

Upton by Chester High School

KS5 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.
- When using materials and equipment in study time, make sure a member of staff is aware you are in the department.
- If using knives, scissors or other sharp instruments, as well as sewing machines, batik kettles and hot glue guns ensure you are directly supervised by a member of art staff.

Sketchbooks

Your sketchbooks and/or display at KS5 are your **coursework or supporting evidence**. They are a visual record of your journey through each project. They are a record of your development and refinement, they are a visual diary of how you, as a young artist 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.
- Keep your work organised and up to date.
- Always do homework to your best ability—it supports and extends your learning.
- Remember to bring your book to every lesson.
- Do not throw anything away!
- Look after your sketchbooks and/or display boards—along with your final pieces, they are your NEA coursework.
- Always act on progress conversations to improve/complete coursework in a timely fashion.

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
INFORMED
SHOW UNDERSTANDING
LINKS
RESPONSE
LINK BETWEEN
VISUALS AND ARTISTS
PRESENTATION
TO ARTISTS WORK
RELEVANT

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

A Level Coursework Framework

Year Group	Processes and Techniques which may be covered.	Starting Points	Homework and Study time
12 NEA 1 Portfolio	<ul style="list-style-type: none"> • Drawing—Pencil, biro, graphite, charcoal, ink. • Photography—Phone camera, DSLR. • Collecting—images, objects, natural forms. • Painting—Water colour, acrylic, gouache. Underpainting, advancing and receding colours, subjective, objective. • Printing—Mono, press, collagraph, etching, screen, geli plate. • Textiles—paper, fabric, free machine embroidery, batik. • Sculpture—Paper, wood, plaster, clay, wire. • Digital manipulation—Photoshop, Photopea.com. 	<p>Portfolio A range of skills, techniques and materials are covered to develop and refine skills learned at GCSE.</p> <p>Potential starting points:</p> <ul style="list-style-type: none"> • Natural forms • Structure • Architecture 	<p>4 hours homework and up to 9 hours independent study 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.
12 Mock	<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, designers and craftspeople. • Work must show development of skills, 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>Mock exam Fully independent.</p> <p>Learners develop a unit of work based on a theme, media, technique or interest from the Portfolio section.</p> <p>The final piece will be completed in a 5 hour exam in April of year 12.</p>	<p>Independent study may include:</p> <ul style="list-style-type: none"> • Artist research • Experimenting with different media. • Recording ideas—Collecting, Photographing, Drawing. • Organising or display boards and/or sketchbooks. • Reading about a technique or artist. • Completing extra supporting work.
Portfolio + Mock		=	Year 12 pass/fail Year 12 grade = UCAS prediction

<p>12/13 NEA 1 Personal investi- gation</p>	<p>Component 1 - Personal Investiga- tion (60%) You must show evidence of:</p> <ul style="list-style-type: none"> •your work relating to your personal investigation theme. •research and investigating and developing ideas. This should include visual work and, if appropriate, annotations or written work. •developing and refining your ideas beyond the initial response. •practical responses to the work of other artists, designers, crafts-people and photographers must show development in a personal way. <p>The 1000–3000-word written essay will cover all 4 assessment objectives and be a reflective commentary on the practical response. This must be written as continuous prose and include a bibliography.</p>	<p>Complete a Personal investigation of an idea, issue, concept or theme of your own choice, which as well as the practical journey, also Includes a 1000 –3000-word contextual response.</p> <p>This must cover all AOs.</p> <p>Hand in date for practical work + essay is 31st January of year 13.</p>	<p>4 hours homework and up to 9 hours independent study per fortnight. Homework may include:</p> <ul style="list-style-type: none"> • Artist research • Experimenting with different media. • Recording ideas— Collecting, Photographing, Drawing. <p>Independent study may include:</p> <ul style="list-style-type: none"> • Artist research • Experimenting with different media. • Recording ideas— Collecting, Photographing, Drawing. • Organising worksheets or sketchbooks. • Reading about a • technique or artist. • Completing extra supporting work.
<p>Personal Investigation</p>		<p style="text-align: center;">=</p>	<p>60% of overall mark</p>
<p>Year 13</p>	<p>Component 2 – Externally set assignment. Preparatory period – from 1 February Learners consider the starting points and select one. Preparatory work should be presented in any suitable format, such as mounted sheets, design sheets, sketchbooks, workbooks, journals, models and maquettes. Preparatory work must stop at the beginning of the supervised time and all preparatory work handed in and kept secure between sessions. Supervised time – following the preparatory period, you must complete 15 hours of unaided, supervised time. In the 15 hours you must produce a finished outcome or a series of related finished outcomes, informed by your preparatory work. All work MUST be handed in at the end of the supervised time.</p>	<p>The AQA issued Externally Set Assignment will consist of a paper with a choice of eight questions to be used as starting points. You are required to select one. You will be provided with the starting points on 1 February, or as soon as possible after that date. The supervised time sessions will take place in May of year 13.</p>	<p>4 hours homework and up to 9 hours independent study per fortnight. Homework may include:</p> <ul style="list-style-type: none"> • Artist research • Experimenting with different media. • Recording ideas— Collecting, Photographing, Drawing. <p>Independent study may include:</p> <ul style="list-style-type: none"> • Artist research • Experimenting with different media. • Recording ideas— Collecting, Photographing, Drawing. • Organising worksheets or sketchbooks. • Reading about a technique or artist. • Completing extra supporting work.
<p>Externally set assignment</p>		<p style="text-align: center;">=</p>	<p>40% of overall mark</p>

