy images into one new document
3. Resize images to desired size using 'Free Transform'. Double click to accept the size changes
4. Change the Opacity of the top image 'Layer 1' using the right hand side tool bar. *If you don't want the image transparent skip this step.*

You can blend the hard edge of the image with the 'Eraser' tool but this can sometime look messy.

5. Select 'Layer1' (right hand tool bar). At the very bottom of the tool bar click 'Add layer mask' A White box should appear in the 'Layer 1 bar'. Make sure this white box is selected by clicking on it.
6. Click 'Gradient tool' (left hand tool bar), this will change the top tool bar. Click on the 'Linear Gradient' Square and then click the rectangle that has white blending to black 'Click to edit gradient'. A new box will open.
7. In 'Presets' click on the top 3<sup>rd</sup> box in, 'Black,white' then 'OK'. The box will close.
8. A small cross will appear as your cursor, click and hold at the edge of the image you want to blend/fade out. Drag the cursor as far as you want the image to fade out/blend an release, the image will change.

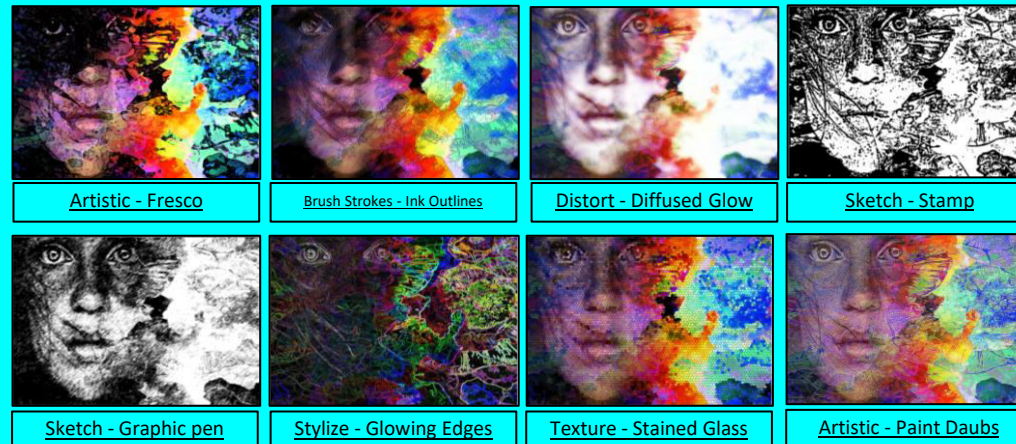


Final Image

## Filters

Filters can be added to your image to change the appearance very quickly. There are a wide variety of filters, it is a fantastic tool to work with, especially for Photoshop beginners.

### Top tool bar – Filter > Filter Gallery

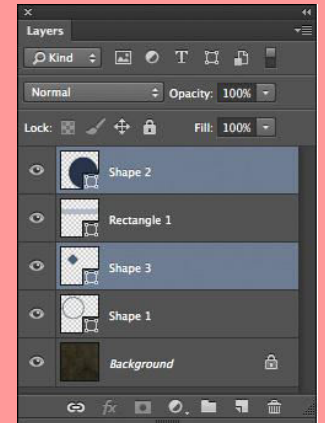


## Layers

When you insert/paste a new image it will create a new layer. Any adjustments/ edits will be shown here showing the history of what you have done to the image layer.

Make sure you have selected the correct layer you want to edit.

You can change the order of the layers to bring an image to the foreground or and image sent to the background by dragging them up and down in this tool bar.



