



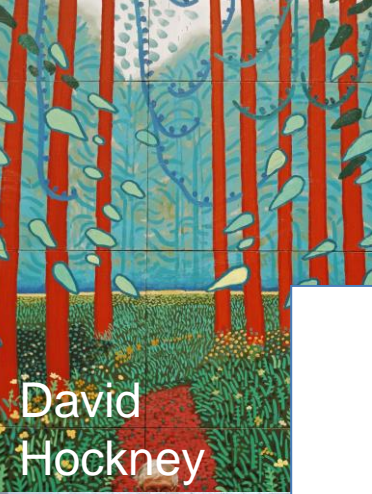
Jenny Saville



Henri Matisse



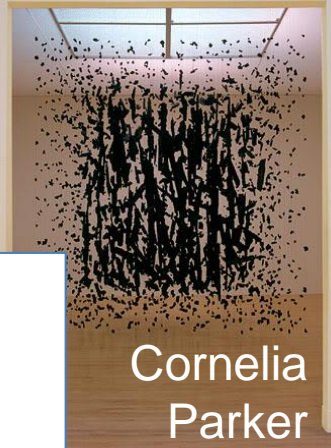
Lucian Freud



David Hockney



Susan Stockwell



Cornelia Parker

PHS 6th Form A level Art Handbook



Mike Nelson



Antony Gormley



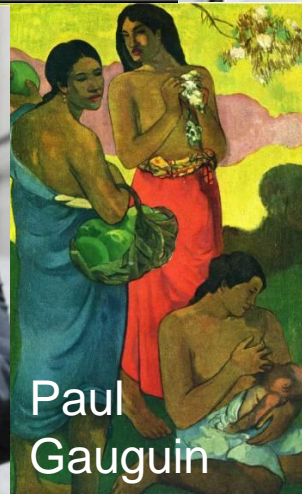
Rachel Whiteread



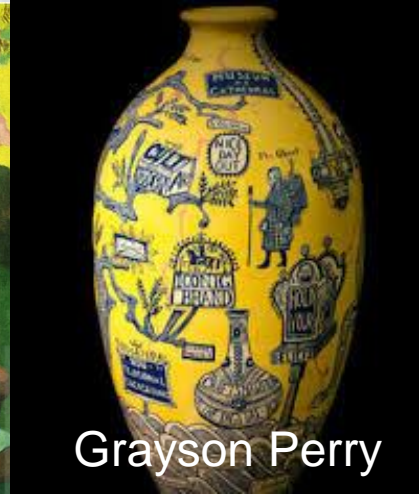
Marc Quinn



Ai Wei Wei



Paul Gauguin



Grayson Perry



Dear Art students,

I look forward to welcoming you onto the A level Art course in September. Please familiarize yourself with the A level Art handbook attached, with lots of useful information to help you complete the course. You will be completing a series of Art workshops in a variety of media and genres in the Autumn term starting with Still Life, please complete the Summer homework attached and bring to the first lesson. A5 sketchbooks can be picked up from Art department to complete. Have a great summer!

Best wishes, Ms Swingler

<p>AQA A Level Art Assessment Grid for all work Total marks out of 96</p>	<p>Assessment Objective 1 (AO1) RESEARCH – IMAGES & ARTISTS Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding. Marks out of 24</p>	<p>Assessment Objective 2 (AO2) EXPERIMENTS WITH MEDIA Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops. Marks out of 24</p>	<p>Assessment Objective 3 (AO3) IDEAS, OBSERVATIONAL DRAWINGS & EXPLANATIONS Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress. Marks out of 24</p>	<p>Assessment Objective 4 (AO4) FINAL IDEA & FINAL PIECE, LINKS W. ARTISTS Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements. Marks out of 24</p>
0			No Work	
1 Just	Minimal ability to develop ideas and sustain investigations, informed by contextual and other sources.	Minimal ability to explore and select appropriate resources, media, materials, techniques and processes.	Minimal ability to record ideas, observations and insights relevant to intentions.	Minimal ability to present a personal and meaningful response, limited by a lack of skill and understanding.
2 Adequately	Demonstrates minimal analytical and critical understanding.	Minimal evidence of reviewing and refining ideas as work develops.	Demonstrates minimal ability to reflect critically on work and progress.	Demonstrates minimal ability to realise intentions and, where appropriate, makes connections between visual and other elements.
3 Clearly	Some ability to develop ideas and sustain investigations informed by contextual and other sources.	Some ability to explore and select appropriate resources, media, materials, techniques and processes.	Some ability to record ideas, observations and insights relevant to intentions.	Some ability to present a personal and meaningful response which is uneven.
4 Convincingly	Demonstrates some analytical and critical understanding.	Reviews and refines ideas with limited success as work develops.	Demonstrates some ability to reflect critically on work and progress.	Demonstrates some ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements.
5 Just	A reasonably consistent ability to develop ideas through sustained investigations, informed by contextual and other sources.	A reasonably consistent ability to explore and select appropriate resources, media, materials, techniques and processes.	A reasonably consistent ability to record ideas, observations and insights relevant to intentions.	A reasonably consistent ability to present a personal and meaningful response.
6 Adequately	Demonstrates reasonably consistent analytical and critical understanding.	Consistent ability to explore and select appropriate resources, media, materials, techniques and processes.	Demonstrates a reasonably consistent ability to reflect critically on work and progress.	Demonstrates a consistently consistent ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements.
7 Clearly	A consistent ability to develop ideas through sustained investigations, informed by contextual and other sources.	Reviews and refines ideas with increasing confidence as work develops.	A consistent ability to record ideas, observations and insights relevant to intentions.	Consistent ability to present a personal and meaningful response.
8 Convincingly	A confident and highly developed ability to develop ideas through sustained investigations, informed by contextual and other sources.	A confident and highly developed ability to explore and select appropriate resources, media, materials, techniques and processes.	Demonstrates a consistent ability to reflect critically on work and progress.	Demonstrates a consistent ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements.
9 Just	An exceptional ability to develop ideas through sustained investigations informed by contextual and other sources.	An exceptional ability to explore and select appropriate resources, media, materials, techniques and processes.	An exceptional ability to record ideas, observations and insights relevant to intentions.	An exceptional ability to make a personal and meaningful response.
10 Adequately	Demonstrates exceptional analytical and critical understanding.	Reviews and refines their ideas in a confident and purposeful manner as work develops.	Demonstrates an exceptional ability to reflect critically on work and progress.	Demonstrates an exceptional ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements.
11 Clearly				
12 Convincingly				
13 Just				
14 Adequately				
15 Clearly				
16 Convincingly				
17 Just				
18 Adequately				
19 Clearly				
20 Convincingly				
21 Just				
22 Adequately				
23 Clearly				
24 Convincingly				

A LEVEL ART

The most important preparation for **A level Art** involves learning to develop and use your visual skills, improving your critical thinking (opinions and comments) and starting to look at the world visually at all times.



