

# A-LEVEL ART

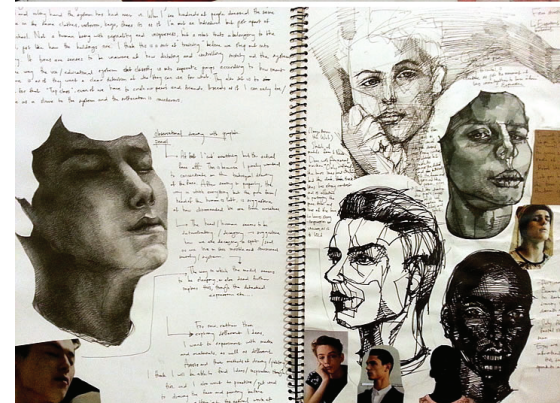
## Showing Development in your Project

One of the most important things you must demonstrate you can do within your project is showing 'development' within your work. But what does this actually mean?

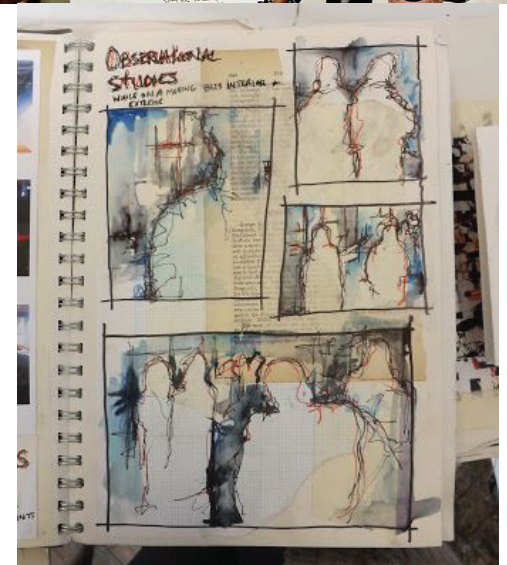
Most students can develop ideas from their research which is great in GCSE Art but, at A-Level you need to show your thoughts and ideas in more depth and develop them even further for the really high marks.

You are aiming to show a 'story' in your folder of work. This must show how you got from your first ideas and areas of research to your final outcome by documenting all the thoughts, experiments, tests and ideas you have made along the way.

However small the test or little your idea, it is really important that you consider developing all of this thinking in your project on paper.

