

SPRING TERM 2018

Year 10 Knowledge Organiser

Section B (Creative Arts and Technology, Sport and Business)

VENUES

You need to know...

- Advantages and disadvantages of each type of venue and what makes them suitable / unsuitable for different types of music
- How venues are constricted by location in terms



LARGE VENUES

Examples: Sports arena, West end theatre, Glastonbury Festival

PROS

- ☑ Full of fans, great atmosphere
- ☑ Industry workers (eg musicians earn more from tickets
- ☑ Great publicity and promotion
- ☑ Big acts will have good equipment - quality performance
- ☑ Premium priced seating areas, good security provided
- ☑ Acts play on time - punctuality good for audience

CONS

- ☐ Less intimate experience
- ☐ High fees for audience
- ☐ Bad delay of sound at back of venue due to size/ acoustics
- ☐ Expensive refreshments and merchandise
- ☐ Large crowds could be dangerous - mosh pits/ brawls.

Small Venues

Examples: pub, small theatre, school stage

- ☑ Intimate atmosphere - audience close to band
- ☑ Small costs for hiring equipment
- ☑ Low entry fee for audience
- ☑ Drinks and refreshments are cheaper
- ☑ Band may hang out after gig - personal experience for audience as might meet the band

- ☐ Can get crowded in small place - possible health and safety risk
- ☐ Sound may be too loud for the venue: e.g. drums
- ☐ Have to stand due to small seating areas
- ☐ Bands tend to be smaller / less well known
- ☐ Bands need to provide own equipment - lack of resources at venue

Assessment Objective 1
Developing Ideas

AO1

You must **develop** your ideas for your projects by **investigating** various photographers, artists or designers.
You should also undertake **trips** out of the classroom to gather photos that will aid your ideas.
You must **analyse** and **annotate** your images with your thoughts and opinions.
Always **link** your ideas back to your orginal research.

Assessment Objective 2
Experimenting

AO2

You must show that you can **explore** and **refine** your ideas through **experimentation.**
You should select **different** techniques, process, methods, resources, media and materials.
It should be clear how you are developing your ideas and that you are **improving** your work as you go.

Assessment Objective 3
Recording

AO3

You can record your **ideas, observations** and **insights** in visual, written and other forms.
You should work from a range of **experiences** and **stimulus** materials.
You must talk and **describe** your work; what you have achieved at each stage and what you will do next.