Susan Stockwell: 'Red Road Arteries', 2011

During your A level Art course you will develop your skills in a range of media as well as experimenting and creating your own personal investigations.

In Year 12 you are introduced to a Foundation experience of a range of techniques, processes and media delivered through workshops and lessons. You are also expected to respond in your own way and produce a short personal investigation during Y12. This work will include development of ideas gained through workshops, life-drawing and media development. Your best works will be included in your portfolio as well as A3 sketchbook, moleskin and original 2D, mixed-media or 3D final piece/s. You may choose a personal subject matter and be given some guidance as to how this can be developed. It should show evidence of the skills you have learnt.

After Y12 February half-term you will be expected to develop a much more sustained and in depth new final personal investigation which will be completed in Y13 (deadline January of Y13) and makes up 60% of your final A level grade. The Exam component is 40% and is issued in February of Y13.

What is ART, CRAFT & DESIGN?

A Level Art & Design endorsement requires you to work in at least two of the following areas of art, craft and design. You may explore overlapping areas and a combination of areas.

Fine Art: Drawing; painting; mixed media; collage; printmaking; sculpture; photography; film; animation; land art and installation.

Graphic Communication: Computer graphics; illustration and advertising.

Textile Design: Painted fabrics; domestic textiles; constructed textiles and fashion.

3D Design: Ceramics; sculpture; interior; product or environmental design; body ornament; jewellery; design for theatre, television and film; architectural design.

Photography: Portraiture; documentary or photo-journalism; landscape or still-life; experimental imagery.

What kind of student is this course suitable for?

A Level in Art and Design is suitable for students who wish to study art, craft and design at a higher level usually at Art College, who are looking to take up careers for which an art background is relevant. For example careers in advertising, publishing, architecture, design, museums, theatre or education. Art and Design is also suitable for students who have an interest and an aptitude for the subject but do not intend to study it further.

UNITS OF A LEVEL COURSE AND TIME LINE

A level Art is taken over two years and the course is made up of 2 assessed final units . In summary, Year 12 Autumn term introduction to range of processes, media and different drawing skills. Students are guided and supported to develop an independent personal project where they develop skills and techniques further. After February half-term of Year 12 art students will begin to work on their final sustained personal investigation which continues through to Y13 and is completed by Christmas of Y13. The Externally set assignment is started in February of Y13 and completed by May.

HOW TO GET THE MOST FROM A LEVEL ART :

ASSESSMENT

Your portfolio of work will be assessed throughout Year 12 and Year 13 with targets set in discussion with your teachers and appropriate to your chosen themes. All work for each unit will be formally assessed at the end of the units using four Assessment Objectives. This will usually take place with your art teacher in the form of a tutorial so you can discuss your work with them. Each Unit of work will also be assessed externally by the AQA board at the end of Year 13.

Assessment Objectives

AO1: Develop your ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.

AO2: Experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining your ideas as the work develops.

AO3: Record in visual and/or other forms ideas, observations and insights relevant to your intentions, demonstrating an ability to reflect on your work and progress.

AO4: Present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, written or other elements.

INDEPENDENT STUDY

You will be expected to work a minimum of at least 6 hours independently per week. If you want to do it well you may need to spend much longer. You will be set homework weekly or fortnightly depending on the complexity of the task set.

FAILURE TO PRODUCE SET WORK WILL AFFECT YOUR MARKS FOR EACH UNIT.

WORK OUTSIDE THE ART STUDIOS:

Throughout the course you will be taken out to exhibitions in museums and galleries or to work from location or will be given suggested exhibitions to visit. These visits are not optional. They are a compulsory part of your art course.

Starting points and ideas to help your work develop and gain high marks in each assessment objective.

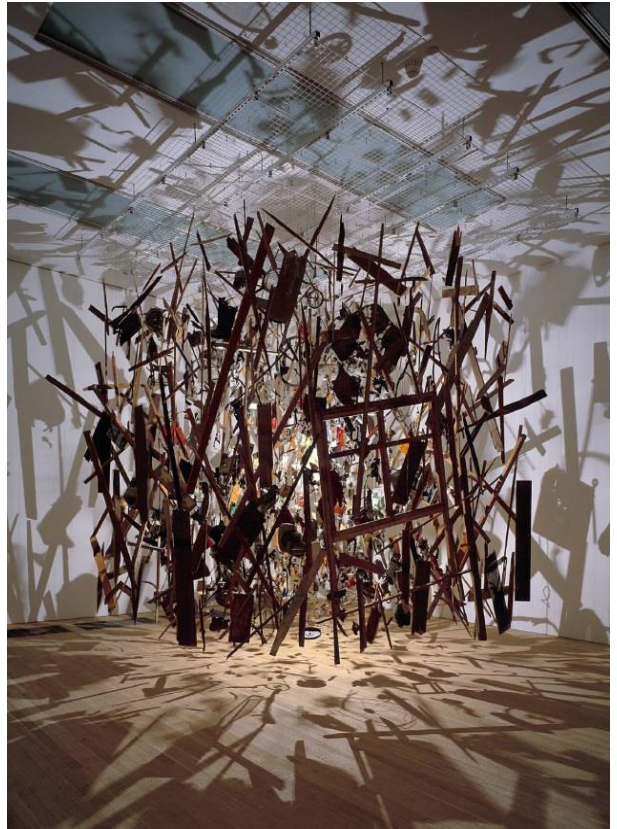
Contemporary artists such as **Susan Stockwell, Cornelia Parker, Tracey Emin** and **Thomas Hirschhorn** transform and create art work using different starting points, such as everyday objects, materials and media to produce 3D sculptures or installations. **Joseph Cornell**, famous for his assemblage and collage collection; boxes filled with different objects and **Marcel Duchamp's Fountain** is one of Duchamp's most famous works and is widely seen as an icon of twentieth-century art. It is what Duchamp called a '**readymade**', an **ordinary manufactured object designated by the artist as a work of art.**

You could choose to **transform** a selection of everyday objects or choose an image which relates to the theme of Transformation and Structures (in Year 12 until February first year). You could fragment, dissect, re-build or make a new version to transform that object or image. It could be a literate interpretation of a structure or be based on a symbolic transformation.