Presentation of work

Coursework/NEA 1

Work will be presented in A3 hard backed sketchbooks and/or on display boards. Sketchbooks are 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 must be used for each project. Display An A5 ring bound sketchbook, available from the school shop, must be used to present a record of trips and visits.

Externally set assignment/NEA 2

A separate sketchbook and/or display boards must be used for the externally set assignment.

Assessment Objectives

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

AO2: Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.

AO3: Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.

AO4: Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

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

Personal investigation: NEA1

= 60% Overall grade

Externally set assignment: NEA2

(12 Week prep work on AQA starting point + 15 hour exam)

= 40% Overall grade

Trips may include:

Liverpool galleries

Yorkshire Sculpture Park

Barbera Hepworth Gallery

Manchester degree show and galleries

Manchester Creative Careers Showcase

Workshops may include:

Ian Murphy drawing workshop

Print workshop

Objective flower painting workshop

Subjective/abstract painting workshop

Delamere making workshop

Subjective mark making workshop

Other opportunities can include:

Running/helping with key stage 3 art club

Taking part in community workshops

Working with local primary schools

Competitions







Helping at open evenings

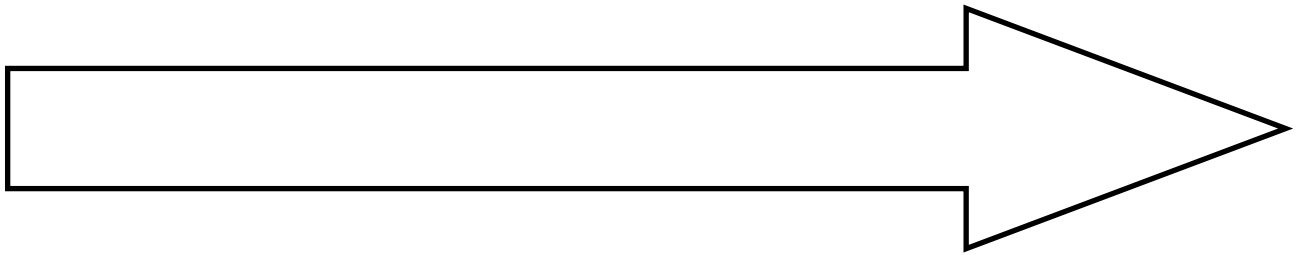
(These opportunities, whilst supporting your learning also provide valuable content in your personal statement for your UCAS application.)







