



Transition Pack For A-Level Art

Mandatory Tasks

Task	Page No.	Activity/To do	Submit by (Tick)	Submission details
Introduction to A-Level Art	2- 4	Read through the tasks and learn about the course requirements. (1 lesson)	25 th – 27 th May <input type="checkbox"/>	Not required
Pre-knowledge Tasks		Read through and familiarise yourself with the keywords and fundamentals of art. (1 lesson)	25 th – 27 th May <input type="checkbox"/>	Not required
Research Task 1 (visual mind map)		Research and select a theme from the booklet, create a visual mind map for the theme.	28 th May – 4 th June <input type="checkbox"/>	Email
Research Task 2 Extended writing (Artist research and artwork analyses)		Select two artists from your mind map, research them and create a typed document using Context, Content, Process, Mood and Form. Select a piece of art that fits within the theme by your chosen artists and analyse it in depth. Now compare and contrast the artists and their links to the theme.	5 th – 12 th <input type="checkbox"/>	Email word document
Recording Task 1 (Photographic inspiration)		Take a minimum of 40 photos inspired by your theme, select the best and present the best 8 (4 Per page size) Annotate to explain links to the theme.	12 th – 16 th June <input type="checkbox"/>	Email
Recording Task 2 (Drawing/Painting)		Create a response to one of your photographs using a medium of your choice that best shows your skills.	17 th – 24 th June <input type="checkbox"/>	Email photograph

All work can be emailed for submission at alevelart@churchdownschool.com

Optional Tasks

Task	What did you read, see or do?
Book recommendations	See what books you can find to broaden your understanding of art history.
Virtual Gallery Tour Recommendations	Go on a Gallery tour that links with your chosen theme or artist, this will help to form your artist research.
Online video recommendations	Watch videos of how to create art using your chosen medium

Welcome to A Level Art

Now that you've decided to study Art at A Level, you'll need to do a bit of preparation. This pack contains information regarding the course structure, the summer project, suggested equipment list and websites to prepare you to start your A level in September.

The purpose of studying Art at A Level is to develop knowledge and understanding of:

- Specialist vocabulary and artist terminology when analysing or explaining your own and others' work
- Theoretical research of a particular genre style and/or tradition
- In-depth understanding of a variety of media, techniques and processes
- Development of an idea, concept or issue
- Recording ideas and observations related to chosen lines of enquiry
- Communicating a particular meaning, message, idea or feeling

What will I need?

You will need to buy an A3 sketchbook and an optional art pack, details will be released at the start of term. In year 12.

Suggested optional extras that you work at home can include:

- Glue/double sided sticky tape
- Small guillotine
- Canvas or canvas paper for acrylics
- Quality brushes
- Quality art materials of your choice

All materials can be provided for use at school in lessons and a classroom is always available during supervised study periods.

What do I have to do in A Level Art?

There are two components of the course- the personal investigation and the externally set assignment. The table below summarises the evidence you will produce for each component:

A Level Components	What will I need to do?	How will I evidence this?
Personal Investigation (coursework) 60%	-Write a personal study (essay) based on your chosen theme -Create a body of work related to a chosen theme/s -Create a final piece/s	-A 1000-3000 word essay -Research on a range of artists and/or designers -Exploration of a variety of media, techniques and processes -Development of ideas in response to chosen artist/s/theme -Recording of ideas and observations
Externally Set Assignment (Exam) 40%	-Create preparatory studies based on the theme -Create a personal outcome/s in 15 hours of sustained focus	-By creating a body of work based on the theme given. This will include research, ideas, exploration of media, development of ideas and a final piece/s.

The table below summarises tasks you will need to do to meet each objective:

Development of Ideas	Exploration of Media	Recording & Reflecting	Personal Response
-Research a range of artists- collect images, make a visual study, include biographical information and analyse their artwork -Create your own ideas inspired by your chosen artist/s -Show a clear development of ideas- have they been manipulated, transformed and edited throughout the journey	-Explore with a wide variety of media, techniques and processes -Continually review and refine your work- consider the potential and the limitations of the media used	-Take own photographs related to chosen theme/idea -Create a range of observational studies from primary and secondary sources -Use annotation to explain your idea/s and to reflect on your progress	-A final piece plan to document intentions for final piece and explanation -A final piece/s that realises what you intended to do

3f. H600/01-H606/01 Personal investigation: practical portfolio and related study – Marking criteria