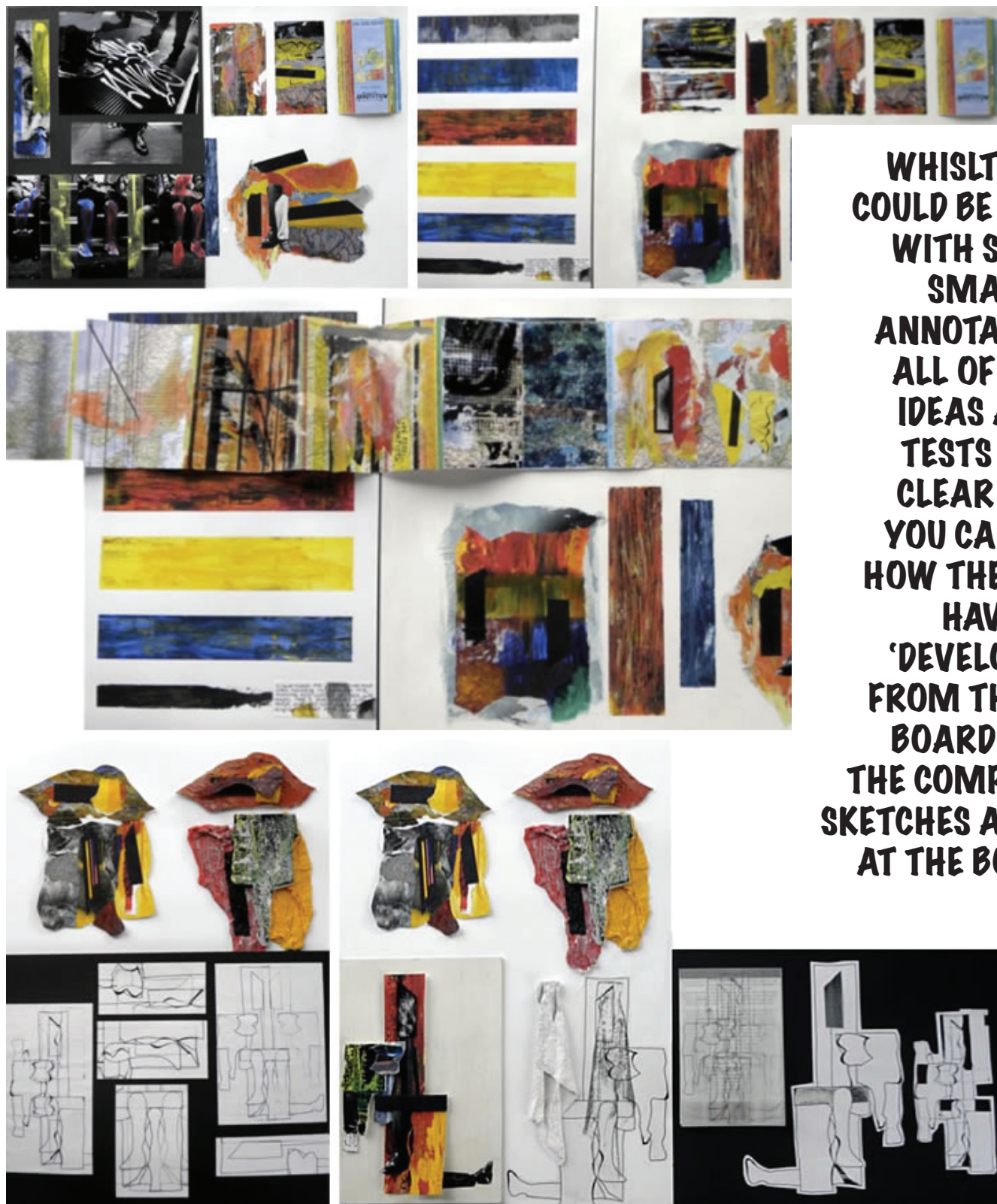


USE THIS BOOKLET OF EXAMPLES AND HINTS ON HOW TO DEVELOP YOUR IDEAS ALONGSIDE YOUR PROJECT. USE IT TO REFER BACK TO WHEN YOU GET STUCK AND CONSIDER SOME OF THE QUESTIONS IN THIS BOOKLET TO GIVE YOU FURTHER IDEAS.





**NOTICE HOW THESE BOARDS HAVE A RUNNING COLOUR PALETTE YET THE IDEAS ARE ALL DIFFERENT. THIS STUDENT IS SHOWING ALL THE DIFFERENT OUTCOMES HE COULD ACHIEVE/MAKE WITH THESE COLOURS AND MATERIALS.**



**WHISLT THIS  
COULD BE HELPED  
WITH SOME  
SMALL  
ANNOTATIONS  
ALL OF THE  
IDEAS AND  
TESTS ARE  
CLEAR AND  
YOU CAN SEE  
HOW THE IDEAS  
HAVE  
'DEVELOPED'  
FROM THE TOP  
BOARDS TO  
THE COMPOSITION  
SKETCHES AND TESTS  
AT THE BOTTOM**

**ANNOTATIONS ARE IMPORTANT HOWEVER,  
REMEMBER YOU ARE BEING MARKED ON YOUR ABILITY TO THINK AND  
SHOW YOUR IDEAS. IF YOU CAN SHOW YOUR IDEAS BETTER BY TESTING OR  
MAKING SOMETHING THEN DO IT. USE YOUR ANNOTATIONS TO THEN  
EXPLAIN WHETHER IT WAS SUCCESSFUL OR NOT.**



**Marion Bolognesi** *STYLES & TECHNIQUES*  
 I like the contrast between the intense detail of the face features and the loose, impressionistic strokes of the rest of the face and body. I don't like the way the colors are so dark and moody, but I like the way the colors are so dark and moody, but I like the way the colors are so dark and moody.

**Ryan Woodward** *STYLES & TECHNIQUES*  
 I really like the gesture quality of Ryan Woodward's work. His drawings are so elegant and fluid, and they have a sense of movement and energy. I like the way he uses the brush to create a sense of movement and energy. I like the way he uses the brush to create a sense of movement and energy.

**Lucien Freud** *STYLES & TECHNIQUES*  
 Lucien Freud is a British painter who drew from the figure and portrait. His work is so realistic and detailed, and it has a sense of movement and energy. I like the way he uses the brush to create a sense of movement and energy. I like the way he uses the brush to create a sense of movement and energy.

**Petra Dufkova** *STYLES & TECHNIQUES*  
 Petra Dufkova is a Russian painter who drew from the figure and portrait. Her work is so realistic and detailed, and it has a sense of movement and energy. I like the way she uses the brush to create a sense of movement and energy. I like the way she uses the brush to create a sense of movement and energy.