History of Art Timeline

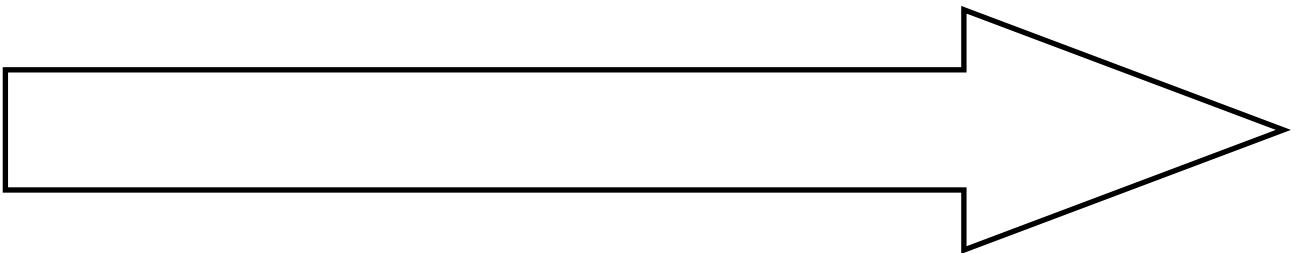
BCE—Before Common Era






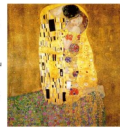
CE—Common Era

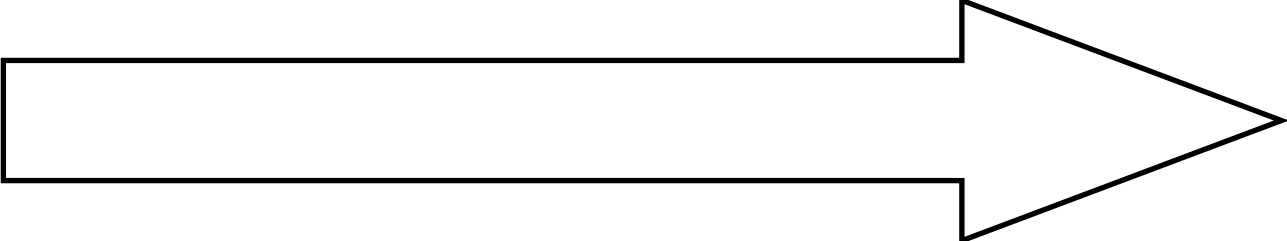
<p>Pre-Historic Cave Paintings</p>  <p>30,000 BCE</p>	<p>Ancient Egyptian</p>  <p>3100- 30 BCE</p>	<p>Greek Sculpture</p>  <p>650-27 BCE</p>	<p>Ancient Roman</p>  <p>500 BCE- 474 CE</p>	<p>Byzantine Period</p>  <p>474- 1453 CE</p>	<p>Romanesque</p>  <p>1000- 1150 CE</p> <p><small>The Romanesque period 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.</small></p>
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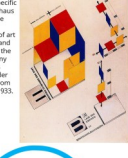




