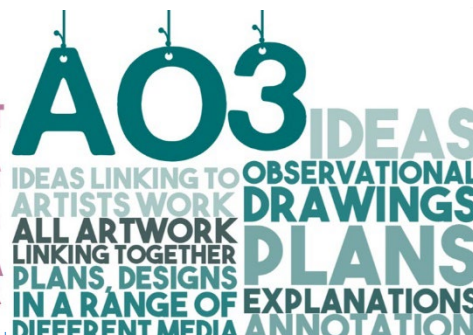


# Knowledge Map: **Strike a Pose**

## Independent Learning



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

- To begin your journey you will mind map a vast range of ideas and collect images to support those ideas.
- Focus your ideas and create a Moodboard of images and found items to represent your thought as visual inspiration.
- Pick artists that can enhance and develop your ideas. Research and analysis their work to help development.
- Plan your photoshoot
- Take your photographs and be experimental.

Remember to link your experimentation to stage 1.

- Pick appropriate materials and techniques to experiment with that link to your ideas and research.
- Remember you don't have to experiment with just one material at a time, but you might find it easier to start that way first and then develop the process of combining materials together.
- Return to work after it has been marked and make improvements.
- Evaluate your work and develop your ideas and experiments in reaction to your evaluation.

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

- Stop and review the body of work and ideas to consider the next direction. Does more research and artist analysis need to take place to help develop the ideas?
- Draw initial Thumbnail drawings to consider different compositions.
- Plan your final photoshoot
- Produce further experiments to enhance these ideas.

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

Your final piece should:

- Demonstrate your understanding of the theme.
- Show your understanding of the formal elements of art.
- Have meaning or a concept and demonstrate your personal thoughts and ideas.
- Be visually exciting; be bold and brave with your choice of materials and surfaces that you work on. You don't have to just work on a traditional canvas. But make sure your ideas are documented during the other AO stages.

# Knowledge Map: Assessment objective 1

## Part 1

### What is a source?

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

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

### Photograph Tips

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

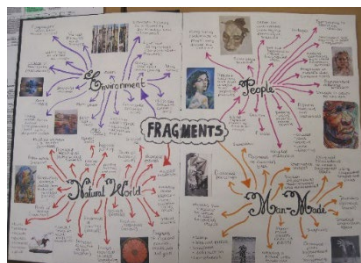
### Still life Tips

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



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

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



Mind Map



Artist Analysis



Moodboard



# Knowledge Map: Assessment objective 1

## Part 2

### How do I investigate an artist?

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

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

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

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

#### Places to research Artists/Designers/Crafts people

**Use the search bar in a Gallery Websites such as:**  
Tate Modern/Tate Britain/Tate St Ivy's/Tate Liverpool.  
The Haywood Gallery, The White cube, The Saatchi Gallery, National Portrait Gallery, The National gallery, Museum of Modern art (MOMA), The Guggenheim Museum, The V&A, The photography Gallery.

**You can also research using:**  
Books/YouTube/Instagram/Pinterest

# Knowledge Map: Assessment objective 1

## Part 3



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

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

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

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

What is the difference between analysing and stating?

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

**Denotation:** Literally stating what something is.

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



**Example:**

This pink Heart connotes love and friendship.

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

## Knowledge Map: Assessment objective 1 part 4

How can I demonstrate my ideas and critical understanding?

MAKING WRITING BEAUTIFUL

ARTISTIC LANGUAGE

### Use of colour

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

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



### Helpful sentence structures.

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

### Composition words

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

### Mark making

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


### Use of tone

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

### Form and Shape

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

# AO2 Knowledge Map: *Assessment objective 2*



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

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

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

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

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

## Materials and Techniques

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

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

## How to evaluate your work

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

# AO3 Knowledge Map: Assessment objective 3 part 1

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

IDEAS DRAWINGS PLANS EXPLANATIONS ANNOTATION

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

## How can I record my ideas, observations and insights.

### Ideas

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

**Drawing-** Drawing does not just mean drawing with a pencil, you can draw with any material; drawing takes many forms, from two-dimensional mark making to lines made using materials to define three-dimensional space.