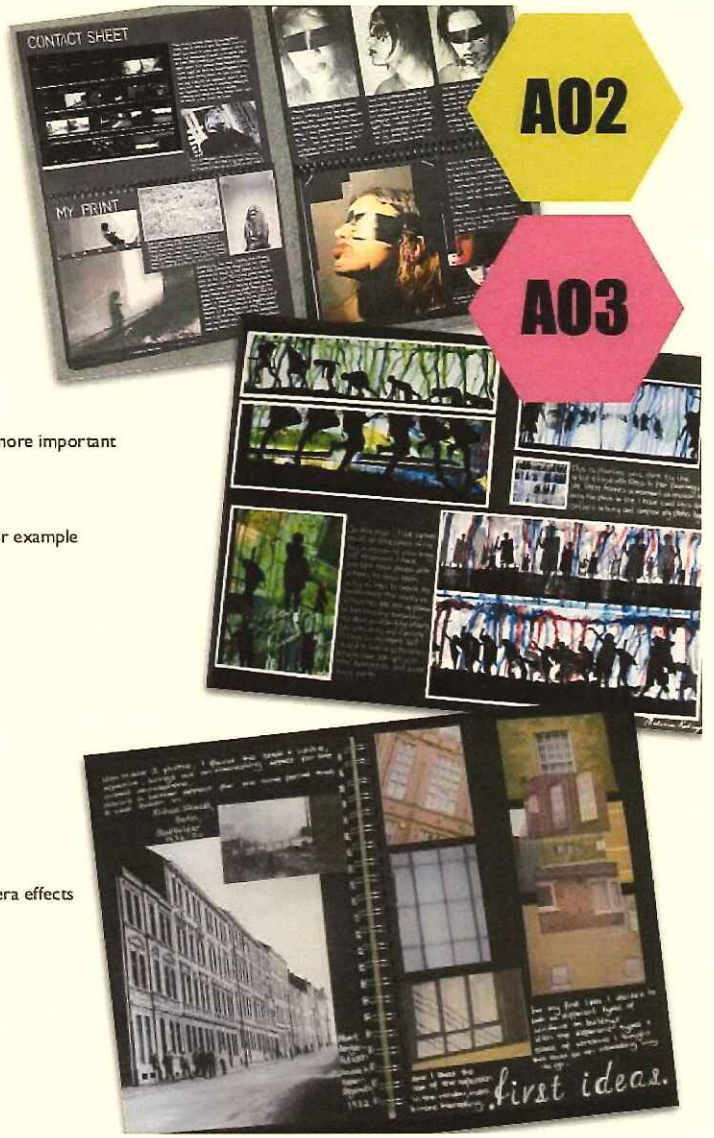
Assessment Objective 4
Present

AO4

You must present a **personal, informed** and **meaningful** response to the brief
You shoulddemonstrate **analytical** and **critical** understanding throughout.
You must present the **culmination** of your **journey** in a finished piece or pieces.

Year 10 Photography SP1 2018

How do I...Present my work?



1. Your Intentions for the shoot
What were your intentions and initial ideas for the shoot?
Ensure you discuss any artists who you have investigated and how they influenced your work

2. Thumbnails
Print a selection of thumbnails from your shoot and circle/highlight your strongest images.
Add some notes to explain why you feel these were the best (see the contact sheet page for more details).

3. Enlarged Images
Present your strongest images on a larger scale in your sketchbook neatly and clearly.
Show the unedited versions next to your edited versions, however make them smaller in size, so not to seem more important and draw attention away from your "best" work.

4. Experiments
Take your best images and experiment with them, exploring possible variations using appropriate techniques, for example Pixelmator techniques, printing on different materials etc.

5. Annotations on Image/Series:
- What is the image/series about? Explain what your intentions were.
- What concept, message or meaning did you intend to communicate or explore?
- Describe the image visually. What is the image of? What is the main focus?
- Describe the image visually using key features and vocabulary.
- How have you achieved your meaning, concept or message?
- What techniques have you used to create the meaning/concept or message?
- Remember to discuss composition, colour, lighting, perspective, body and facial language and camera effects
- How will you develop your work for the next shoot?
  What would you like to build on and develop in your next shoot?
- How will you further enhance your project using aspects of this shoot?

Year 10 Photography SP1 2018

During the course you will be expected to look at other photographers, designers and artists to help inspire your own photographs.

When presenting this investigation in your sketchbook or online you should always provide a written analysis of their work alongside images of their work.

How do I...Analyse a photographers work?

AO1

1. Basic Information

In your sketchbook or online record make sure you include the following as a minimum:

- The name of the photographer
- What country are they from? (This is important as it puts the work into context).
- The name and date of the series that you are interested in
- The name and date of any images you choose from the series to analyse
- What is the image/series about?
- Research and explain what the artist's intentions are. What concept, message or meaning did the artist want to communicate or explore?



2. Visual Qualities

- Why do you like about the image?
- What is the image of?
- What is the main focus?
- Can you talk about any of the formal elements? Line, Colour, Shape, Form, Texture, Pattern, Tone...
- How has the artist achieved the meaning. concept or message in there image?
- What techniques has the artist used to create the meaning/concept or message?
- What composition style have they used? leading lines, golden section, the rule of thirds...
- How have they used the lighting in the image?
- If they have used people in their photos can you read any body or facial language?

3. Camera Settings

- What shutter speed do you think they have they used?
- What ISO do you think they have used?
- Discuss the aperture settings used? Shallow/long depth of field
- Where have they focused?

4. Relate to your own work

This is VERY important so do not leave it out! By answering these questions you will be explaining to the examiner just how you intend to use this investigation work to inspire your own work.

- How will you be influenced by this artist?
- What techniques, concepts or visual effects are you most inspired by?
- How will you take this influence and use it in your work?

