

*Welcome to A Level Art*

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## COURSE STRUCTURE

1. TRANSITION PROJECT
2. TEACHER-LED WORKSHOPS: STILL LIFE
3. GOING LARGE: PORTRAITS
4. PERSONAL INVESTIGATION ( 60%)
5. EXTERNALLY SET ASSIGNMENT ( 40%)

1.

# TRANSITION PROJECT

## Sketchbook and Journal ideas

To begin with you will need a small sketchbook. You can buy one, you can make your own or you could recycle an old story book by painting or covering each page, waiting for it to dry and then you have blank pages. Try to use one that is no bigger than A5 as this is a manageable size. It's also just as easy to make your own - look at some of these examples for ideas. Just use whatever you have available at home. Check out the links and look on YouTube for ideas linked to handmade artist sketchbooks.



You can use an old, damaged or unwanted paper or hardback book and draw on top of the pages and words



Cardboard cover folded in half with a range of papers inside. Bound together by wrapping some string or an elastic band around the middle.



Create an accordion or concertina journal by folding and gluing paper into a long strip.



<https://www.accessart.org.uk/sketchbooks-an-online-course-for-children-achem/#fbclid=IwAR0eXgQhXUnmJatSI-P-6-So5rYINohB00pQP26>

Page 4 Food

Page 3 Travel and Places

Page 15 The Weather

Page 16 Textures

## Page inspiration and layout ideas



You can use small titles using a relevant font as a way to give context to your page

Use annotation to write notes or add further information about the things you have drawn

Use more than one media or technique per double page. Try using different techniques, such as cross hatching, continuous line, detailed tonal studies etc

Think about literacy when you annotate your pages, and use these to create a flow and visual story which travels across different pages.

Use a range of different size drawings on the page and add small images and boxes



You can write down the location, date and the time that you do your page entry.



Think carefully about layout and composition. Some pages can be filled with images and others can have lots of empty space.

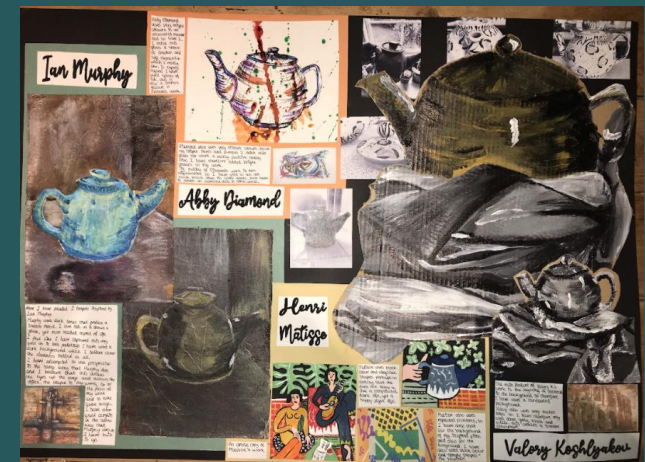
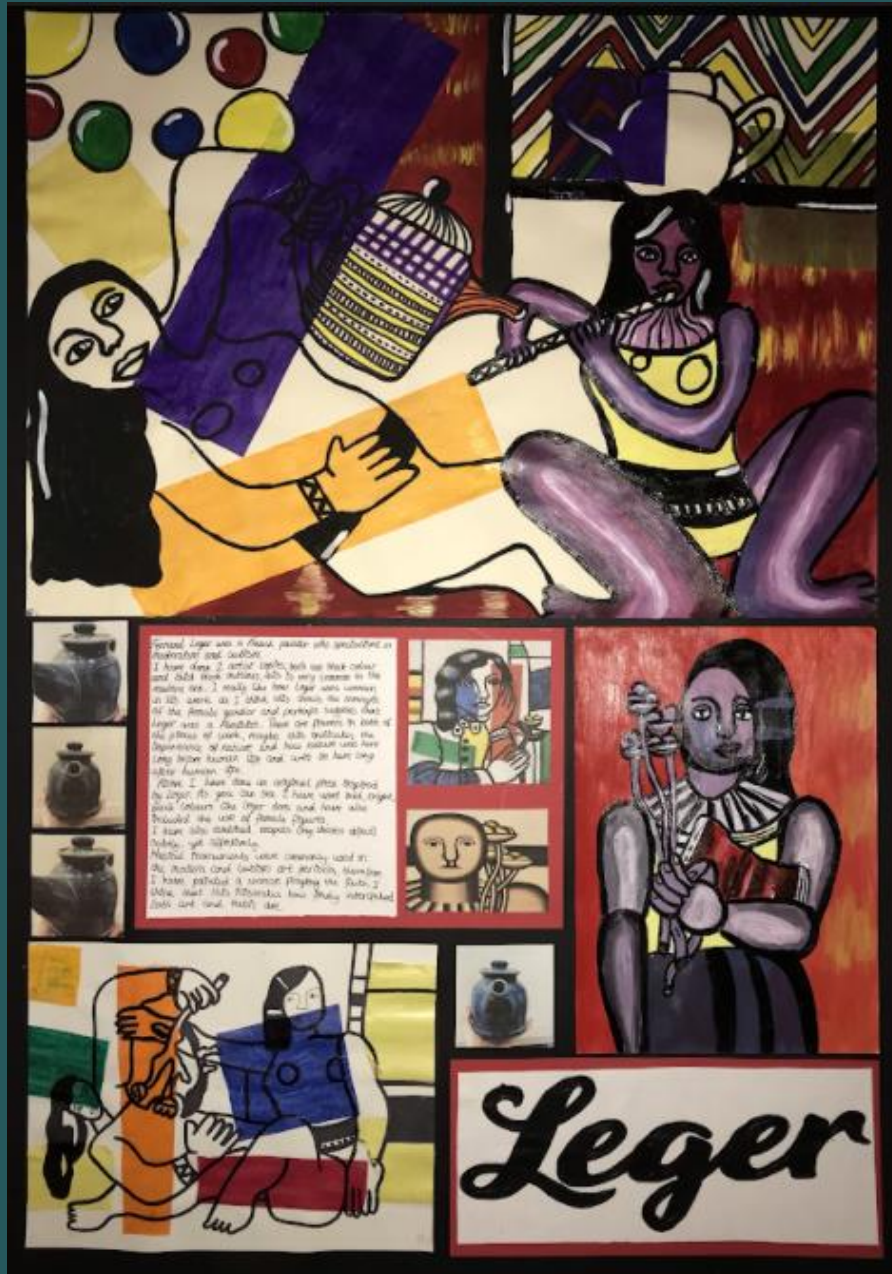
Page 29 Favourite songs

