

Upton by Chester High School

KS4 Fine Art

Learner Handbook



Exam Board—AQA

Name: _____

Candidate number: _____

Target grade: _____

Predicted Grade: _____

Fine Art—creative art, especially visual art whose products are to be appreciated primarily or solely for their imaginative, aesthetic, or intellectual content.

Health and safety

- Follow the school's behaviour expectations at all times.
- Listen to and follow the instructions in lessons.
- Follow instructions carefully regarding safe use of equipment and materials.
- Make sure you store bags and coats where directed.
- Use an apron when asked/necessary.

Sketchbooks

Your sketchbooks at KS4 are your coursework. They are visual record of your journey through each project. They are a record of your development as a young artist and show how you have satisfied the 4 Assessment Objectives. They also have a record of your progress conversations with your teacher.

- Always try your hardest.
- Have pride in your presentation—consider composition and content with care.
- Always do homework to your best ability—it supports and extends your learning.
- Remember to bring your book to your next lesson if you have taken it home.
- Do not throw anything away!
- Look after your sketchbooks—along with your final pieces, they are your NEA coursework.
- Always act on progress conversations to improve/complete coursework.

A01
EXPLORE
ANNOTATE
THEME IMAGES
BEGIN TO LINK A
TO YOUR CHOSEN ARTISTS WORK
ARTISTS
WRITTEN ANALYSIS
LINK ARTISTS WORK TO
IDEAS AND ARTWORK
RESEARCH

A02
LINKING TECHNIQUES
TO ARTISTS
AND THEMES
EXPERIMENT
WITH A
RANGE
OF MEDIA
TEXTILES
WATER COLOUR
CLAY
MIXED MEDIA
PHOTOGRAPHS
OIL PASTEL
PEN AND INK

A04
MEANINGFUL
PIECE OF WORK
SHOW UNDERSTANDING
LINKS
RESPONSE
LINK BETWEEN
VISUALS AND ARTISTS
PRESENTATION
RELEVANT

A03
IDEAS LINKING TO
OBSERVATIONAL
ARTISTS WORK
DRAWINGS
ALL ARTWORK
LINKING TOGETHER
PLANS, DESIGNS
IN A RANGE OF
EXPLANATIONS
DIFFERENT MEDIA
ANNOTATION

GCSE Coursework Framework

Year Group	Processes and Techniques which may be covered.	Starting Points	Homework
10 NEA 1 Coursework	<ul style="list-style-type: none"> Drawing—Pencil, biro, graphite, charcoal. Photographing—Phone camera, DSLR. Collecting—images, objects, natural forms. Painting—Water colour, acrylic, Gouache. Printing—Mono, press, collagraph, etching. Textiles—paper, fabric, free machine embroidery, batik. Sculpture—Paper, wood, plaster, clay. 	<p>Project 1—Teacher led & covering a range of skills and all AOs.</p> <p>Project 2—Teacher start + progressively independent. Showing a range of skills and techniques and covering all AOs.</p> <p>Potential starting points:</p> <ul style="list-style-type: none"> Natural forms Sea life Portraits Landscapes Optical illusion A closer look 	<p>2 hours homework per fortnight.</p> <p>Homework may include:</p> <ul style="list-style-type: none"> Artist research Experimenting with different media. Recording ideas—Collecting, Photographing, Drawing.
11 NEA 1 Coursework	<ul style="list-style-type: none"> Use developing skills and techniques independently to develop a unit of work from a starting point to a final outcome. You must cover all 4 AOs. You should make links with the work of other artists. Work must show refinement and development of ideas. You should record your ideas in different ways. You should make a final outcome which clearly links to the development of your preparation work. 	<p>Project 3—Mock exam Fully independent.</p> <p>Starting points set by the exam board from the previous year's exam paper.</p> <p>N.B. This becomes coursework.</p>	<p>Homework is Independent and learner specific.</p> <p>2 hours of extra learning per fortnight which supports project development.</p> <p>Suggested homework:</p> <ul style="list-style-type: none"> Artist links Collecting Recording through drawing Photoshoots
Project 1+ Project 2 + Project 3 Mock		=	60% of overall mark.
11 NEA 2 Externally set assignment	<ul style="list-style-type: none"> Develop an independent response to one of the starting points in the Externally Set Assignment. You will have approx. 10 school weeks to complete the prep work. Complete a final outcome in 10 hours of supervised time. 	Starting points set by the exam board released on January 2nd of year 11.	<p>Homework is independent. Learners should complete 2 hours of learning per fortnight which supports the development of the externally set assignment prep work.</p> <p>Suggested homework:</p> <ul style="list-style-type: none"> Artist links Collecting Recording through drawing Photoshoots
Externally set assignment		=	40% of overall mark

Presentation of work

Coursework/NEA 1

Work will be presented in A4 hard backed sketchbooks available from the school shop. The sketchbook will be provided by the learner throughout the 2 years and will be a record of their NEA. A separate sketchbook can be used for each project.

Externally set assignment/NEA 2

A separate sketchbook must be used for the externally set assignment.

Assessment Objectives

A01 Develop ideas through investigations, demonstrating critical understanding of sources.

A02 Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

A03 Record ideas, observations and insights relevant to intentions as work progresses.

A04 Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

GCSE Coursework Framework to be used alongside the AQA syllabus for Art and Design.

