Example of practical briefs and the type of observational and research tasks you could devise for yourself. Remember: be SPECIFIC, make them MEASURABLE, ACHIEVABLE and RELEVANT.

**Brief 1:**

Explore how artists have used text within their work. Examine the intentions of the work, whether it is autobiographical, issue based or scientific etc. Use this research to create your own text-based work.

**Example: observational starting** **points**

Word association with objects, issues, places and people.

**Example: research starting points**

Read the essay at [www.tate.org.uk/tateetc/issue3/butisitinstallationart.htm](http://www.tate.org.uk/tateetc/issue3/butisitinstallationart.htm) This will give you several artists’ names and starting points.

**Brief 2:**

**“Allegory** is a form of extended [metaphor](http://www.tnellen.com/cybereng/lit_terms/metaphor.html), in which objects, persons, and actions in a narrative, are equated with the meanings that lie outside the narrative itself. The underlying meaning has moral, social, religious, or political significance, and characters are often [personifications](http://www.tnellen.com/cybereng/lit_terms/personification.html) of abstract ideas as charity, greed, or envy.” Source: www.tnellen.com/cybereng/lit\_terms/allegory.html

Create a piece of work where you personify abstract emotions eg. vulnerability, deceit etc. You may wish to consider animation or film.

**Example: observational starting** **points**

Drawings of the figure in poses that personify emotions or particular character traits.

**Example: research starting points**

Eg. Look at the work: ‘The Calumny of Apelles’ by Sandro Botticelli,1490. Go to http://en.wikipedia.org/wiki/Calumny\_of\_Apelles\_(Botticelli) to help you understand the image.

**Brief 3**

David Royle creates “…complex, challenging works that deliberately attract and repel…They take us in and out of the mind, through familiar and hallucinatory interiors and exteriors, and leave us on the edge of space.”  
Create a piece or series of pieces that build upon the intentions of the work by David Royle. Consider the varied points of perspective that he uses in his work and the intense feeling of claustrophobia.

**Example: observational starting** **points**

Drawings of interiors and objects within a domestic setting.

**Example: research starting points**

Eg. Go to the website [www.beardsmoregallery.com/show\_roy.htm](http://www.beardsmoregallery.com/show_roy.htm) and bullet point five points about David Royle’s intentions and five points about his technique.

**Brief 4**

Use the experiences of women during the war to inspire a piece or series of pieces. These may have been women near the front or women coping at home. The experiences may be fictional (for example developed from the book ‘Atonement”, or maybe from real life stories (look at [www.spartacus.schoolnet.co.uk/FWWwomen.htm](http://www.spartacus.schoolnet.co.uk/FWWwomen.htm)).

**Example observational starting** **points:**

Drawings of the figure in poses that illustrates aspects of the stories you discover.

**Example research starting points:**

Collate personal stories from [www.spartacus.schoolnet.co.uk/FWWwomen.htm](http://www.spartacus.schoolnet.co.uk/FWWwomen.htm) and other sources.