Photography Modes and Settings



The mode you choose affects the amount of control you have over camera settings

Auto mode
If you're a complete novice, this mode is ideal because the camera takes care of all the settings automatically.

Auto Flash Off mode
The same as Auto, but for museums, theatres or indoor sports venues where using a flash might get you thrown out!

Portrait mode
The camera softens skin tones and uses a wide aperture to throw the background out of focus.

Landscape mode
Designed for vivid landscape shots taken in daylight. The built-in flash is switched off and you might need a tripod in poor light.

Child mode
In this mode, the camera makes backgrounds and clothing colourful but keeps skin tones soft and natural looking.

Sports mode
The flash is switched off and the camera uses faster shutter speeds to help freeze fast-moving subjects.

Close-up mode
This favours a smaller aperture to improve depth of field. Consider using a tripod when there's a risk of camera shake.

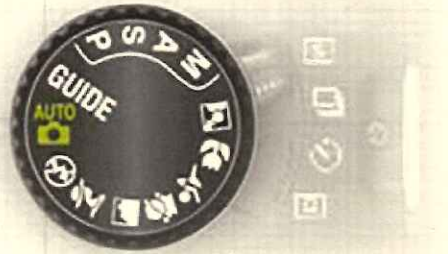
Night Portrait mode
The flash fires to light your subject, but the camera uses a slower shutter speed to capture the background lighting too.

Manual mode
This is designed for experts. You choose the shutter speed and aperture yourself, though the camera still suggests settings.

Aperture Priority
Use this if you want to choose the aperture yourself. The camera will set the shutter speed automatically for correct exposure.

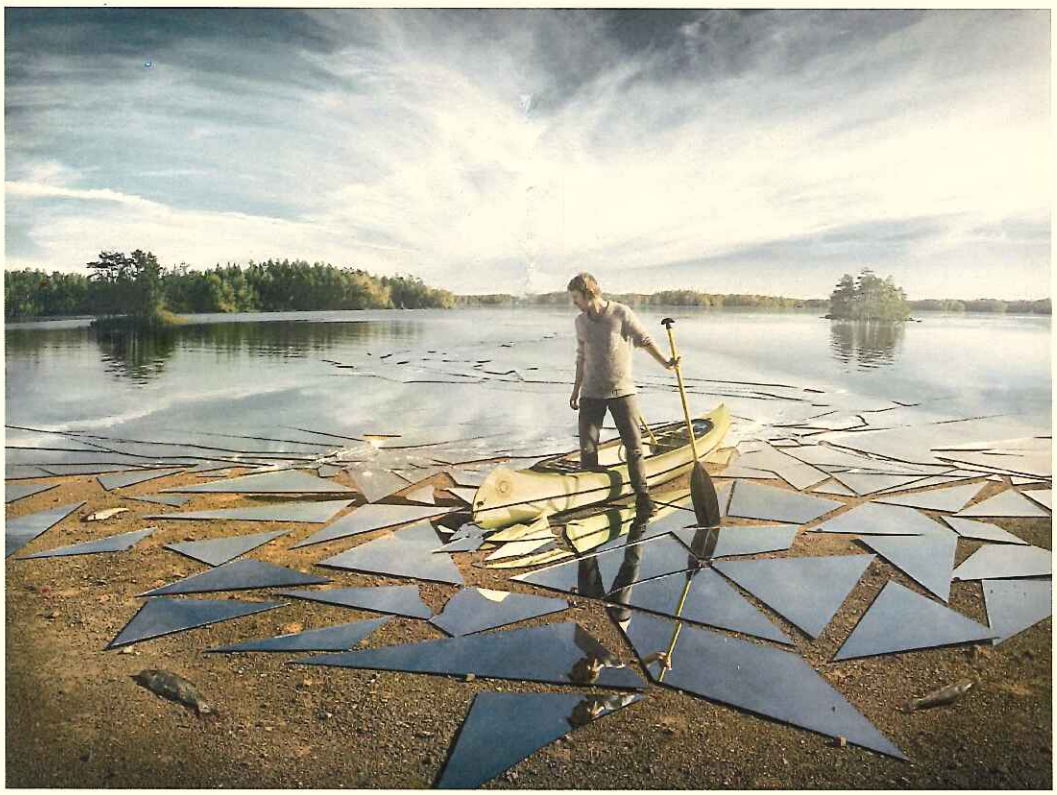
Shutter Priority
Use this if you want to choose the shutter speed yourself. The camera will set the aperture automatically so that the exposure is correct.