Think outside of the box!

Your art work must show evidence of your interpretation of Transformation and Structures as the starting point (showing personal contextual understanding).

You are expected to produce work in an **A3 size sketchbook as well as your moleskin with evidence of all 4 assessment objectives being skillfully presented in your personal creative journey.**



You are expected to show evidence of:

- Creative evidence of presenting work; collecting, collating, collage and drawings to describe and record your ideas and/or objects using a range of visual techniques and processes.
- Own photographs and collection of memorabilia from your travels over the summer.
- Observational drawings based on objects or travel-related environments using a range of different art media.
- Present visual research on **at least three artists** of your choice and make your own interpretations of their work.
- Written annotation (annotate/evaluate) throughout the journal.
- Visit at least one relevant exhibition and show evidence of this visit and why it relates to Journey work.
- Create an imaginative final piece/s inspired by your visual journey.

AQA Exam Board

A-level Art

Assessment in both components of the A-level provides stretch and challenge opportunities for students as follows:

In Component 1: Personal Investigation students develop work based on an idea, issue, concept or theme leading to a finished outcome or a series of related finished outcomes. Practical elements should make connections with some aspect of contemporary or past practice of artist(s), designer(s), photographers or Craftspeople. **Students will produce a written work of no less than 1000 and no more than 3000 words which supports the practical work.**

In Component 2, Externally Set Assignment students respond to a stimulus, provided by AQA, to produce work which provides evidence of ability to work independently within specified time constraints, developing a personal and meaningful response which addresses all the assessment objectives and leads to a finished outcome or a series of related finished outcomes.

The ability to handle materials, techniques and processes effectively, skillfully and safely underpins all the assessment objectives. It is important in enabling students to develop a personal language, to express ideas and to link their intentions to outcomes in a confident and assured manner.

"The best way to have a good idea is to have lots of ideas."

Linus Pauling (1901)
American chemist and winner of two Nobel Prizes



Jeremy Deller 'Mind Map' 2004

A Level Art is not the easy option and you should be prepared to work hard at developing your abilities. You should have an understanding of the basic elements of art – colour, line, tone, form, texture etc. and also some understanding of the place of art, craft and design in the world – its history and purpose.

Above all, you should have an interest in creating and understanding art and the determination to develop that interest.

What will I learn on this Art course?

The main purpose of any course in Art, Craft and Design is to develop your ability to appreciate the visual world and to respond in a personal and creative way. The skills you will develop will be varied. Among them, you will develop a working knowledge of materials, practices and technology in one or more of your ideas and feelings using art, craft and design. You will develop your documenting skills. You will also develop a specialist vocabulary and the knowledge and understanding of the place of art, craft and design in history and in contemporary society.

You will be encouraged to develop your own ideas and independence of mind. You will need to become aware of the Assessment Objectives and the importance of process as well as product. You will be encouraged to develop:

- Intellectual, imaginative, creative and intuitive powers
- Investigative, analytical, experimental, practical, technical and expressive skills, aesthetic understanding and critical judgement
- Independence of mind in relation to developing your own ideas, refining your ideas, intentions and personal outcomes
- An interest in, enthusiasm for, and enjoyment of art, craft and design
- Experience of working with a broad range of media, including traditional and new media and technologies
- An understanding of the interrelationships between art, craft and design processes and an awareness of the contexts in which they operate
- Experience of working with relevant and real frameworks and where appropriate, make links to the creative industries
- Knowledge and understanding and application of art, craft and design and media and technologies in contemporary and past societies and cultures
- An awareness of different roles, functions, audiences and consumers of art, craft and design

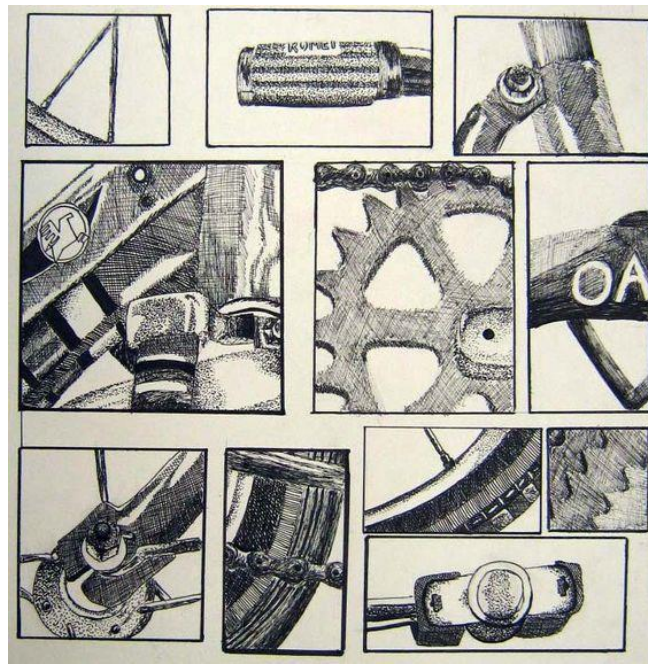
DRAWING often represents the critical point when an idea becomes an image, when the imagined and transient becomes reality.

Drawing can be used in a variety of ways: for observation, analysis, planning, speculating, to develop ideas and on occasions to realise intentions.

