

croissant

EAT YOUR
pastries

THE STEWARDS GUIDE TO PASSING YOUR ART EXAM

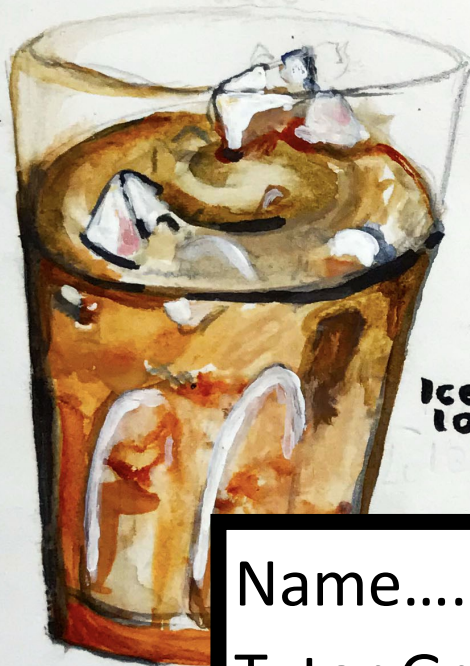
glazed
donut



strawberry
frosted donut
+ sprinkles



double
cream
cappuccino



Iced
latte

Name.....

Tutor Group:.....



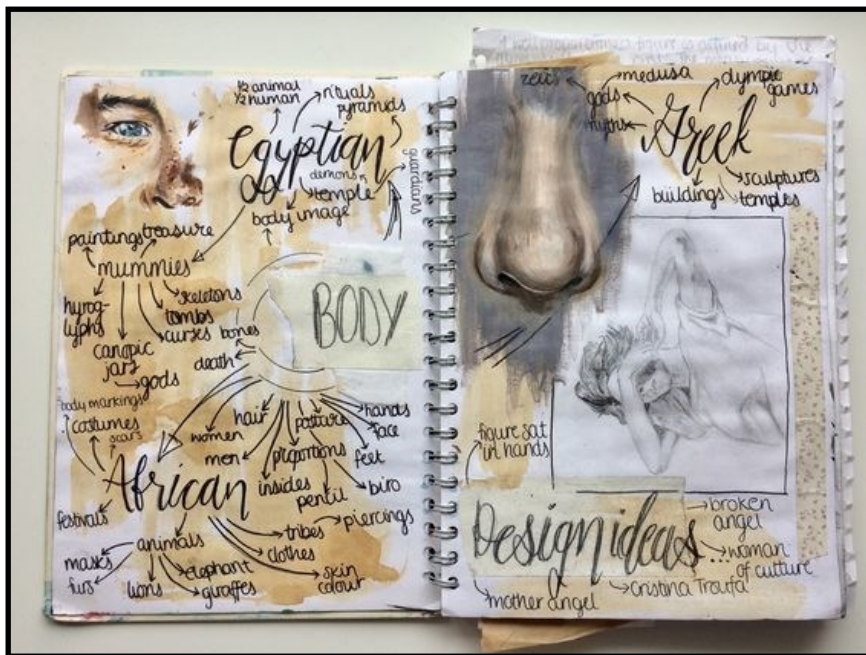
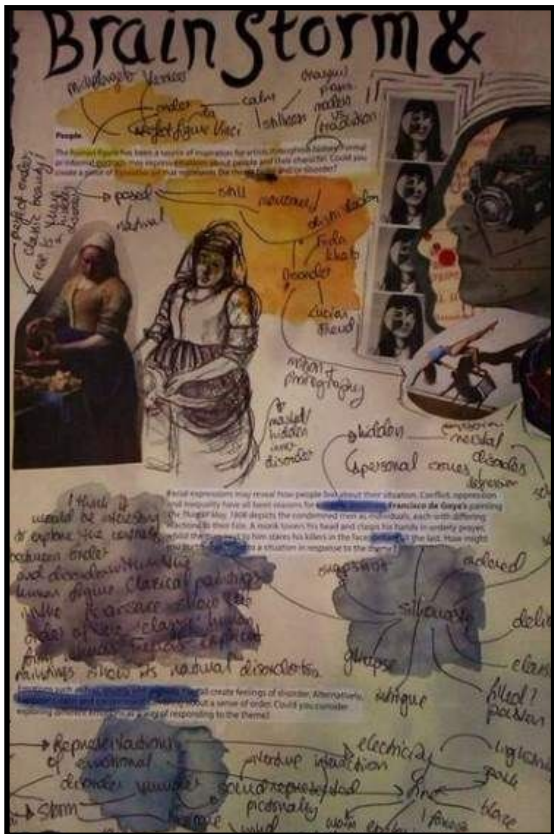
chocolate
glazed donut

COFFEE

ZOE
PASK

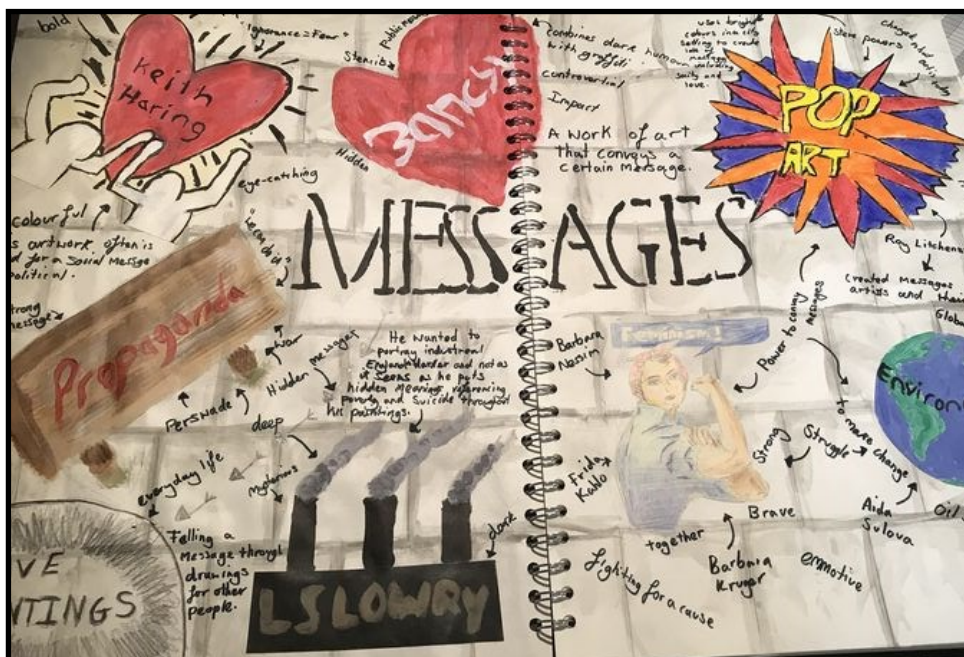


Map



A **mind map** is a diagram used to represent words, ideas, tasks, or other items linked to and arranged around a central key word or idea. Mind maps are used to generate, visualise, structure, and classify ideas, and as an aid to studying and organising information, solving problems, making decisions, and writing.

Starting with a central idea that you would like to map, you add main related ideas all around it, connected with lines and key-words. Then you continue that way for each of the sub-ideas. What you end up getting is an explosion of the main idea in the middle of the map.