Page 30 Self Portrait





## 2. TEACHER-LED WORKSHOPS: STILL LIFE





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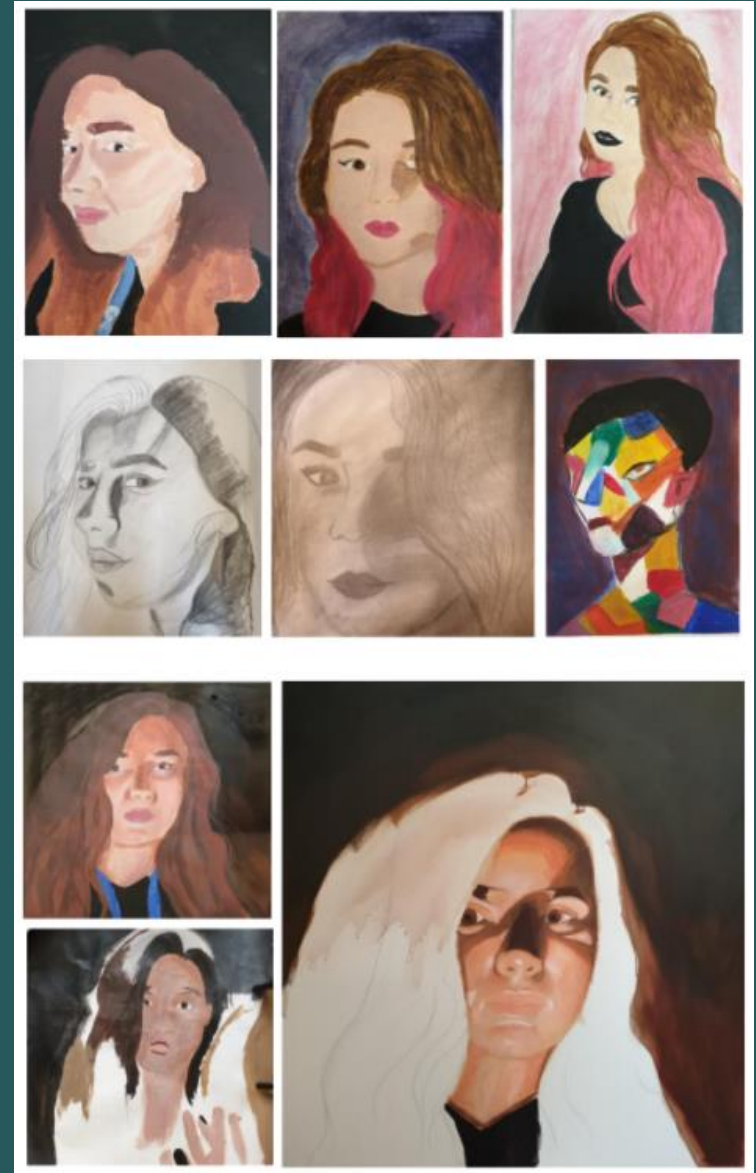
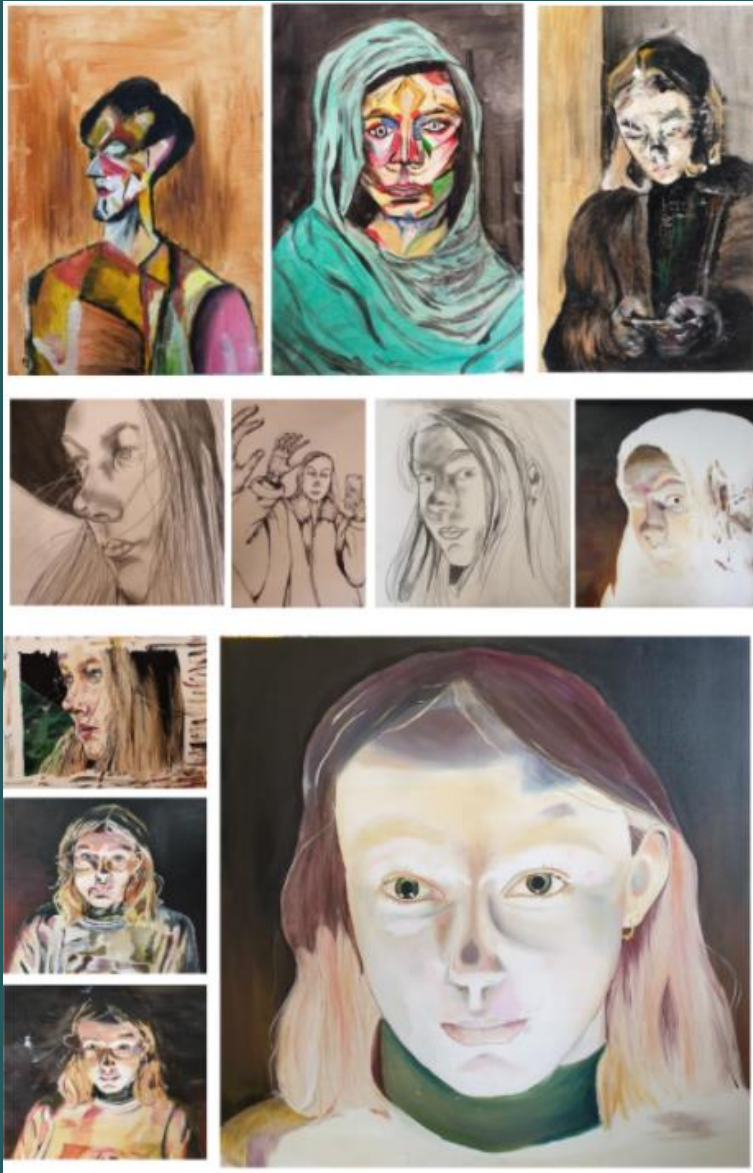