Level	Element	AO1: DEVELOP	AO2: EXPLORE	AO3: RECORD	AO4: PRESENT
1	Practical portfolio	Ideas are simplistic with minimal reference to contextual or other sources, with evidence of unfocused investigation. Demonstrates simplistic analysis and critical understanding. 1–4	Simple explorations with minimal ability to select resources, media, materials, techniques and processes. Minimal evidence of review and refinement of work as it develops. 1–4	Simple recording of ideas showing minimal links to any deliberate intention. Simplistic ability to reflect critically on work and progress. 1–4	A personal response with simplistic realisation of intentions. Connections between visual and other elements, where appropriate, are minimal and superficial. 1–4
	Related study	Simplistic ability to communicate ideas, with minimal exploration of critical and contextual understanding. Some inaccuracy and incoherence in recording when using specialist language and vocabulary are demonstrated. Simplistic knowledge and understanding are shown when presenting the study and realising intentions. Connections, where appropriate, between visual and other elements are minimal. 1–4			
2	Practical portfolio	Ideas are developed with evidence of some links to contextual or other sources, with evidence of basic investigation. Demonstrates basic analysis and critical understanding. 5–8	Evidence of basic exploration and some ability to select resources, media, materials, techniques and processes. Review of work is evident as it develops with some refinement made. 5–8	Basic recording of ideas, observations and insights relevant to intentions. Basic ability to reflect critically on work and progress. 5–8	A personal response with some meaning and a basic realisation of intentions. Connections between visual or other elements, where appropriate, are limited. 5–8
	Related study	Limited coherence when communicating ideas, with some exploration and limited evidence of critical and contextual understanding. Limited accuracy and partially structured recording when using specialist language and vocabulary are demonstrated. Some evidence of knowledge and understanding is shown when presenting the study and realising intentions. Connections, where appropriate, between visual and other elements are limited. 5–8			
3	Practical portfolio	Ideas are developed with links to appropriate contextual or other sources, with some relevant and effective investigation. Demonstrates relevant and effective analysis and critical understanding. 9–12	Evidence of appropriate exploration and ability to select relevant resources, media, materials, techniques and processes. Review of work demonstrates effective refinement as work develops. 9–12	Effective and appropriate recording of ideas, observations and insights relevant to intentions. Effective ability to reflect critically on work and progress. 9–12	A personal and meaningful response with appropriate and realised links to intentions. Connections between visual and other elements, where appropriate, are effectively developed. 9–12
	Related study	Effective communication of ideas, with appropriate exploration and clear evidence of critical and contextual understanding. Accurate and mainly structured recording when using specialist language and vocabulary are demonstrated. Evidence of knowledge and some understanding is shown when presenting the study and realising intentions. Connections, where appropriate, between visual and other elements are appropriately developed. 9–12			
4	Practical portfolio	Ideas are well-developed, reflecting influences of relevant research of contextual and other sources, with evidence of focused and detailed investigation. Demonstrates detailed and informed analysis and critical understanding. 13–16	Detailed and informed exploration and selection of relevant resources, media, materials, techniques and processes. Detailed and informed review and refinement of work as it develops. 13–16	Detailed and informed recording of ideas, observations and insights relevant to intentions. Purposeful ability to reflect critically on work and progress. 13–16	A personal and meaningful response with well-developed and purposeful links to intentions. Connections made between visual and other elements, where appropriate, are well developed and purposeful. 13–16
	Related study	Detailed communication of ideas with informed exploration, refinement and critical and contextual understanding. Purposeful use of specialist language and vocabulary in recording is demonstrated. Evidence of knowledge and well-developed understanding is shown when presenting the study and realising intentions. Connections, where appropriate, between visual and other elements are well developed and purposeful. 13–16			
5	Practical portfolio	Informed ideas are fully developed, with in-depth reflection of influences of contextual and other sources, with evidence of focused and insightful investigation. Demonstrates fully developed and insightful analysis and critical understanding. 17–20	In-depth exploration and well-considered selection of relevant resources, media, materials, techniques and processes. Fully developed and insightful review and refinement of work as it develops. 17–20	In-depth and well-considered recording of ideas, observations and insights relevant to intentions. Insightful ability to reflect critically on work and progress. 17–20	A personal and meaningful response with fully developed and insightful realisation of intentions. Connections made between visual and other elements, where appropriate, are fully developed and insightful. 17–20
	Related study	Well-considered communication of ideas with insightful exploration, refinement and critical and contextual understanding. Extensive and well-considered use of specialist language and vocabulary in recording is demonstrated. A high level of structured and reasoned knowledge and understanding is shown when presenting the study and realising intentions. Connections, where appropriate, between visual and other elements are fully developed and insightful. 17–20			
6	Practical portfolio	Informed ideas are fully and maturely developed, reflecting a sophisticated response to contextual and other sources, with evidence of mature and sustained investigation. Demonstrates sophisticated and sustained analysis and critical understanding. 21–24	Sophisticated and sustained exploration and mature selection of relevant resources, media, materials, techniques and processes. Sophisticated and sustained review and refinement of work as it develops. 21–24	Sophisticated and mature recording of ideas, observations and insights to reflect intentions. Sophisticated ability to reflect critically on work and progress. 21–24	A personal and meaningful response showing sophisticated and mature realisation of intentions. Connections made between visual and other elements, where appropriate, are sophisticated and mature. 21–24
	Related study	Sophisticated and sustained communication of ideas with thorough exploration, refinement and excellent critical and contextual understanding. Extensive and sophisticated handling of specialist language and vocabulary in recording is demonstrated. An accomplished level of structured and reasoned knowledge and understanding is shown when presenting the study and realising intentions. Connections, where appropriate, between visual and other elements are sophisticated. 21–24			

Suggested Reading

Websites:

<https://www.studentartguide.com/>

<https://www.theartnewspaper.com/>

<https://www.artforum.com/>

<http://www.artnews.com/>

<http://artreport.com/>

<http://www.tate.org.uk/art/artists/a-z>

<https://www.artsy.net/artists>

<https://artuk.org/discover/artists>

TED Talks:

https://www.ted.com/talks/alexa_meade?language=en#t-262476 Ted Talk by Alexa Meade- Your body is my canvas

Books:

Thinking About Art: A Thematic Guide to Art History by Peter Huntsman (2015)

What Are You Looking At? 150 Years of Modern Art in the Blink of an Eye by Will Gompertz (2016)

Think Like an Artist by Will Gompertz (2015)

Looking at Pictures by Susan Woodford (2018)

The Art Book by Tom Melick (2014)

The Art of Creative Thinking by Rod Judkins (2015)

100 Artists' Manifestos from the Futurists to the Stuckists by Alex Danchev (2011)

Virtual Gallery Tours

Tate
MOMA

In order to 'Speak like an artist' here are some adjectives to help you with your analysis of artists and their work.