- Begin to link to a theme
- Artist research
- Link artists ideas to art and artwork
- Descriptions of artist work
- Trips and visits write ups



Artist Analysis tips:

- ‘I like this’ or ‘I don’t like this’ without any further justification is not analysis. Personal opinions must be supported with explanation, evidence, or justification.
- ‘Analysis of Artwork’ does not mean ‘description of Artwork’. To gain high marks, students must move above and beyond stating the obvious and add perceptive and personal insight. Students should demonstrate higher order thinking—the ability to analyse, evaluate and synthesize information and ideas. For example if colour has been used to create strong contrasts in certain areas of art work, students might follow this observation with a thoughtful assumption about why this the case, perhaps a deliberate attention to a focal point or helping to convey thematic ideas.
- Cover a range of different visual elements and design principles.
- Write alongside the artwork discussed. In almost all cases , written analysis should be presented alongside the work discussed, so that it is which artwork comments refer to. This makes it easier for examiners to follow and evaluate the writing.
- Does the artwork communicate an action, narrative or story (eg: an historical event or illustrate a scene from a story)?
- Does the image explore movement? Do you gain sense that parts or the work are about to change? Topple, fall, glide, float? Do the images capture motion (eg: multiple or sequential images, blurred around the edges, scene frozen in mid action, live performance)?
- Are any kind of abstract elements shown? Bars, shapes, splashes, lines... Have these been inspired by other forms? Is the result spontaneous, accidental creation or careful deliberate arrangement?
- Does the subject capture an instinctual response? Such as items that are informative, shocking or threatening for humans, eg: abandoned places, abnormally positioned items, human faces, the gaze of people, motion, text?
- What is your emotional response to the work? What is the overall mood? Positive, energetic, excitement, serious, sedate, peaceful, calm, melancholic, tense, uneasy, uplifting, foreboding, turbulent. What subject matter choices help to communicate this mood (weather and lighting conditions, colours of objects and scenes)?
- Does the work have a title? Does this change your opinion of the work?
- Are there any events or surrounding environments which have influenced this work? Natural events, social movements such as feminism, political events, economic situations, historic events, religious settings, cultural events? What affect did these have on the work?
- What are the connections to your project? Can you learn from the way the artist has approached this subject?
- What media/equipment has been used to create the work? Why was this media used? How was it made? If painted, what type of paint, oils, watercolours etc... If its printed is it lino, etching, engraving etc... Has it been done with stencils, an airbrush, cast, constructed or modelled? Have tools or technology been used or is it hand made?

Sentence starters and ideas to help your written analysis:

- The images make me feel.....
- My first impression of the work is....
- What captures my attention....
- This work brings to mind...
- The work reminds me of...
- In the artwork I can see.....
- I would describe the composition of the artwork as....
- The types of colour that have been used are.....
- The types of media that have been used to create the work are.....
- I think the artwork has been created because.... (does it have a purpose or function? Does it shock you? Does it make you think? Does it make you feel an emotion or show a message?)
- The dominating areas of the artwork are.....
- I think the work is functional and structural OR ornamental and decorative because.....
- There is/is not a wide tonal range in the artwork.... (if so describe)
- Shadows are/are not used within the work.... The effects of this is....
- The artist/photographer is trying to portray a message of.....
- The image communicates this message because.....
- The emotions represented in the work are.....
- I would like to know more about..... because.....
- The things I dislike about the work are..... because.....
- The things I like about the work are.... because....
- I think this work has been achieved by/using.....
- The title I would give the work myself is...
- The ideas I can take from this work and put in to my own project are.....
- The aspects I would like to use in my own work are.....

Mood/Emotion

Positive, energetic, excitement, serious, sedate, peaceful, calm, melancholic, tense, uneasy, uplifting, foreboding, turbulent. What subject matter choices help to communicate this mood (weather and lighting conditions, colours of objects and scenes)?

Presentation

Modified, moved or adjusted over time. Weather, exposure to the elements, photoshop, burning, melting, ripping, structural failure, cracking.

Description of shapes

Rule of thirds, golden ratio/spiral, grid format, geometric, dominant triangle, circular composition, less predictable—chaotic, random, accidental, fragmented, scattered, irregular, spontaneous.

Medias

Painting: Oil, watercolour, acrylic, gouache, spray. Printing: Lino, etching, engraved, collagraph, mono print. Stencils, airbrush, cast, modelled, constructed, engraved. Tools, technology, handmade.

Lighting and Tones

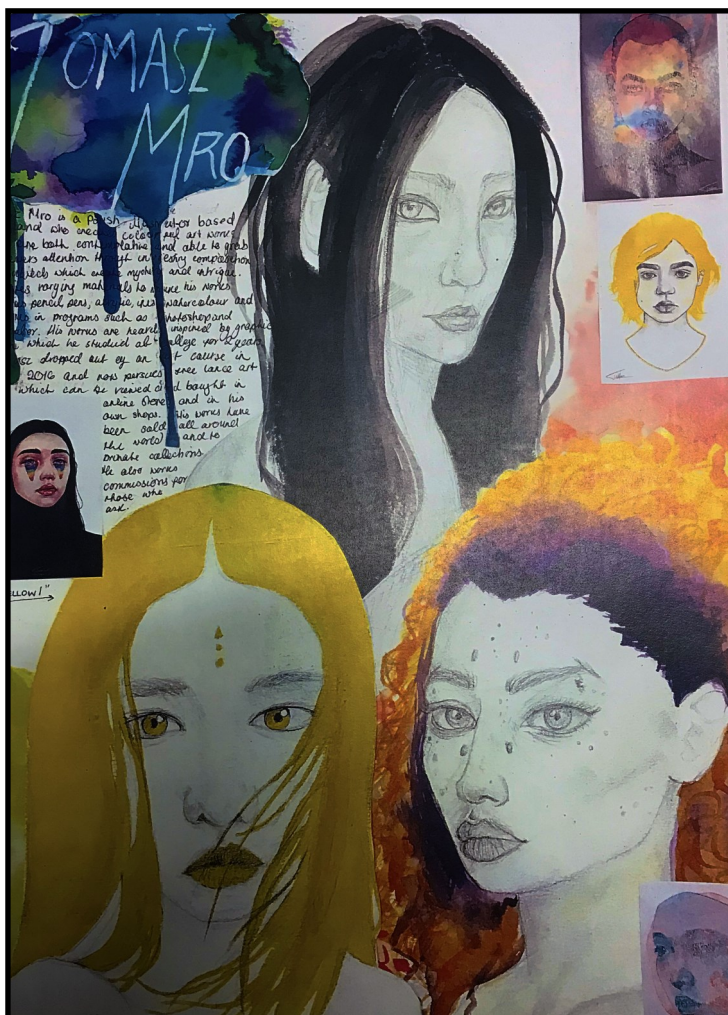
A broad range of darks, highlights and mid tones. Pale and faint. Subdued, dull, brooding, dark overall, strong highlights, and shadows. Light sources within the scene—certain time of day or night? Contrasting background? Spotlight, soft and diffused lighting dappled lighting to represent broken sunshine.

Influences/Message

Natural events, social movements such as feminism, political events, economic situations, historic events, religious settings, cultural events.

Composition

Overall shape, where are things positioned? Is there an overall feel to the shapes the way they have been organised? Do patterns occur? Repeating forms? Horizontal or vertical? Close up or long distance? Is there depth (perspective) or is a 'surface' image on one level? Is it 3D? Does it take up a lot of space or pierce space?