### 3. GOING LARGE: PORTRAITS

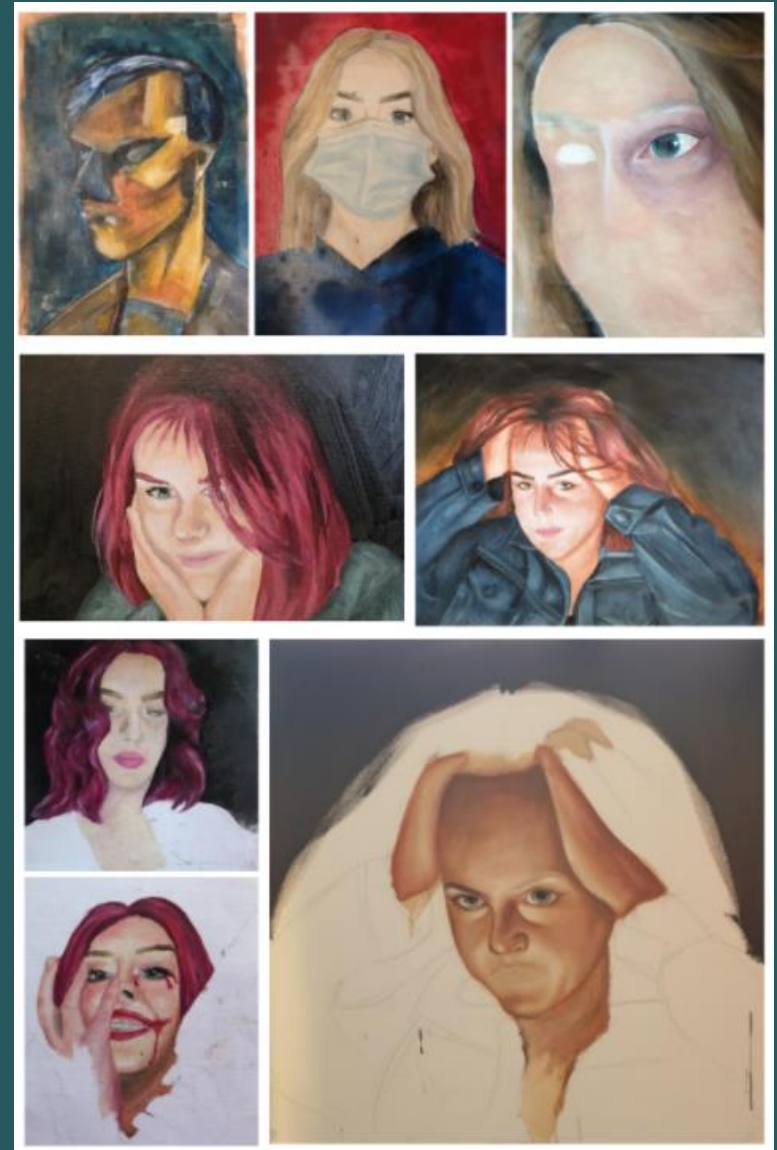
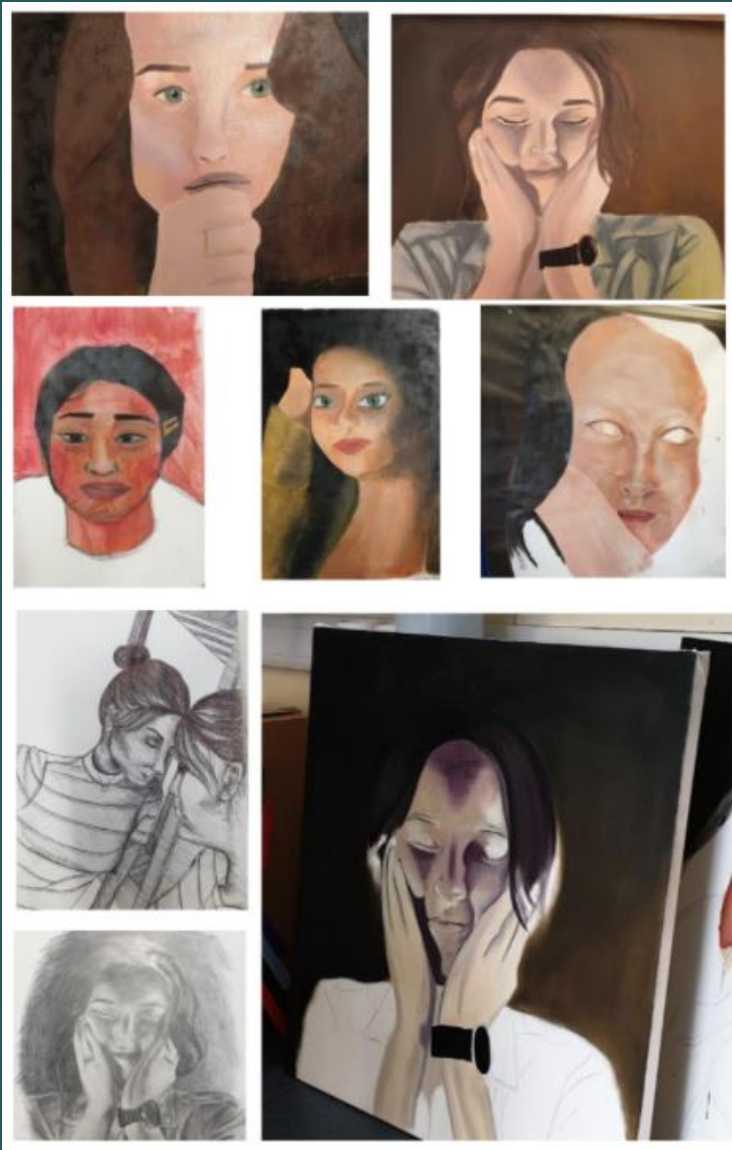