Coursework: NEA1

(Teacher led project + Progressively independent unit + Mock)

= 60% Overall grade

Externally set assignment: NEA2







(10 Week prep work on AQA starting point + 10 exam)

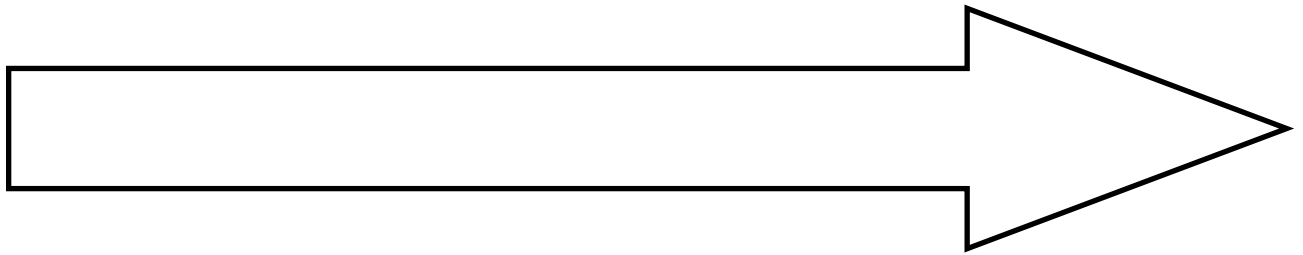
= 40% Overall grade







History of Art Timeline

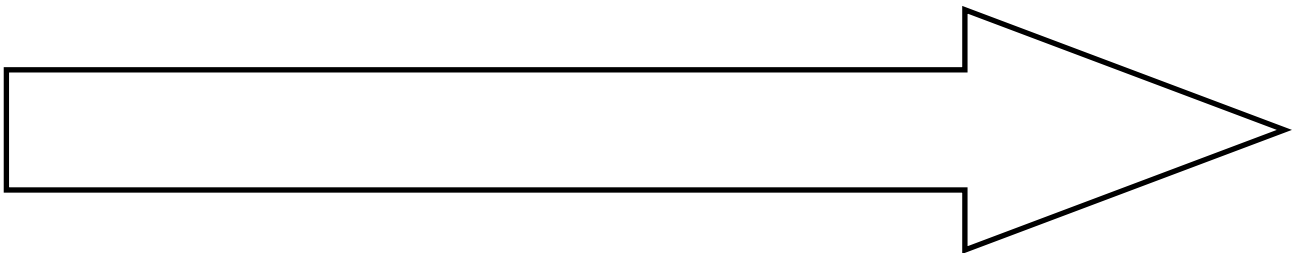
BCE—Before Common Era






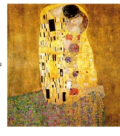
CE—Common Era

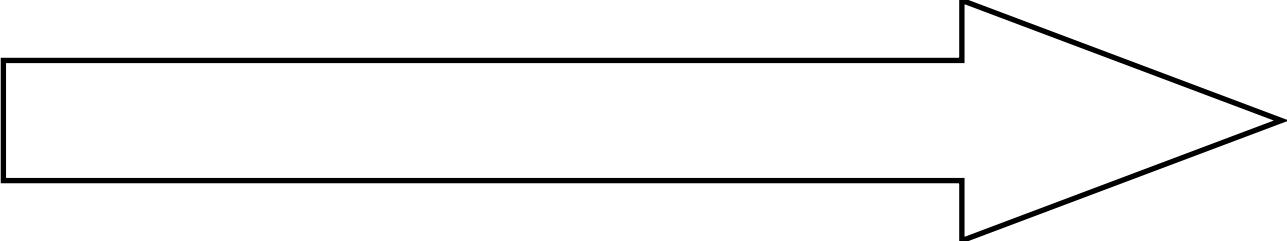
<p>Pre-Historic Cave Paintings</p>  <p>30,000 BCE</p>	<p>Ancient Egyptian</p>  <p>3100- 30 BCE</p>	<p>Greek Sculpture</p>  <p>650-27 BCE</p>	<p>Ancient Roman</p>  <p>500 BCE- 474 CE</p>	<p>Byzantine Period</p>  <p>474- 1453 CE</p>	<p>Romanesque</p>  <p>1000- 1150 CE</p> <p>The Romanesque period in Europe's history started around the mid-10th century CE until the 12th century CE. As an art movement, it occurred throughout Europe and had different regional styles. It was primarily a large-scale architectural style that emulated the Classical Roman styles from the Antiquity and Byzantine periods. Also known as the Medieval period.</p>
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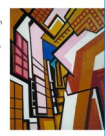

