

Name:

GCSE ESA GUIDE



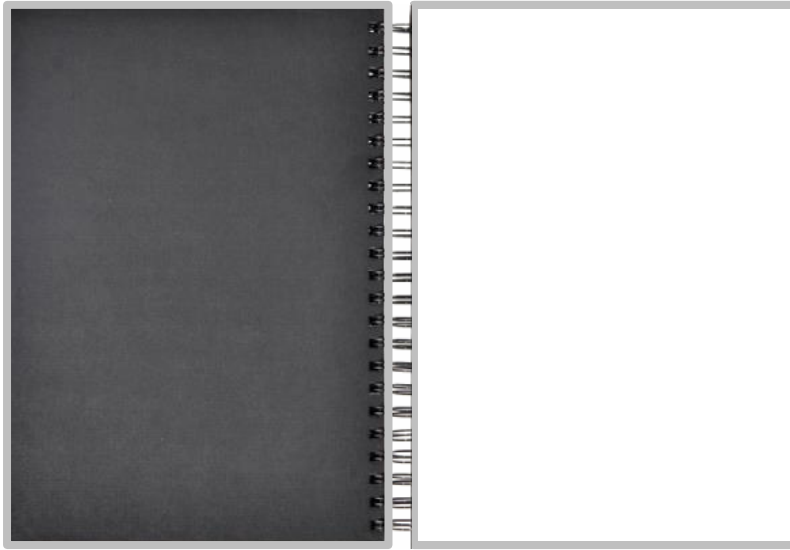
2017

Beginning and/or End

Page one: Title page

1. Prepare the background – eg Stick in a torn/collaged/tea stained page
2. Cut up brainstormed words linked to theme (word processed if your handwriting is not clear) and stick in

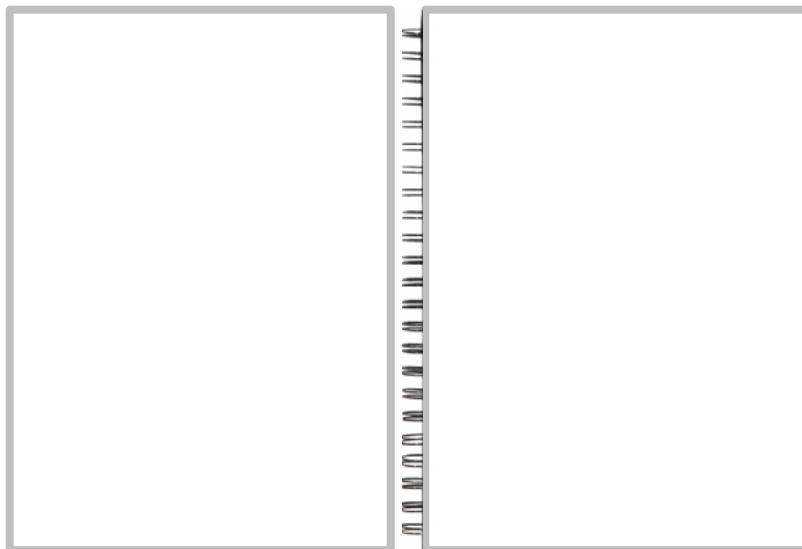
Done!



Page two and three: Visual brainstorm

1. Select images from Pinterest or the internet (search 'atmosphere photography' to find lots of gorgeous photography that will fit with any theme)
2. Copy, paste and print out images that link to the theme AND the previous title page and drawings
3. Arrange attractively

Done!



Suggested themes or areas of research

1. People

People can experience different emotions when beginning and ending relationships. This could perhaps present you with a way of investigating the theme. Most people follow the same routine at the beginning and end of every day. You might start the day with breakfast, then wash, dress and check your mobile. **Andrew Curtis's** photograph, *Sarah, 2008*, shows a young girl texting on her mobile. Daily routines have inspired a number of artists, designers and craftworkers. Could you use similar starting points for your response?

Immigrants, refugees and the homeless often face the challenges of beginning a new life in another place or country. They frequently leave family and friends behind and feel isolated and lonely; these are issues a number of artists have investigated. Could you use similar ideas to develop your work?