### 3. GOING LARGE: PORTRAITS



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### 3. GOING LARGE: PORTRAITS



# 3. PERSONAL INVESTIGATION

This is a practical investigation supported by written material.

Students are required to conduct a practical investigation into an idea, issue, concept or theme, supported by written material. The focus of the investigation must be identified independently by the student and must lead to a finished outcome or a series of related finished outcomes.

The investigation should be a coherent, in-depth study that demonstrates the student's ability to construct and develop a sustained line of reasoning from an initial starting point to a final realisation.

The investigation must show clear development from initial intentions to the final outcome or outcomes. It must include evidence of the student's ability to research and develop ideas and relate their work in meaningful ways to relevant critical/contextual materials. The investigation must be informed by an aspect of contemporary or past practice of artists, photographers, designers or craftspeople.

The written material must confirm understanding of creative decisions, providing evidence of all four assessment objectives by:

- clarifying the focus of the investigation
- demonstrating critical understanding of contextual and other sources
- substantiating decisions leading to the development and refinement of ideas
- recording ideas, observations and insights relevant to intentions by reflecting critically on practical work
- making meaningful connections between, visual, written and other elements. The written material must:
- be a coherent and logically structured extended response of between 1000 and 3000 words of continuous prose.
- include specialist vocabulary appropriate to the subject matter
- include a bibliography that, identifies contextual references from sources such as: books, journals, websites, through studies of others' work made during a residency, or on a site, museum or gallery visit
- be legible with accurate use of spelling, punctuation and grammar so that meaning is clear.

Annotation must not be included in the word count for the written material. Students can present the written material as a single passage of continuous prose or as a series of shorter discrete, but linked, passages of continuous prose incorporated within the practical work.

There is no restriction on the scale of practical work produced. Students should carefully select, organise and present their work for their Personal investigation to ensure it is well structured and provides evidence that meets the requirements of all four assessment objectives.



## A painting of a woman with long, wavy brown hair, wearing a yellow and orange striped shirt, looking down at a black smartphone. She is holding the phone with both hands. The background is dark and textured.

I'm going to choose to explore how there is digital and interpersonal communication, although on separate, soon we recognize and use a variety of media, including email. This will help me, being in the field of computer tech, to use my knowledge of the web and respect the differences surrounding the different ways that we interact in between. The journal is corresponding with being a web.

The newspaper has a great deal to develop in the different respect, which is when we are so dependent on technology, and so I'm going to use this as a way to see how we are mostly on our. While that internet is as complex as the digital technology.



Don Weitz  
in Brooklyn  
on street art  
paintings  
to have been  
pieces of the  
movement  
his work  
Banksy film  
disagreement  
to  
Banksy dis-  
over making  
artwork a  
technology  
to me was  
reading and  
ordinary  
well, reading

WE COMPLETED  
AND HAD  
AND REMOVED  
-CON AND  
ONE OF OUR  
SERIES ARE  
INDESTRUCTIBLY  
SUPPORTS IN  
AND THIS IS  
MY THEME OF  
BEEN TRUSTED  
AND THE  
HAVE TO  
WILL WORK  
TOGETHER FOR  
OUTSIDE THE  
UNIMAGINE  
OF HIS HOME



(word must mediate) which must be  
in my mind first. I wanted to include more  
than the sight of media and I thought that this  
would be good to experience and I did the second the pencil  
and the light and I think you're interpreting that.