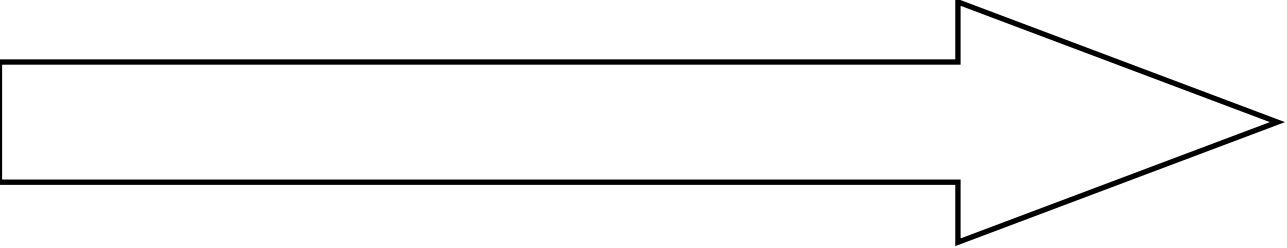
<p>Gothic Art</p>  <p>1140- 1600</p> <p><small>Gothic art was a style of medieval art that developed in northern France at the end of the 12th century AD, led by the document development of Gothic architecture. It spread to all of western Europe, and much of southern, southern and central Europe, never quite reaching more physical styles in Italy.</small></p>	<p>Renaissance</p>  <p>1495- 1527</p> <p><small>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.</small></p>	<p>Baroque</p>  <p>1600- 1725</p> <p><small>The term Baroque, derived from the Portuguese "barroco" meaning "irregular pearl or stone". Baroque implies "exaggerated motion and clear, easily interpreted detail" due to its exuberant and decorative. Baroque art has been defined as being bizarre, or even.</small></p>	<p>Rococo</p>  <p>1700- 1800</p> <p><small>Rococo, style in interior design, the decorative arts, painting, architecture, and sculpture that originated in Paris in the early 18th century.</small></p>	<p>Neoclassical</p>  <p>1770- 1840</p> <p><small>The Neoclassical period was a revival of Greek and Roman art and architecture in Europe. Neoclassicism was not only a result of the discovery of Greek and Roman art and architecture, but it was also a revolt against the opulence of the Baroque and Rococo art movements that came before.</small></p>	<p>Romanticism</p>  <p>1800- 1850</p> <p><small>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 heroism, which would continue ushering in a new age of liberties and freedom.</small></p>
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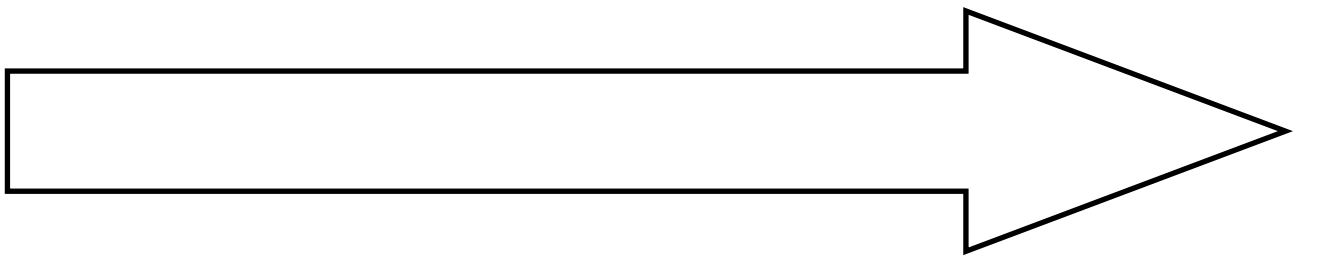
<h3>Realism</h3> <p>Widely thought to signify the beginning of modern art, Realism was an art movement that discarded the additional elements that had surrounded previous movements. The Realist Art movement created artworks that were as realistic as possible, as artists attempted to portray their subject 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 Fauves 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 art 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

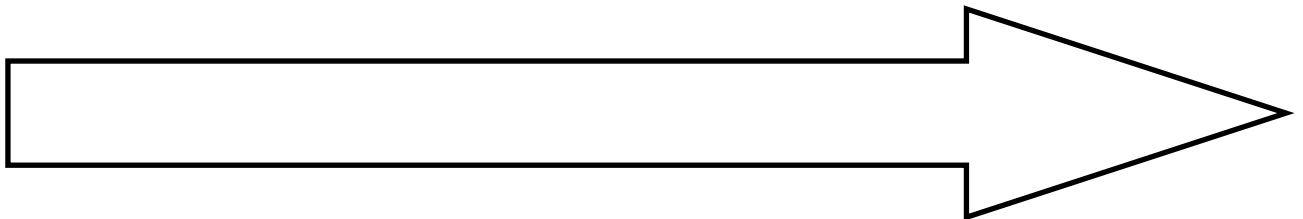


Colosseum




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



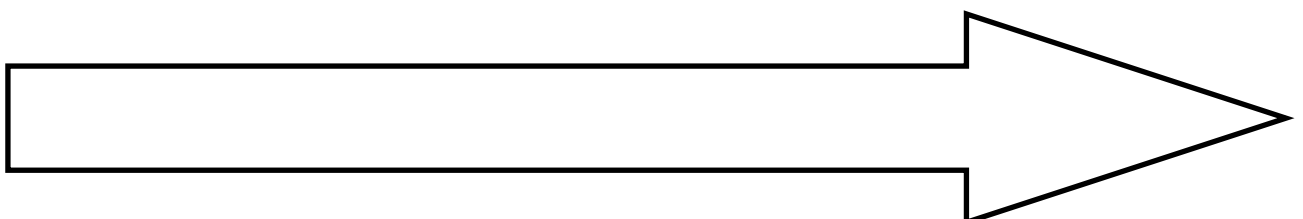
Temple of Bramante, San Pietro in Montorio, Rome, 1502