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

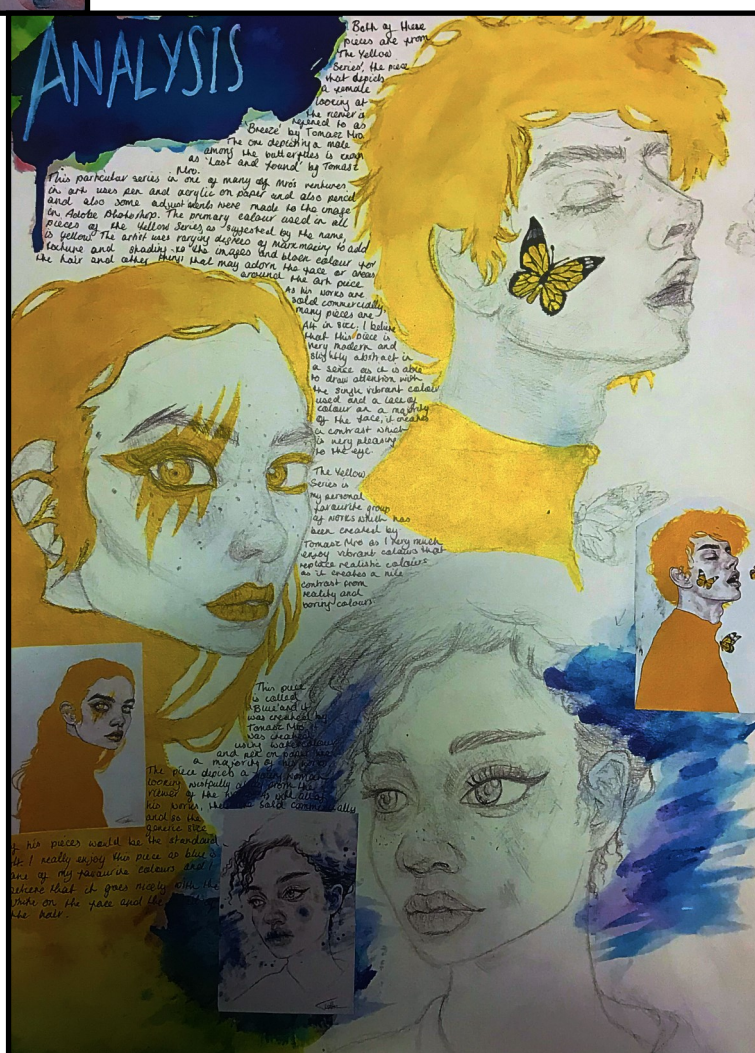
Artist Research

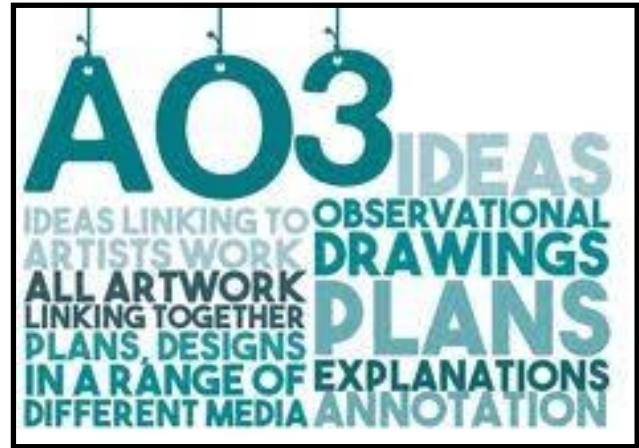
Page

You will need to look at a minimum of 4 different artists in your project.

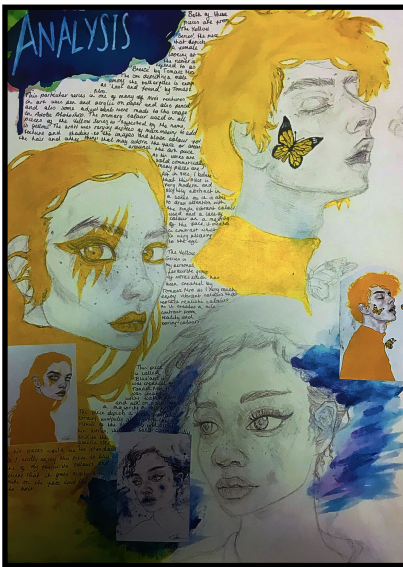
What is included on these pages?

- Printed images of the artists own work
- Annotations using the sentence starters on the previous page
- Copies of the artists work mimicking the artist style as closely as possible.
- TOP TIP, save your annotations until last, this way you can write around your drawings which will give your page a more fuller and pleasing look.



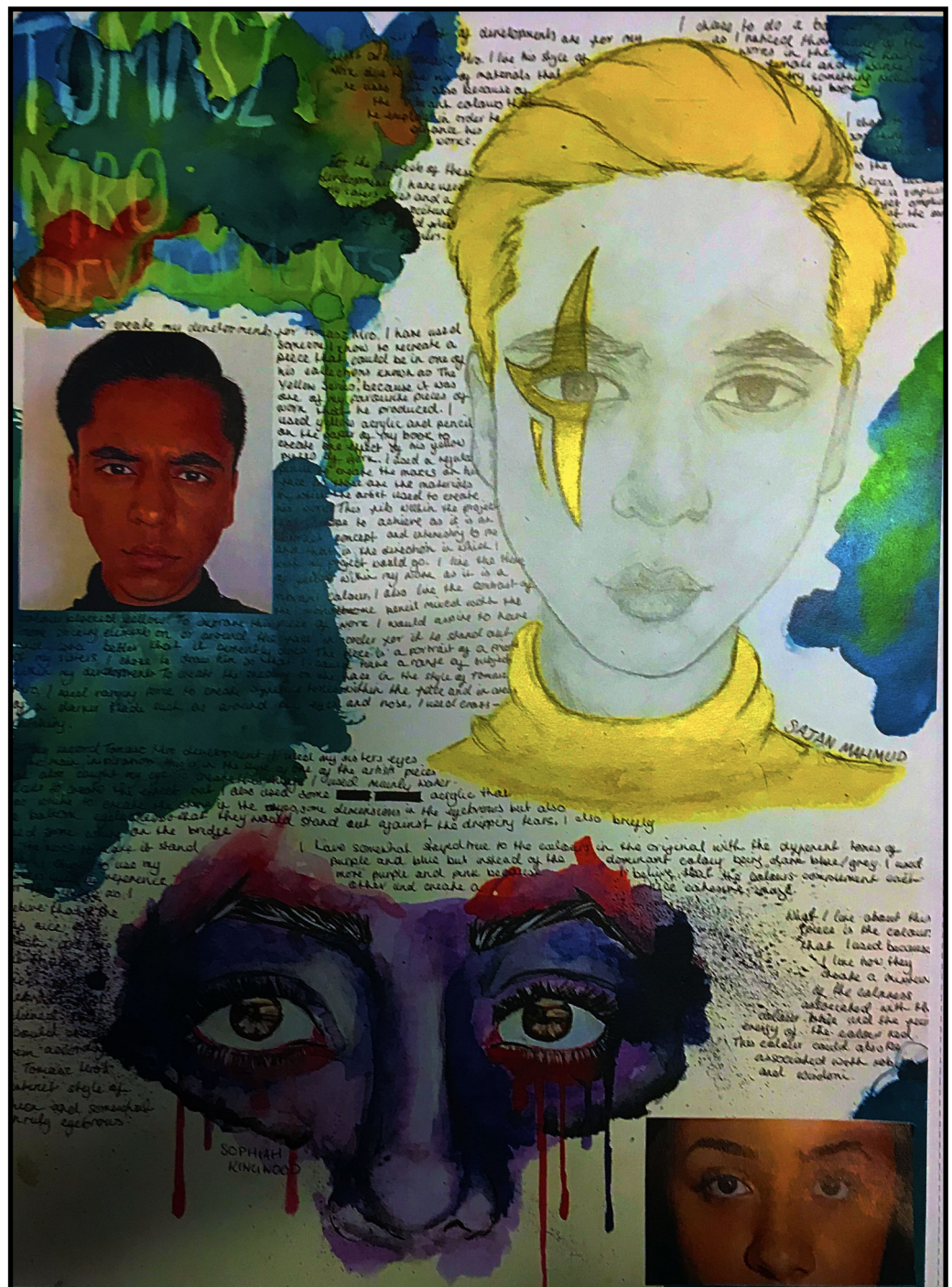


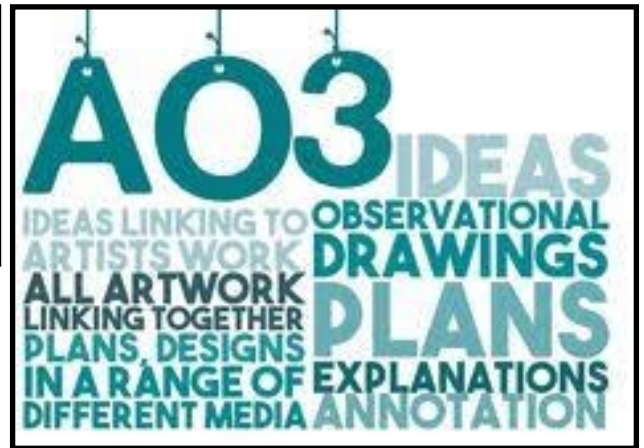
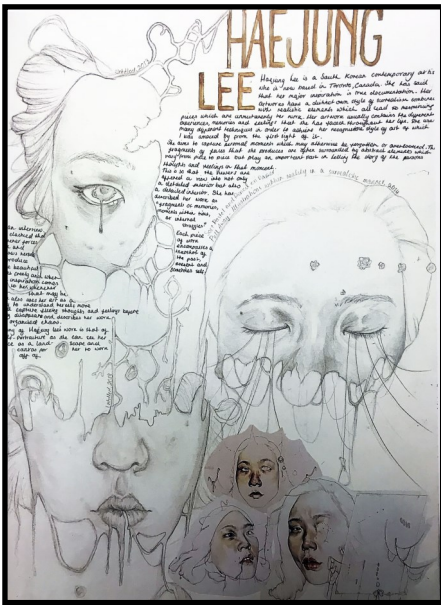
Artist Response Pages



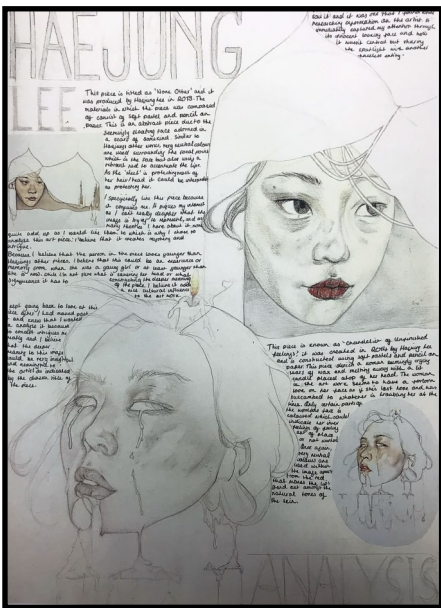
What to include?