It can be used to explore line, tone, shape, form, colour, pattern, texture and spatial relationships.

Drawings can be large or small and made using a range of media including: chalk, pastel, pencil, paint, wax, inks and dyes. It can be applied to a wide variety of surfaces such as paper, board, canvas and fabric. It can take the form of incised lines in lino, card, polystyrene or stone or marks made on the ground or on a beach. It can be a line of multi-coloured leaves, carefully laid across a pond, or a straight line formed by walking across a valley. It can be a line in space made from wire.

Drawing can be precise and detailed; large, gestural and expressive; hard-edged and sharp; soft and blurred. Drawing can be used to create illusions of light, form and shadow.



SKETCHBOOKS & PORTFOLIO

The use of your sketchbook and **Moleskin** are an important aspect of your portfolio and exam and can be used in a variety of ways, including:

- As a means of recording what is seen, remembered or imagined
- For close observation and analysis
- As a means of exploring and resolving problems
- For personal evaluations of students own work and that of others
- As a means of recording events and situations
- As a two-dimensional representation of a three-dimensional form
- As a means of making proposals
- As a visual and written diary
- As a way of jotting down ideas quickly

EVALUATE:

An important part of any project is the evaluation of your own creative efforts. Explain what you have done so far. To write an effective evaluation, you are encouraged to include at least the following:

1. What was the starting point of your project?
2. What artist did you study?
3. How did this artist influence you?
4. What materials did you choose to investigate and why?
5. How and why did your ideas develop?
6. What would you do differently next time and why?

When you write your evaluations try to use appropriate vocabulary, the following words may be useful:

LINE, TONE, COLOUR, FORM, TEXTURE, CONTENT, COMPOSITION, STRUCTURE, PATTERN, SPACE, MOVEMENT, HARMONY, BALANCE, MARKMAKING, SCALE, PROPORTION, REPRESENTATION, ABSTRACT, PORTRAIT, LANDSCAPE, LIMITED PALETTE etc.

DEVELOP:

It is important to develop new ideas and new skills and continue to explore other possibilities of visual expression. By evaluating your own work you will identify your strengths and weaknesses and areas you may wish to develop further. In order to do this you are encouraged to consolidate or resolve areas that arose in your previous work.

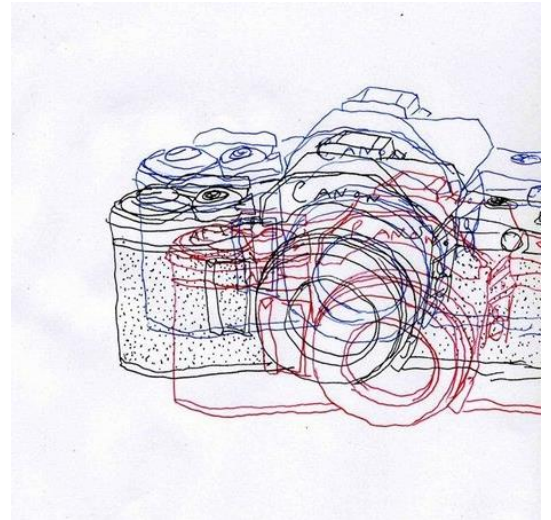
RELATE: Nearly all projects are based around a theme. Keep this in mind when you are researching.

1. Visit galleries etc.
2. Try to build a web of interrelated images and ideas.
3. Once you finish this process, begin the cycle of annotating and interrogating the work again.
4. Make intelligent links and show your ability to make connections between artwork from different times and cultures.
5. Avoid taking the most obvious angle and explore all possible links related to the theme, creating a distinctive and original response.

ANNOTATE – INTERROGATE – RESPOND – EVALUATE – DEVELOP - RELATE

A level Art students should aim to experiment within both traditional and other contemporary contexts of **Fine Art**.

Photography and digital manipulation are often a good starting point to experiment with.



i-pads and phones take extremely good quality photographs.

You will be expected to present relevant photographic work as part of your coursework portfolio.

PHOTOGRAPHY: Fay Godwin

ARTIST CONTEXT (AO1)

ANNOTATE:

This is the first step in looking at a piece of art work. It describes your first impressions and any observations you want to make.

- 1.A well annotated piece will include the following:
- 2.Either a quick sketch or a photocopy of the piece placed centrally on the page
- 3.A smaller sketch containing a detail of interest
- 4.Comments surrounding the piece connected with arrows

INTERROGATE:

After you have annotated a work of art, you must 'interrogate' your work. By asking a series of questions you will get closer to understanding who, when, where, why and what the art work is about. Try to answer the following questions:

- 1.What form does the artwork take? (i.e. is it a sculpture, a painting, an installation?)
- 2.If it is 2D, what genre of work is it (i.e. still life, portrait, landscape, abstract etc)
- 3.What does the work show? (e.g. table and chair, a group of people talking, a series of geometric shapes)
- 4.What materials have been used? (i.e. oil on canvas, welded steel, carved oak etc)
- 5.What colours have been used? Are they clashing or harmonious? Warm or cool? What kind of marks have been used? Are they broken and sharp or smooth and blended?
- 6.If there are recognisable objects in the work, how do they occupy the space? i.e. the 'composition' of the piece (how all the different elements are arranged?)
- 7.Once you have analysed the art work objectively/factually you may begin to form an opinion and to think about the intention, the ideas and the effect the work has. Describe what is in the work beyond the merely visual. Start by asking the following questions:
- 8.Is the artwork literal? (Can you recognise something easily?)
- 9.Is the artwork metaphorical or symbolic? What is its' meaning? ('The skull seems to be about death', or 'The house seems to be deserted and provokes feelings of loneliness as it is empty'... etc)
- 10.Is the art work aimed at a particular audience? Why do you think this? ('The art work is too big for the average wall, so it appears to be intended for a gallery audience', or 'The art work is displayed outside, so it seems to be aimed at everyone!')
- 11.Speculate how the artist made the work ('Quickly in the open air', or 'In the studio with assistants casting the sculpture in plaster', or 'Cutting up photos from a magazine to create a montage' etc.)
- 12.Finally, what impact does the work have on you? Why does it make you feel that way? ('The artwork makes me feel'... 'It reminds me of'... 'I admire the skill'... 'The colours are warm and vibrant suggesting' etc)

RESPOND:

Once you have carried out your interrogation, create your own visual response to your art work. This work should not be a copy, but your own interpretation of the style in the original artwork. You may decide to re-interpret the technique, the colour, the composition, the content, or the idea/concept behind the artwork itself. You are encouraged to explore a range of media and invest time in this part of your studies.