Colour

Bright	Transparent
Clashing	Vibrant
Cold	Blended
Warm	Saturated
Deep	Contrasting
Dull	Subtle
Harmonious	Earthy
Intense	Vivid
Opaque	Primary
Patel	Secondary
Pale	Complementary
	Tertiary

Pattern and Texture

Repeated	Bold
Uniform	Uneven
Geometric	Bumpy
Random	Rough
Symmetrical	Smooth
Soft	Broken
Irregular	Fine
Coarse	Flat
	Mottled
	Glazed

Shape and form

Distorted	Small
Flat	2D
Organic	3D
Deep	Convex
Curvaceous	Concave
Elongated	Warped
Large	Twisted
	Angular
	Scale
	Geometric

Line

Fluent	Delicate
Free	Low
Rough	Simple
Controlled	Horizontal
Powerful	Broken
Strong	Interrupted
Angular	Rounded
Light	Overlapping
	Faint
	Thick/thin
	Perforated

Shade and Tone

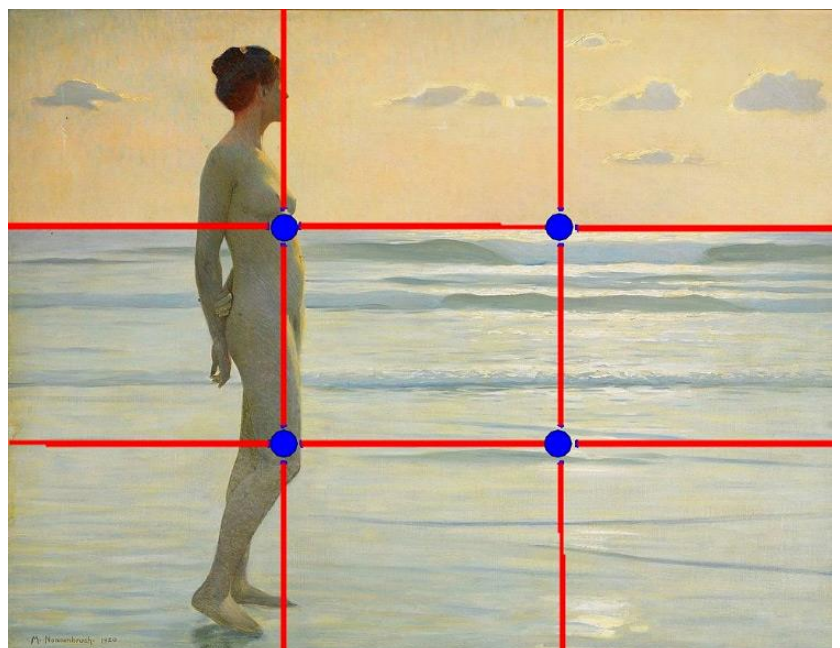
Bright	Powerful
Dark	Faint
Faded	Light
Smooth	Medium
Harsh	Dark
Contrasting	Dramatic
Intense	Subtle
	Depth
	Variation
	Blended

Feeling and mood

Atmospheric	Humorous
Delicate	Imposing
Depressing	Nostalgic
Dignified	Sad
Disturbing	Melancholy
Fresh	Desolation
Expressive	Sorrow
	Sentimental
	Ecstatic
	Elated
	Euphoric

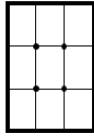
What is composition in art?

In the visual arts, **composition** is the placement or arrangement of the visual elements, such as figures, trees, and so on in a work of **art**, as distinct from the subject or the style with which it is depicted. It can also be thought of as the organisation of the elements of **art** according to the principles of **art**

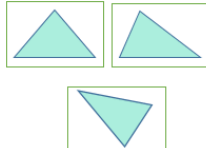


Types of Composition Structures

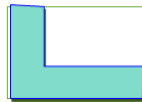
1. Rule of Thirds



2. Triangle



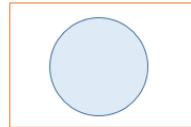
3. L-Shape



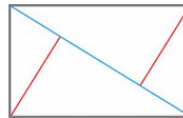
4. S-Shape



5. O-Shape



6. Diagonal



Tips for creating good composition:

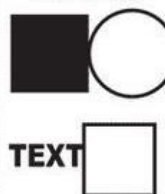
1. Overlap

Place objects slightly over one another. This will get the eye to move from one element to another. Objects should not be touching each other by edges ("no kissing allowed!"). Avoid isolation. Build a relationship between objects.

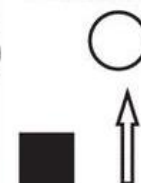
Good overlapping



Avoid kissing



Avoid isolation



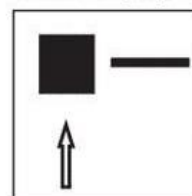
2. Crop

Consider having objects go off the edge of the page. This gets the viewer in and out of the picture. Avoid floating objects within the edges of the page.

Have object go off the page



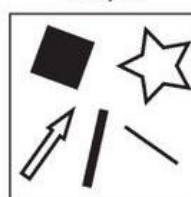
Avoid floating objects



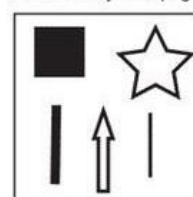
3. Rotate:

Consider placing objects at an angle. Things that are tilted create a more dynamic composition. Artwork with objects that are perfectly lined up with the edge can be boring.

Tilt objects



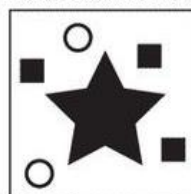
Avoid all objects upright



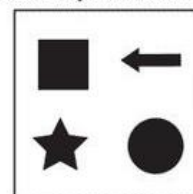
4. Focal Point

Create an area of importance. Give the viewer something to focus on. One way to achieve this is through size variation. Try not to have all elements the same size. Another way to create focus is through color dominance.

Use size & color variation



Avoid all objects the same size



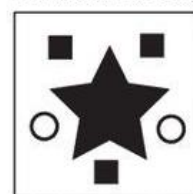
5. Off-Centering

Avoid placing objects directly in the center of the page. Think about placing objects slightly to one side. This will create a more interesting composition. Try to keep elements balanced as you do this. For example, one large object could be balanced by 3 smaller ones. (Note: this does not mean that a symmetrical design cannot be successful.)

Off-center objects for interest



Centered can be boring



Research Task 1

visual mind map

You need to read through the booklet on suggested themes at A-Level, you will need to select one of these themes (like with the GCSE exam paper) and start to generate your own idea and personal response from your chosen theme.