- Your own photo's, what does the artist that your looking at draw? Take your own photos so you can copy from them in the same style as the artist.
- Copies in the style of the artist working from your own images.
- TIP: The more response pages, the better.





Artist Response Pages

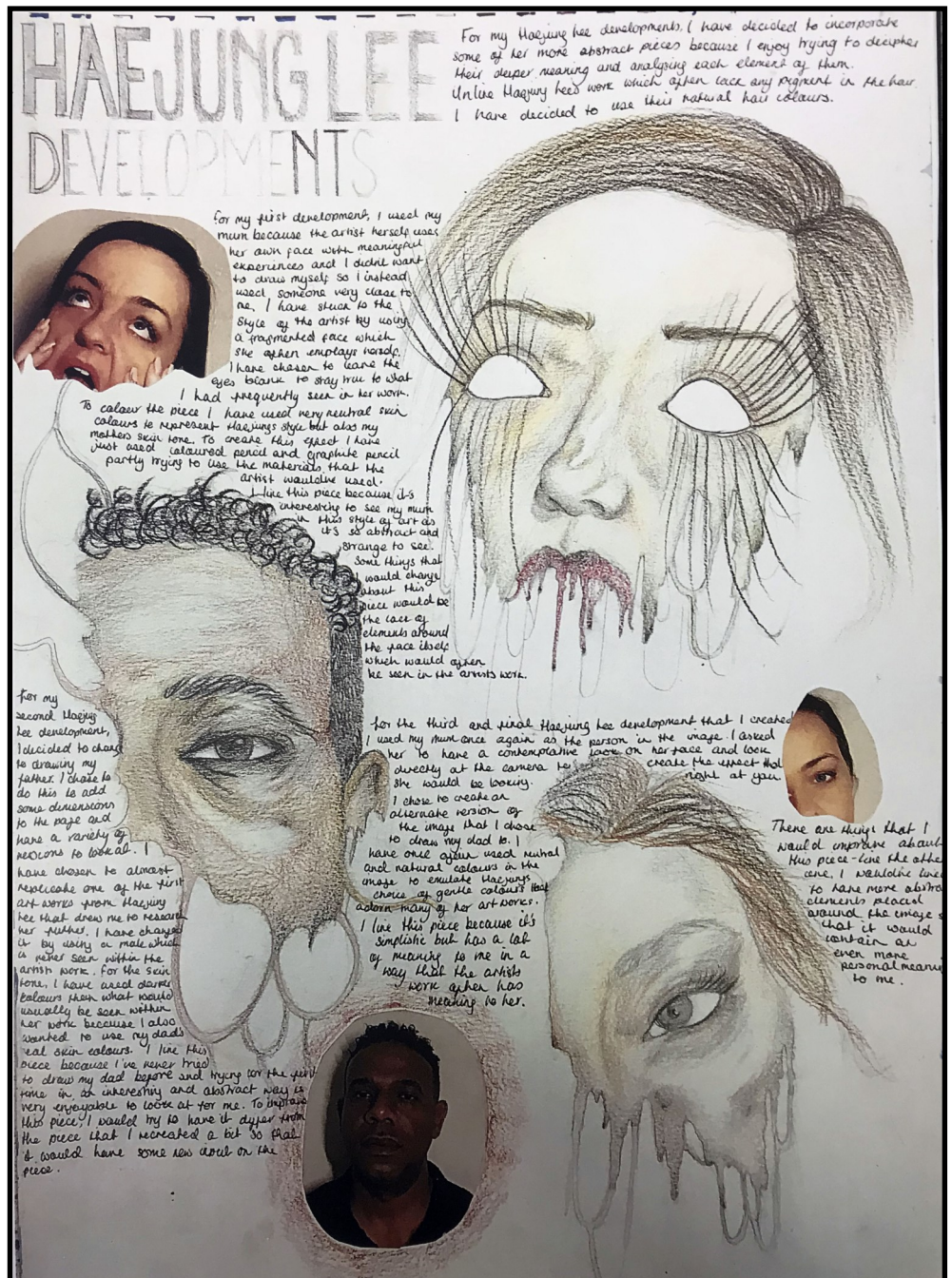


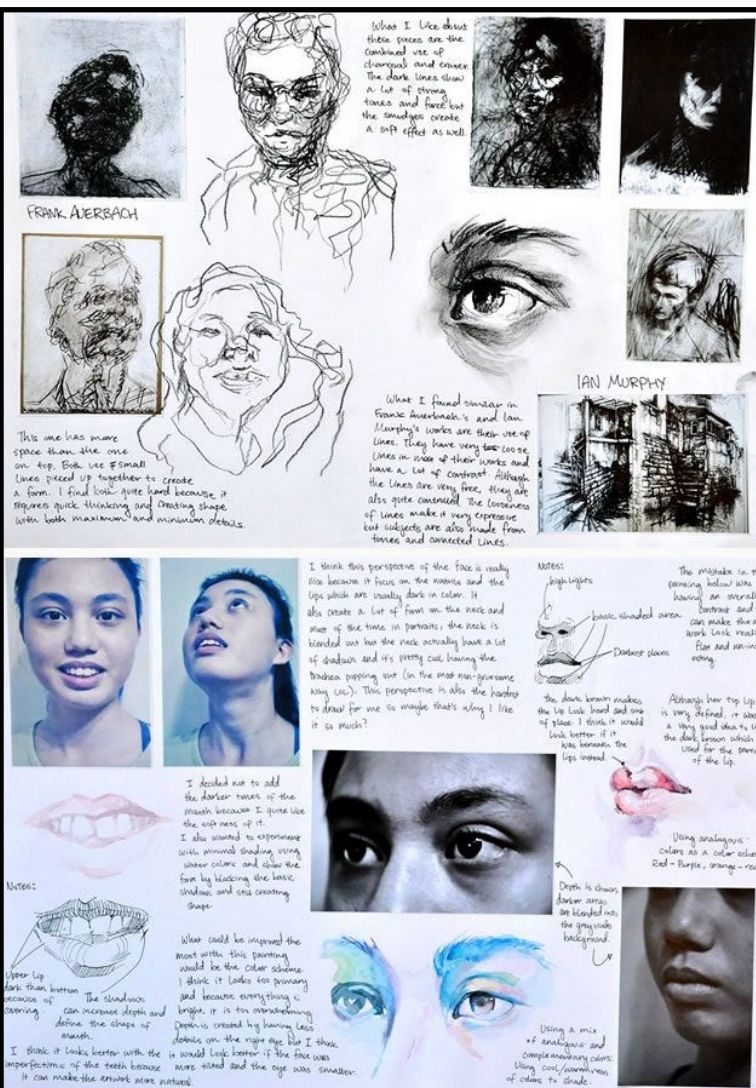
Development is about creativity and exploring ideas in different ways.

After your initial response to a stimulus it is important that you don't just keep producing [analytical drawings](#)

or [market research](#). This isn't development.

Development is about selecting ideas, visual elements, compositions and techniques from this initial work and using them in new ways.



[illegible]

Development is about selecting ideas, visual elements, compositions and techniques from this initial work and using them in new ways.

Different types of media:

♦ **Paint**

- Acrylic
- Watercolour
- Oil
- Fabric

♦ **Printing**

- Etching
- Screen
- Collagraph
- Monoprint
- Cyanotype
- Lithography
- Block printing
- Poly block print

♦ **Pencil, tone, colour**

♦ **Pen, ink, biro**

♦ **Batik**

♦ **Silk/Fabric painting**

♦ **Photography**

♦ **Clay**

♦ **Modrock**

♦ **Wire**

♦ **Paper Mache**

♦ **Inks/Dyes**

♦ **Chalk**

♦ **Charcoal**



Assessment Objective 2 is about refining your ideas through selecting and experimenting with appropriate resources, media, materials, techniques and processes.