Deepening Thinking in Art

Content

Describe what the artwork shows you. What is in the painting, photograph, design or sculpture? Which part is your eye drawn to first and why? Describe what might be happening, what might have happened or what may be about to happen. Describe how many parts there are to the image. How do these sections connect or relate to each other? How does it relate to the theme of your project?	
ANALOGIES RELATING TO CONTENT	KEY WORDS & TERMS
Imagine you can step into the image: What can you hear? What can you smell? What is it within the image that has given you these ideas? Describe an event in your life where you have seen, heard or smelt these things before.	Background, Foreground, Mid-ground, Layers, Distance, Perspective, Event, Environment, Focal Point, Scale, Size, Story or Narrative

Form

Describe what is the most important element of what you see: colour, tone, shape, scale, texture, pattern. How does what you see give you these ideas? What combinations of colours have been used? How does this connect with your knowledge of colour theory? How has light been used in the image?	
ANALOGIES RELATING TO FORM	KEY WORDS & TERMS
Describe what is the most important element of what you see: colour, tone, shape, scale, texture, pattern. How does what you see give you these ideas? What combinations of colours have been used? How does this connect with your knowledge of colour theory? How has light been used in the image?	Describe what is the most important element of what you see: colour, tone, shape, scale, texture, pattern. How does what you see give you these ideas? What combinations of colours have been used? How does this connect with your knowledge of colour theory? How has light been used in the image?

Process

What materials do you think have been used to make this art? How has the material been used, manipulated or altered by the artist or photographer? How long do you think it took to produce and what has led you to believe this? Do you think the artist worked from first-hand observation or sketches and/or photos? Why? If you are looking at a photograph, has the artist manipulated the image using Photoshop?	
ANALOGIES RELATING TO PROCESS	KEY WORDS & TERMS
Imagine you were making this piece of work, how would you start? What references what you need to get? What materials and processes could you use? How long would it take you?	Layers, Media, Relief, Installation, Kinetic, Static, Collage, Illustrative, Photographic, Digital, Pixelated

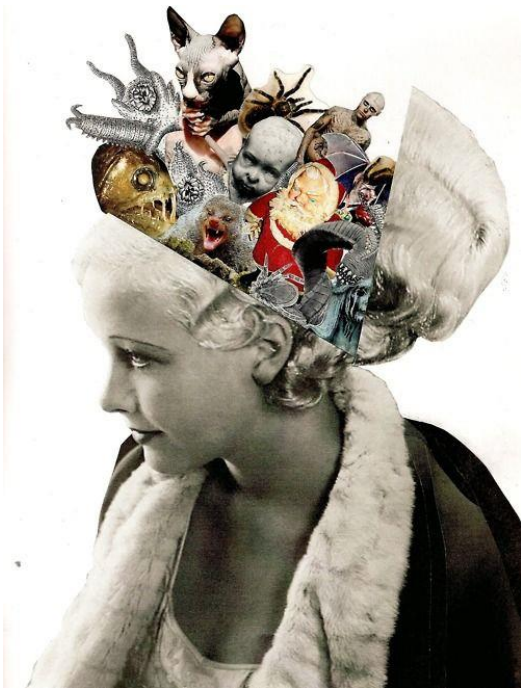
Mood

How would you describe your personal, emotional response to the work? How does it capture a mood or atmosphere? How does it successfully communicate a story, political or social message?	
ANALOGIES RELATING TO MOOD	KEY WORDS & TERMS
Imagine you could step into this image, what would it be like? Does it remind you of anything that's happened to you?	Euphoria, Fear, Isolated, Anger, Volatile, Aggression, Apathy, Emotionless, Frosty, Insular, Burnt, Reflective, Biographical, Genre

"Composition is the art of arranging in a decorative manner the diverse elements at the painter's command to express his feelings."

Henri Matisse

For any of your final pieces, you must have evidence of different styles, elements, techniques, artists and cultures. It must show clear links and be combined into a balanced and original composition (e.g. art sandwich!) using appropriate and relevant media e.g. printmaking, cut-outs, collage, drawing, sculpture and painting.



Sketchbook presentation ideas. Range of layouts and media with different ways of annotating work.



MOLESKINS

These are smaller more informal sketchbooks which will be used as part of your assessment for Unit 1: Personal Investigation.

You may sketch, write, draw, stick in inspirational images, tickets from exhibitions. Notes about your ongoing work.