What you draw should link to your initial ideas that you have considered in AO1.

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

### Observation

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

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

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

### Insights

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

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

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

# AO3 Knowledge Map: *Assessment objective 3 part 2*

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

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

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

## How do I show progression?

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

- Mind maps with image collection
- Moodboard
- Artist research and analysis
- Observational drawing
- Take photographs
  
- Develop these ideas through responding to sources, making sure you choose materials and techniques appropriate to artists being studied and your intentions.
  
- Analysis and evaluate your work and ideas as you go.
  
- Stop and review the body of work and ideas to consider the next direction. Does more research and artist analysis need to take place to help develop the ideas?
  
- Produce thumbnail sketches with composition and material ideas.
- Potentially use other design techniques like collage or using computer software.
- Develop new ideas and artists that you have discovered from fresh research by experimenting again with materials and techniques.
- Produce a thorough and comprehensive design where all formal elements and material choices are considered. This will be a mockup of what the final piece will look like.

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

# A03 IDEAS Knowledge Map: Assessment objective 3 part 3

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

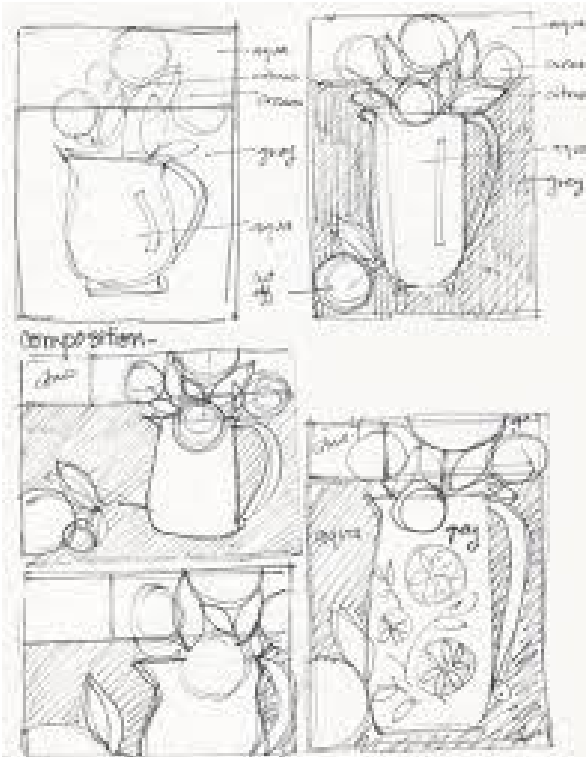
## How do I show progression?

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

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



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



Create a collage to design your composition.



# Knowledge Map: Assessment objective 4 part 1

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

## How do I present a Personal and meaningful response?

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

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

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

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

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

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

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



### Example



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

# Knowledge Map: *Assessment objective 4 part 2*



## How do I make sure that I realise my intentions?

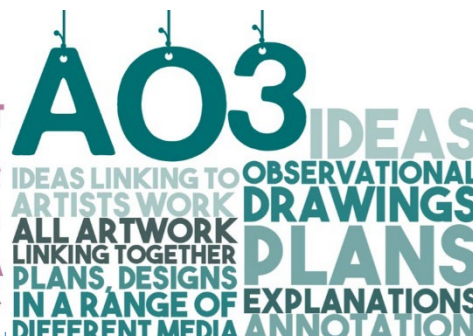
Present a personal and meaningful response that **realises intentions** and **demonstrates understanding** of **visual language**.

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

## How do I demonstrate my understanding of visual language?

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

# Knowledge Map: **GSCE Exam Theme:**



The project that you develop should respond to your exam question.

- To begin your journey you will mind map a vast range of ideas and collect images to support those ideas.
- Focus your ideas and create a Moodboard of images and found items to represent your thought as visual inspiration.
- Pick artists that can enhance and develop your ideas. Research and analysis their work to help development.
- Set up a still life, draw from Observational and take photographs as a starting point to develop your ideas.