**Abigail Larson** *STYLES & TECHNIQUES*  
 Abigail Larson has a distinct, expressive style. Her illustrations feature bold, gestural lines and vibrant colors. I like the way she uses the brush to create a sense of movement and energy. I like the way she uses the brush to create a sense of movement and energy.

**Stina Persson** *STYLES & TECHNIQUES*  
 Stina Persson works in a minimalist and modern style. Her illustrations feature bold, gestural lines and vibrant colors. I like the way she uses the brush to create a sense of movement and energy. I like the way she uses the brush to create a sense of movement and energy.

**Mark Demestader** *STYLES & TECHNIQUES*  
 Mark Demestader is a British painter who drew from the figure and portrait. His work is so realistic and detailed, and it has a sense of movement and energy. I like the way he uses the brush to create a sense of movement and energy. I like the way he uses the brush to create a sense of movement and energy.

**Stella Im Hultberg** *STYLES & TECHNIQUES*  
 Stella Im Hultberg works in a minimalist and modern style. Her illustrations feature bold, gestural lines and vibrant colors. I like the way she uses the brush to create a sense of movement and energy. I like the way she uses the brush to create a sense of movement and energy.



**WHY NOT MAKE AN ARTISTS REFERENCE BOARD WHERE YOU CAN COMPARE ALL THE DIFFERENT WORKS AND EXPLAIN HOW THEY CAN HELP YOU IN YOUR PROJECT.**



DONT SPEND LOTS OF TIME MAKING ENDLESS ARTIST COPIES.  
 IT IS MORE IMPORTANT YOU LOOK AT AN ARTIST WORK AND HOW THEY USE  
 DIFFERENT MEDIA AND THEN DEVELOP YOUR OWN DRAWINGS IN  
 THE SAME WAY AS THAT ARTIST LIKE THESE EXAMPLE BELOW

**SMALL REFERENCE IMAGE OF THE ARTISTS WORK**

**COPY OF A VERY SMALL SECTION OF THE ARTISTS WORK USING THE SAME MEDIA AND TECHNIQUE**

**OBSERVATIONAL DRAWING IN USING THE SAME COMPOSITION IDEAS AS THE ARTIST**

**FROM THIS YOU WILL THEN NEED TO DEVELOP THESE IDEAS EVEN FURTHER USING OTHER COMPOSITIONS AND MATERIALS AND MEDIA.**

**SECTION FROM OBSERVATIONAL DRAWING PAINTED WITH THE SAME MEDIA AND TECHNIQUES AS THE ARTIST**

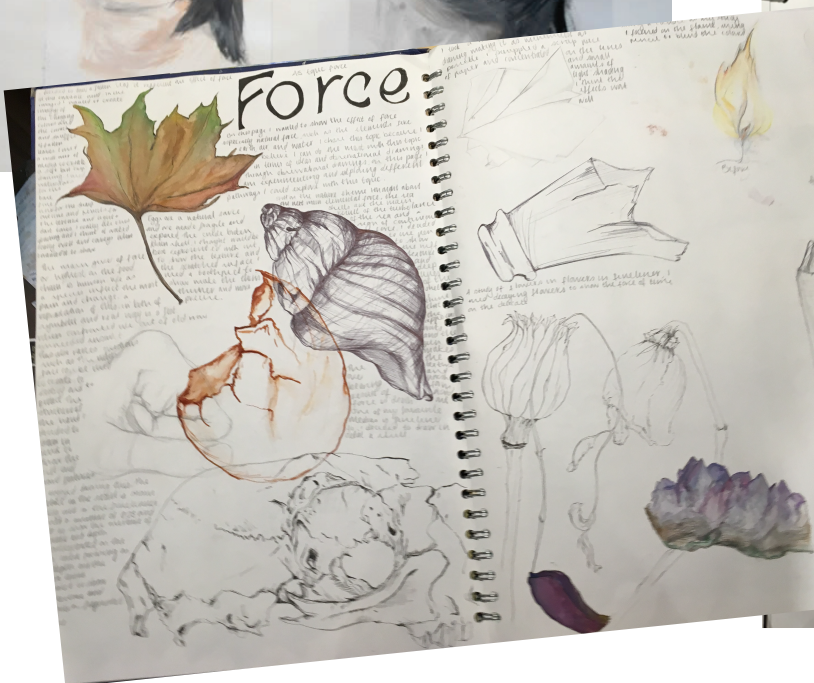
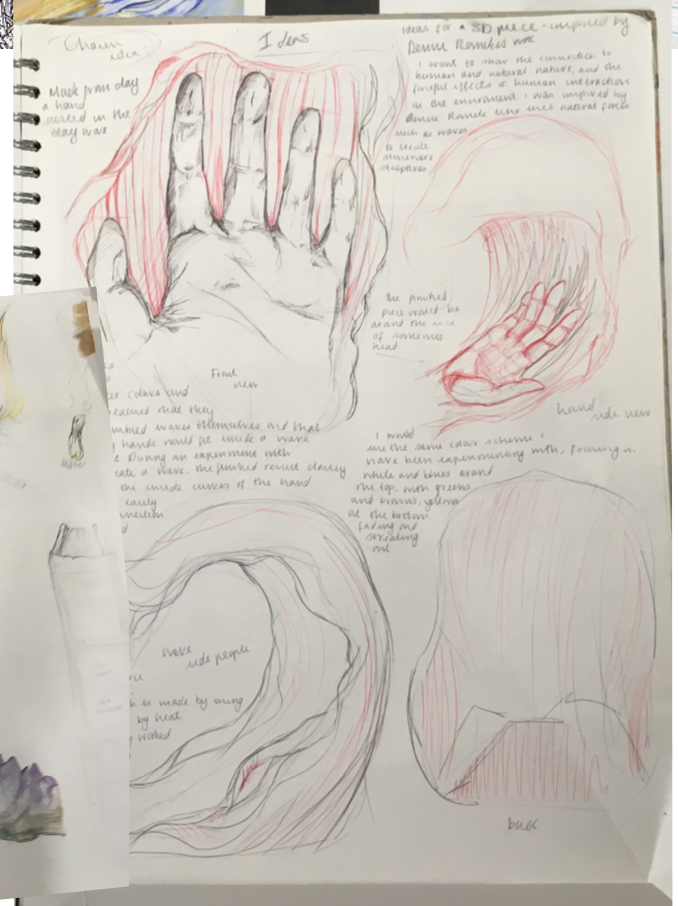