Your choice of resources should be linked to your understanding of the media and materials used by artists and designers. Practical experience and experimentation will help you understand the possibilities of various media and develop your technical skills.

You don't have to use all the different ideas and methods that you have explored, but your final work should be developed from or link with your studies in different media. It is important to show that you have experimented with processes and techniques, so you should present your samples and studies carefully in your workbook, journal or on mounted sheets.

You should make it clear how and why you have selected and used particular materials and working methods. For example, you could present examples of artists' work alongside your own studies. You could explain the connection in written annotations.

Checklist

When using your discoveries in media, materials, techniques and processes have you:

- selected and presented your studies carefully?
- made use of your discoveries?
- made clear links between your work and that of other artists, designers and craftspeople?

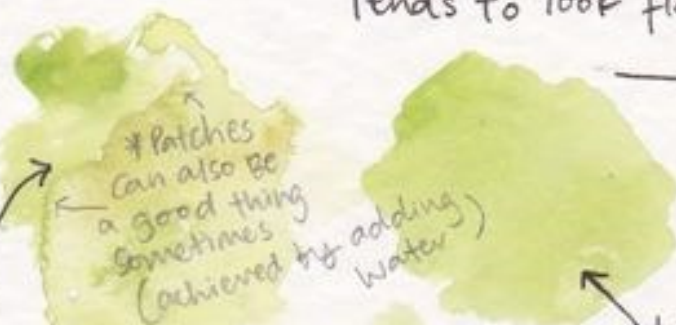
ESSENTIAL WATERCOLOUR TIPS

- ① PAINT SHOULD NEVER BE THICK! (Watercolours) = "Watery" look (translucent)



you want your painting to look light & translucent...
* When paint layer is too heavy, painting tends to look flat / "dimensionless".

②



When painting, try to intentionally leave GAPS

Without GAPS... 'Objects' will look heavy and boring...

with intentional gaps, objects will have the illusion that it's lighter / more natural!

For example... this green was mixed using GREEN & BROWN

ALWAYS Mix your paint colours... ALWAYS!! ③

Colours straight out of a tube = BORING!!! Mix them up... have fun... Colours will look more realistic that way



(& the more water you add... the lighter your colour.



- ④ Watercolouring is ALL about LAYERING Colours upon colours..

- START WITH THE LIGHTEST COLOUR...
- BUILD IT UP WITH A DARKER COLOUR...
- (FEW LAYERS LATER...) FINISH OFF WITH HIGHLIGHTS / SHADOWS!

Layer 1... Layer 2... Layer 3... & so on...



Watercolor Brushes



Round Brushes

Use for laying down thin to broad strokes and for filling in small areas.

Also makes nice oval brush prints.

Round Detail Brushes

Use for making narrow lines, pointed oval patterns and for adding minute details.



Liner Brush

Use for creating very thin to thick, curving or straight lines.

Wash or mop brush

Holds lots of water.

Use for wetting the paper or laying down round-edged washes.



Aquarelle

Used for laying down broad strokes of color. The chisel tipped handle can be used for bruising or scraping.

Drybrush



Flat Brushes

Use for broad strokes of color, flat washes, blending or softening edges, and brush stippling.



Stroke Brush

Use to lay down washes, create flowing broad strokes, and for splayed brush texture.

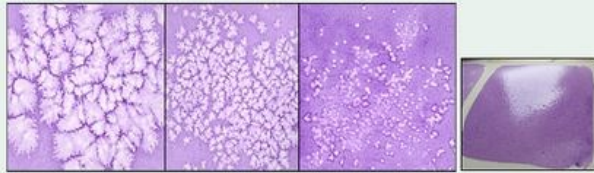


Stiff, Flat Scrubber

Use for scrubbing through layers of dried paint.

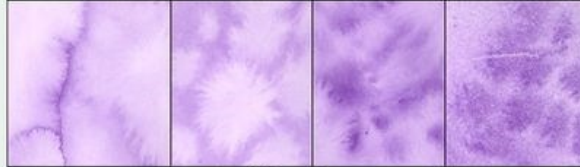
Watercolour Textures V.2

Going by the success of my first Watercolour Textures, I thought I'd do a better guide with more techniques and a better layout.



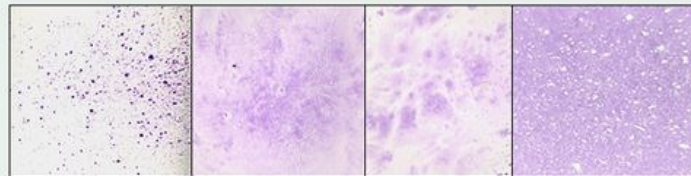
The Salt Trick

So I have put a wash of my background colour, now the thing you have to watch with this trick is how much water is on the paper, if you can move your painting and you can see the paint moving it's too wet and this won't work. So you need to wait till the water has soaked into the paper a bit and it should have a wet sheen (if you were to hold it to a light source it would look like the end photo). So then we add the salt now the wetter the paper the bigger the spread, drier=smaller, and the third photo has Gum Arabic in the paint so you don't get the snowflake look but dots instead.



Water Drops

Again I've put a wash of my background colour and whilst it is still wet I have dropped clean water on it, this creates the first effect, the second was when the paper was a bit drier. The third picture is the same background colour but whilst its drying I dropped more of the same colour on to it, the last one is drier paper with the same effect.



Paint Splatter

So I'm using a tooth brush for these effects, the first is the brush loaded with paint flicked over dry paper obviously the more paint on the brush the bigger the blobs. The second is paint flicked over wet paper, the third is paint flicked over slightly drier paper. The last is masking fluid flicked over paper, waited until it was dry then painted over it and waited till that dried and then rubbed the masking fluid off.



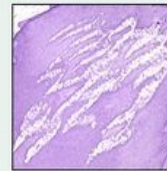
Dry Brush

I've used a flat brush, dried out most of the paint on it with a tissue and then with the remainder of the paint in the brush I've gone over the paper in quick brush strokes.



Plastic Wrap

Wet background paint and whilst it is still runny I have placed an unused sandwich bag and scrunched it and then placed something heavy on top to stop it moving and waited for it to dry and then taken off the plastic and its done!



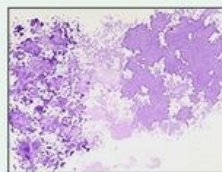
Wax Resist

Someone said in my last watercolour tutorial that I could use wax as well as masking fluid, that's all very well but once you've put the wax on you can't paint over it again so whatever you mask with wax you need to make sure you don't want to paint over it ever.



Tissue

So I have my wet background wash and then I get my scrunched up tissue dab at the paper taking the paint with me, good for doing clouds.



Stippling

Here I have used a stencil brush, put my paint on it and dabbed it all over the place. As you can see I have used different amounts of paint in the brush to get different effects.



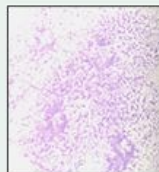
Indenting

Whilst my background wash is still wet I get my plastic clay modelling tool and mark the paper, you can use the end of a brush as well to get this effect.



Tissue again

This time I get my scrunched up tissue and dip it in the paint and dab it about my paper. How much paint is on the tissue as well as how wet it is will give different effects.



Sponge

Same effect as the previous one but this time I have used a sponge and as you can see you get a different type of pattern. I've used a natural sponge here if anyone is interested.

I hope this is as helpful as my previous Watercolour Textures was. Some of these effects take practice to be able to get them right. So use this as a guide and keep experimenting and practicing!



Smooth, curved objects - shows form and motion



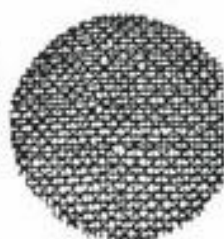
depicts smooth, flat objects - used for a distant, faded look



parallel Crosshatch gives a flat, rough appearance



Contour Crosshatch gives a rough appearance to curved objects.



Honeycomb Crosshatch is used for rough, deeply shadowed areas.