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 Duchy 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

Byzantine Architecture

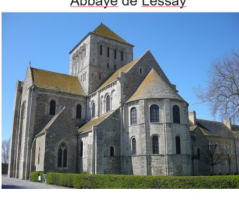


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900-1300 AD

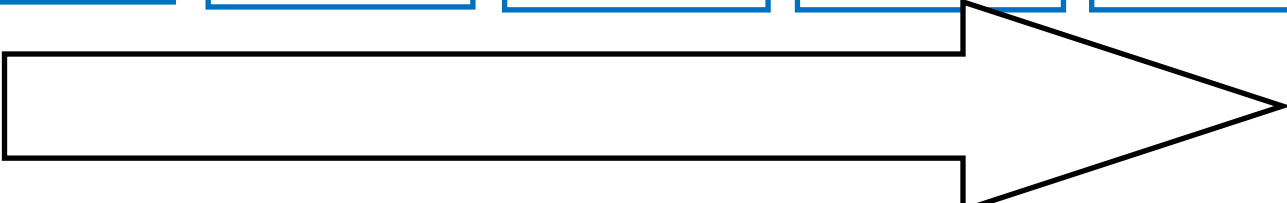
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1150-1600



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Pergamo di Bramante, San Pietro in Vaticano, Rome, 1502
The dome of Florence Cathedral

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1584-1750

Victorian Architecture



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

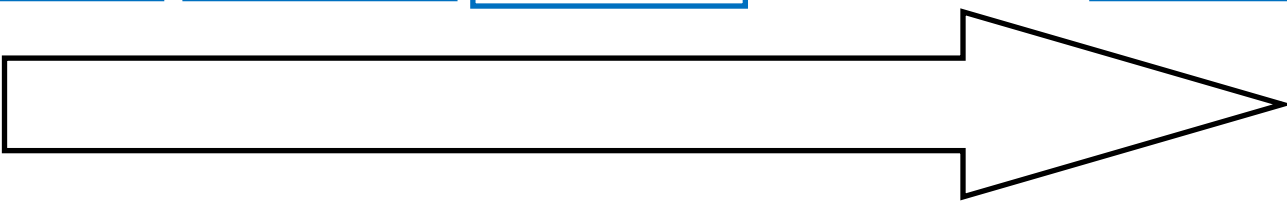
Beaux-Arts Architecture



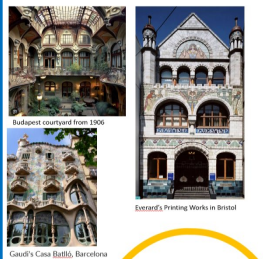
The CEC Palace in Bucharest
Royal Museum for Central Africa, Belgium

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

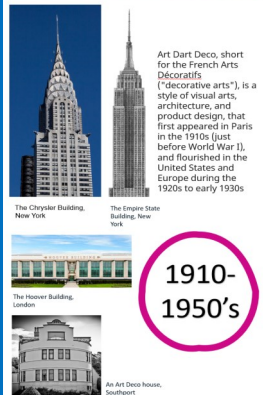


Budapest courtyard from 1900
Esterházy Palace in Bratislava
Gaudí's Casa Batlló, Barcelona