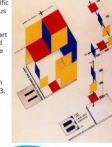




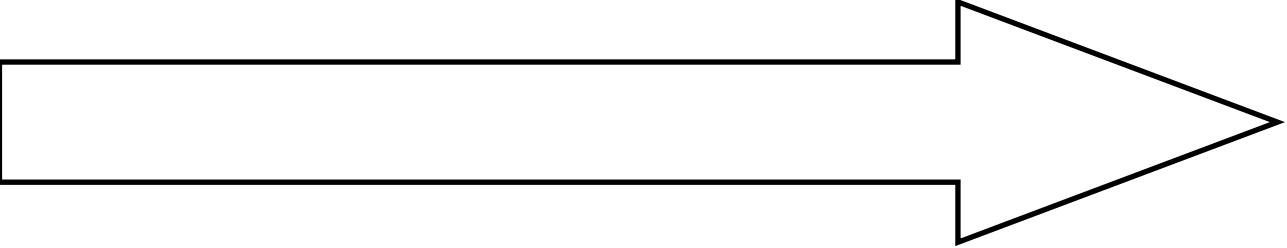
<p>Gothic Art</p>  <p>1140- 1600</p> <p>Gothic art was a style of medieval art that developed in northern France at the end of the 12th century AD, led by the document development of Gothic architecture. It spread to all of western Europe, and much of southern, southern and central Europe, never quite reaching more physical styles in Italy.</p>	<p>Renaissance</p>  <p>1495- 1527</p> <p>Renaissance is a French word meaning "rebirth". It refers to a period in European civilization that was marked by a revival of Classical learning and wisdom.</p>	<p>Baroque</p>  <p>1600- 1725</p> <p>The term Baroque derived from the Portuguese "barroco" meaning "irregular pearl or stone". Baroque implies "fantasy", "exaggerated motion and clear, easily interpreted, detail". Baroque art has been defined as being bizarre, or even.</p>	<p>Rococo</p>  <p>1700- 1800</p> <p>Rococo, style in interior design, the decorative arts, painting, architecture, and sculpture that originated in Paris in the early 18th century.</p>	<p>Neoclassical</p>  <p>1770- 1840</p> <p>The Neoclassical period was a revival of Greek and Roman art and architecture in Europe. Neoclassicism was not only a result of the discoveries from Greek and Roman art and architecture, but it was also a revolt against the splendor of the Baroque and Rococo art movements that came before.</p>	<p>Romanticism</p>  <p>1800- 1850</p> <p>The growing nationalism throughout Europe following the American Revolution was closely tied to Romanticism. You can see this nationalism in the emphasis on landscapes, traditions, and folklore in Romantic literature and art. Many Romantic paintings are steeped in a call to spiritual success, which would continue adhering to a new age of liberties and freedom.</p>
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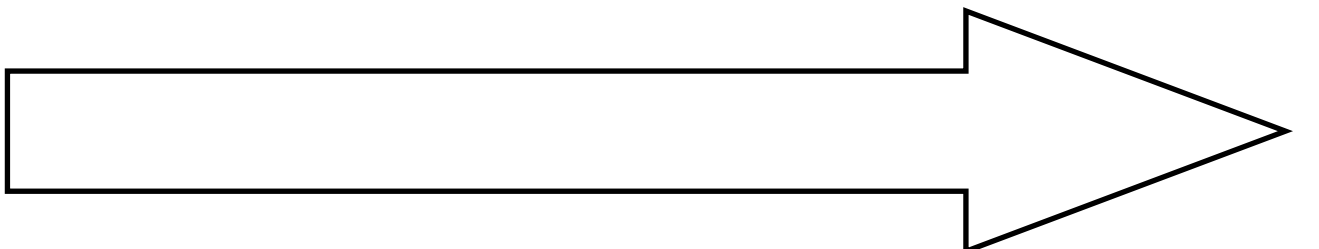
<h3>Realism</h3> <p>Widely thought to signify the beginning of modern art, Realism was an art movement that discarded the additional elements that had surrounded previous movements. The Realist Art movement created artworks that were as realistic as possible, as artists attempted to portray their subject matter in a honest, including when life unpleasant.</p>  <p>1840-1870</p>	<h3>Pre-Raphaelite</h3> <p>The intricate conventions of classical art, combined with the social unrest that was arising as a result of large-scale industrialization set the scene in the mid-19th century for a rebellious group of young artists to express their discontent through an art movement they termed the Pre-Raphaelite Brotherhood. It challenged the values of classical Victorian art by reviving the methods and ideals of Renaissance and Medieval art.</p>  <p>1848-1854</p>	<h3>Impressionism</h3> <p>The Impressionist era is one of the most significant of the 19th century. Impressionism saw a revolution in the style, technique, and location of painting. The moving out of the traditional painting playground, Impressionist painters like Claude Monet, Mary Cassatt, and Edgar Degas tried to capture the randomness of the world around them. The Impressionist style has become a fashion colour, and a sense of impermanence.</p>  <p>1874-1900</p>	<h3>Fauvism</h3> <p>Fauve artists used pure, brilliant colour aggressively applied straight from the paint tubes to create a sense of an explosion on the canvas. The Fauvists departed directly from nature, as the Impressionists had before them, but Fauvist works were invested with a strong expressive reaction to the subjects portrayed.</p>  <p>1900-1908</p>	<h3>Expressionism</h3> <p>Expressionism existed as a period within art that abandoned realistic and accurate representations of scenes and subjects in an attempt to capture the subjective perspective of the artists. Seen as a modernist movement, Expressionist Art developed within Germany prior to World War One before spreading out across the world.</p>  <p>1905-1920</p>	<h3>Art Nouveau</h3> <p>The Art Nouveau movement explored a decorative form that thrived in the United States and Europe from around 1880. The Art Nouveau style, which was popularly applied in interior design, architecture, jewelry and glass designs, advertising, and graphics, is distinguished by the employment of long, serpentine, natural forms.</p>  <p>1895-1915</p>
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<h3>Cubism</h3> <p>Cubism is an art movement that emerged out of a collaboration between Pablo Picasso and Georges Braque in France at the turn of the 20th century. Building on the geometric abstraction of the Fauvist movement, Cubism broke many of the rules of traditional western art styles.</p>  <p>1907-1914</p>	<h3>Futurism & Vorticism</h3> <p>Futurism was an Italian movement, while Vorticism was a British response. There are similarities between the 2 movements such as the use of geometric shapes, bold colours but Vorticism didn't embrace the industrial advances that Futurism did.</p>  <p>1909-1914</p>	<h3>Dadaism</h3> <p>Dadaism is one of the most unconventional and bizarre art and cultural movements of the 20th century. Inspired by the European social climate following the First World War, Dadaism rejected wartime politics, bourgeois culture, and capitalist economic system. Using non-traditional materials, nonsensical content, satire, and the fantastic.</p>  <p>1912-1928</p>	<h3>Bauhaus</h3> <p>Bauhaus art is associated with a specific institution. The Bauhaus was undoubtedly the most significant progressive school of art in the 20th century and was responsible for the development of many prominent Bauhaus artists. It closed under extreme pressure from the Nazi regime in 1933.</p>  <p>1920-1925</p>	<h3>Surrealism</h3> <p>In the wake of World War One, Surrealism entered into the art world like a storm, wreaking havoc on any preconceived ideas the people of Paris. Drawing upon theories in psychoanalysis, this revolutionary movement reached deep into the psyche, by provoking intense intellectual and emotional inquiry in this way, it changed the face of modern art.</p>  <p>1924-1945</p>	<h3>Abstract Expressionism</h3> <p>It was said to be the first explicitly American movement in existence, as it achieved worldwide prominence and replaced Paris as the focus of the Western art world. Abstract Expressionism made use of different styles and techniques that were often unconventional and unrealistic in order to emphasize the freedom that artists had when conveying their attitudes and emotions.</p>  <p>1945-1960</p>
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<h3>Pop Art</h3> <p>In the United States and the United Kingdom, a new art movement, pop art, began to grow in popularity. This new art movement took inspiration from the otherworldly, consumerist, slightly kitschy, and mass-produced parts of popular culture. Artists drew attention to the growing consumerism in the markets and our art consumption.</p>  <p>1956-1969</p>	<h3>Minimalism</h3> <p>Minimalism is an extreme form of abstract art developed in the USA in the 1960s and typified by artworks composed of simple geometric shapes based on the square and the rectangle.</p>  <p>1960-1975</p>	<h3>Op Art</h3> <p>Op art was a major development of painting in the 1960s that used geometric forms to create optical effects.</p>  <p>1965-1970</p>	<h3>Photorealism</h3> <p>Photorealism is a painting style that emerged in Europe and the USA in the late 1960s, characterized by its painstaking detail and precision.</p>  <p>1960-Present</p>	<h3>Neo Expressionism</h3> <p>Neo-expressionism acted as a major revival of painting in an expressionist manner in the 1980s and it occurred internationally.</p>  <p>1980-1990</p>	<h3>Graffiti Art</h3> <p>Graffiti art as a term refers to images or text painted usually onto buildings, typically using spray paint.</p>  <p>1967-present</p>
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History of Architecture