Beginning a new phase in your life is often celebrated, for example, a wedding, birthday or retirement. Could an occasion when people celebrate a new phase in life offer you a way of exploring the theme? The end of childhood and the start of adult life bring many psychological and physiological changes. **Sir John Everett Millais's** painting *Autumn Leaves* has typically been interpreted as a representation of the transience of youth and physical beauty. Could this, or a similar source, provide you with inspiration for your response?

2.Places

Airports, stations and ports are all places where we begin and end journeys. Could such a place be the inspiration for your response? Our homes are where most of us begin and end the day, and are full of personal and interesting belongings. Observing and recording your home or the things in it might present you with a way of investigating the theme. Towns, cities and the countryside, can look very different early in the morning and late at night. The beginning and end of the day in such places can be a source of inspiration for artists, designers and craftworkers. Could you use similar starting points for your response? M.C. Escher's lithograph *Ascending and Descending* shows a type of optical illusion. The image depicts a large building roofed by a never-ending staircase with no beginning or end. Could investigating similar sources provide you with an interesting starting point?

A sports stadium, school canteen or an outside space can look very different at the beginning of an event from how it looks at the end. For example, these places can look very untidy after a music festival or celebration. Could you use the appearance of a place as a starting point for your response?

Assembly lines in factories are where the production of cars, household appliances and electronic goods begin and end. Could investigating such a process provide you with a starting point for your work? Important and impressive buildings are designed to be a symbol of power, independence and reform. **Enric Miralles's** Scottish Parliament Building could be seen as a symbol of a new beginning for a country wanting change and independence. Could you investigate similar sources and ideas to inspire your response?

3.Natural World

The beginning and end of life are expressed by artists, designers and craftworkers in many ways. Could birth and death observed in the natural world be a source of inspiration for your response? Amazing displays of colour and light seen at dawn and dusk can provide artists, designers and craftworkers with a source of inspiration. Observing and recording such scenes might provide you with an interesting starting point.

Discovering and blending natural materials can offer artists, designers and craftworkers new and innovative approaches to making and constructing artefacts. **Andy Goldsworthy's** sculpture *Incredible Serpentine Tree Roots* is a seamless blend of found materials, it is difficult to detect where the sand ends and the living tree begins. Could similar processes offer you an interesting way to explore and research the theme? The seasons begin and end, bringing about events such as new shoots in spring, summer's heat and light, the changing colours of autumn and the first frost of winter. These changes create amazing scenes of colour and drama, which might provide you with an interesting starting point for your work.

The flow of water at the end of a melting glacier is where a river can begin its journey, ending when the river joins the sea. Could a similar journey provide you with ideas? All living things have a life cycle. After a sensational display of colour and form, flowers lose their petals and seed heads begin to form. In the photograph *Single Oriental Poppy* by **Irving Penn** the last two petals are about to drop. Could you investigate life cycle changes in the natural world to inspire your outcome?

4. Objects

Recycling, reusing, restoring or repairing objects means they could begin to be used or appreciated again. Could researching and investigating similar processes help you develop your response?

Objects can be used to symbolise life stories from the beginning to the end. Pharmacopoeia's contemporary art installation *Cradle to Grave* uses a lifetime's supply of prescribed drugs sewn into two lengths of textile to symbolise a person's life. Could researching similar contextual sources and exploring unusual ways of working provide you with inspiration?

Using and finishing the contents of a flexible container might change its shape, size and appearance. For example, a tube of paste, sachet of sauce and sweet wrappers all change when their contents are used. Could investigating the appearance of flexible packaging provide you with a way to develop your response?

Objects arranged on a table to begin a meal or table game can look very different once the activity has ended. Could observing and recording contrasting arrangements of objects provide you with an interesting way to begin? Artists, designers and craftworkers can push the boundaries when they begin to create original ideas, where functionality ends and decoration takes over. Adornment and embellishment can sometimes be overwhelming. Nicholas Kirkwood's highly decorated shoes *Alice in Wonderland Heels* are an example of fantastic shoes with an emphasis on beautification. Could experimenting with function and decoration offer you an interesting starting point?

5. Activities

The beginning of a New Year is celebrated in many different ways in countries around the world. Could the activity of celebrating the New Year inspire ideas for your work?