Remember to link your experimentation to stage 1.

- Pick appropriate materials and techniques to experiment with that link to your ideas and research.
- Remember you don't have to experiment with just one material at a time, but you might find it easier to start that way first and then develop the process of combining materials together.
- Return to work after it has been marked and make improvements.
- Evaluate your work and develop your ideas and experiments in reaction to your evaluation.

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

- Stop and review the body of work and ideas to consider the next direction. Does more research and artist analysis need to take place to help develop the ideas?
- Draw initial Thumbnail drawings to consider different compositions.
- Collaging or using digital software can be another tool to help design a composition.
- Produce further experiments to enhance these ideas.
- Produce a thorough and comprehensive design where all formal elements and material choices are considered.

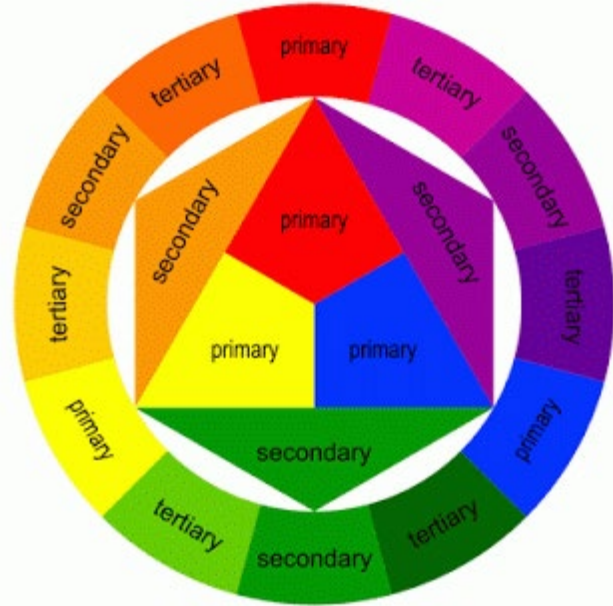
The final piece must be a conclusion to your research, experimenting and designing.

Your final piece should:

- Demonstrate your understanding of the theme.
- Show your understanding of the formal elements of art.
- Have meaning or a concept and demonstrate your personal thoughts and ideas.
- Be visually exciting; be bold and brave with your choice of materials and surfaces that you work on. You don't have to just work on a traditional canvas. But make sure your ideas are documented during the other AO stages.

# Knowledge Map: COLOUR

## COLOUR WHEEL



Colour can impact the mood and atmosphere of an image.

### Colour Wheel Facts:

- Mixing primary colours together, in different combinations will make all the other colours on the colour wheel.
- Primary colours cannot be made as they are the source of all other colours.
- All 3 primary colours mixed together will make brown.
- Contrasting colours mixed together will also make brown.

2 Primary colours mixed together make a secondary colour.

- Yellow + Red = Orange
- Yellow + Blue = Green
- Blue + Red = Purple

A Secondary colour mixed with a Primary colour will make a tertiary colour.

Yellow + Orange = Yellow/Orange  
Yellow + Green = Yellow/Green  
Red + Purple = Red/Purple  
Red + Orange = Red/Orange  
Blue + Green = Blue/Green  
Blue + Purple = Blue/Purple

If you add more of one colour that is the dominant colour in

## Complementary/Contrasting colours



Complementary Colours are colours opposite to each other on the colour wheel?

Placed together in an image they make each other look brighter and more vibrant.

## Harmonious Colours



Harmonious Colours look similar to each other and sit closely to each other on the colour wheel.