Timeline

Pre-Historic Architecture



Stonehenge

3,000 BCE

Pre-Historic Architecture



Bronze age roundhouses

3,000 BCE

Ancient Egyptian Architecture



Temple of Isis



Pyramids and The Sphinx

3100 BCE - 300 CE

Classical Greek Architecture



Parthenon



Templo de Afaia

900 BCE - 100 CE

Classical Roman Architecture

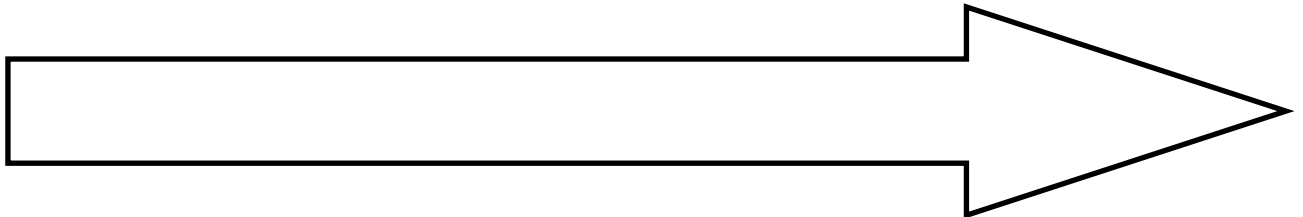


Colosseum




The Roman Amphitheatre - Chester


509 BCE - 400 CE



Early Christian Architecture




Rotunda St. George, Sofia, Bulgaria



interior view of Santa Costanza, Rome

260-525 CE

Byzantine Architecture




Church of Christ Pantocrator

Byzantine architecture is the architecture of the Byzantine Empire, or Eastern Roman Empire.

300-1453 CE

Romanesque Architecture



Abbaye de Lessay

Combining features of ancient Roman and Byzantine buildings and other local traditions, Romanesque architecture is known by its massive quality, thick walls, round arches, sturdy pillars, barrel vaults, large towers and decorative arcading.

900-1300 CE

Gothic Architecture



Wells Cathedral



Basilica of Saint-Denis

Gothic architecture is an architectural style that was prevalent in Europe from the late 12th to the 16th century, during the High and Late Middle Ages. It evolved from Romanesque architecture. It originated in the Île-de-France and Picardy regions of northern France.

1150-1600

Renaissance Architecture



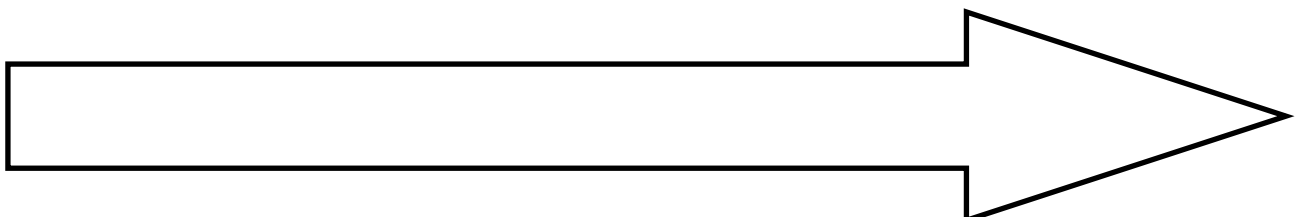
Temple of Bramante, San Pietro in Montorio, Rome, 1502



The dome of Florence Cathedral

Renaissance is a French word meaning "rebirth." It refers to a period in European civilization that was marked by a revival of Classical learning and wisdom. Renaissance architecture demonstrates a conscious revival and development of certain elements of ancient Greek and Roman thought and material culture.

1400-1525



Tudor Architecture




Tudor House Chester
The Falcon Inn Chester


The Tudor architectural style is the final development of medieval architecture in England and Wales, during the Tudor period and even beyond, and also the tentative introduction of Renaissance architecture to Britain.

1405-1603

Baroque Architecture



Corpus Christi Church, Grand Ducy of Lithuania, (Belarus)
St Paul's Cathedral, London



Château de Maisons

The term Baroque, derived from the Portuguese 'barroco' meaning 'irregular pearl or stone'. The Baroque is a highly ornate and elaborate style of architecture, art and design that flourished in Europe in the 17th and first half of the 18th century.

1584-1750

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900-1300 AD

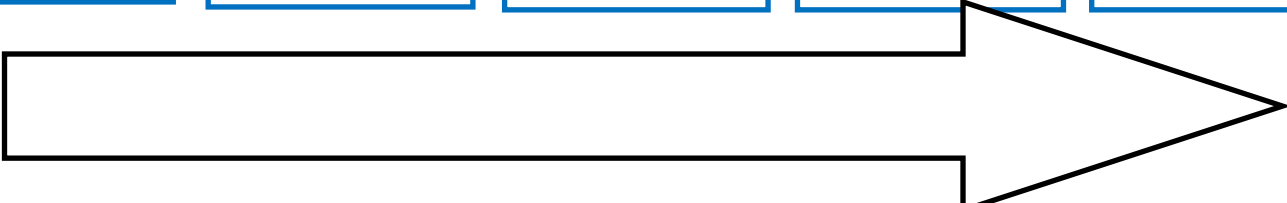
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1584-1750

Victorian Architecture



St Pancras railway station and Midland Hotel in London, opened in 1868
Palace of Westminster, New Palace, completed in 1870

Victorian architecture is a series of architectural revival styles in the mid-to-late 19th century. Victorian refers to the reign of Queen Victoria (1837-1901), called the Victorian era, during which period the styles known as Victorian were used in construction.