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

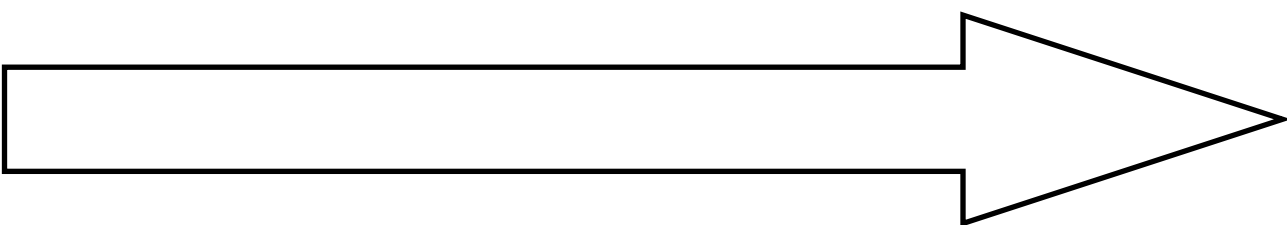
Contemporary Architecture



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



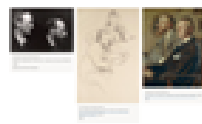
J.M.W. Turner - English Romantic painter
 Turner was a prominent English Romantic painter, known for his masterful use of color and light. He was also a significant figure in the development of Impressionism.

1853-1890



Gustav Klimt - Austrian Symbolist painter
 Klimt was an Austrian Symbolist painter who used a style that combined traditional techniques with modern, decorative elements. He is best known for his work 'The Kiss'.

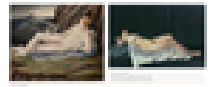
1864



CHARLES F. BRISSETT AND CHARLES SHANNON - ARTISTS WITH PHYSICAL DISABILITIES

Charles F. Brissett and Charles Shannon were artists with physical disabilities who made significant contributions to the art world. Brissett was a blind painter, and Shannon was a deaf painter.

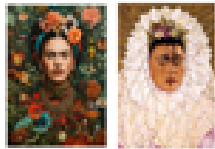
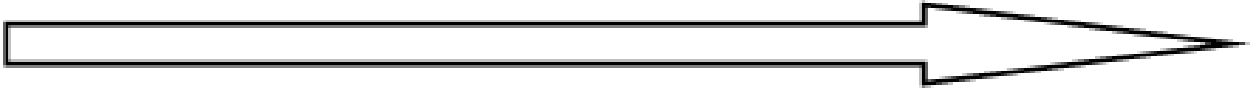
1882-1931



Hans von Hartmann - German Expressionist painter

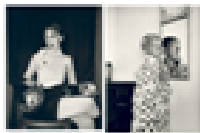
Hans von Hartmann was a German Expressionist painter who was also a member of the Die Brücke movement. He is known for his bold, expressive use of color and form.

1893-1932



Frida Kahlo - Mexican painter
 Kahlo was a Mexican painter who depicted herself and her life with a focus on pain, love, and death. She is known for her vibrant, self-portraits.

1907-1954



Claude Lorraine and Vincent van Gogh - French painters
 Claude Lorraine was a French painter who was a pioneer in the development of the landscape painting genre. Van Gogh was a Dutch Post-Impressionist painter who is one of the most famous and influential artists in the world.

1909-1954



Robert Rauschenberg and Jasper Johns - American Abstract Expressionist painters

1912-2006



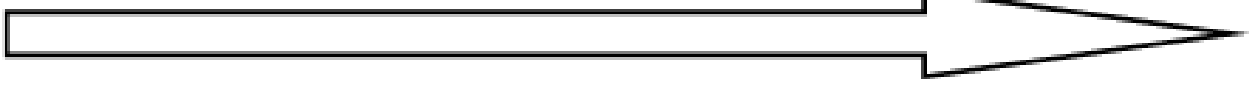
Paul Gauguin - French Post-Impressionist painter
 Gauguin was a French Post-Impressionist painter who is known for his bold use of color and his focus on depicting tropical scenes and indigenous cultures.

1921-2007



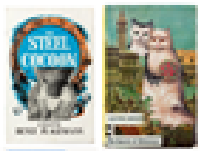
Yayoi Kusama - Japanese contemporary artist