Contour Lines



Parallel Lines



Crosshatch

Pen And Ink Texturing Techniques

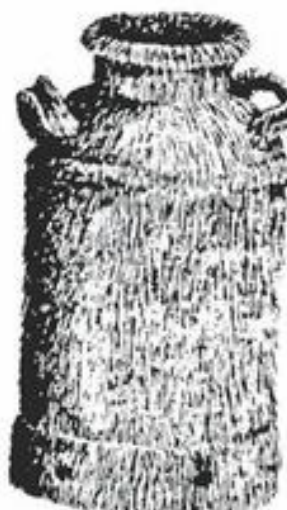
by Claudia Nice



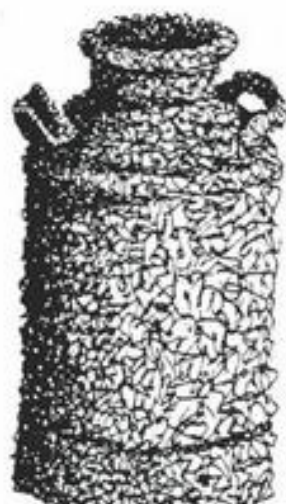
Dots - Stippling



Wavy Lines



Criss-Cross Lines



Scribble Lines



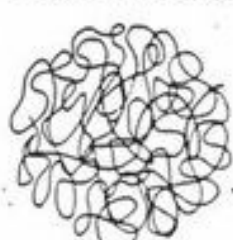
Gives a gritty, dusty or velvety look - adds an aged appearance to work.



For depicting grain patterns - (wood, marble)



Gives a hair-like or grass-like appearance



used to depict thick, tangled areas (for distant foliage or kinky hair).

PEN TEXTURES

TEXTURES ARE THE RESULT OF A SERIES OF LINES, DOTS, ETC., PRACTICE THE FAST, THE SLOW AND VARIED COMBINATIONS UNTIL THOROUGHLY FAMILIAR WITH THEIR MANY TEXTURAL POSSIBILITIES.



1 THE SLOW VERTICAL



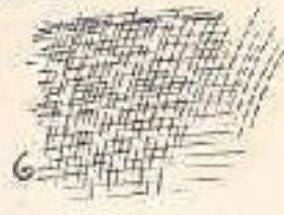
2 THE SLOW HORIZONTAL



3 QUICK, SHORT VERTICAL



4 QUICK DIAGONAL + CROSS-HATCH



6 CROSS-HATCH



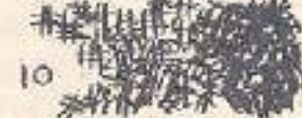
7 THICK AND THIN PRESSURE LINE



8 SHORT PRESSURE LINES



9 SLOW, HEAVY CROSS-HATCH



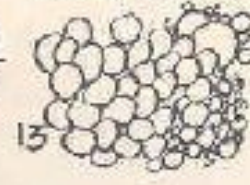
10 MIXED, SHORT CROSS-HATCH



11 SHORT CURVED FORM LINES



12 CONTINUOUS FORM LINES



13 CIRCULAR PATTERN



14 CONTINUOUS CIRCULAR LINE



15 NO. 1 VERTICAL PLUS SHORT LINES



16 SHORT PEN LINES



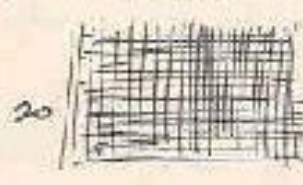
17 DOTS



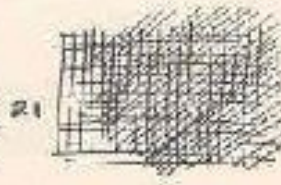
18 DOTS AND SOLID



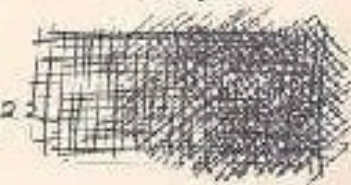
19 FAST VERTICAL LINES...



20 - PLUS FAST HORIZONTAL LINES...

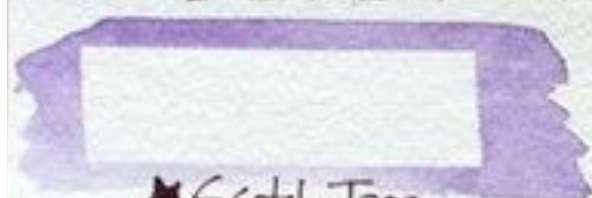


21 - PLUS FAST DIAGONAL LINES...



22 - PLUS CROSS DIAGONAL LINES

RESIST SAMPLES:



★ Scotch Tape



★ Masking Fluid (Daniel Smith brand)



★ Clear Wax (rayon)



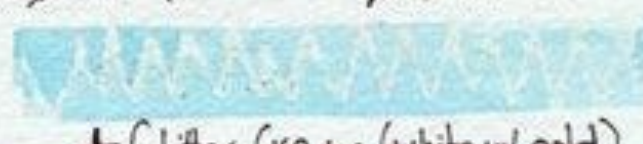
★ Gesso: White



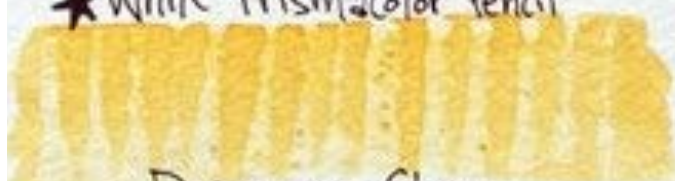
★ Gold



★ White Prismacolor Pencil

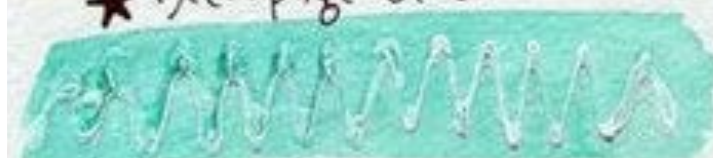


★ Glitter Crayon (white w/ gold)



★ Decoupage Glue

★ Construction Paper (rayon (yellow))



★ Tulip Slick Fabric Paint (white)



★ China Marker



★ Clear Glitter Glue



★ Matte Medium



★ FW Acrylic Ink - white [under]



★ FW Acrylic Ink - white [over]

Recording your ideas



Assessment Objective 3 is about recording your ideas, observations and insights. These can be visual, written and in other forms.

You should work from a range of experiences and stimulus materials, as each of these could lead you to different ways of developing your ideas. You should reflect upon your work, and consider what you have achieved at each stage and what you will do next.

Evidence of your understanding and intentions can be shown by the ways you use media, materials and processes, as well as in the ways that you develop your ideas, skills and techniques.

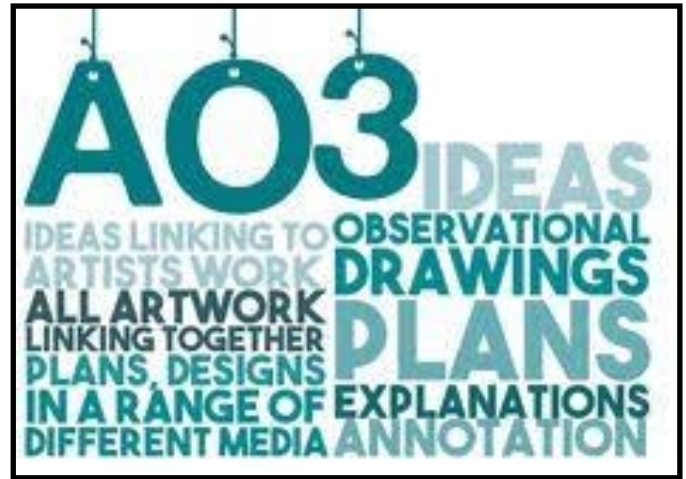
You should demonstrate that you have reflected on how you developed your ideas. This should be based on your selection of media, sources and contextual material. You need to show you have understood the formal elements in your own work and that of others. You should also consider how you could develop your ideas further on the set brief or theme.

Checklist

When recording ideas have you:

- Collected images to show your inspiration and stimuli?
- Made use of drawings, sketches, jottings, photographs and experiments with different media?
- Annotated images to explain how they fit into your development process?
- Demonstrated your understanding through correct use of art and design vocabulary?
- Shown experimentation and selection of the most successful results for your project?
- Organised your recordings and presented them to show and explain your decisions?
- Clearly linked all of your work to your starting point?

Annotating your work



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

There are several reasons annotation may be used, for example to:

- Analyse the work of an inspirational artist or designer
record a [technique](#)
- Record ideas
- Explain the thinking behind an idea
- Analyse the success of a technique, idea or [composition](#)
- Explain how a particular artist or designer's [style](#) or technique has influenced your work

Annotations can be used for your own reference, eg to make a note of how you achieved a technique, or to record an idea you might like to try later.

They can also be used to communicate information to the examiner that will help explain your thoughts and decision-making processes.