1850-1900

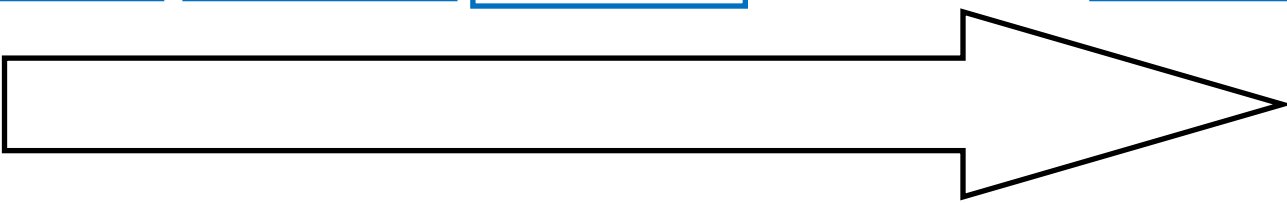
Beaux-Arts Architecture



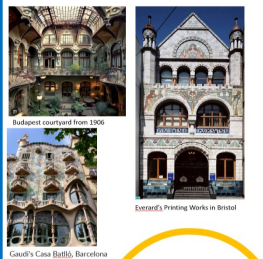
The CEC Palace in Bucharest
Royal Museum for Central Africa, Belgium

Beaux-Arts architecture was the academic architectural style taught at the Ecole des Beaux-Arts in Paris, particularly from the 1830s to the end of the 19th century. It drew upon the principles of French neoclassicism, but also incorporated Renaissance and Baroque elements, and used modern materials, such as iron and glass, and later, steel. It was an important style in Europe and the Americas through the end of the 19th century, and into the 20th.

1830-1914



Art Nouveau Architecture

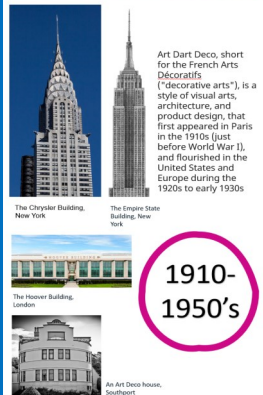


Budapest courtyard from 1900
Esterházy Palace in Bratislava
Gaudí's Casa Batlló, Barcelona

Art Nouveau, (New Art) is an international style of art, architecture, and applied art, especially the decorative arts. It was often inspired by natural forms such as the sinuous curves of plants and flowers.

1883-1914

Art Deco Architecture



The Chrysler Building, New York
The Empire State Building, New York
The Hoover Building, London
An Art Deco house, Southampton

Art Deco, short for the French Arts Décoratifs ("decorative arts"), is a style of visual arts, architecture, and product design, that first appeared in Paris in the 1910s (just before World War I), and flourished in the United States and Europe during the 1920s to early 1930s.

1910-1950's

Brutalist Architecture



The National Theatre, South Bank, London
William Pereira's Coe Library, University of California, San Diego

Brutalist architecture is an architectural style that emerged during the 1950s in the United Kingdom, among the reconstruction projects of the post-war era, but commonly known for its presence in post-war communist nations. Brutalist buildings are characterised by minimalist constructions that showcase the bare building materials and structural elements over decorative design. The style commonly makes use of exposed, unpainted concrete or brick, angular geometric shapes and a predominantly monochrome colour palette; other materials, such as steel, timber, and glass, are also featured.

1950-1980's

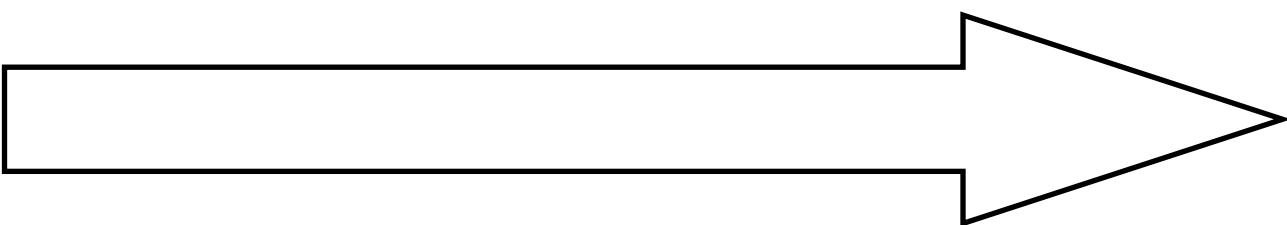
Contemporary Architecture



Imperial War Museum North in Manchester
Museum of Liverpool
The Gherkin in London

Contemporary architecture refers to the current style of architecture. Buildings from the late 20th century to the present moment that include elements such as unconventional or non-linear forms, innovative materials, and sustainable building practices may be referred to as works of contemporary architecture.

1980-Present day

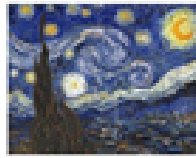


Diversity Artist Timeline

LGBT+ Artists

Artists from around the world

Artists with disabilities



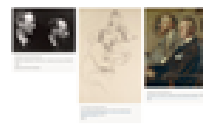
J.M.W. Turner - English Romantic painter
 Turner was a prominent English Romantic painter, known for his masterful use of color and light. He was also a watercolorist and a writer on art.

1853-1890



Gustav Klimt - Austrian Symbolist painter
 Klimt was an Austrian Symbolist painter who used a style of art that combined traditional techniques with modern, decorative elements. He was known for his use of gold leaf and his focus on the human form.