You can interpret the theme however you want, the images and artists are just for reference.

Where should I start?

You need to think about the following:

- What subject/theme are you most passionate about?
- What is it about this subject that is interesting?
- What other IDEAS could this branch into?
- Will you be able to sustain this theme for a long period of time across year 12-13?
- Can you find artists that link with your idea and theme?
- Are there any particular styles or techniques that you would like to explore?
- Are there any current virtual online gallery tours that you can look at for inspiration?
- What objects, places, things or ideas can you collect or photograph? (Remember, you will need to take photographs).
- The artist images are ONLY suggestions, you do not have to use any of them.

Making an Impact

Art and design is about using your creative and analytical skills to explore the world around you, working across a range of media to start developing your practical expertise. Whether you want to pursue a career in the creative industries or compliment your other subjects, A-level Art and Design have a lot to offer.

Below there are 6 themes, please choose one as your topic of work for study in your year 12 coursework.

“Instead of thinking
outside the box, get rid of
the box”
-Deepak Chopra-

COAST

Outlook

Maggi Hambling

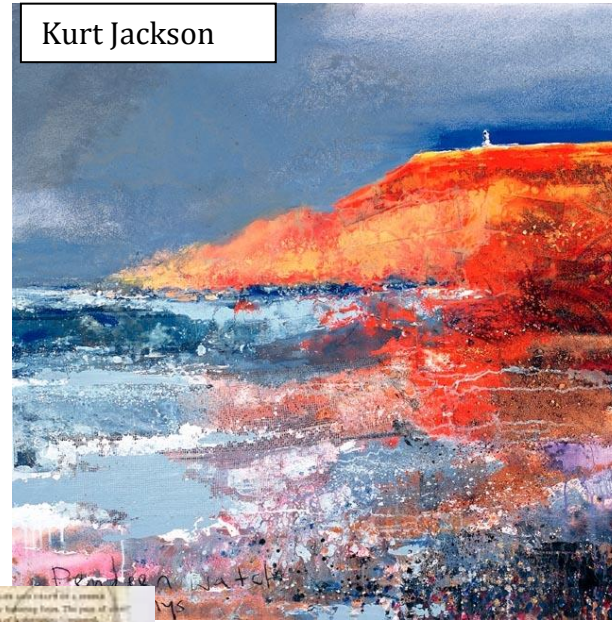


View

Janilaine Mainprize



Kurt Jackson



Gillian Bates



Paul Bennett



Shoreline

Textures

Seaside

Debbie Mackinnon



Imagination

REFLECTIONS

Alessio
Trerotoli

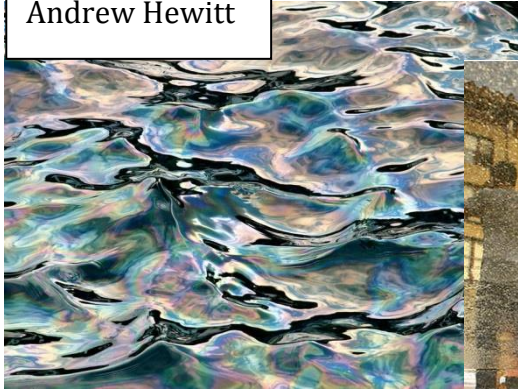


Simon
Hennessy

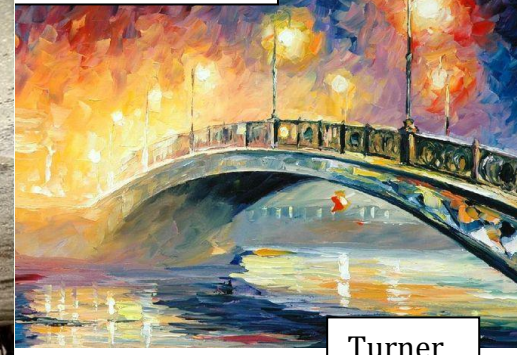
Impression

Ira Fox

Andrew Hewitt



Leonid Afremov



Turner



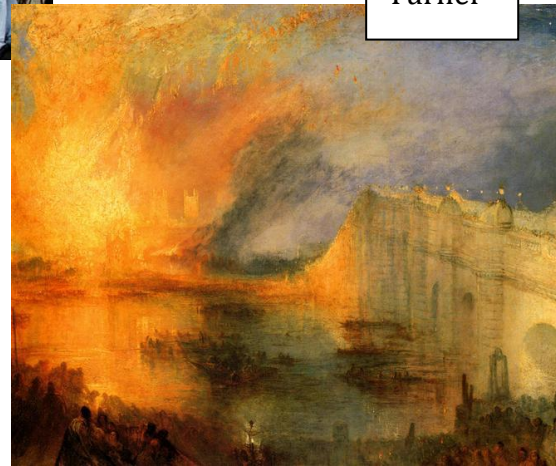
M.C. Escher

Thought

Mirro

View

Observation



Kate Brinkworth



Lucian Freud

Absorption



Tony Luciana



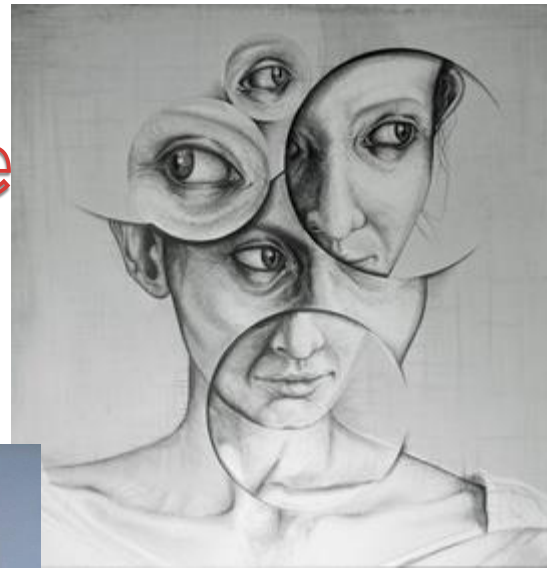
Agnes Cecille

Disguise

Body image

Conceal

Amy Judd



Emotion

Andy Butler



Gillian Lambert



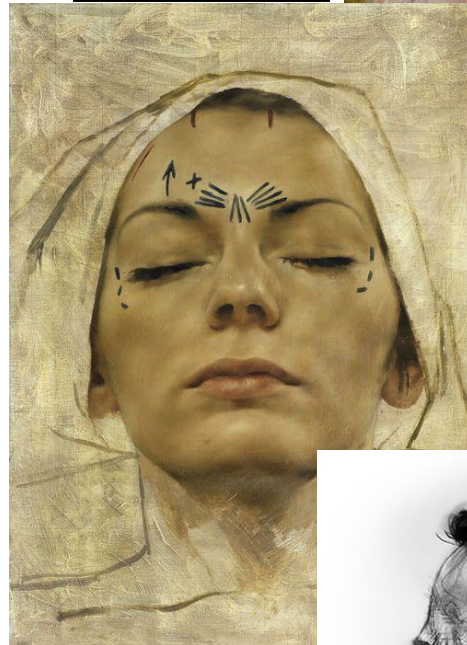
Jonathon Yeo

Jeremy Olson



Rupert Shrive

Kate-Louise Powell



Hide

Masquerade

David Theron



Split

Camouflage

Cover



TWISTED/TANGLED/TORN

Undecided

Januz Miralles

ripped

Andrei Varga



complicated



Deenesh Ghyczy

Arnulf Rainer

uncertain

Gillian Lambert



Valerie Hegarty



Pablo Picasso

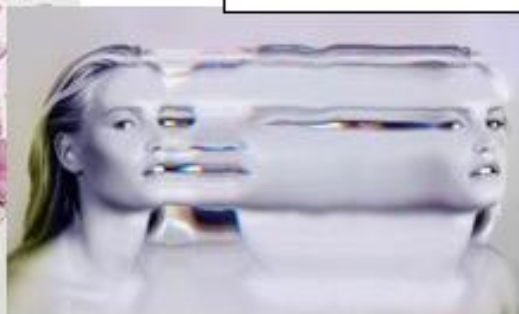
Jon Shireman

frayed



jumbled

Elena Kulikova



MACRO/MICRO

appealing

Zoomed in



Corey Holms

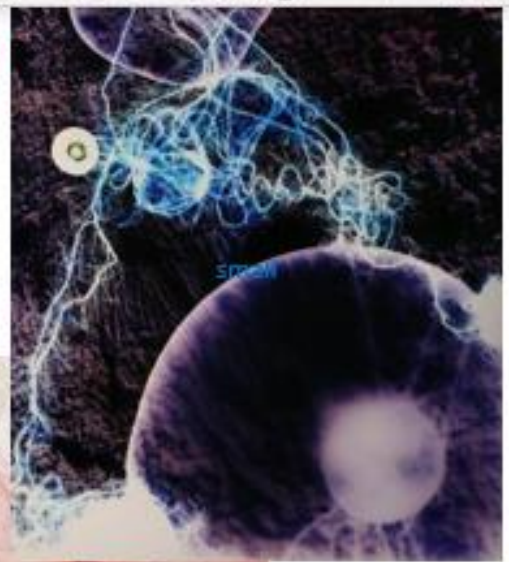
Zoomed in



close

Edie Nadelhaft

abstract



Meghann Junell Rienenhoff

detail

increase

Mika
Ninagawa