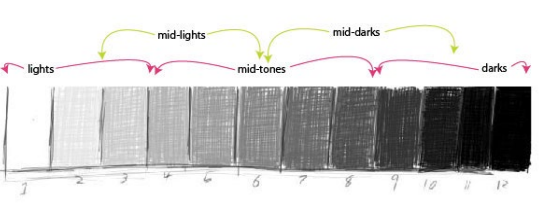
# Knowledge Map: Tone, Tints and Shades



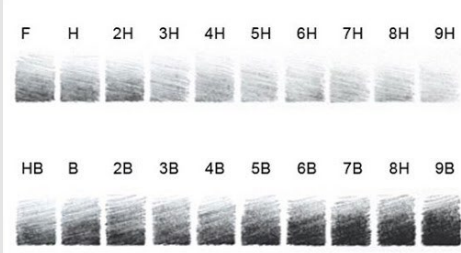
- **Tone**
- This refers to the lightness or darkness of something. This could be a shade or how dark or light a colour appears.
- Tones are created by the way light falls on a 3D object. The parts of the object on which the light is strongest are called **highlights** and the darker areas are called **shadows**. There will be a range of tones in between the highlights and shadows.

*value scales*

- A **tint** is a colour to which white has been added to make it lighter. Take pink, for instance. Pink is a colour, but it's also a **tint** of red.
- A **shade** is a colour to which black has been added to make it darker.
- A **Hue** is an original colour from the colour wheel.



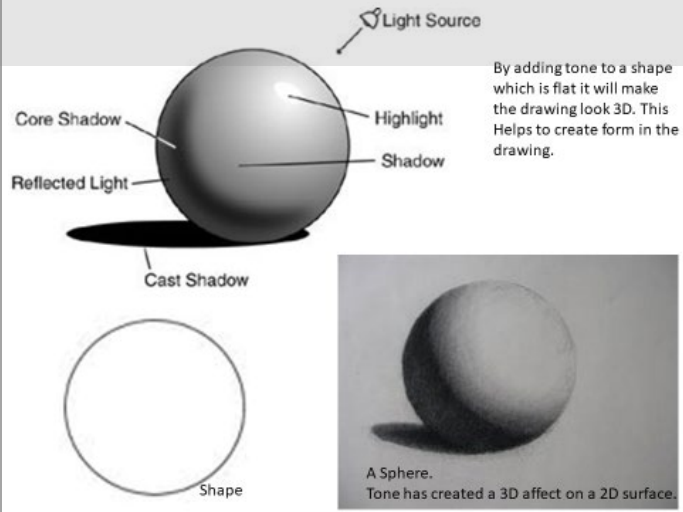
## Pencil grades



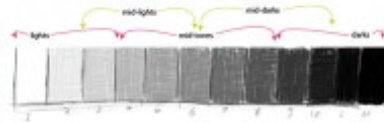
A shape is an area enclosed by a line. It could be just an outline, or it could be filled in.

A shape with no tone is flat.

When we add tone to create a 3D effect, we must follow the direction of line of the object; also known as **contouring**.



## Line/Shape +



Tone

= FORM



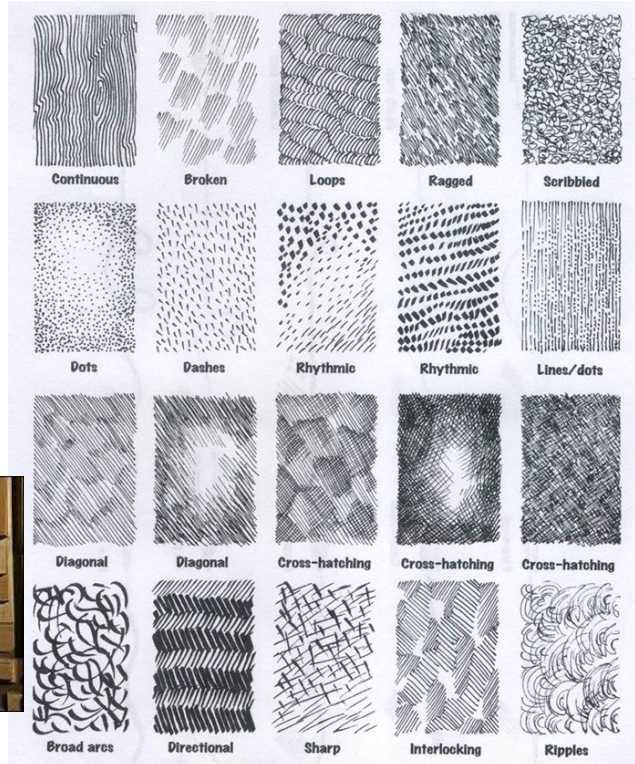
- TINT = pure hue + white
- TONE = pure hue + grey
- SHADE = pure hue + black