Program AE mode
Ideal for general use, or when there's little time to think. The camera sets the shutter speed and aperture but you get to control other settings.



GUIDE
A special feature on the D3100 that shows you what to do as you're taking pictures. It's a great way for beginners to learn about photography.

Surrealist Key Photographers



Erik Johansson

Erik Johansson (born 1985) is a photographer and artist from Sweden based in Prague, Czech Republic. His work can be described as surreal scenes created by combining different photographs. Erik works on both personal and commissioned projects with clients all around the world. In contrast to traditional photography he doesn't capture moments, he captures ideas with the help of his camera and imagination. The goal is to make it look as realistic as possible even if the scene itself contains impossible elements. In the end it all comes down to problem solving, finding a way to capture the impossible.



Surrealist Key Photographers



Kevin Corrado

A fine art photographer from Connecticut, but not just, Kevin Corrado is working with both film and digital to create rather lyrical compositions of surrealism. His education in graphic design allows him to work with sensitive precision, using a soothing color palette to present a dream-like world and self-consciousness. At the age of only 24, this young artist is already producing remarkable bodies of work, much of which depicts the struggles of his generation to belong, participate, deal and interact with and within the modern-day society it lives in.



Year 10 Fine Art
Component 1 – Project 2 – Expressionism and portraits. Exploring the AO's

All of your work will be marked according to how well you have met the 4 assessment objectives.

AO1 - DEVELOP IDEAS – ARTISTS, TRIPS/VISITS & SOURCES OF INSPIRATION

Develop ideas through investigations, demonstrating critical understanding of sources.