Sarah Graham



Joel Penkman

BOUNDARIES

Society

Fence

Looking
through



Alyssa Monks

Gender

Alexander Rodchenko



Boyle
Family



Guerrilla Girls



Kirsty Whitlock

Paul Clark

Block



Border

Divide

Stereotype



Learning objective:

To understand how to mind map a concept or theme A03

What is a mind map?

A **mind map** is a diagram used to visually organize information.

A mind map is often created around a **single overall concept**, to which associated ideas such as images, words and parts of words are added.

Major ideas are

connected directly to the central concept, and other ideas branch out from those. Try to come up with 3 ideas that branch from your main IDEA linking to your theme.

Examples

Images and names of a minimum of 4 artists work

Mind map

Dig and find 2 – 3 branches of ideas to explore your idea more deeply.

Initial photos to Represent idea

Primary resources: A drawing or your own photograph

Clear Concept as title – (Your chosen theme).

Work presented Neatly. On exciting backgrounds that link with the theme.

Top
Tips

Learning objective:

To learn to mind map an exam theme

When creating a mindmap, remember that:

- Single words are unlikely to express an idea adequately, but they are a good start. As you think through possibilities, it is likely that you will want to jot down whole phrases and brainstorm possible ways of beginning or approaching a subject. Intentions and possibilities should be clear to someone else who reads the mind map at a later date
- Images should be sourced first-hand (i.e. drawn or photographed yourself) or clearly referenced, and should be integrated within the mind map in a visually pleasing way
- The appearance of the mind map is crucially important. This is likely to be one of the first things an examiner sees when opening your sketchbook – first impressions count

Your task:

1. Choose one of themes.
2. Create a mind map of words and ideas (I suggest a basic paper one first to help your ideas flow).
3. Remember that small sentences gain higher marks than all single words.
4. Try to come up with 2-3 ideas within the heading of your theme.
5. Make it personal to you and your interests.
6. Develop a creative visual mind map (Either A3 or 2 sides of A3, this can be done digitally).

Please email to alevelart@churchdownschool.com once complete by 4th June.

Task 2

5th – 12th June

Select two artists from your mind map, research them and create a typed document using Context, Content, Process, Mood and Form. Select a piece of art that fits within the theme by your chosen artists and analyse it in depth. Now compare and contrast the artists and their links to your chosen theme.