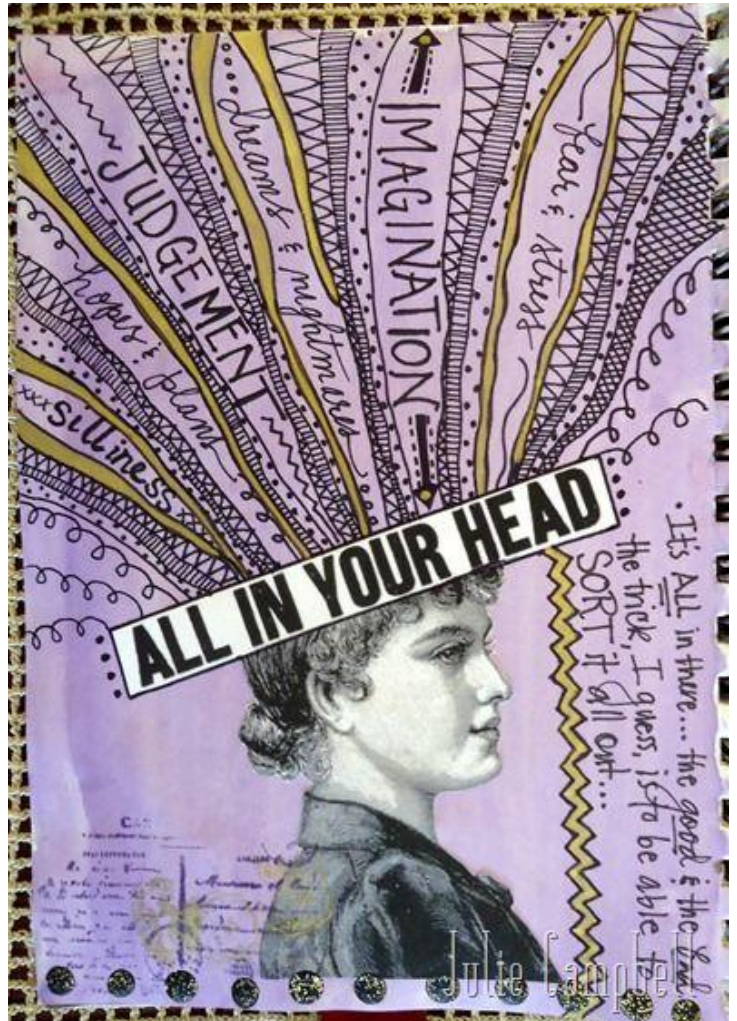
Don't be afraid to draw and sketch what you like/see. It is an excellent way of remembering images and you will be amazed how quickly your drawings improve.

Visit as many museums and exhibitions as you can, taking descriptive notes of what you see.

Visit buildings such as galleries, churches or country houses; you may find it helpful to record them photographically.

When a work of art or architecture excites you, try to analyse why it has this effect on you. Write down key words, notes = annotate/evaluate.

Start collecting postcards, which can be used as reference or inspiration later on. They can be stored in a card-index box.





Mindmapping

A process for stimulating the creative production of ideas. Often used by small and large groups of people, this process can be helpful for one or two people too.

- Do not judge ideas until mind mapping ends.
- Wild ideas are welcome.
- Even the craziest, most peculiar notions are great to consider out loud.
- Write or draw a range of words/ideas.
- Build on or modify any idea that's already written/drawn.

COMPARE/CONTRAST: Same but different?



ART VOCABULARY

Tone/Tonal variation	Texture	Line/Linear	Kinds of Art	Colour	Composition	Techniques	Art Media	Light/Mood
Shade	Smooth	Clear	Abstract	Vivid	Visual elements	Painting	Oil pastel	Dramatic
Hue	Flat	Bold	Derivative	Bright	Balance	Drawing	Chalk pastel	Emotional
Tint	Soft	Straight	Design	Brilliant	Harmony	Printmaking	Wax crayon	Vivid
Graduated shading	Even	Undulating	Distorted	Stunning	Rhythm	Graphic design	Wax	Significant
Contrasting shades	Hairy	(curved line going up and down)	Emotional	Clear	Arranged	3D studies	Paint blocks	Sensitive
Tonal Variation	Fuzzy	Angular	Exaggerated	Gaudy	Asymmetry	Aquatint	Plaster	Artificial
Highlights and shadows	Woolly	Curved	Expressionistic	Glowing	Background	Assemblage	Biro, Pen	Atmospheric
Accurate Definition	Rough	Sketchy	Exterior	Vibrant	Blurred	Bas relief	Burn pages	Camera
	Bumpy	Broken	Fake	Dramatic	Complex	Caricature	Ink	Obscure
	Irregular	Curvilinear	Figurative	Flamboyant	Confused	Cartoon	Lino printing	Chiaroscuro
	Jagged	Dark	Genre	Palette	Design	Carving	Charcoal	Dark
	Coarse	Faint	Imaginative	Blend	Diagonal	Ceramic	Mixed media	Dusk
	Cross	Flowing	Impressionistic	Clash	Distant	Collage	Chalk	Ethereal
	Hatching	Free	Landscape	Cold	Eye line	Design	Pencil	Evening
	Fine	Hard	Movement	Deep	Focus	Diptych	Brown tape	Fierce
	Glaze	Hesitant	Naturalistic	Dull	Foreground	Drawing	Tissue paper	Gentle
	Impasto	Horizontal	Non-representational	Earth	Foreshortening	Etching	Collage	Harsh
	Matt	Pattern	Pastiche	Family	Form	Fresco	Logo	Haze
	Ragged	Scribble	Portrait	Intense	Horizon	Gouache	Glitter	Highlight
	Scumble	Soft	Religious	Limited-Palette	Mid-ground	Lithograph	Sand	Intense
	Shiny	Straight	Representational	Luminous	Near	Logo	Flowers	Midday
	Splatter	Sweeping	School	Mixed	Perspective	Montage	Leaves	Mood
	Stipple	Tight	Sculpture	Pale	Plane	Mixed media	Fine liner	Natural
	Thick	Vertical	Seascape	Pastel	Portrait	Photo batik	Graphite sticks	Night
	Thin	Woolly	Sentimental	Pure	Scale	Photogram	Water colour	Negative
	Tactile	Zigzag	Still-life	Primary	Sharp	Collage	Conte sticks	Positive
			Stylised	Saturated	Space	Potato print	Gouache	Shading
			Surreal	Shade	Symmetry	Marble effect	Acrylic paint	Shadow
			Symbolic	Soft	Vanishing point	Clay coiling	Papier-mâché	Source
				Soft	Form	Engraving	Mod-roc	Sunlight
				Tertiary	Shape	Carving		Soft
				Tint	Appearance	3D work		Tone
				Warm	Figure	Marquette		Twilight
				Vibrant	Outline	Preliminary model		Aesthetically pleasing
					Structure	Developmental		

Guidelines for gallery visits and independent research

Part A:

Visit an Art Gallery: Kew Gardens (nature question) Tate Modern (London Bridge), Victoria & Albert Museum (South Kensington), Saatchi Gallery (Kings Road), Hayward Gallery (Southbank), Halcyon Gallery (Google: art exhibitions, London)

A01: Develop ideas through investigations informed by contextual and other sources

A03: Record ideas, observations and insights relevant to intentions in visual and/or other forms (photos)

During your gallery visit:

PRODUCE AT LEAST 3 ACCURATE, DETAILED observational DRAWINGS OF chosen art/sculpture & ANNOTATE/EVALUATE YOURS & ARTISTS' WORK.