The anticipation and excitement at the start of a race and the exhilaration or disappointment at the end can be a source of inspiration for artists, designers and craftworkers. Sir Alfred Munnings's painting *Moving Up For the Start: Under Starters Orders* captures the moment before the start of a horse race. Could the activities at the beginning and end of a race provide you with an interesting starting point? Religions throughout the world have ceremonies to mark birth and death. Could a ceremony marking birth or death provide you with ideas for your response? The scene before and after conflict can provide artists, designers and craftworkers with a source of inspiration for their work. For example, could the calm before a storm or the chaos after war provide you with an interesting starting point?

Celebrating the completion of an activity creates an atmosphere of jubilation. Observing and capturing the moment might provide you with a way to develop your response. Maps enable us to work out how to travel and plan where to begin and end a journey. Artists, designers and craftworkers sometimes use bright colours and bold text to help make maps clearer to understand. Harry Beck's *London Underground Map* is used daily by people travelling around the city. Could a similar contextual source provide you with a starting point for your work?

6. Imagination

Going through an entrance or exit can bring a new viewpoint, outlook or horizon. What you observe through an entrance or exit might provide you with a starting point for your response. A collision with a barrier can end movement or access. In Alyssa Monks's painting *Scream* a face is pressed against a shower door with an expression that suggests a desire to escape. Could you use the idea of being entrapped to inspire your response?

War, famine, disease or extreme weather can end the normal functioning of a community. Rebuilding a community has to happen before normality can begin again. Could exploring the visual impact of a serious disaster help you develop ideas for your work?

We might be entering a new phase in human history where fewer and fewer humans are needed to produce goods and provide services. Artists, designers and craftworkers sometimes face the challenge of creating devices that do the work humans have done in the past. Could a challenge like this provide you with a starting point?

There are many theories about how the universe began. You can only imagine what the beginning of the universe looked like. Could you use this idea as a starting point for your response?

Sometimes artists, designers and craftworkers try to imagine what the end of the world could look like. Dennis Lee's poster *It's the End of the World Now Run Screaming* advertises short plays about the apocalypse. You might be able to imagine what happens if an asteroid, nuclear holocaust or total environmental breakdown descends on us. Could you use these ideas for your work?

Pages four and five : Related observational studies

1. Prepare the pages – tea stain, collage, paint with watercolour etc
2. Select a photograph or object that links to the suggested themes
3. Focus on an area that is no less than 8cm x 8cm, no bigger than 12cm x 12cm
4. Carefully and **slowly** draw, monoprint or paint your photograph so it looks like the original
5. Complete three – four studies using a range of media

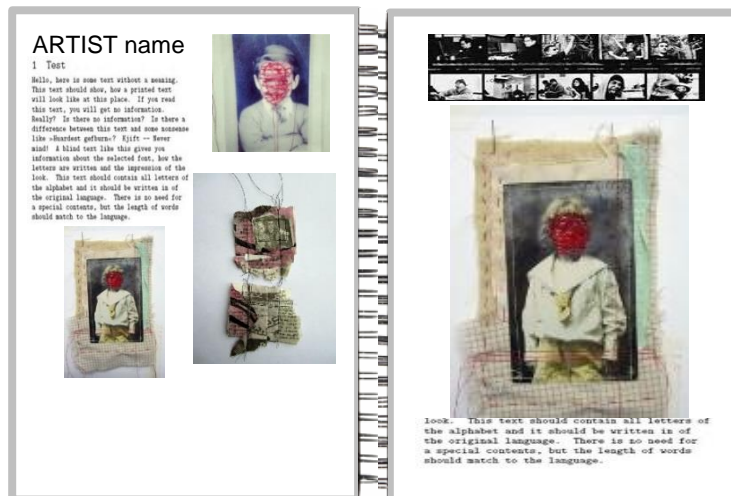
Done!



Pages six and seven: Artist/Photographer or Designer 1

1. Your double page must have been 'treated' already so it links to the artist!
2. Select an artist whose style and ideas link with what you've done so far in this sketchbook
3. Print and present four small but clear images of the artist's work
4. Type up an analysis and stick beside the images
5. Only stick in a contact sheet of a few photos that you have used directly in this response
6. Stick in a completed replication/transcription or response
7. Annotate reflecting on how successful your response/transcription was and where you might go with this work next

Done!



Example 2:

Hussein Chalayan:

CONTEXT
STUDIES

• I particularly like his piece by Chalayan and the shredded raw, edgy feel.

