

DEADLINE - FIRST LESSON BACK AFTER THE SUMMER BREAK

3000 Word Written Section 1- Printed With Word Count

Here are some guidelines to help you construct the written aspect of your Personal Investigation: Unit 3.

(1000-3000 words in support of a Coursework piece.) This is *not the same as a sketchbook* as it is not as informal but you can present it in sketchbook form. The assessment objectives are the same as for all other units.

FORMAT:

Your written content should be clear and in **good English**. Your task is develop a **personal investigation** based on an **idea, issue, concept or theme leading to a finished piece or pieces**.

The practical outcome should pay homage to, or be directly inspired by the subject of your research. For help with the front cover, text, artwork and presentation see 'tips for creating a sketchbook'. Break your Project down into logically separate **sections**. A suggested format is:

PART 1: Introduction/Rationale, History of Art/Biography, Comparative Analysis of Selected Works, Summary

PART 2: Observational Work, Development, Final Piece, Evaluation/Conclusion.

Unit 3 - Personal Investigation

PART ONE.

INTRODUCTION:

About 200 words. Define your chosen topic and introduce it. Then, state **why you chose your topic**. What is your personal interest in the topic? Give some background information. Maybe it's an extension of your AS work? Next, **give an outline and set out your aims**. Say how you have structured the Project and what you will learn and then make. Finally, '**methods of information collection**' is where you state your first hand and secondary sources such as visits to museums and galleries, books, magazines, Internet etc. Make it sound like fun.

HISTORY OF ART / BIBLIOGRAPHY:

Give **contextual background** to your project by providing information about artists/makers; their life (in relation to their art); inspirations and their place in the context of Art History. They may be part of an art movement e.g. Surrealism. If you are writing about a historical period and not individual artists e.g. Chinese Tang ceramic horses then write about techniques and the reasons why they were produced in the context of their time as well as analysing the stylistic features.

COMPARITIVE / ANALYSIS:

To demonstrate depth of understanding you must **analyse artworks** in detail (see 'how to analyse art'). This section forms the main body of your Project. You describe the work, using appropriate terminology and give informed opinions.

PART TWO.

OBSERVATIONAL DRAWING:

As for sketchbook - first hand **observational drawings** in a range of media leading to final piece.

DEVELOPMENT:

As for a sketchbook - **ideas, experiments** with media, **models, maquettes, samples.**

FINAL PIECE:

Your work directly inspired by artist/s/maker/s.



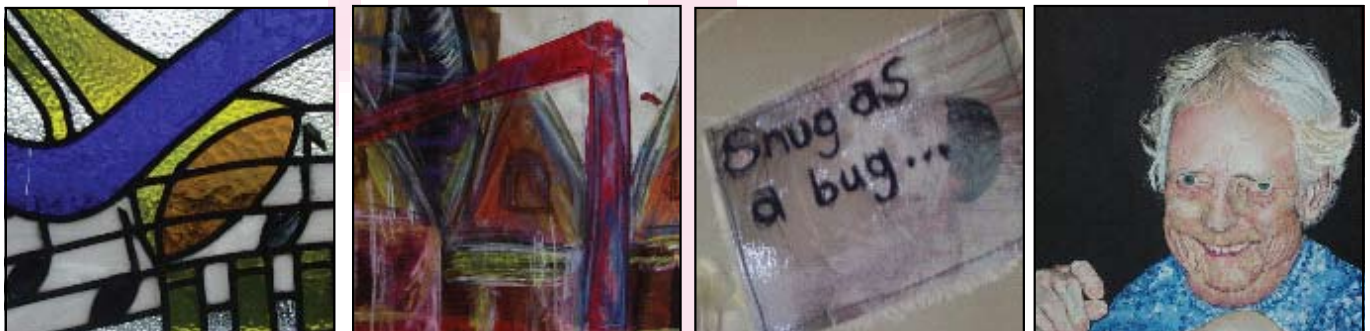
Unit 3 - Personal Investigation

EVALUATION/CONCLUSION:

Evaluate the **outcome and experience** that are the result of your Project. Explain how your final piece succeeds in terms of the Project's initial aims. Your evaluation should follow the model set out in 'tips for creating a sketchbook'. In the conclusion you might mention one piece of artwork that you saw in the course of the project that you particularly liked. Analyse it; speak with the authority of everything that you have learnt through doing the Project; express informed opinions. **Tie everything together.** Finally, say what you have gained from undertaking the Project. Has it opened your eyes in any way? Does it end with a question? Are you inspired to find out more?

BIBLIOGRAPHY & OTHER SOURCES/ACKNOWLEDGEMENTS:

Bibliography is the **books** you have used – make it a comprehensive list. Other sources would be **Internet sites, exhibition catalogues, and art magazines etc.** If anyone has helped for example if you've visited a professional artist/maker, acknowledge them.