1. Find artworks that connect to your chosen theme.
2. Draw artworks into sketchbook. Try to use different media: Pencil, biro, coloured pencil, fine liner pen etc.
3. Draw the whole artwork, a close up or take a section – several quick sketches.
4. Label your work with name of artist, date made and materials used in the artwork.
5. Annotate chosen artworks with comments based on these questions:
 - i. What do you like about artwork selected? Why did you choose it?
 - ii. What is being shown in the art work? Is there a story behind the work?
 - iii. What is it made of? Describe texture: Is the artwork hard/soft/shiny/rough?
 - iv. Is it light and bright or dark and moody?
6. Explain how it may connect with your chosen GCSE Art project theme.
7. Take photographs of yourself, gallery and journey to show evidence of visit. Collect leaflets and use in presentation pages.

Part B: At Home:

Pick out sections (parts) of artworks that most appeal and make at least 4 enlarged media tests of them.

Try and explain WHY you have chosen them.

Make a page about your personal independent visit, cut up and collage info sheets collected at gallery.

Give short biography of chosen artist.

Make sure all sketchbook work is beautifully presented and relates to your chosen theme.

Art writing frame for a critical study

Structure	What to write	Useful starters	Useful vocabulary
<p>1. "Describe" Describe what you see in the painting</p> <p>Imagine that you are describing the artwork to someone who cannot see it (someone over the telephone)</p>	<p>Artist's name Title of painting Date of the piece of work (if known) What is the subject matter of the picture? e.g. landscape (see vocabulary) What movement/tradition/culture is it from? Write down your first impression of the piece of work. This might change once you understand more about it. What do you think the picture is about? Beauty? Nature? Emotions? Power? Prestige? History? Money? Faith?</p>	<p>The piece of art I have chosen to write about is called..... It was completed by..... in It comes from the movement/culture of... (eg. Surrealism, impressionism) I think the work portrays In the picture/piece of artwork I can see..... I think the artist is trying to say that...</p>	<p>Subject matter: landscape, still-life, figures, portrait, fantasy, abstract, impressionist, pattern, religious, seascape, surreal, symbolic</p>
<p>2. "Analyse" Start to describe in detail what you see in the picture.</p> <p>Try to write about how the artist has achieved certain effects. Use the art vocabulary for highest marks. Look at how the elements of art are used</p>	<p>What is in the foreground, middle-ground and background? What medium has the artist used? (see vocabulary in last column) Why have they chosen this material? How and where has line been used (if at all)? What do you think the texture is like? What types of brushstrokes/marks or techniques have been used What pattern has been used (if any)? What shapes/form have been used? How and where has the artist shown light and dark tones? How and where have they used colour? What are the main colours used?</p>	<p>In the foreground/middle-ground, background there is.... The focal point is..... The piece is painted/drawn/constructed from.... This piece is made out of... The technique ofhas been used. The artist may have used.....to/because..... The lines used in the piece are..... The texture appears to be Therefore the piece looks..... The marks/textures/brushstrokes that have been used are... The patterns are..... They create an Effect The shapes/form in the work..... The tone in the painting/piece is..... Colours are.... The use of colours make the work look/make me feel.....</p>	<p>Foreground, background, middle-ground, arrangement, composition, focal point. Eye line, proportion, scale Media: Oil paint, Chalk, Pencil, Watercolour, Acrylic paint, drawing printmaking, sculpture, wash, impasto, scraffito, glaze, digital media, collage, Lines: fluent, confident, rough, bold, powerful, geometric, light, free, flowing, scribble, broken, rounded, angular, delicate, Strong, Smooth, heavy, obvious, exaggerated, small, large, curved, Cross-hatching, Texture/pattern: Thick, soft, coarse, fine, smooth, shiny, rough, jiggered, splatter, flat, matt, simple, symmetric, repeat, uniform, stencil Shape/form: sculpted, sharp, uniform, repeat, symmetric, angular, geometric Tone: Bright, Dark, faded, smooth, Harsh, contrasting, intense, sombre, strong, powerful, grey, gradation, haze, shadow, highlight Colours: Soft, subtle, pastel, tonal, bright, pure, bold, murky, radiant, contrasting, harmonious, warm, cold, dull, gloomy, vibrant, vivid, intense</p>

<p>3. "Interpret" Your reaction</p> <p>Try to figure out what the artwork is about. All artworks are about something. Some are colour, subject matter, social or cultural issues. Some are not as easy to see what the artist was thinking.</p>	<p>What is the theme or subject of the work. What mood or emotions does it communicate What is the work about, what do you think it means Why do you think the artist created it</p>	<p>I think the story behind this piece is.... I think the artist wanted us to feel/think..... I think the artist is trying to say that.... The piece of work makes me think of..... The work makes me because</p>	<p>See, feel, think, imagine, suggests, evokes, conveys, conjure up, recreates, observes, reflects, recalls, reminds me of, happy, sad, sombre, alive, atmospheric, depressing, disturbing, exciting, expressive, fresh, humorous, imposing, nostalgic</p>
<p>4. "Evaluate" Your conclusion</p> <p>Come to a conclusion about the artwork based on what you have found out and your interpretations</p>	<p>Have your thoughts or feelings about the art work changed? How and why? What do you think/feel about the picture? Why do you like it or dislike it? How could the artist have improved or made it different? What have you learned from the piece of work that you might apply to your own work?</p>	<p>I chose to write about this piece of work because..... I like/dislike this work because..... What works in this piece is... I have been inspired by this piece of work to ...</p>	

How to annotate an A-Level sketchbook

The following tips and guidelines should help you understand how to add quality notes to your sketchbook.

Reveal your own thinking and personal responses (rather than regurgitating facts or the views of others).

Explain the starting points and ideas: emphasising personal relevance and your own connections to subjects.

Critically analyse and compare artwork of relevant artist models (both historical and contemporary artists, from a range of cultures). Discuss aesthetics, use of media, technique, meaning, emotion, ideas and the influence of an artist upon your own work.