## Tools

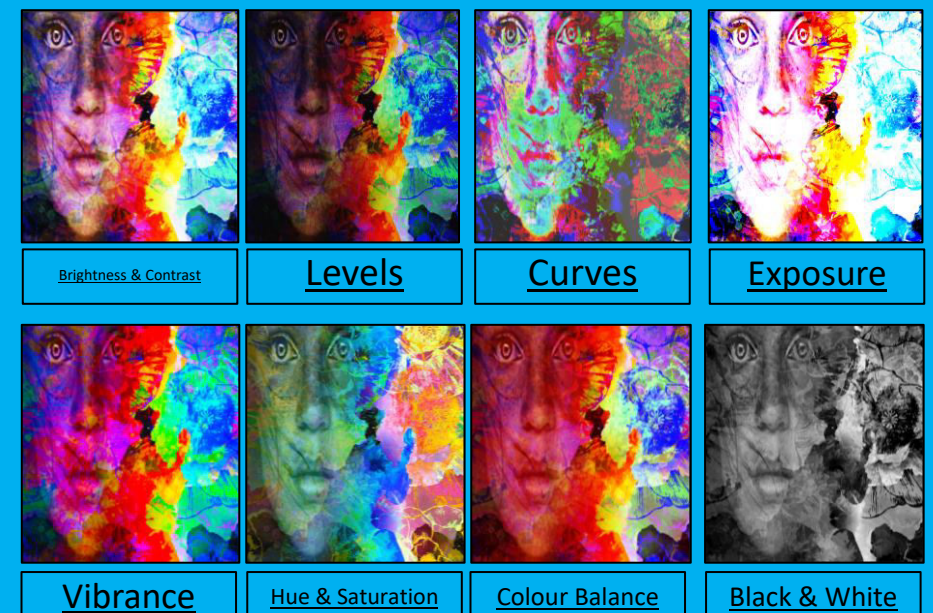
There are a wide variety of tools you can use to adjust and enhance images using Photoshop.



## Image Adjustments

You can instantly change the effect of an image with image adjustments. Similar to filters, they can change the brightness, contrast and colour balance

### Top tool bar – Image > Adjustments





# Are you stuck? Try some of these activities to improve your mark in each assessment objective.

## AO1 Develop ideas through investigation

- Select and recreate a small section inspired by your source's work, exploring the same materials and or mark making techniques your source has.
- Take influence from a place / feeling / event
- Recreate a section of your work but change the scale / colour / materials used and comment on the changes.
- Select Art specific key terms that link to your sources or ideas and create a paragraph that explains your thoughts about the work.
- Recreate the work of your chosen Artist through photography, taking great care over lighting and composition to make sure your photo looks like the original.
- Design a teapot / bag / mug / shoe for your source using elements of their work for inspiration.
- Identify the best ideas in your work so far with tags to show how the idea or techniques are linked with the work of your source(s).

## AO2 Refine and Experiment

- Try re-creating a small section or part of a drawing or design using a range of media e.g. print / collage / frottage . Develop and explore your best ideas (play to your strengths)
- Make a range of thumbnail sketches that show how you might refine your composition / ideas for a finished outcome.
- Design ideas (A4 drawings and experiments for a variety of ideas with notes that you could take forward as a final outcome).
- Identify the best ideas in your work so far with tags that show why the idea or are effective and how you might develop them or use them next time.
- Manipulate some of your own photographs for this project in Photoshop, or print them and make a photomontage.
- Photocopy work, chop it up and rearrange making a variety of new compositions.

## AO3 Record Observations

- Observational drawings
- Drawings from imagination
- Take photographs (close ups / composition ideas / related objects). Make sure they are carefully composed and link to the rest of your work.
- Write down and explore your intentions – How will you make it? Which techniques are most appropriate?
- Try 'drawing' in with wire / in 3D / wrong hand / continuous line / without looking at the page – make sure the techniques are relevant to your intentions.
- Take rubbings of textures and surface qualities that link to your project.
- Recreate the work of your chosen Artist through photography or collage taking care over composition to make sure your image looks like the original (visual analysis).

## AO4 Present a Personal Response

- Give a personal response to the work of other sources.
  - Work in the style of your source to a finished quality
  - Try a 'what happened next?' approach to the work of other Artists. Imagine what the moment after the Artwork is representing looks like. Recreate the result in any of your chosen materials.
  - Take influence from Artist and source subject matter, techniques, materials and / or use of colour.
- Respond to sources work through written comments (select art specific key terms that link to your work and your source(s), create a paragraph that explains your personal interpretation of the work.
- Produce samples of work that realise your intentions, show strong links to your sketchbook and your chosen source(s).
- Produce a detailed plan for an alternative outcome.
- Create a page of 'if I had all the time and money in the world' ideas linked to your final outcome.