• Chalayan is interested in the environment and the social and physical cultural circumstances that affect it.

• He is clearly also interested in architecture with his "technical rigour + precision" "his clothing sometimes has an architectonic feel."

I like the different layers of ragged fabric and interesting textures.



April 2002

- dress.

"Chalayan's collections [...] have often focused on displacement, and identity, isolation and oppression."

Page eight and nine: Artist 2

1. Your double page must have been 'treated' already!
2. Select a designer whose style and ideas link with what you've done so far in this sketchbook
3. Print and present four images of the designer's work
4. Type up an analysis and stick beside the images
5. Stick in a completed replication/response
6. Annotate reflecting on how successful this was

Done!



Pages ten and eleven: Artist 3

1. Your double page must have been 'treated' already!
2. Select a designer whose style and ideas link with what you've done so far in this sketchbook
3. Print and present four images of the designer's work
4. Type up an analysis and stick beside the images
5. Stick in a completed replication/response
6. Annotate reflecting on how successful this was

Done!



Summary page

Sentence builder

The artists/designers I looked at had themes of in their work. I looked at them because I felt they linked closely to the externally set assignment theme of.....

I liked the work of **...(insert designer's name here)**.. and **...(insert designer's name here)**.... in particular and found their work **(insert your opinion of their work here)**.

The replication/response featuring **...(insert materials and techniques here)** and **(insert the type of image you used here)**..... worked well because**...(reflect on how you can tell it was successful)**

In order to develop the work, I (explain the process briefly) I particularly enjoyed and
The two areas I will focus on will be..... and because

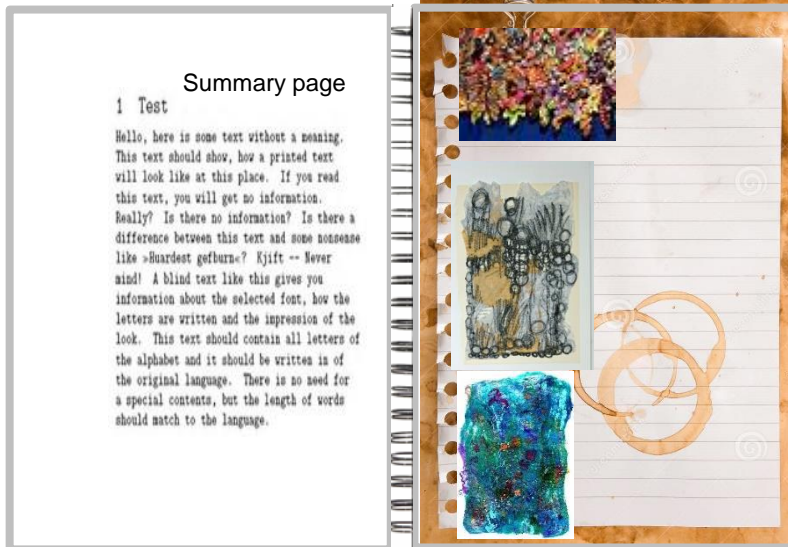
I'd like to experiment further with

I will take photos of to continue developing ideas.

Make sure that you have taken clear, close-up photos of all the replications, responses or photography that you may have taken and stuck them in neatly and in a sensible order, along with the written explanation