# Knowledge Map:

# TEXTURE

## Texture

- This is to do with the **surface quality** of something, the way something feels or looks like it feels. There are two types of texture: actual texture and visual texture.
- Actual texture** really exists, so you can feel it or touch it. You can create actual texture in an artwork by changing the surface, such as sticking different fabrics onto a canvas. Combining different material techniques can create interesting textures.
- Visual texture** is created using marks to represent actual texture. It gives the illusion of a texture or surface but if you touched it, it would be smooth. You can create visual texture by using different lines, shapes, colours or tones. Think about how different marks can be used to show texture



## Mark Making

Mark making is a term used to describe the **different lines, patterns, and textures** we create in a piece of art.

It applies to any art material on any surface, not only paint on canvas or pencil on paper.

## Line

Line is the path left by a moving point. For example, a pencil or a brush dipped in paint.

A line can take many forms. It can be horizontal, diagonal or curved. It can also change over its length, starting off curved and ending up horizontal, for example.

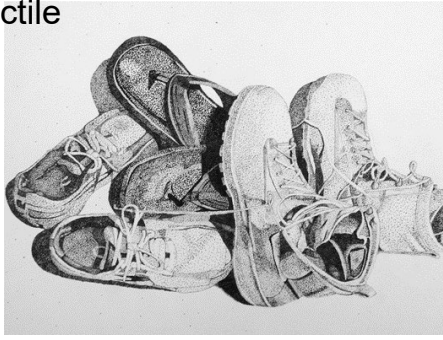
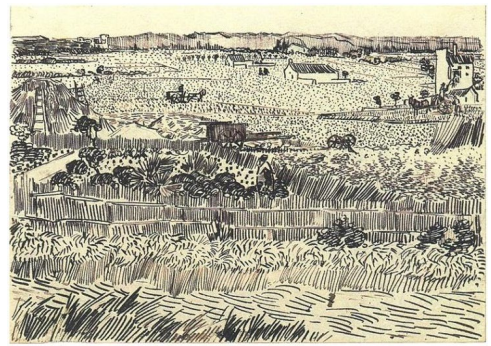


Thick impasto paint has been applied to create actual texture to this painting.



These wood relief panels by Eduardo Paolozzi are tactile to touch.

Mark making has created an illusion of texture to this Van Gogh Drawing.



An example of tone with mark making in a drawing.

## Mark Making with Tone

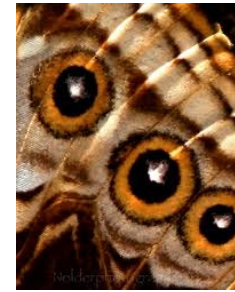
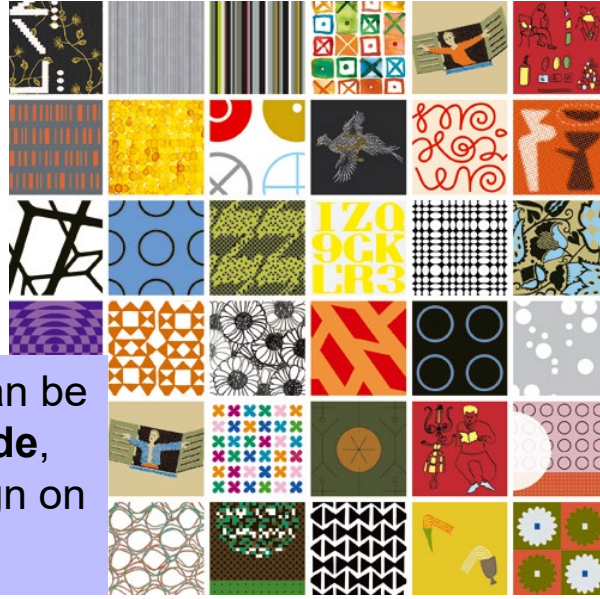
Tone can be created when mark making by placing marks close together to create dark tones, and marks far apart to create light tones.