**DONT BE TOO 'PRECIOUS' ABOUT YOUR DRAWINGS.  
REMEMBER IT IS THE QUALITY OF YOUR THINKING  
THAT IS BEING ASSESSED, NOT ALWAYS  
THE QUALITY OF YOUR DRAWING.**

**Yes, good quality drawing is  
important but, so are good  
quality ideas.**

**So dont get too hung up on the  
fact that you  
can't sketch out your ideas perfectly,  
or it is on the wrong type of paper.**

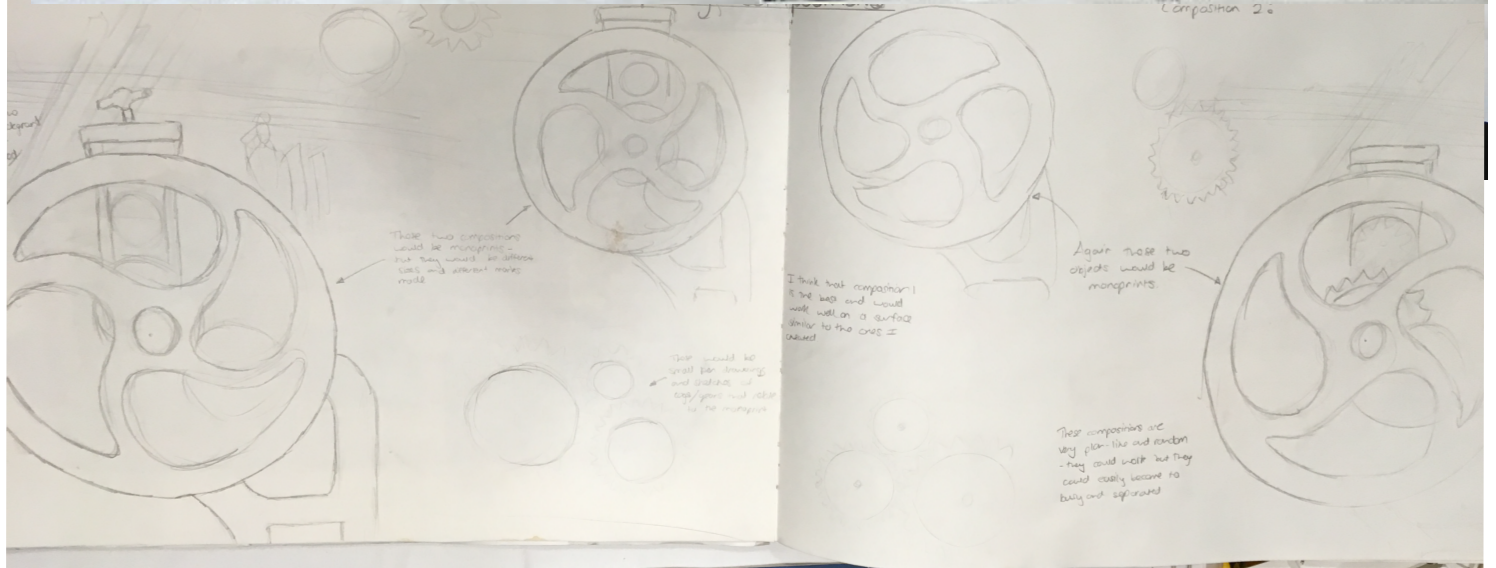
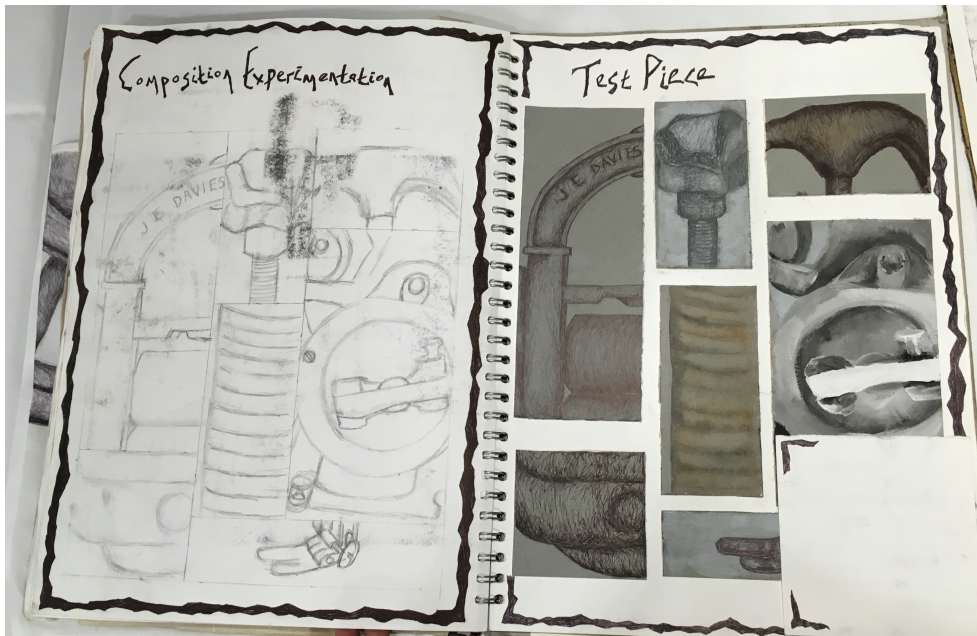
**None of that matters apart  
from your idea is clear  
and shows your  
thought process**





# TEST SKETCHES OF FINAL OUTCOME IDEAS ARE REALLY KEY TO YOUR DEVELOPMENT 'STORY'

This is where you can really 'go crazy' with your ideas. In fact more is more here and even if you don't use all your ideas the point is that you HAVE THOUGHT about other possibilities. This is the point where you show that you have SELECTED the most appropriate ideas and materials. In other words, the ones that look the best.





# KEY QUESTIONS TO SHOW YOUR CRITICAL THINKING

SO YOU STILL CONFUSED AND STUCK?! TRY ASKING YOURSELF ONE/SOME OF THESE QUESTIONS AND JOT DOWN YOUR RESPONSE OR THOUGHTS ON A SCRAP PIECE OF PAPER.

THEN CHALLENGE YOURSELF TO CREATE A BOARD OF WORK BASED ON YOUR NOTES AND THOUGHTS. REMEMBER TO INCLUDE THOSE NOTES WITHIN YOUR BOARD AS ANNOTATIONS (or simply just stick them straight onto your board)

What would happen if you changed the colours or media you used?

Are there any other possible compositions that could be made?

Would it be better if you changed the size of one or more elements?

How would the mood of your chosen idea change if you used a different technique?

Why do you think using a certain technique or material would be better than others.?

How do you think one of your chosen artists would develop your theme?

What materials have you tested?

Are there pros and cons in using a certain technique? Are there other techniques you could combine to help solve any issues?

Are there any ideas you would like to explore but it is not possible?

What if you used a completely different artist's ideas combined with what you already have?

Is there a better material or technique you could use for a composition?

If you could change your ideas...  
What would you do?

Can you create some alternative colour schemes for your chosen idea?  
How does this change your outcome?