Using annotations can demonstrate evidence of planning, decision-making and problem-solving ability, which will all contribute towards your assessment.

Dos and don'ts of annotation

What to do

Do add labels which help explain your creative process, eg 'Initial Ideas', 'Thumbnail Compositional Studies', 'Exploring Negative Space.'

Do add details on techniques you might forget later, eg the stages you went through to achieve a particular print-making or model-making technique.

Do record your thoughts on the success of the work – what worked and what didn't.

Do reflect on the work of artists and designers you are influenced by and how this helped inform your ideas.

Do write down ideas about what you would like to try next, or if there is anything you could change to improve an idea or technique.

What not to do

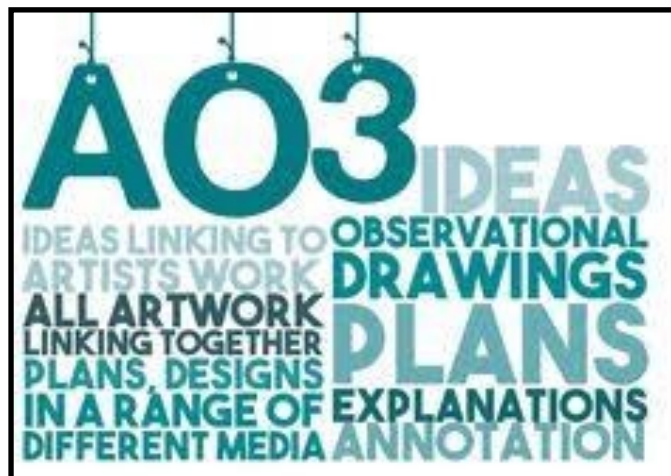
Don't write very lengthy comments. At this stage, the purpose of annotation is to allow you to record your thoughts quickly so you can explore them later.

Don't annotate in a way that distracts attention from the work, eg by writing over an area of a drawing in large text.

Don't use annotations to label obvious things, eg 'oil pastel drawing of a bottle.'

Annotating your work

- On this page I have..... using.....
- I was inspired by..... because.....
- I have created them like this because....
- The materials I have used are...
- The techniques I have used are...
- The links I have made back to my artist are.....
- I also tried.....
- This worked because...
- Some elements didn't work in my drawings and experiments because....
- The things I would change if I were to do



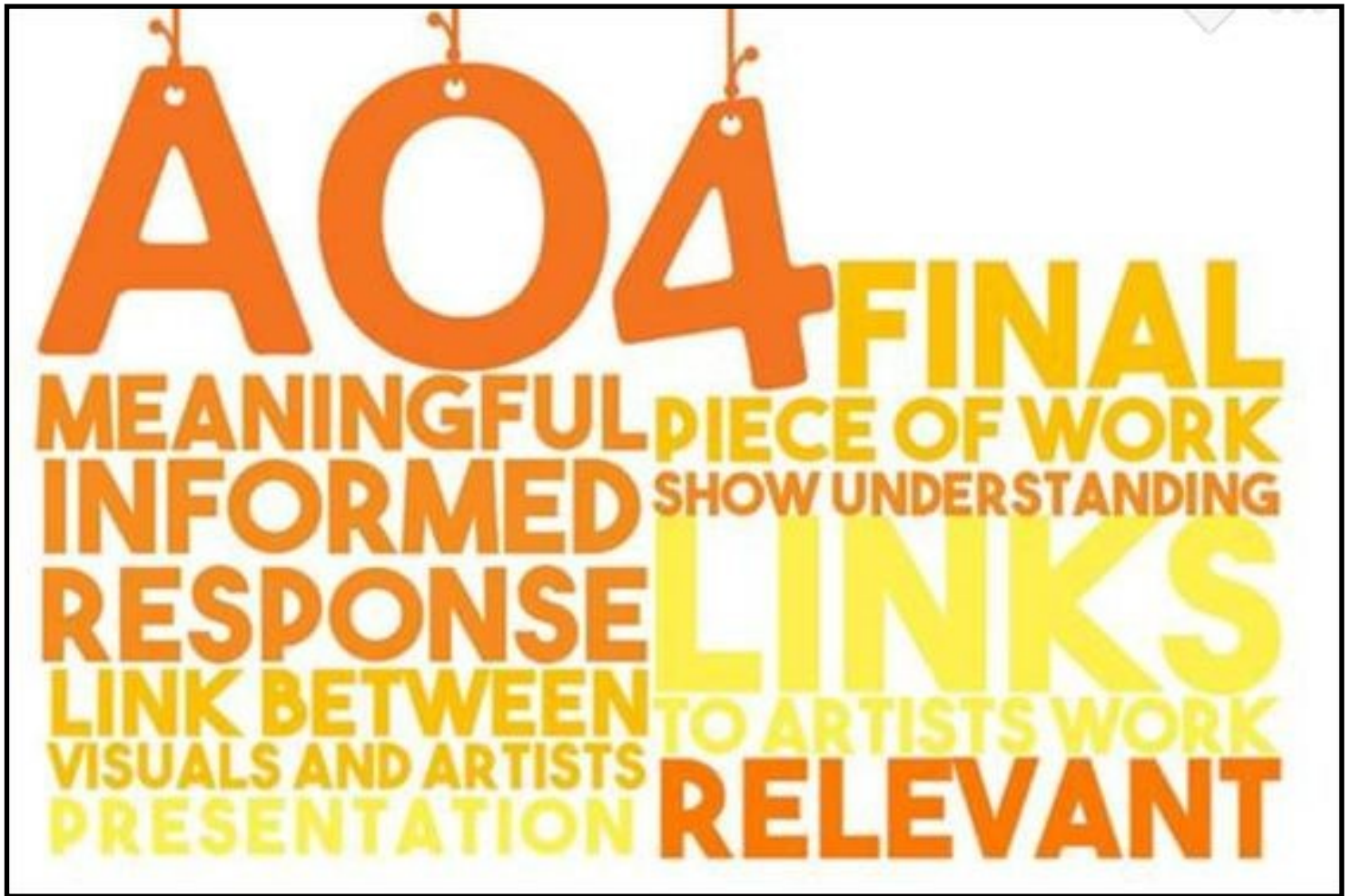
When talking about your own work, try to say:

- **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!

Visual Language (the Top 10 things to talk about)				
Depth	Colour	Composition	Contrast	Depth
Perspective	Light	Line	Movement	Space

Word Bank				
Colour	Composition	Feeling	Style	Light
Blend Bright Clashing Cold Deep Dull Glowing Harmonious Intense Luminous Mixed Opaque Pale Pastel Pure Secondary Translucent Transparent Vibrant Warm	Background Blurred Complex Confused Distance Eye line Focus Foreground Form Middle ground Near Perspective Proportion Scale Shape Symmetry	Alive Atmospheric Delicate Depressing Dignified Disturbing Fresh Expressive Humorous Imposing Nostalgic Sad Landscape Sentimental	Abstract Derivative Distorted Emotional Exaggerated Exterior Fake Fantasy Figurative Impressionistic Religion Representation al Still life Sketch Surreal Symbolic	Artificial Dark Evening Fierce Gentle Harsh Hazy Intense Natural Shady Shadowy Warm



The Final Piece And The 10 Hour Exam

FINAL PIECE & PLANNING

A04

Assessment Objective 4 is about presenting a personal, informed and meaningful response, from your initial research through to the final piece. You need to demonstrate analytical and critical understanding as you respond to your theme.

You must show that you have understood the theme, and that you have an understanding of the way artists, designers or craftspeople work. You need to demonstrate this understanding in your research and development studies, as well as in your final piece.

To make a meaningful response it is important to demonstrate that you have selected suitable source material and media. You need to make connections between your work and suitable contextual sources. You should record your ideas as you develop them into a completed final piece.

Organise your projects so that the development of your ideas and the connections between all the elements of your work are made clear. There should be a visual 'journey' from your starting point through to your final piece that demonstrates your understanding of your particular area(s) of Photography.

Planning and Creating

You will need to produce a minimum of x3 final piece planning pages before completing your final piece. The more ideas..... the more marks.....!

TOP TIPS:

- ◇ Regularly reflect on what the strengths and weakness of your
- ◇ Experiments are
- ◇ Are you showing a wide range of skills and producing outcomes of a sophisticated and professional
- ◇ Standard?
- ◇ Do your experiments read from left to right like a book, beginning to end?
- ◇ Have you carried out a wide range of photo shoots?
- ◇ Are the photos in your final piece skillfully taken?
- ◇ Are your final piece ideas exciting?
- ◇ Have you evaluated your final ideas and made the connections to your previous work?