# 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 **motif**. Motifs can be simple shapes or complex arrangements.

# Knowledge Map: PATTERN



Patterns can be **natural**, such as the markings on animal fur.



Patterns can be **man-made**, like a design on fabric.

**Embellish** means to make beautiful by **ornamentation**, to **adorn** or to add fanciful details.

**Ornamentation** is decorative elements added to something to enhance its appearance.

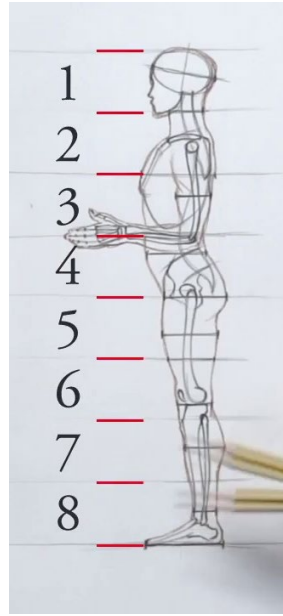
**Adorn** means to make more beautiful or attractive.



World patterns

# Knowledge Map: **Proportions, Shape & Scale**

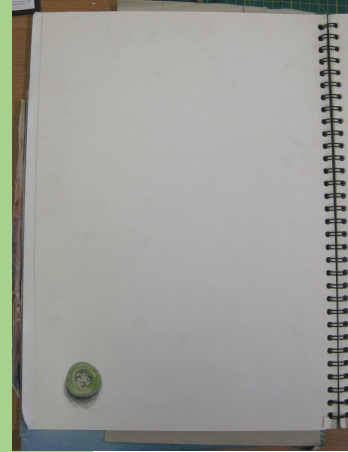
**Proportion** is the relationship of the size of one element when compared to another.



## **Scale**

**To make an object appear small we can...**

- ... make our drawing small
- ... position the object in the bottom corner
- ... leave lots of white space around the object
- ... draw it from a bird's eye viewpoint, if we are looking down at the object that must mean that we are big and the object is small.



**To make an object appear small we can...**

- ... make our drawing small
- ... position the object in the bottom corner
- ... leave lots of white space around the object
- ... draw it from a bird's eye viewpoint, if we are looking down at the object that must mean that we are big and the object is small.

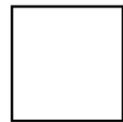
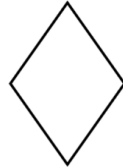
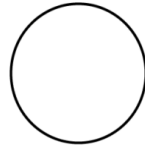


## **Shape**

A shape is an area enclosed by a line. It could be just an outline, or it could be filled in.

A shape with no tone is flat.

When we add tone to create a 3D effect, we must follow the direction of line of the object; also known as contouring.



Changing the scale of an object can help imply the emphasis of its importance.



**Forced perspective** is a technique that employs optical illusion to make an object appear further away, closer, larger or smaller than it actually is.

# Knowledge Map: Composition

## Composition

The term composition usually refers to the arrangement of the formal elements within a work of art.

An artist arranges the different elements of an artwork to bring them into a relationship satisfactory to them and, it is hoped, the viewer.

The artists thinks about the placement of colour, shape, line, tone, form, scale, texture.



## Negative and positive space

The positive space is space occupied by your subject/shape, and negative space is the space that is not your subject.



Observational drawing is drawing what you see in front of you It can be a flower, a person, a still life, a landscape,

Background

Arrangement of objects

Pattern

Texture

Proportions

Mid-ground

Scale

Tone

Colour

Form

Complimentary Colours  
Orange and Blue

Shape



Foreground

Things to think about when developing a composition:

- Does it tell a story?
- Have you created relationships? (even if just with shapes like Kandinsky's painting above).
- Consider all the formal elements of art. How you will use them in your own composition?
- Use rules of thirds if it feel appropriate to your design.
- Consider the background, mid ground and foreground or maybe your composition will be a close up?
- Design more than one composition before making an outcome.
- How can you make sure the audience looks at the main focal point?
- Could you create drama by using an unusual viewpoint?
- How can colour affect the atmosphere of the piece?
- Consider the balance of the piece.