1929-present



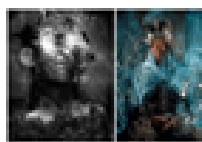
Paul Simon - American musician

1940-2021



John Green and Vanessa Brantley - Authors

1951-1966



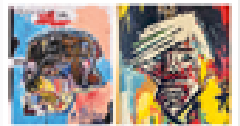
Yukio Kikuchi - Japanese manga artist

1953-present



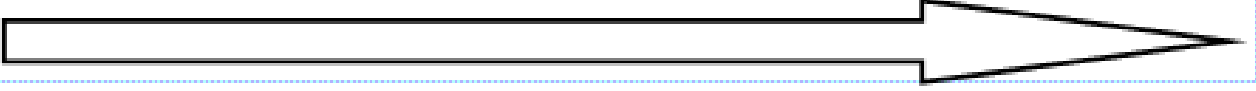
Ai Weiwei - Chinese contemporary artist

1957-present

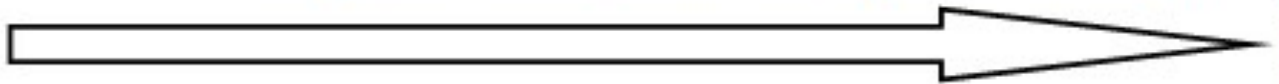


Jean-Michel Basquiat and Keith Haring - American street artists

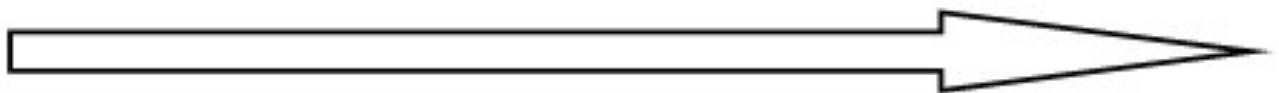
1960-1988



 <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 brief. To understand how to look at the work of others and allow their work to inform your own. To develop skills and techniques in composition. To record ideas in a variety of ways.

Key Knowledge

- To further understand the formal elements and how to apply these to make art and design.
- To develop skills in 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 further refine understanding and use the 10 basic principles; balance, emphasis, harmony, movement, pattern, proportion, repetition, rhythm, unity, and variety.
- To further develop and refine 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:

Artistic and Aesthetic Skills * Analytical and Communication Skills
Technical Skills * Organisational / Interpersonal Skills
Annotation * How to satisfy the AOs * Presentation skills

Further information

Recommended reading: Girl with a Pearl Earring by Tracy Chevalier * Ways of Seeing by John Berger * The Story of Art by E H Gombrich

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 photography

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

Annotations are an integral part of a photographer's development. Photographers use annotation, or written notes, to reflect, describe, analyse and evaluate their work and to develop creative projects

Presentation

You can present your writing in different ways;

- As text boxes under your work.
- Lists of key words.
- Type written sentences.
- Paragraphs of information on the work of others.
- Write notes when you do something new.
- Write notes on favourite pieces of work.
- Be playful with annotations.

In the essay, 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.
- be legible with accurate use of spelling, punctuation and grammar so that meaning is clear.

How to write about your own work

Rules for writing about your own work:

- Be **reflective** and **personal**.
- Discuss why you think this work is **successful/unsuccessful**. How could you improve it?
- Do you **like it**? Why do you like it?
- Say something the viewer doesn't **know**, (by looking at it).
- Use specialist Photography terminology.
- **Discuss** any successes or difficulties that you had using the technique or materials.
- Where relevant, **refer back** to the work of an Artist/Photographer that has informed your work.
- If relevant, discuss what you are going to do **next**.
- **Check** spelling, punctuation and grammar.

Context

- Explain the context of this piece of work.
- Was it influenced by an artist/photographer, a theme, or something you have seen/places you have visited?
- Why did you make it?
- What was your purpose
- What techniques were you exploring?

Form

- Describe the composition of the piece of work, discuss the placing of elements within the frame.
- Describe the weight/balance of the work.
- Consider how you have used the formal elements such as Line, Tone, Colour, Texture.

Content

- What is the subject matter of your piece of work?
- What relevance does the subject matter have to previous work or developing ideas?
- How does the subject matter link with your developing theme?
- How does the subject matter link to the work of other artists/
Photographers you may have studied?

Mood

- What mood is portrayed in your piece of work?
- Why is this particular mood evident?
- What colours, texture, subject matter/lighting etc., might have contributed to the mood?
- Does this have any links to the artists/photographers studied?
- How does this compare to your developing theme?

Process

- What techniques have you used in your work?
- What skills have you developed?
- How well have you used the media?
- Do you think you have improved your skills in this piece of work? Explain why. You could compare the work to previous, less successful pieces.