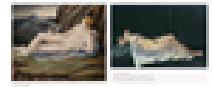
1864



CHARLES F. BENNETT AND CHARLES SHANNON - ENTOMOLOGICAL ILLUSTRATORS

Charles F. Bennett and Charles Shannon were entomological illustrators who created detailed scientific drawings of insects. Their work was highly influential in the field of entomology.

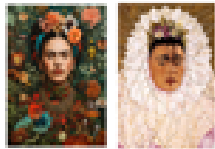
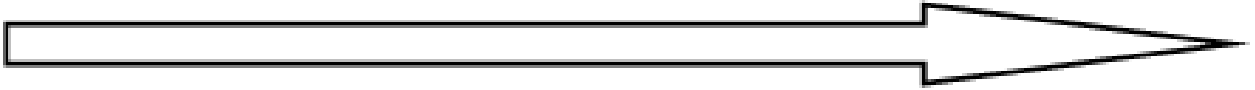
1882-1931



Hans Konigsmann - German painter

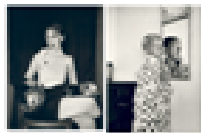
Hans Konigsmann was a German painter who worked in a style that combined elements of Impressionism and Expressionism. He was known for his use of bold colors and his focus on the human form.

1893-1932



Frida Kahlo - Mexican painter
 Kahlo was a Mexican painter who worked in a style that combined elements of Surrealism and Impressionism. She was known for her use of bold colors and her focus on the human form.

1907-1954



Claude Lorraine and Marcel Moore - American painter

1909-1954



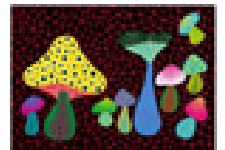
Robert Rauschenberg - American painter

1912-2006



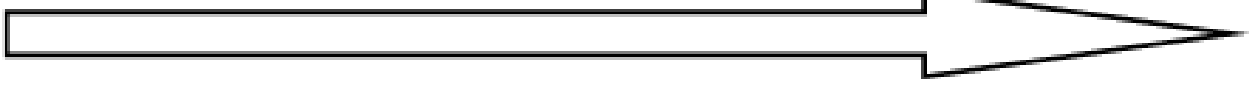
Paul Gauguin - French painter

1921-2007



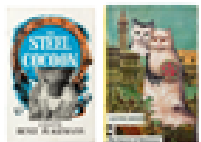
Yayoi Kusama - Japanese artist

1929-present



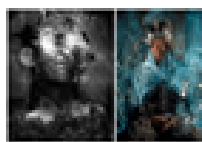
Paul Gauguin - French painter

1940-2021



Steve Meyers - American painter

1951-1966



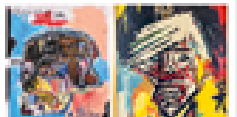
William Friedkin - American director

1953-present



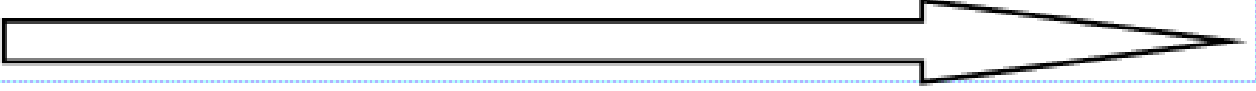
Al Mohr - Chinese artist

1957-present

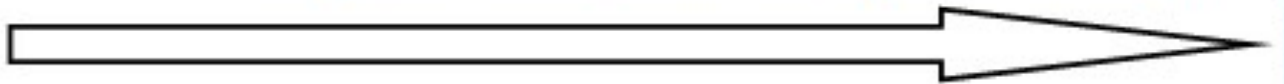


Jean Michel Basquiat - American painter

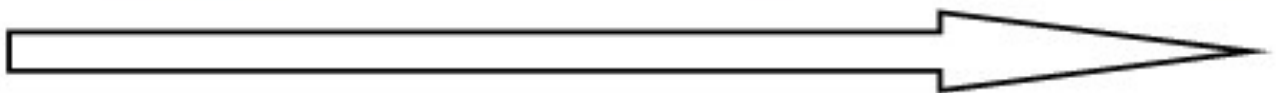
1960-1988



 <p>Hans Bellamy - African American</p> <p>1962-present</p>	 <p>Hans Bellamy - African American</p> <p>1963-present</p>	 <p>Hans Bellamy - African American</p> <p>1967-Present</p>	 <p>Hans Bellamy - African American</p> <p>1968-present</p>	 <p>Hans Bellamy - African American</p> <p>1969 - Present</p>
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 <p>Hans Bellamy - African American</p> <p>1970-present</p>	 <p>Hans Bellamy - African American</p> <p>1973-present</p>	 <p>Hans Bellamy - African American</p> <p>1974-present</p>	 <p>Hans Bellamy - African American</p> <p>1980 - Present</p>	 <p>Hans Bellamy - African American</p> <p>1985-present</p>
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**Disabled
Artists**



**LGBT+
Artists**



**Cultural
Artists**



**Art
DEPARTMENT**

KNOWLEDGE & VOCABULARY ORGANISER

Purpose

Understand the formal elements of fine art and present a personal response to a starting point. To develop skills and techniques in composition. To understand how to look at the work of others and allow their work to inform your own.

Key Knowledge

To understand the formal elements and how to apply these to make art and design.

To learn how to contextualise and develop a theme, issue or idea.

To know how to look at the work of artists, craftspeople and designers, making comment on their work and allowing their work to influence your own.

To understand and use the 10 basic principles; balance, emphasis, harmony, movement, pattern, proportion, repetition, rhythm, unity, and variety.

To develop a range of skills and techniques.

To learn how to experiment, refine and develop ideas.

To produce a personal final response to a theme or brief.