# Knowledge Map:

## Photography Composition elements

### Part 1

When taking a photograph you need to consider different composition elements, you may just focus on one, or you might consider 2 or 3 in the same shot.

### Filling the Frame

Making your subject bigger in the frame involves the viewer at a much more intense level. A chin to forehead portrait of an interesting face, for example, immediately puts the viewer's eye to eye with the subject. A very tight shot of a bear; even if it was made with a long lens at the zoo will create breathless drama.



### Close Up

A close up is when the photographer zooms in and focuses on the subject so that it fills the frame and immediately catches your eye.



### Viewpoint

Different viewpoints can be used to focus on the main subject of the picture and get rid of any distractions. The proper viewpoint or camera angle is an important factor in creating and controlling a good composition.



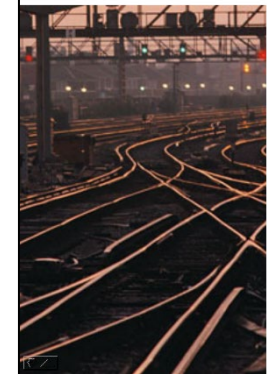
### Light

An understanding of light, what it is, how it behaves and how you can learn to use it, is essential to creating good photographs. While taking a photograph you need to think about what lighting angles to use for good results, and which exposure settings will bring out the best detail and tonal shading.



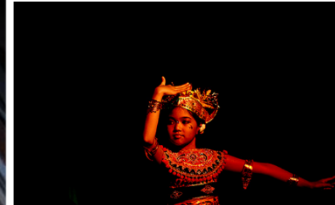
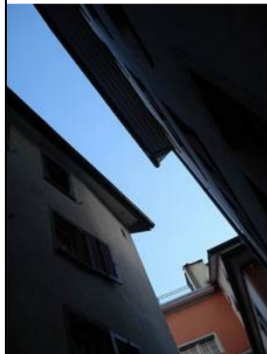
### Lines

Lines are used in photography to direct the viewer's eye and make it follow the subject of the picture. This is most commonly used with things such as railway tracks as parallel lines appear to get closer together as they move into the distance.



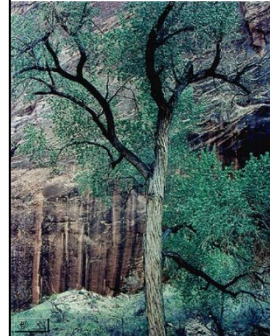
### Positive/Negative space

Positive space is defined as the focal point in the photograph. Negative space is the empty space around your main subject. This kind of space seems like unimportant background space but this empty space can add an important aspect to the composition; too much or too little negative space can completely ruin a photograph. If a photograph is cropped too much, it can make the subject of the photograph more difficult for the viewer to pinpoint.



### Colour

Colour can sometimes be used in photography to draw attention to particular elements in a composition and the use of different colours creates different feelings and emotions in an image. Colours such as blues, greens and mauves are known as introverted colours because they tend to represent feelings of tranquillity and calm. Colours such as yellows, red, oranges and pinks can instill an energetic feeling.



# Knowledge Map:

## Photography Composition elements

### Part 2

When taking a photograph you need to consider different composition elements, you may just focus on one, or you might consider 2 or 3 in the same shot.

### Texture

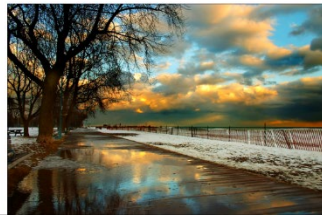


Texture helps to emphasize the features and details in a photograph and can be used to give realism and character to a picture. It can be used as the subject of a photograph, but if it is used as a subordinate element within the picture, it lends strength to the main idea in the photograph.