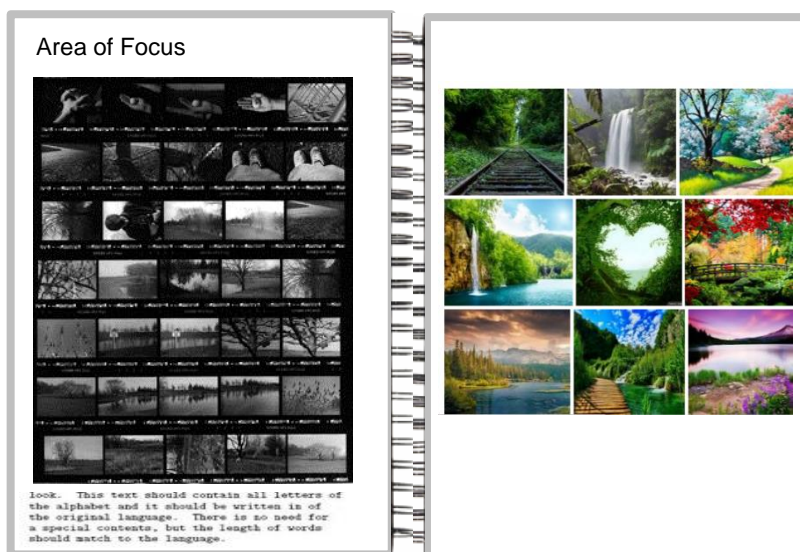
Page twelve and thirteen: Summary page

1. Your page must have been 'treated' already!
2. Photograph your replications/responses
3. Print out these photos and stick in
4. Type up your summary use the sentence builder in this booklet to get started
Done!



Pages fourteen and fifteen: Area of focus

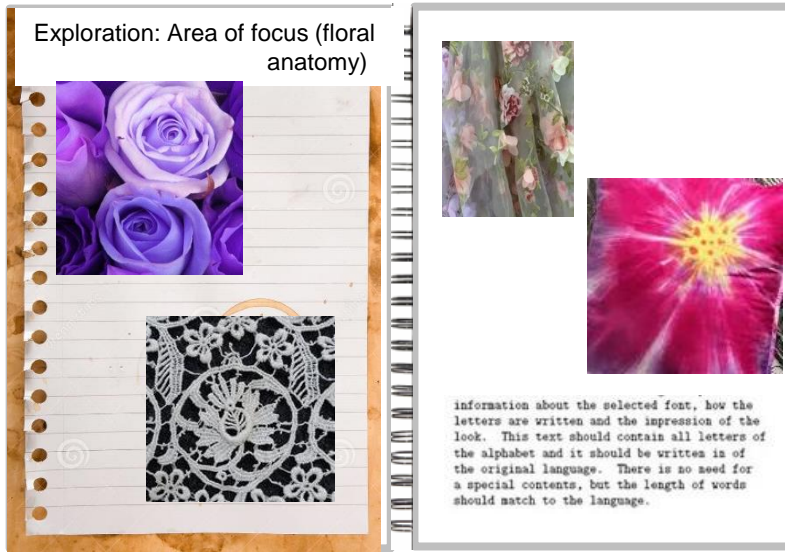
1. Your double page must have been 'treated' already!
2. Take a broad range of photographs that link with the two areas you have identified.
3. Print a contact sheet and circle the ones you will move forward with, annotating with explanation of why you've taken the photos.
4. Print out those selected and stick in



Page sixteen and seventeen: Exploration: area of focus

1. Your page must have been 'treated' already!
2. Select a photo, stick it in , then use it!
3. Complete drawings and test pieces using a range of media and Techniques (Skilfully) that link to your artists
4. Annotate, reflecting critically on the success of each sample and what you might attempt next

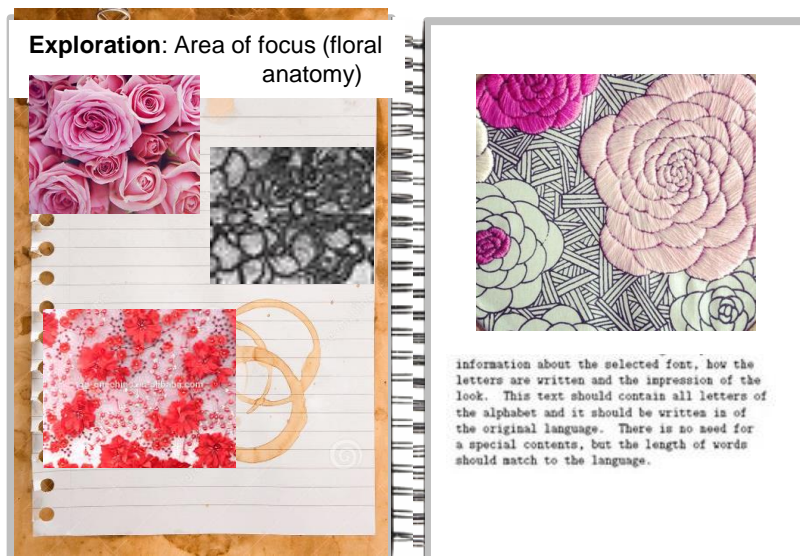
Done!