Here is where the depth of your analyses of the artist, genre, inspiration and themes need to develop from GCSE.

A STRUCTURE FOR ANALYSING WORKS OF ART:

Always begin your analysis by recording the full title of the work, the full name of the artist who made it, the date of its creation and those of the artist (birth and death if appropriate). Add the media used and the scale. This information will form your title.

CONTENT:

This refers to the content of the work, or its narrative (story line or back story). What is the subject matter? Does the content go any deeper than what you can see immediately? Does the content address a fundamental issue such as social, political, religious, moral or cultural issues? For example, Picasso's 'Guernica' was inspired by the bombing of the Spanish Basque town by Luftwaffe bombers who supported General Franco, but the painting has come to represent 'war' in any time or context. Chila Kumari Burman's work is highly decorative and informed by her Punjabi/Hindu background.

Does the artist rely on direct observation, memory, invention or imagination; or perhaps a combination of factors. Is the subject treated realistically, or is it exaggerated, distorted or abstracted? Is the meaning and content of the work easy to recognise or do you have to look more closely or do some research before fully understanding what is going on. Does the artist use symbolism, metaphor or analogy? Is there action going on? Or do you feel something has just happened or is about to happen?

Do some background reading into the artist and this work, what was going on in the artist's life or the world at the time this work was made. Are these facts an influencing factor in the work? Can you find any other work of a similar theme to this one? Can you find any useful quotes to support your analysis?

FORM:

This section is about the Formal Elements of art and how they have been combined together to produce a piece of artwork that portrays a certain message to the viewer.

This is about composition. How has the work been designed? Is the design in keeping with the subject matter? What shapes can you see used in the composition? For example, lots of artists arrange shapes in a triangular formation; look at Cezanne's 'The Bathers'. Look at Renoir's 'Les Parapluies' for lots of curved lines and shapes. Are the shapes used harmonious or contrasting? Does any one shape/object dominate the work? Are the shapes geometric or organic? Do the shapes remind you of anything? What use has been made of line, rhythm, tone? Has the artist used texture, if so where and what does it represent? Do you find the overall design of the work pleasing or not? What scale has the artist used? Is the work much larger than life-size? If so, what effect does this have on you? If it is very small and miniature what effect does it have? Consider how scale influences the selection and application of media, and the style of the artist. For example, a massive painting would not be completed all in tiny size 0 brushes! What is the colour scheme? Is it realistic or non-representational; if it is not realistic, why not? Try to describe and name specific colours. Think of the colour wheel; often artists combine certain colours to gain maximum effect. Are the colours hot/warm or cold? Does the use of colour affect the mood of the work? If the artist does not use colour, can you examine the reasons behind this?

PROCESS:

What media has the artist used? What materials, tools, techniques and processes has the artist used and how? If you were to copy this work, how would you go about doing it? How would you mix your colours? What size brush would you use? What weight of application would you make? What stage would the work have gone through from inception (the light bulb moment) to completion? Do you think the artist planned every small detail, or improvised, altered, changed things as the work developed? What preparatory work would have been done, sketches, diagrams, photographs? Try to find evidence of this if you can. Sculptors may have made small models called maquette's. Do you think the work was produced quickly or over a period of time? If you have copied the work yourself you will have been well informed on how to mix the correct colour, what marks to make, how to hold the brush/pencil/crayon etc; add in your personal experience of transposing the work to your written analysis.

MOOD:

This is about the effect the work has on you emotionally. How does it make you feel, happy, sad, afraid, excited? If so why? Does it remind you of a personal experience you have had? Does it remind you of a film, TV show, theatre performance or piece of music? How do you think the artist was feeling at the time of this work being completed? For example, Picasso's Blue Period began following the suicide of a close friend. What noises do you associate with the work – quiet and calm, or noisy, clashing and jarring. Some kinetic art works actually make noises. Artists using video may have a soundtrack. Work containing text provokes you to read or spell out the writing. What does this add to your feelings or understanding?

How does this link to your chosen theme and how will this directly influence your work? What are your next steps?

Knowledge Organiser for A01 – researching artists and the wider context.

Use the knowledge organiser, ensure you have added all the basic points to your research.

A01 – Develop

A01 – Develop ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding.

Fine Art

Context	Give brief and relevant information about the artist.		
Investigate	Find information about the artist themselves.	Research and investigate important information about the artist.	<ul style="list-style-type: none"> • Relevant background information? • Born, Died, from and lives? • Art movement?
Reference	Make links and connections between significant life events of the artist and their work.	Reference the impact of the artist life on the artist's work.	<ul style="list-style-type: none"> • Cultural Context? • Significant life events?

Content	Analyse and describe the genre/ subject matter of the art and the artist's inspiration.		
Identify	Find out what the inspiration is behind the artists work.	Identify an idea in the artist is trying to convey.	<ul style="list-style-type: none"> *Artist inspiration? *Subject Matter?
Connections	Make links between your chosen theme and the artist's ideas.	How you have connected with the artist's work	*Links between artist inspiration and personal idea?
Communicate	What ideas are the artist trying to present in their work.	Explain what ideas the artist is trying to communicate .	*Analyse the artists ideas.

Process	What techniques, processes and media has the artist used and how?		
Explore	Research how the artist creates the work.	Explore the artists chosen medium	<ul style="list-style-type: none"> • Materials used to draw/paint/sculpt with? • Scale?
Process/ Technique	The method used to produce the art	What is process/ technique ?	* How has the artist created the art?
Communicate	Look at the process and materials used and evaluate.	Evaluate the impact of this?	* What impact has this combination of process and materials had?

Form	Describe how and which of the formal elements the artist has used to compose their work?		
Analyse	Look at the main components of the artists would and describe.	Analyse the main components of the art.	<ul style="list-style-type: none"> • Composition/ how the art is arranged? • Main formal elements? • Impact?