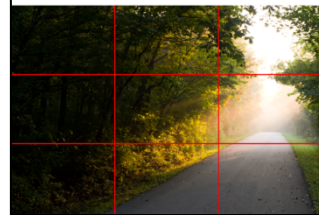
### Reflection

Reflection can be used in photography to increase depth, colour and texture to a photograph. Reflection can make people take a moment to realise they're looking at a reflection, almost creating a dreamy effect, especially when the photograph is of rippling lake or puddle.



### Rule of Thirds

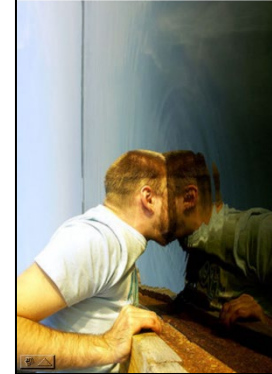
Is a tool used to create a pleasing composition. Imagine your viewfinder divided into 3 equal columns and rows where these lines cross are good areas to place important aspects of your composition. For example in this photograph the women's eyes line up with the first row, the light area of the photograph is in the right third.



In the landscape the horizon falls close to the bottom grid line and the dark areas are in the right third, this prevents the horizon from dividing the picture in half

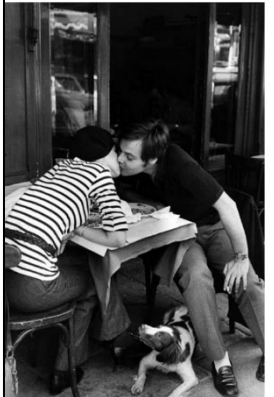
### Reflection

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### Black and White

Black and white photography creates a rich range of tones in a photograph and it can emphasise the structure of a scene. The shadows, that can be made more noticeable when an image is in black and white, can give depth and solidity to an image.



### Shadow

Shadows are used in Photography as a way of enhancing an object or silhouettes can show the outline of an object. A bright light behind a silhouette adds to the contrast between the black and the white.



### Contrast

Contrast can be found in photography in images of bright and dark colours and usually creates a very artistic effect. It works with the different tones of a photograph to complement colours or black and white.



# Knowledge Map: *Strike a Pose*

## Taking a Portrait photograph

### Photograph Tips

- Make sure you plan your photoshoot. Use the photography planning worksheet.
- There are lots of things to consider before you take your photographs for example, costume, make-up, environment, subject matter, time of day, props to name a few.
- You will also need to consider the composition element to help the success of your photos.

Watch this YouTube Video for tips and advice for taking portrait photos on your smartphone.

<https://www.youtube.com/watch?v=NALsNo0qHew>

### Portrait tips

- Get to know your phone, the more you play and experiment with the setting the better your photos will be.
- Make sure your lens is clean.
- Pick plain backgrounds, avoid busy backgrounds.
- Find your framing, isolate the subject.
- Talk to your sitter, instruct them to how you want them to stand and where you want them to look.
- Add a grid to camera settings. Use the rule of thirds and position their eyes on crosses during a close up.
- Use natural lighting both inside and outside, think about where the sitter needs to be positioned in relation to the lighting.
- Experiment with night photographs.
- Experiment with angles- position yourself higher or lower than the sitter.
- Use the focus setting on your phone.
- Edit your photo to black and white, or experiment with your filters to alter the colour.

**A01** EXPLORE  
ANNOTATE  
BEGIN TO LINK A  
THEME IMAGES  
TO YOUR CHOSEN ARTISTS WORK  
WRITTEN ANALYSIS  
LINK ARTISTS WORK TO  
IDEAS AND ARTWORK RESEARCH

**A02** EXPERIMENT  
WITH A  
RANGE  
OF MEDIA  
TEXTILES WATERCOLOUR  
CLAY MIXED MEDIA  
OIL PASTEL PEN AND INK

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

**A04** FINAL  
MEANINGFUL PIECE OF WORK  
INFORMED SHOW UNDERSTANDING  
RESPONSE LINKS  
LINK BETWEEN VISUALS AND ARTISTS  
PRESENTATION TO ARTISTS WORK  
RELEVANT

# Knowledge Map: *Strike a Pose*

## Planning a Photoshoot

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

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

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

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