Pages eighteen and nineteen: Exploration

1. Your page must have been 'treated' already!
2. Select a new photo, stick it in , then use it!
3. Complete drawings and test pieces using a range of media and Techniques (Skilfully) that link to your artists
4. Annotate, reflecting critically on the success of each sample and what you might attempt next

Done!



Page twenty and twenty-one: Exploration: Second area of focus

Your page must have been 'treated' already!

1. You must make it really clear what you are exploring that is different from your first area of focus
 2. Select a photo from your **second** area of focus, stick it in , then use it!
 3. Complete samples/drawings using a range of media and Techniques (Skilfully)
 4. Annotate, reflecting critically on the success of each sample and what you might attempt next
- Done!**

Exploration: Area of focus (human anatomy)



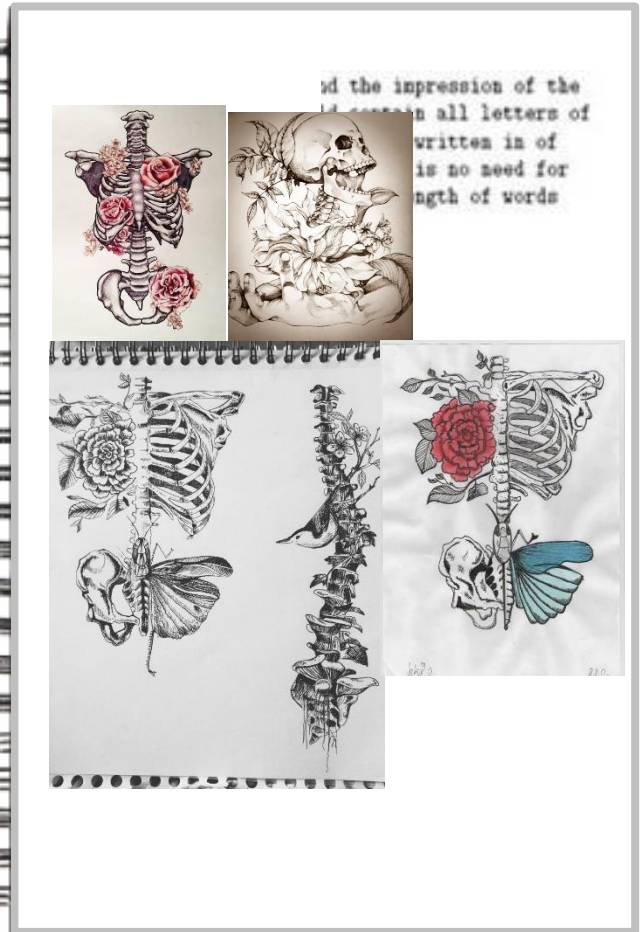
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Page twenty-two and twenty-three: Final idea development

1. Your page must have been 'treated' already!
2. You must complete two pages of thumbnail sketches that marries your two areas together
3. They must show a range of ideas exploring differing compositions, materials and techniques
4. This might involve small sketches or trial pieces



Example 3:

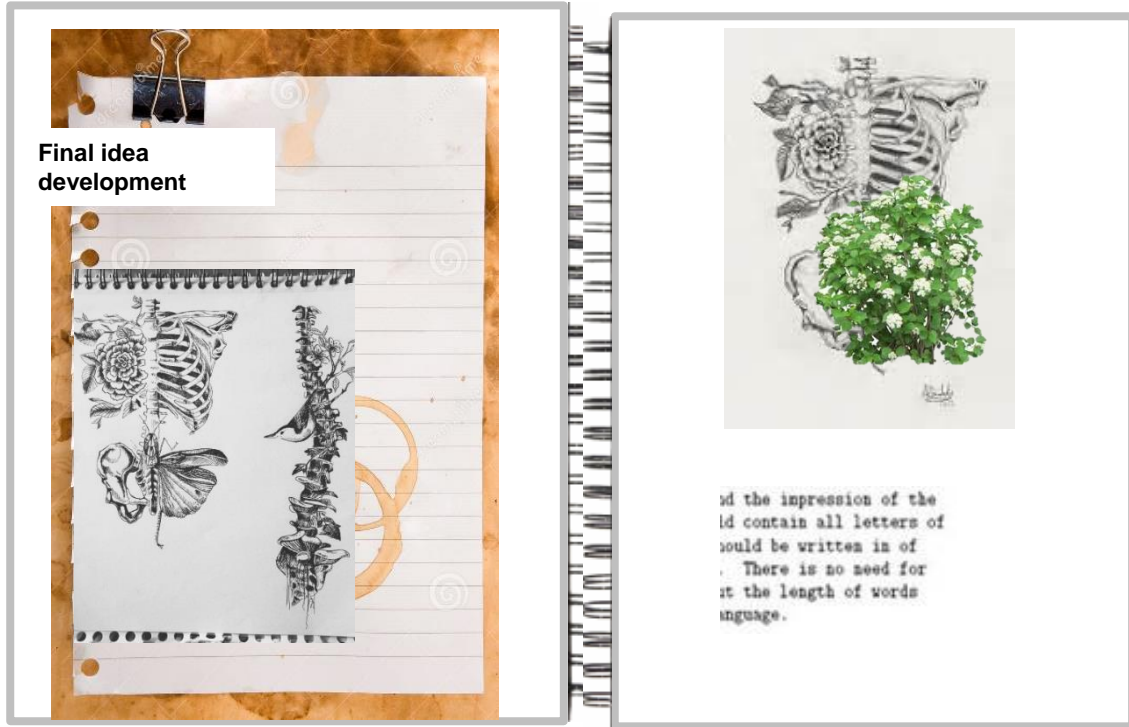


example 4:



Page twenty-four and twenty-five: Final idea development

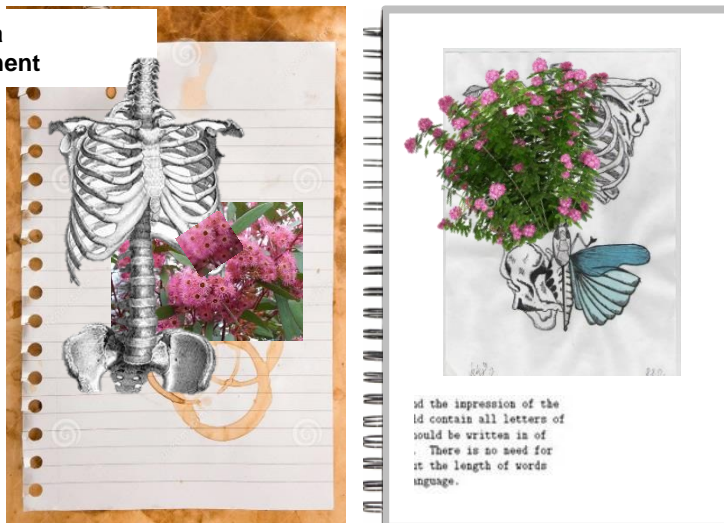
1. Your page must have been 'treated' already!
2. You must now complete **trial pieces derived directly** from thumbnail sketches, exploring the best use of materials and techniques in each potential composition
3. Annotate- reflect critically on how well each trial has worked and which will be the best to use for a final outcome – explain why?



Page twenty-six and twenty-seven: Final idea development

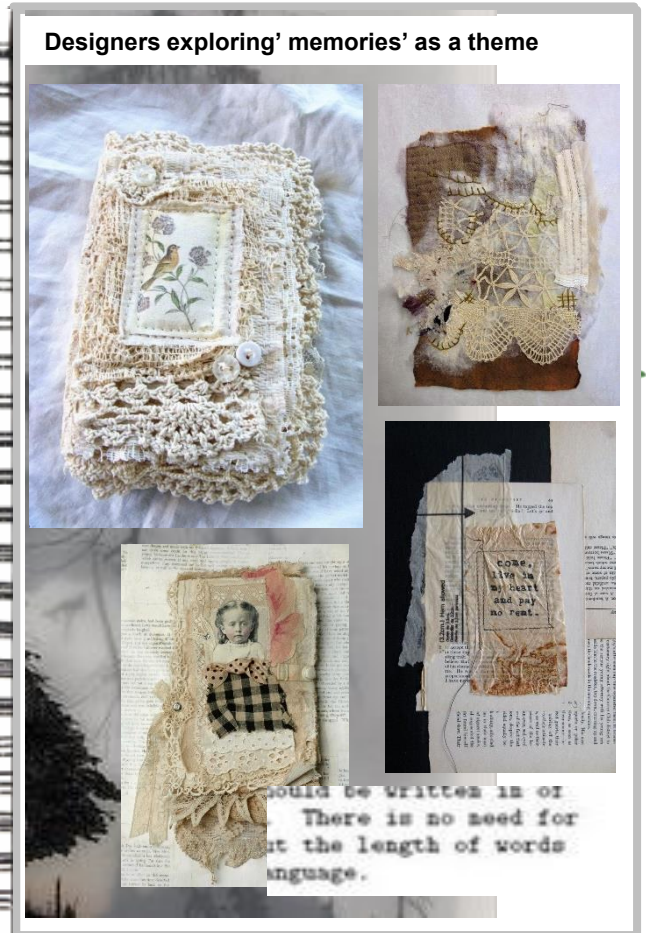
1. Your page must have been 'treated' already!
2. You must now make progress- trial pieces should **become more and more complex and should build on the previous one, containing a number of different features in each one.**
3. You should continue to identify the best use of materials and techniques
4. Annotate- reflect critically on how successful it was and how successful it might be in the final outcome