Applies to any work of Art including painting, sculpture, ceramics, glass, textiles, graphics, photography,

“I really luv this pot/picture/sculpture, it’s very interesting and I think the artist has done it really well”

This is not the way to do it. In your sketchbooks, Personal Project or exam preparation you need to provide certain information then be able to **‘unwrap’ the work of art**, analyse it in specific ways and state how it will inform and inspire your work.

First, look hard at the piece of work. Is it worth analysing? Can you draw/paint/collage replicate/interpret it or part of it and will it look good in your sketchbook/Study?

Artist/maker, title, date, medium, size, location, (note the book and page number if applicable or you may not be able to find it again).

Analysing Art & 3D Artifacts

FORM, CONTENT, CONTEXT; These are the three aspects you need to consider in an analysis.

FORM:

This means the **physical appearance** of the work so write a description. Include the shape or form if sculpture, glass, ceramic or textile and composition if painting, graphics, photography. **State size/dimensions.**

Describe the colours, perspective, proportions, balance, symmetry, mood, rhythm. **Materials and techniques.** Is the work an oil painting, carved from marble, cast in bronze, made in terracotta, stained glass, poster, silk? What techniques were used? Raku fired, silk-screen, lost wax, appliqué?

CONTENT:

Primary content This means what is depicted in or on the work for example self-portrait, flowers, animals, geometric designs. The content of the ‘Mona Lisa’ by da Vinci would be a woman with long dark hair seated before a romantic landscape, with her hands folded and smiling mysteriously.

Secondary content This refers to any specific meaning that we understand and know about in the content. The ‘Mona Lisa’ is a portrait of Lisa Gioconda, a Florentine woman of high ranking family.

CONTEXT:

Style, genre, culture. Is the work from any particular art movement e.g. Cubism, Surrealism, Impressionism, Pre-Raphaelite, Art Deco Conceptualism? Is it from a particular culture such as Ancient Egyptian, Aztec, aboriginal? Does it fit into a particular type of work e.g. installation, site specific, land art? **Define the style, movement or culture.** What are its typical characteristics? What did the artist set out to achieve? Enlarge upon this and say how the work fits into its style or culture in terms of Art History.

OPINIONS AND PURPOSE:

Identify very specifically what features of the work appeal to you and why. Don’t simply say “I like it” You must qualify this – then you can link the piece with your own work more easily. You might not even like it – it could be shocking, disturbing, and unpleasant, but it can still **provoke a reaction**. On the other hand you may think the work is highly individual, technically clever, emotionally appealing, imaginative, humorous, successful and a good example of its genre.

- *Finally, why have you selected it?*
- *How will it inspire/link in with your work?*
- *You have a theme/topic and you’ve chosen the piece because there’s a connection, so state this.*

How do you begin writing yours?

This is a writing frame designed to provide you with a model that you can use to write your evaluation if you are finding it difficult.

During this project, I have explored a range of media, tools and techniques including..... (e.g. drawing pencil, coloured pencil, acrylic paint, watercolour, oil pastels, dry pastels, lino printing, clay, raku firing, glass, textiles, collage, felt tips etc.).

To produce my final piece I used.....(as above) to create (e.g. a portrait painting, sculpture textile piece, stained glass window, ceramic self-portrait mask, series of stamps etc.) **by using the technique/s of.....(as above).**

Explain the making process in more detail and why you did certain things (e.g. I primed a canvas with white acrylic before drawing the portrait in order to provide a non-absorbent, bright background. Or, I made a plaster of Paris mould in order to produce multiple versions of my tile).

Evaluating Art & Design



I really enjoyed..... (e.g. embroidering my work or, being involved in the raku firing, or, going out with a camera and looking for textures).

The part that I though went particularly well, was.....(e.g. the glaze effects from the raku process made my ceramic pot look ancient and precious).

I didn't enjoy..... (don't be too negative as you can say this is a skill or technique that you are working on. For example my application of the paint was too thin to start with but now I'm learning to build it up in layers. Or, I worry too much about my painting technique but by looking at the colours Jenny Saville uses I now see that a good painting doesn't have to look realistic).

I have learnt.....(e.g. the technique of using charcoal and chalk to produce a strong tonal drawing).

My work was inspired by.....(e.g. seeing the figurative work of Picasso when I visited Barcelona with the school or the very personal textile work of Tracy Emin **and I have been influenced by his/her techniques/ subject matter/ideas/style.**

Ideally you will name several artists/ makers here. It could be styles, cultures or art movements.

Finally, aim to include a good quality photo of your final piece. This helps your sketchbook to 'stand alone' as a complete record of your work and also gives a sense of completion to the Evaluation.