Mood	Give your opinion about the <i>feel</i> of the artwork and what you can take from it. What ideas does this generate for your own work?		
Develop	How the artists' work makes a link with the theme you are researching	How you have connected with the artist's work?	<ul style="list-style-type: none"> • Next steps • Strengthen your personal response
Evaluate	Discuss how your work makes links with the artist	Evaluate your findings and how it will impact your	<ul style="list-style-type: none"> • Inspiration • Impact • Your opinion

Your task:

1. Select two artists (either from our suggested or your own, make sure there is enough information on them and that you have them featured on your mind map).
2. Type an analysis for each artist using context, content, process, form and mood.
3. Select an artwork that fits with your theme and analyse it in depth using the tips and questions above.
4. Finally write a paragraph to compare and contrast your artists, consider their responses to your theme, how they have conveyed their message to the viewer and any similarities and differences. Please email to alevelart@churchdownschool.com by 12th June.

A03 **EVIDENCE**

RECORD

PRESENT IDEAS

PRIMARY OBSERVATION

DRAWING, PAINTING, PRINTING, PHOTOGRAPHY, WRITING, PHOTOGRAPHY...

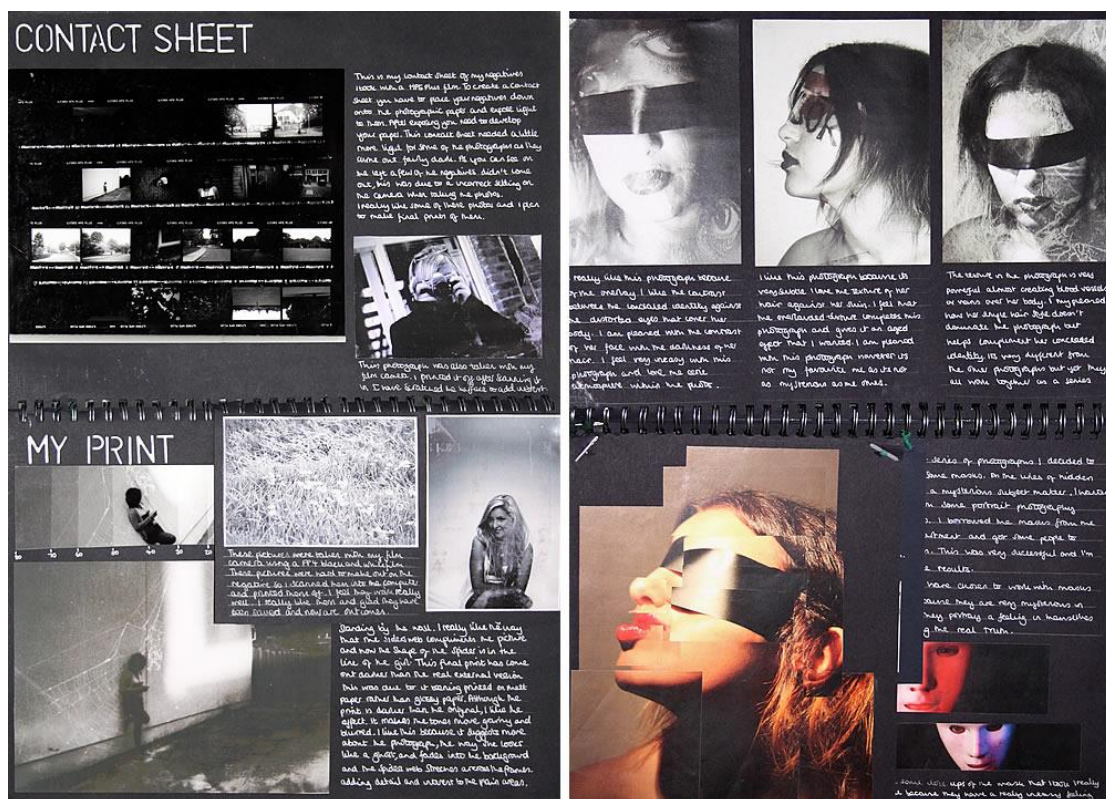
ANNOTATE

DIFFERENT MEDIA

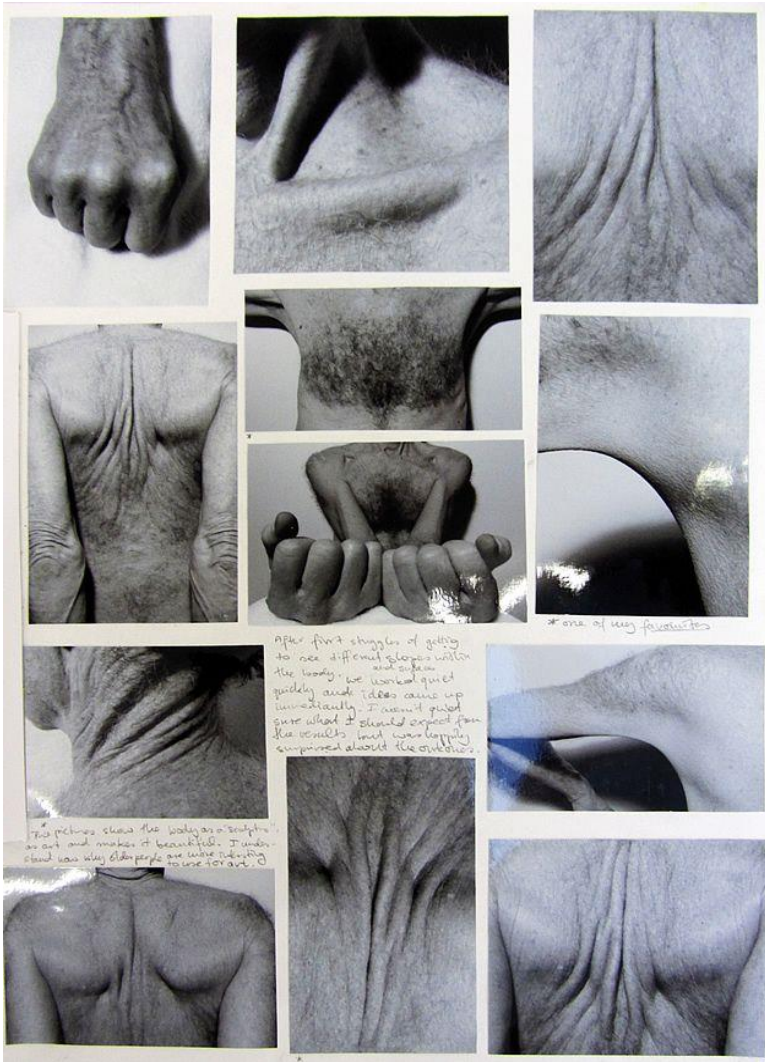
Take a minimum of 40 photos inspired by your theme, these do not have to be inspired directly by your artist, more about the theme and your ideas.