While it is important to conduct research into your artist models (and to convey an understanding of this information), avoid copying or summarising large passages of information from other sources. Instead, select the information that you think is useful for your project and link it with your own viewpoints and observations. Use research findings to make you sound clever and knowledgeable – to prove that you are aware of the artists and cultural influences around you – and to help you to critically evaluate artworks (by giving you background information and a peek into the mind of an artist): do not use it to fill your sketchbook with boring facts.

Demonstrate good subject knowledge, using correct vocabulary (Use your Art vocabulary table)

Reference of all images, artwork and text from other sources, ensuring that artists, websites and books are acknowledged (it should be obvious to an examiner which work is yours when viewing a page, so cite sources directly underneath the appropriate image. Photographs taken by yourself should be clearly labelled, so examiners know the work is yours and reward you for it).

Communicate with clarity. It doesn't matter whether you jot down notes or use full sentences, but never use 'txt' speak and try to avoid incorrect spelling, as this indicates sloppiness and can hint to the examiner that you are a lower caliber candidate

When annotating an A Level Art sketchbook, it may benefit you to contemplate the following:

- What subjects / themes / moods / issues / messages are explored? Why are these relevant or important to the artist (or you)?
- What appeals to you visually about this artwork?
- How does the composition of the artwork (i.e. the relationship between the visual elements: line, shape, colour, tone, texture and space) help to communicate ideas and reinforce a message? Why might this composition have been chosen? (Discuss in terms of how the visual elements interact and create visual devices that 'draw attention', 'emphasise', 'balance', 'link' and/or 'direct the viewer through the artwork' etc.)
- What mediums, techniques (mark-making methods), styles and processes have been used? How do these communicate a message? How do they affect the mood of the artwork and the communication of ideas? Are these methods useful for your own project?
- How does all of the above help you with your own artwork?

DEVELOPING YOUR INTEREST

You can develop your knowledge and skills in your own time by visiting galleries, exhibitions and museums. Make notes and collect visual material while you are there. You could keep a scrapbook of visual ideas and images. **PRACTICE YOUR DRAWING SKILLS BY SKETCHING FROM OBSERVATION AND PRACTICE YOUR DRAWING IN GENERAL.** You may also like to work in the Art studio when you have free time. If you do this you must work quietly and make sure you clean up after you have finished. You may also find enrichment courses at colleges that you may wish to join which are related to art.

ART EQUIPMENT

Art materials are expensive and should be respected. The art department will provide most of the materials you will need throughout the course although there will be times when you may be expected to buy things for yourself. It would be a good idea to buy some basic art equipment for use at school and at home. It is essential that you look after and respect what you use. This means you must clean up after you have finished working. Don't waste materials such as paper and paint and leave the art rooms as tidy as you wish to find it.

RESPONSIBILITY – YOUR ART WORK

It is your responsibility to look after your own artwork. This means putting your name on all your work, always putting your work away at the end of a lesson in the drawers provided, or on the drying rack if wet. You must remember to collect your work from the drying rack the following day, DO NOT leave it out for too long, as it may get lost! It is also your responsibility to have all your work ready for assessment. You will need to keep a list of what you produce throughout the unit to remind yourself of what you need to present.

POLICY FOR ATTENDANCE AND PUNCTUALITY

It is your responsibility to attend lessons on time.

RECORDING DIGITAL RESOURCES

Blogs, websites, apps you have used etc

Websites are very good for researching facts and finding images of artists' work and will be most useful for your double page spreads. Surf the net: put in name of art movement or artist's name + biography and you should get helpful results. Don't forget the good old-fashioned library too for books on artists! For your double page spreads you need biographical details (e.g. born/died etc) plus brief outline information about chosen artist. Finally, have an opinion about the artist's work.

REMEMBER DO NOT COPY AND PASTE: *Extract your own bullet points, key words or sentences - do not copy word for word – this is called plagiarism = cheating!*

Some websites and blogs to get you started – find your own and share:

Tate Modern/Tate Britain London etc www.tate.org.uk

Hayward Gallery www.southbankcentre.co.uk/find/hayward-gallery-visual-arts

Saatchi Gallery www.saatchi-gallery.co.uk

Serpentine Gallery www.serpentinegallery.org

British Museum www.britishmuseum.org

Victoria & Albert Museum www.vam.ac.uk

Design Museum www.designmuseum.org

Timeout Art London <http://www.timeout.com/london/art>

Telegraph Art <http://www.telegraph.co.uk/culture/art/>

Art rabbit www.artrabbit.com/

Huffington Post Art <http://www.huffingtonpost.com/arts/>

Art Project <http://www.google.com/culturalinstitute/project-art-project>

Some apps to get you started – find your own and share:



Waterlogue



Tayasui
Sketches



Inspire
Pro



Paper by
FiftyThree



Symmetry



DC Comics



ProCamera 7

Suggested reading and reference books



Sir Peter Blake 'Appropriated
Alphabets 7', 2013



Marcelo Jácome 'Planos-pipas n17', 2013

Ways of Seeing by John Berger

Dictionary of Art and Artists published by Yale University Press

Art and Fear by David Bayles

David Hockney: A Secret History

Picture this: How pictures work by Molly Bang

Afternoon Interviews by Calvin Tomkins (discussions with Marcel Duchamp)

Conceptual Art, Themes and Movements by Peter Osborne

But is it Art? by Cynthia Freeland

100 Illustrators Edited by Steven Heller and Julius Wiedemann,

Munch/Warhol and the Multiple Image

Modern Art Cookbook written and compiled by Mary Ann Caws,

The Yellow House by Martin Gayford

Girl with a Pear Earring by Tracy Chevalier

A natural history of the senses by Diane Ackerman

Chromophobia by David Batchelor

Black: The History of a Colour by Michel Pastoureau (he also wrote a good book on blue)

1001 paintings you must see before you die: preface by Geoff Dyer

Brixton Beach by Roma Tearne

Bright Earth by Phillip Ball

Renaissance Rivals by Rona Goffen

Discovering Architecture by Philip Jodidio.

The World Atlas of Street Art and Graffiti published by Yale University Press