Final idea development



Page twenty-eight and twenty-nine: Final idea development

1. Your page must have been 'treated' already!
2. **You must now make progress-** tests should become more and more complex and should build on the previous one, containing a number of different features in each trial pieces
3. **If you want to bring in a new element, complete a research page with an explanation of how you are interpreting the new artist's work and what you will use in your own work e.g an idea or a new media**
4. Annotate- reflect critically on how successful it could be in the final outcome

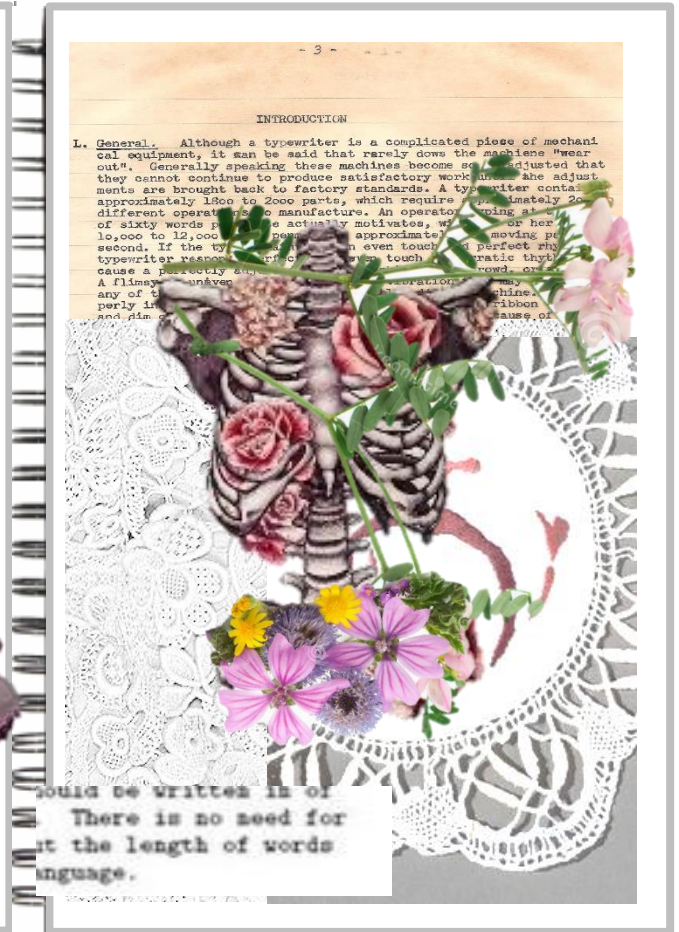


Page thirty and thirty-one: Final idea development

1. Your page must have been 'treated' already!
2. You must complete drawn final designs for each of the outcomes you will make. They must be clear and skilful and make use of your **most successful/relevant** samples
3. They must be explained fully- identifying what they mean/communicate and the artists/designers that inspired your final outcomes

Page thirty-two and thirty-three: Final design and TRIAL PIECE

1. Your page must have been 'treated' already!
2. You must complete final test prototypes for your final outcomes
3. Reflect critically on their success, explaining any tweaks you might make to the final outcomes based on what you learned from the trial piece



Page thirty-four and thirty-five: Evaluation and Photo of Final Piece