AO2 - REFINING and EXPERIMENTING

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

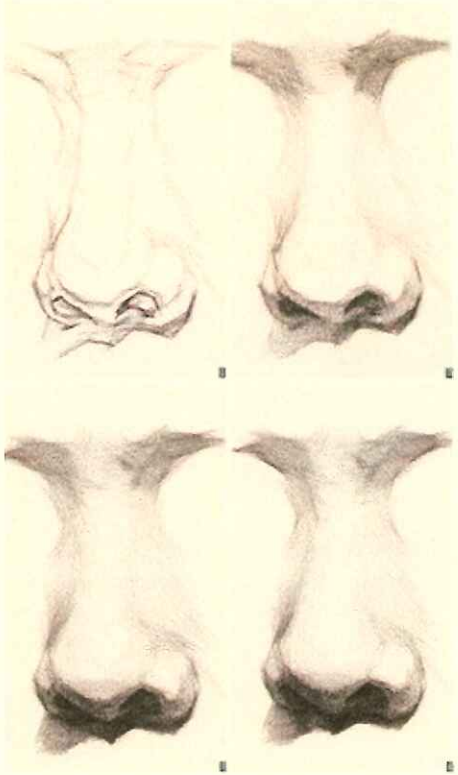
AO3 - OBSERVATIONAL DRAWINGS, EXPLANATIONS & USE OF MEDIA

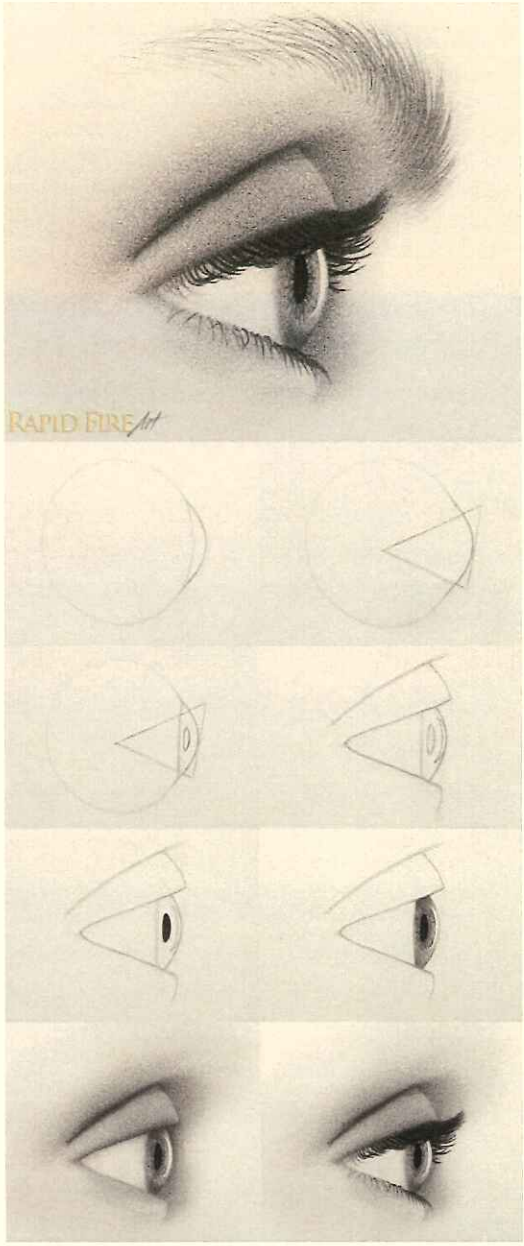
Record ideas, observations and insights relevant to intentions as work progresses.

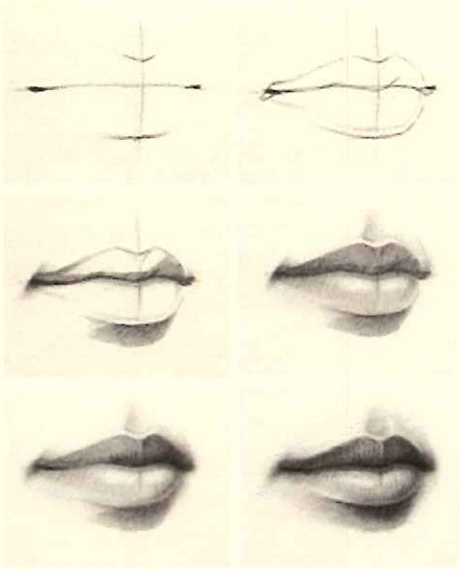
AO4 - FINAL IDEA & FINAL PIECE, LINKS WITH ARTISTS

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



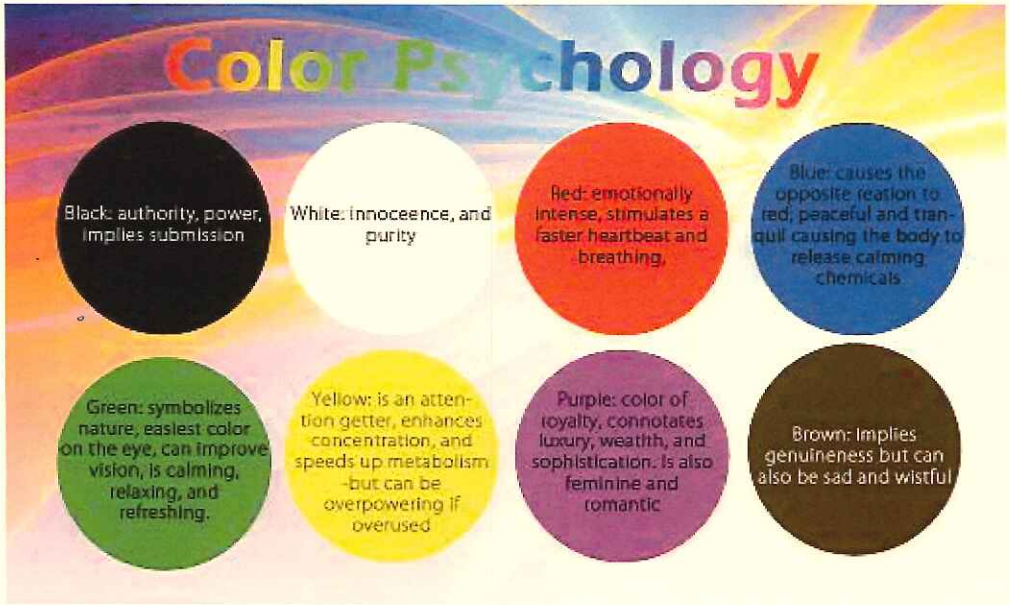






Realistic Pencil portrait studies.