Skills you will learn through:

Skills you will learn through:

Artistic and Aesthetic Skills.* Annotation * Technical Skills

Analytical and Communication Skills * Presentation skills

Organisational/Interpersonal Skills * Develop projects which satisfy the AOs

Further information

Recommended reading: The Goldfinch by Donna Tartt * Bitter by Akwaeke Emezi

Websites: <https://www.tate.org.uk> * <https://www.nationalgallery.org.uk> * <https://artsandculture.google.com>

Key Vocabulary

Line - An element of art used in drawing, painting and sculpture. A line is the path of a moving point.

Shape - The element of art that describes a two-dimensional area (height and width).

Form - An element of art focused on all three dimensions (height, width and depth).

Tone - The amount of light or shade in a colour. The value range in a painting.

Shade - Refers to the darker values of a colour.

Tint - A hue mixed with white to create lighter values.

Space - The area around, above, and within an object

Composition - The arrangement of the parts of a work of art.

Pattern - Design, motif or symbol repeated over and over.

Texture - The quality of a surface. One of the seven elements of art.

Colour - An element of art that refers to "hue".

Discord - Inconsistent

Key Vocabulary

Accentuate - Emphasize or make prominent

Vibrant - Exciting/ stimulating/ lively

Tangible - Definite/ not vague or elusive

Obtrusive - Thrust forward

Composition - Formation/ construction

Static - Devoid of movement

kinetic - Cause by motion

Linear - Expression with line

Opacity - Non transmittent of light

Translucent - Transmits light/Clear/ lucid

Juxtapose - Side by side

Paradox - self contradictory

Intermittent - Stop/Suspend

Aesthetics - Appreciation of beauty

Specular - High point of light

Array - Arrangement

Geometric - Rectilinear or Curvilinear

Symmetrical - Structure being divided & equal on both sides in shape & size

Contours - Outline of figure/object

Literacy in art

In art you are expected to use good literacy skills. This includes spelling, grammar, punctuation, use of capital letters, organisation and presentation.

Specifically, you are expected to:

Use capital letters for artist's names, at the start of a sentence and where appropriate.

Spell art specific terminology correctly.

Organise your written work into paragraphs using correct punctuation.

Present your work neatly.

Check spelling, punctuation and grammar.

Literacy Marking Codes

// - New paragraph needed.

Sp - Check your spelling.

P – Check your punctuation.

C – Check your use of capital letters.

Gr – There is a grammatical error here.

^ - There is a word or phrase missing here.

? – This does not make sense.

Pr – Improve the presentation of your work.

MD – More detail is required.

Annotation

Annotation means **writing key information alongside your work**. It can help to record your thoughts, keep your development on track and let others know what you have done and why.

- Annotate new techniques.
- Annotate work that goes well.
- Annotate work that has gone wrong but that you have learnt from.
- Use art terminology and key words.
- Annotate artist links.

Presentation

You can present your writing in different ways;

- In pencil next to your work.
- Lists of key words.
- Type written sentences.
- Paragraphs stuck in neatly next to the work.
- Write notes when you do something new.
- Write notes on favourite pieces of work.

How to write about your own work

Content

- This piece of work is a of a
- My work represents a
- I like my work because
- This piece of work is similar to the work of the artist

Key words:

Painting Drawing Photograph Print Batik Sculpture Still Life
Portrait Landscape Abstract Realistic Textile Art Digital Art

Context

The context is why the work was made and for what reason. It can be affected by what is happening around us.

- I made this piece of work because I believe...
- I saw some similar work by the artist ... /I went to ...and saw
- I am learning how to ...and this piece of work was to practise my skills in ..

Process

- The techniques I have used in my work are ..
- I think I have used the materials well because..

I could use the materials better by

Form

The design of the work ...

- is spread across the canvas/work.
- is mainly on one side of the canvas/work.
- balanced between 2 sides of the canvas/work.
- follows the rule of thirds.
- is uneven across the canvas/work.
- Is balanced across the canvas/work.

Mood

If relevant, comment on the mood:

I think that my work shows a mood because

Sad Happy Dark Sinister Scary Lively Sombre Serious Calm
Mysterious Peaceful

Evaluate

- I think my work is successful because ...
- I think I could improve my work by
- Next I am going to

How to write about the work of others.

Analysis means looking closely at a work of art at such things as line, shape, colour, texture and composition. These give the artwork its meaning.

The following sentence starters, sentence endings and key words will help you develop analytical skills when writing about the work of others.

General Information

You must include key points about the artwork, this can be in bullet point format or written in full sentences:

- *Artists name*
- *Date artist was alive.*
- *Date of piece of work.*
- *What is it? (Landscape, portrait, sculpture, ceramics, pottery, textiles, collage, cast, photography.)*
- *What media has been used? (Pencil, graphite, chalk, pastels, oil pastels, oil paint, acrylic paint, watercolour, clay, plaster, stone, bronze, marble, wood, mixed media.)*

Then choose relevant information to include from these sections, use complete sentences.

Interpretation

- *I think the artist made this work to show*
- *This piece of work is abstract. I know this because.....*
- *This piece of work is realistic. I know this because*

Contextualise

This artwork was made in (country the work was made) there was (what was going on in that country at this time.) This is important because

Form

- ***The colours that have been used in this piece of work are***

*Primary Secondary Warm Cool Harmonious Complementary Contrasting
Advancing/Receding*

The texture of the work is

Smooth Rough Grainy Spikey Soft Course

The artist has used a/an..... composition.

Balanced Un-balanced Symmetrical Asymmetrical

The artist uses the

Rule of thirds Leading lines Symmetry Focal point Framing

The artist has used ...shapes such as ..

Geometric Irregular Amorphous Circles Squares Rectangles Triangles

The artist has used lines to make this work.