What should a final piece planning page look like? (A04)



What to include:

- Photographs of what you will be drawing from
- Composition ideas
- Technique test
- Annotations of ideas
- Mind mapping of ideas
- Mini tests of the final piece

What to write about on your planning pages:

Which artist have you taken inspiration from? **Why the path you have chosen?** What was the main source of inspiration? **What techniques will you use?** Are you happy with your composition ideas? **Have you tested this before in your sketchbook?**



DEVELOPMENT IDEA 2



THREAD DETAILING

DEVELOPMENT IDEA 3



Thread blocking

Printing onto fabric allows the process of sewing much easier as fabric is much more forgiving sewing onto paper is more difficult as the paper rips more easily and pulls off the colours. The different colours symbolise different traits and emotions that the individual is possibly hiding behind and protecting herself from.

Final Piece Plan



On these pages I have planned out exactly what I will do on my final piece. I can use this as a reference in my exam, and with the video time pressure, having a detailed plan will help me to calmly focus on the task at hand.

I have chosen these two photographs to be part of my final piece and feel they best show the themes of this topic. The serene order of the model's open expression seems like chaotic disorder of the swirling nebulae. I will print them onto mixed media paper. When they have finished I will combine techniques learned in my Mary Robinson Colour and Order studies to enhance the images. I have worked on it when where these alterations will be.



This page shows the images of the nebulae with a spiral outline. This will be larger than the photo to provide some contrast and will allow the main image to be more visible.



I have used this sketch as a guide for my final piece with some adjustments.

In my final piece the model in the sketch will face in the opposite direction to previous paintings. In the piece I will also hold the nebulae in my hand.

FINAL PIECE IDEA...

- 💡 SKETCH OUT & ANNOTATE YOUR FINAL PIECE PLAN
- 💡 USE YOUR BEST IDEAS AND MOST SUCCESSFUL PRACTICAL WORK IN YOUR FINAL PIECE
- 💡 DO NOT THINK YOU HAVE TO INCLUDE EVERYTHING YOU HAVE DONE - BE SELECTIVE
- 💡 YOUR FINAL PIECE MUST LINK BACK TO YOUR PROJECT!

ART EXAM READY?

SKETCHBOOK...

- 📖 CHECK YOU ARE UP TO DATE:
NO UNFINISHED PAGES
- 📖 BE SURE TO HAVE RELEVANT ARTIST LINKS
- 📖 THOUGHTFUL ANNOTATION AND EVALUATION TO SHOW THE PROGRESS OF YOUR IDEAS ↻
- 📖 HIGH QUALITY PRACTICAL WORK SHOWING REFINEMENTS
- 📖 PRIMARY OBSERVATION! 👁

EXAM PLAN...

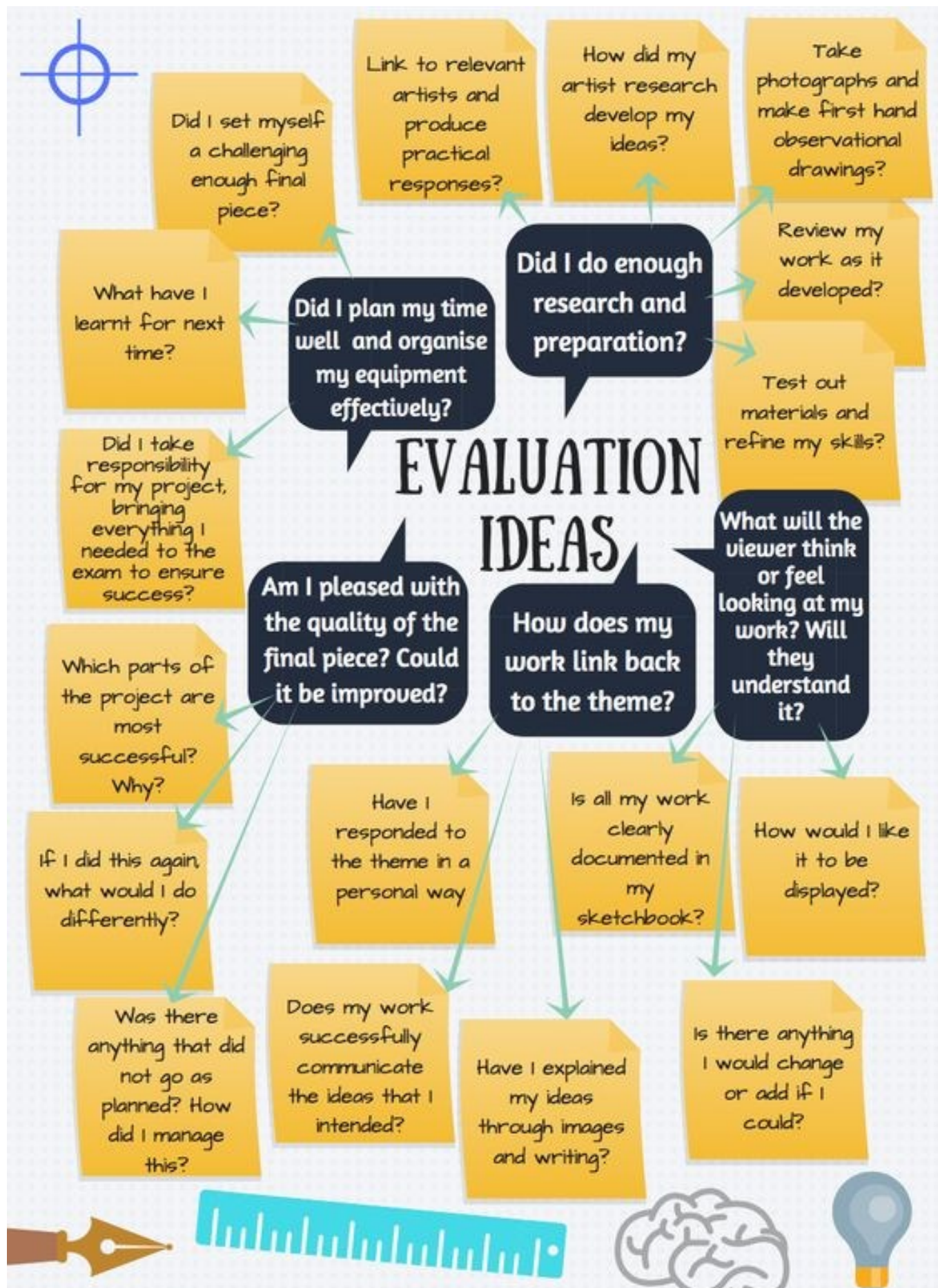
— CREATE AN EXAM PLAN IN YOUR SKETCHBOOK OR ON A SHEET OF A4 PAPER
— DEPENDING ON YOUR PROJECT, IT MIGHT BE QUITE DETAILED OR QUITE SIMPLE - BUT USE IT AS AN OPPORTUNITY TO CHECK YOU HAVE THOUGHT THROUGH ALL POTENTIAL ISSUES 🧠

— INCLUDE:

- ★ AN ANNOTATED SKETCH OF YOUR PLANNED PIECE
- ★ A LIST OF MATERIALS YOU WILL BE USING ☹
- ★ YOUR PLANNED TIMINGS
- ★ KEY REMINDERS TO YOURSELF - E.G. ARTIST LINKS

ON THE DAY...

- 📖 ARRIVE EARLY SO YOU CAN ARRANGE AND CHECK YOUR MATERIALS
- 📖 KEEP AN EYE ON THE TIME - REVIEW YOUR PROGRESS AS YOU GO AND SET MINI TARGETS TO MAKE SURE YOU WILL FINISH ON TIME 🕒
- 📖 IF SOMETHING DOES NOT WORK AS EXPECTED, DO NOT PANIC: REVIEW YOUR OPTIONS CALMLY
- 📖 MAKE SURE YOU EAT AND DRINK TO KEEP YOUR ENERGY AND CONCENTRATION UP 🥤
- 📖 TAKE A MOMENT TO STAND BACK AND REVIEW WHAT YOU ARE DOING EVERY NOW AND THEN - CHECK BACK TO YOUR PLAN AND YOUR SKETCHBOOK
- 📖 DO NOT BE AFRAID TO ADAPT YOUR IDEA A LITTLE IF NECESSARY





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