Year 10 Fine Art RO SP1 2018



Colour as symbol

- Color have always been recognized for its symbolic power and an appreciation of this reaches back to ancient times. However, the understanding and interpretation of color symbolism has changed over time and varies from culture to country.





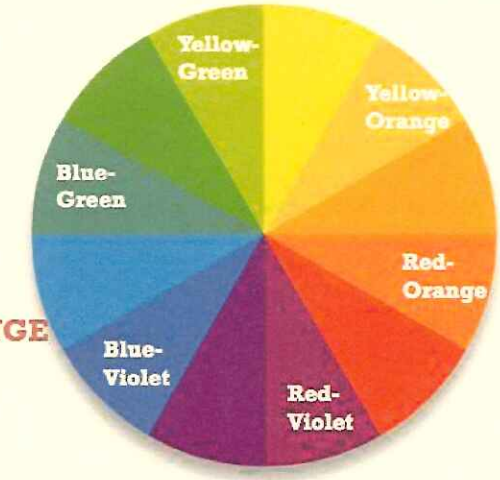
- The purest and brightest colour

These include:

Three primary col
RED, BLUE, YELLOW

Three secondary c
(Mixed from prima
colours)
VIOLET, GREEN, ORANGE

Six tertiary colour
(Mixed from prima
secondary colours,



Tink Newman
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1st Artist: Agnes Cecile

Personal Appeal

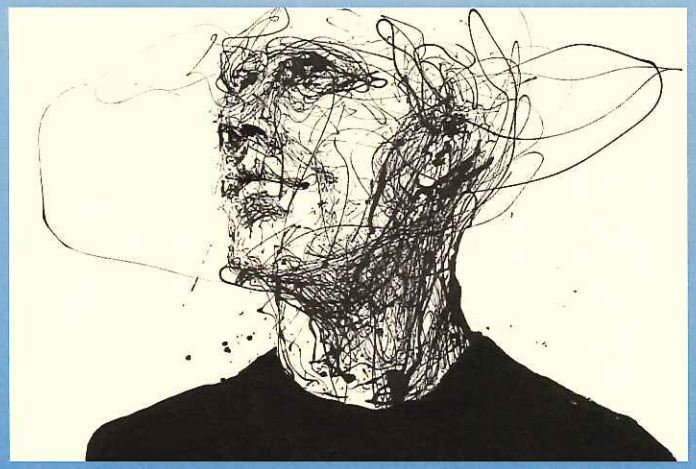
The artist's name is Silvia Pelissero best known as Agnes-Cecile. She was born in Italy in 1991. She later attended an art high school in Rome and continued self-taught as a painter. Her piece below is titled "loss".