Thick Thin Wavy Cross-hatched Fine Heavy Light Bold Continuous

Mood

This work makes me feel

Sad Happy Scared Serious Calm Mysterious Moody Warm

I feel this about the work because

Evaluate

I think this piece of work is good because

I like this style of art because

I like this artist's work because

This work has made me understand about

Make links with your own work

*The work that I have been making in Art is similar to this artist's work because I
have used similar*

Techniques Materials Themes Colours Layout

AQA Scheme of Assessment

	Assessment objective 1	Assessment objective 2	Assessment objective 3	Assessment objective 4
Marks	Develop ideas through investigations, demonstrating critical understanding of sources.	Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.	Record ideas, observations and insights relevant to intentions as work progresses.	Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.
24 Convincingly	An exceptional ability to effectively develop ideas through creative and purposeful investigations.	An exceptional ability to thoughtfully refine ideas with discrimination. An exceptional ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.	An exceptional ability to skillfully and rigorously record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	An exceptional ability to competently present a personal and meaningful response and realise intentions with confidence and conviction. An exceptional ability to demonstrate understanding of visual language.
23 Clearly				
22 Adequately	An exceptional ability to engage with and demonstrate critical understanding of sources.			
21 Just				
20 Convincingly	A highly developed ability to effectively develop ideas through creative and purposeful investigations.	A highly developed ability to thoughtfully refine ideas. A highly developed ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.	A highly developed ability to skillfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A highly developed ability to competently present a personal and meaningful response and realise intentions with confidence and conviction. A highly developed ability to demonstrate understanding of visual language.
19 Clearly				
18 Adequately	A highly developed ability to demonstrate critical understanding of sources.			
17 Just				
16 Convincingly	A consistent ability to effectively develop ideas through purposeful investigations.	A consistent ability to thoughtfully refine ideas. A consistent ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.	A consistent ability to skillfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A consistent ability to competently present a personal and meaningful response and realise intentions. A consistent ability to demonstrate understanding of visual language.
15 Clearly				
14 Adequately	A consistent ability to demonstrate critical understanding of sources.			
13 Just				

	Assessment objective 1	Assessment objective 2	Assessment objective 3	Assessment objective 4
12 Convincingly	A moderate ability to effectively develop ideas through purposeful investigations.	A moderate ability to thoughtfully refine ideas.	A moderate ability to skillfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A moderate ability to competently present a personal and meaningful response and realise intentions.
11 Clearly		A moderate ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.		A moderate ability to demonstrate understanding of visual language.
10 Adequately	A moderate ability to demonstrate critical understanding of sources.			
9 Just				
8 Convincingly	Some ability to develop ideas through purposeful investigations.	Some ability to refine ideas.	Some ability to record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	Some ability to present a personal and meaningful response and realise intentions. Some ability to demonstrate understanding of visual language.
7 Clearly	Some ability to demonstrate critical understanding of sources.	Some ability to select and experiment with appropriate media, materials, techniques and processes.		
6 Adequately				
5 Just				
4 Convincingly	Minimal ability to develop ideas through investigations.	Minimal ability to refine ideas.	Minimal ability to record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	Minimal ability to present a personal and meaningful response and realise intentions.
3 Clearly	Minimal ability to demonstrate critical understanding of sources.	Minimal ability to select and experiment with appropriate media, materials, techniques and processes.		Minimal ability to demonstrate understanding of visual language.
2 Adequately				
1 Just				
0	Work not worthy of any marks.			

JCQ Grade Descriptors

Art and Design GCSE

(Fine Art, Graphics, Photography)

Grade	Descriptors
9	To achieve grade 9, students' evidence will show that they have securely met all the statements within the grade 8 descriptor, with stronger performance in most or all aspects of the grade 8 statements.
8	To achieve grade 8, candidates will be able to: <ul style="list-style-type: none">• demonstrate independent critical investigation and in-depth understanding of sources to develop ideas convincingly• effectively apply a wide range of creative and technical skills, experimentation and innovation to develop and refine work• record and use perceptive insights and observations with well-considered influences on ideas• demonstrate advanced use of visual language, technique, media and contexts to realise personal ideas
7	To achieve grade 7, students' evidence will show that they have securely met all the statements within the grade 6 descriptor, with stronger performance in most or all aspects of the grade 6 statements. However, their evidence does not meet the minimum requirements of most of the grade 8 statements.
6	To achieve grade 6, candidates will be able to: <ul style="list-style-type: none">• demonstrate coherent critical investigation and sound understanding of sources to develop ideas thoroughly• consistently apply a range of creative and technical skills, experimentation and innovation to develop and refine work• record and use considered insights and observations to purposely influence ideas• demonstrate purposeful use of visual language, technique, media and contexts to realise personal ideas

<p>5</p>	<p>To achieve grade 5, candidates will be able to:</p> <ul style="list-style-type: none"> • demonstrate competent critical investigation and understanding of sources to develop ideas coherently • apply a range of creative and technical skills and some experimentation and innovation to develop and refine work • record and use clear observations to influence ideas • demonstrate competent use of visual language, technique, media and contexts to realise personal ideas
<p>4</p>	<p>To achieve grade 4, candidates will be able to:</p> <ul style="list-style-type: none"> • demonstrate adequate critical investigation and understanding of sources to develop ideas clearly apply a range of creative and technical skills and generally appropriate experimentation and innovation to develop and refine work • record and use appropriate observations to influence ideas • demonstrate adequate use of visual language, technique, media and contexts to realise personal ideas
<p>3</p>	<p>Characteristics that differentiate a grade 3 from a grade 4:</p> <ul style="list-style-type: none"> • shows some critical investigation and understanding rather than adequate critical investigation and understanding of sources • demonstrates application of simple creative and technical skills, uneven experimentation and tentative innovation and refinement, rather than application of a range of creative and technical skills and generally appropriate experimentation and innovation to develop and refine work
<p>2</p>	<p>To achieve grade 2, candidates will be able to:</p> <ul style="list-style-type: none"> • demonstrate limited critical investigation and understanding of sources to develop ideas simply • apply basic creative and technical skills with limited experimentation and innovation • record and use simple observations to inform ideas • demonstrate basic use of visual language, technique, media or contexts to realise ideas
<p>1</p>	<p>To achieve a grade 1, students' evidence will show that they have demonstrated engagement with sufficient content, achieved some credit across elements of the specification content and achieved credit in some assessment objectives. Where the evidence for a student does not support this, the student should be graded unclassified (U).</p>