Area of the final piece.  
(Index from development)

# 5. EXTERNALLY SET ASSIGNMENT



## A-level ART AND DESIGN FINE ART

### Component 2 Externally set assignment

To be issued to candidates on 1 February 2017 or as soon as possible after that date.  
All teacher-assessed marks to be returned to AQA by 31 May 2017.

#### Time allowed:

- 15 hours

#### Materials

For this paper you must have:

- appropriate art materials.

#### Instructions

- Read the paper carefully. Before you start work, make sure you understand all the information.
- Choose **one** question.
- As soon as the first period of supervised time starts you must stop work on your preparatory work. You may refer to it in the supervised time but it must not be added to or amended.
- You must show evidence of personal work relating to your chosen question.
- You must show evidence of research and of investigating and developing ideas. This should include visual work and, if appropriate, annotations or written work. Sketchbooks, workbooks and/or journals may be included.
- Practical responses to the work of other artists, designers, craftspeople and photographers must show development in a **personal** way.
- The work submitted for this unit must be produced **unaided**.
- You must **not** produce work for this component after the 15 hours of supervised time.

#### Information

- The maximum mark for this paper is 96.
- This paper assesses your understanding of the relationship between different aspects of Art and Design (Fine art).
- You should make sure that any fragile, temporary or ceramic work is photographed, in case of accidental damage.

#### Advice

- You may discuss your ideas with your teacher before deciding on your starting point.
- You may use any appropriate fine art media, method(s) and materials, unless the question states otherwise.

2

This paper will test your ability to:

- develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding
- explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops
- record ideas, observations and insights relevant to intentions, reflecting critically on work and progress
- present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

The questions below should be seen as starting points for personal investigations in which you make reference to appropriate critical and contextual material.

Choose **one** of the following questions.

#### 1 Fruit and vegetables

Fruit and vegetables have provided a rich source of inspiration for artists. Examples can be seen in the decorative ceramics of Kate Malone, in the colourful paintings of Janet Fish, in the early still-life paintings of Vincent van Gogh and in the elaborate carvings of Grinling Gibbons. Investigate appropriate examples and produce a personal response.

[96 marks]

#### 2 Rural landscape

The rural landscape is central to the prints of Samuel Palmer, to the colourful pastels of David Blackburn and to the photography and land art of Robert Smithson. It has enabled them to explore physical space, illusion and spirituality. Develop your own work, making reference to appropriate examples.

[96 marks]

#### 3 Isolation

Isolation has been a recurring issue in twentieth-century art. It has been a feature of the solitary sculptures of Alberto Giacometti, of the melancholic figure paintings of Edward Munch and of the triptychs of Francis Bacon. Produce work in response to this theme, making reference to appropriate work by others.

[96 marks]

3

#### 4 Domestic interiors

Domestic interiors have been represented very differently at particular times. Jan Vermeer explored the use of light whereas Edgar Degas captured intimate moments. John Bratby focused on the mundane and Edward Kienholz developed the lonely aspects of interiors in his installations. Develop a personal response, making reference to appropriate examples.

[96 marks]

#### 5 Folded

The way fabrics and other materials have been folded, crumpled and creased has formed aspects of the work of artists such as Diego Velázquez, Alison Watts and Wouter Dam. They have used a variety of materials, ranging from paint to clay, which has resulted in different types of work being produced. Research appropriate examples and develop your own response.

[96 marks]

#### 6 Technological change

Technological change has been a central feature in the work of many artists. Examples can be seen in Edward Burtynsky's documentary photography of the Chittagong ship-breaking yards. Theo Jansen has created mechanical walking sculptures. Christopher R W Nevinson produced industrial prints. Consider appropriate examples and develop a personal response.

[96 marks]

#### 7 Festivals

Colour, mythological creatures and decoration are key elements in festivals such as the Hindu Holi Festival of Colours, the Chinese New Year and the Notting Hill Carnival. Develop your own response in two or three dimensions, making reference to appropriate festivals and the work of others.

[96 marks]

#### 8 Suspended

Suspended objects and shapes have featured in the work of artists. Juan Sánchez Cotán included hanging fruit and vegetables in his paintings. Alexander Calder created mobiles that moved in the air. Rebecca Horn suspended a piano from the ceiling. Research appropriate examples and develop a personal response in two or three dimensions.

[96 marks]

END OF QUESTIONS



Good luck with your Art  
results and we're  
looking forward to  
seeing you in  
September!!!