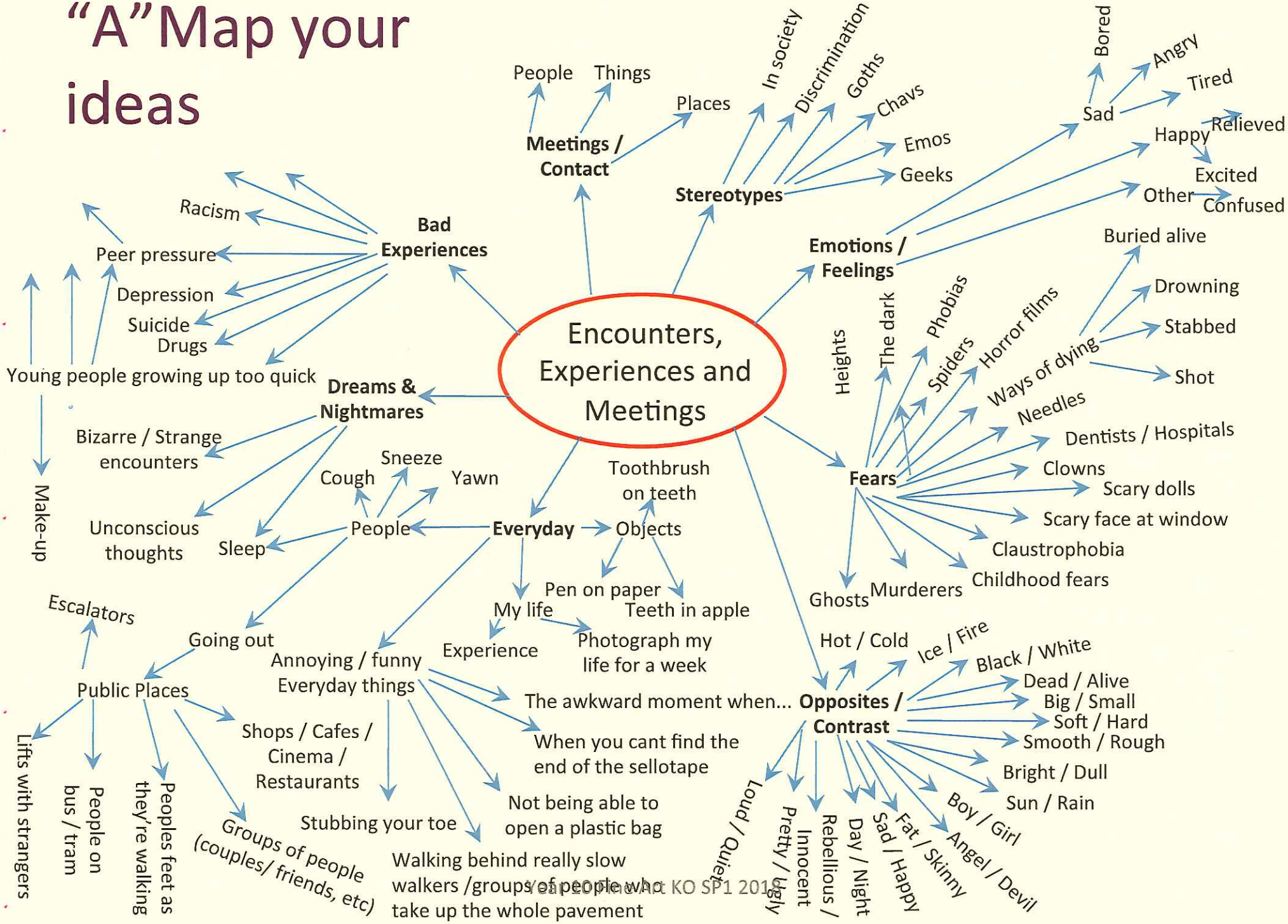
Example critique of her work.

The piece above is an intentional half painted watercolor image of a woman facing left, her eyes downcast, with the paint primarily describing the shadows on her torso. There is a series of blues, pinks and purples flourishing inside her head and two birds at the back of her head over the ear, almost as if they were resting in a nest on a side bun of hair. A long stream of blue paint coming from underneath the birds and back of the head draws the eye down to her partially painted shoulders and chest. This is where the viewer likely guesses she wearing a dress or towel.

I like this painting, not because of how it makes me feel currently, but because I can remember times when I felt great sadness. The simple choice that Cecile made to fade out edges and highlight the shadows and darker areas in colour, pink especially, seems to bring a seed of hope into the painting for overcoming the female figure's loss. The painting holds interest because it creates warmth of tones through the watercolors. It also creates an interest in the feeling of freedom of thought due to the relaxed stroke choices, layering of colors like the complexity of brain and the artist's attention to detail and broad strokes to create balance. Cecile communicated this message by condensing the areas of focus by creating delicate combination of overlapping splashes of watercolor in tones of pink, blue, purple and torquoise mixed with fine brushwork for the fine points of the birds and facial features.



"A" Map your ideas



Year 10 Fine Art KO SP1 2018