The photos should highlight your own personal take on your theme.

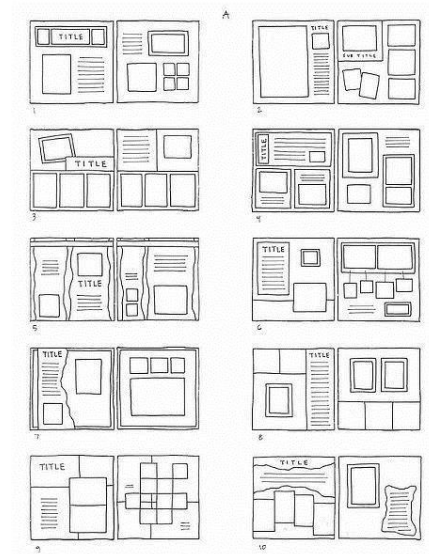
Select the best 8 -10 images that most successfully convey your ideas and messages to the viewer of what path you are aiming to explore. Annotate to explain links to the theme.



Here is an example of an initial annotated photo shoot. The student has presented and discussed their ideas



This is a completely different way of presenting your photo shoot. You can be creative with your layout. There is no set format for this. Below are some suggested layout options.



Your task:

1. Take a minimum of 40 photos linking to your chosen theme.
2. These do NOT have to be a response to your artists.
3. Select the best photos (minimum 80 and present them. This can be done digitally or physically.
4. Consider the presentation and layout carefully.
5. Annotate your photos to explain your personal response to your theme.

Please email to alevelart@churchdownschool.com by 16th June.

Task 4: 17th – 24th June
Recording Task 2
(Drawing/Painting)

Create a response to one of your photographs using a medium of your choice that best shows your skills.

Learning objective:
To skilfully record using your own photos as a starting point

In order to achieve an A* grade at A-Level, your work needs to show:

“Sophisticated and mature recording of ideas, observations and insights to reflect intentions. Sophisticated ability to reflect critically on work and progress”.

Select a photograph that best conveys your chosen idea linking to your theme.
Select a material that suits the photograph but that also best shows off your skill and ability. This can be using any process you like.

Focus on accuracy of proportions and adding tone to give the illusion of a 3Dimensional form.

Accurately draw out your picture with the correct proportions.

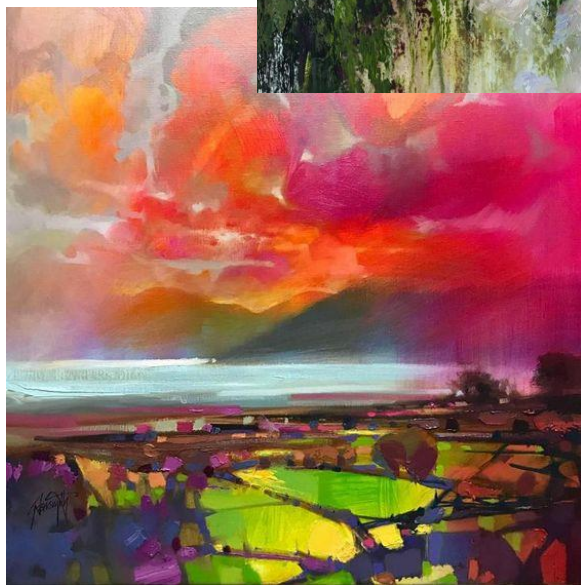
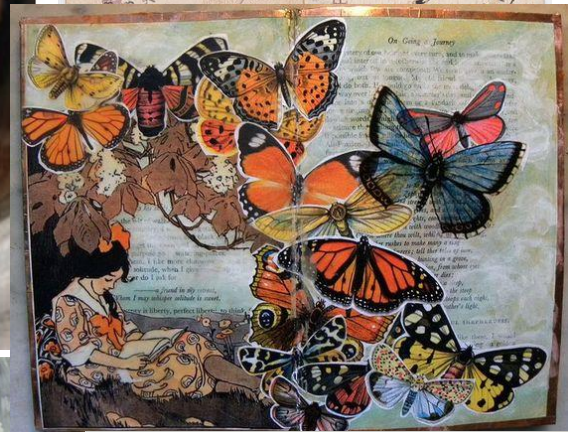
Be able to understand the direction of light and blend tones from black to white.

Be able to use light and dark to create a 3 Dimensional Form

Success Criteria:

1. Composition: Select parts or the whole photo to draw from.
2. Scale: a mixture of close-ups and full scale are good.
3. Materials: Aim showcase YOUR Skill and talent.
4. Accurate proportions.
5. Full Range of tone.
6. Well blended tones.
7. Accurately mixed colours.
8. Mark making for surface texture





Your task:

1. Select your best photo.
2. Select a medium or technique which shows off your skill to the best of your ability.
3. Produce a high-quality record in response to your chosen theme.
4. Consider the composition, layout, background, materials etc.

Please email a photo of this completed record to

alevelart@churchdownschool.com by 24th June.