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.

Use the following to help you. Choose at last one question from each section.

FORM (This means looking at the formal elements of an artwork)

- What sort of colours does the artist use?
- How is colour organised?
- Do the colours go with anything?
- What type of shapes are in the work?
- How has shape been organised?
- Is there any surface textures? What textures are in the work?

CONTEXT (How the work relates to a particular time, place or culture)

- What do you know about the artist?
- Where are they from? Does that link to the work they produce?
- Is the work old fashioned or modern? How can you tell?
- Does the work show anything of the artists culture?

CONTENT (This refers to the subject and what is in the piece)

- What is the work? •What is in it?
- Is it a portrait? Landscape?
- Is it Realistic or Abstract?
- Can you find out some of the titles of work?
- Have any parts of the image been distorted?
- Describe the image in 3 key words..
- Does the work show any messages or change the way you think?
- How does the work link to the theme?

PROCESS (Studying how the work was made and the techniques used)

- Describe how you think the work was made?
- Explain each step you think the artist took.
- What techniques were used?
- What art materials were used?
- What evidence is there that this work was made the way you have explained?

INTENTION (The meaning and reason you are looking at the artist)

- How does this work link to your own work?
- What ideas do you get from exploring this work?
- Does it change the way you feel about your own work?

MOOD (Looking at how the artist a certain atmosphere or feeling)

Do the colours in the image change your mood?

Do the images in the work transport you to a different place? Where and how?

How does the work make you feel?

Do you connect with what you see in the image? Have you been somewhere similar or seen something similar?

Adaptive writing framework:

CONTENT (This refers to the subject and what is in the piece)

- What is in the artwork?

What I can see in the work is..

- Is it Realistic or Abstract?

I believe that..

- Does the work show any messages or have any meaning?

What I understand of the work is..

INTENTION (The meaning and reason you are looking at the artist)

- How does this work link to your own work?

Looking at this work links to my theme because..

- What ideas do you get from exploring this work?

To make my work more personal I would..

MOOD (How the artist a certain atmosphere or feeling)

Do the colours in the image change your mood?

I feel that..

How does the work make you feel?

This style of work makes me feel..

Do you connect with what you see in the image?

The work reminds me of..

PROCESS (Studying how the work was made and the techniques used)

- Describe how you think the work was made?

I know that the work was made by..

- What evidence is there that this work was made the way you have explained?

I believe the work was made this way because..

Further subject specific key words

Line

Thick
Thin
Bold
Flowing
Undulating
Wavy
Broken
Uneven
Horizontal
Vertical
Interrupted
Faint
Aggressive
Cross hatch
Tentative
Continuous
Repeated
Patterned
Soft
Hesitant
Confident

Tone

Deep
Graduated
Intense
Heavy
Rich
Strong
Pale
Bleached
Light
Dark
Faded
Varied
Contrasting
Harsh
Sombre
Medium
Tint
Shade
Uniform
Smooth
Plain

Form/ Composition

Geometric
Organised
Rounded
Curved
Symmetrical
Asymmetrical
Balanced
Classical
Focal Point
Foreground
Background
Middle ground
Irregular
Heavy
Solid
Overlapping
Central
Flat
Positive/
Negative
Fibonacci
Golden Mean

Colour/ Texture

Bright
Dull
Vivid
Strong
Dramatic
Vibrant
Brilliant
Intense
Monochrome
Primary
Secondary
Muted
Subtle
Dull
Watery
Delicate
Smooth
Grainy
Gritty
Course
Rough

Mood

Happy
Uplifting
Positive
Moody
Gloomy
Miserable
Intimate
Soothing
Calm
Peaceful
Intense
Restful
Gentle
Sinister
Mysterious
Oppressive
Menacing
Ominous
Threatening
Dark
Sad

AQA A Level Assessment Criteria

Name _____

MEP _____

Predicted _____

	Assessment objective 1	Assessment objective 2	Assessment objective 3	Assessment objective 4
Marks	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
24 Convincingly	An exceptional ability to develop ideas through sustained investigations informed by contextual and other sources. Demonstrates exceptional analytical and critical understanding.	An exceptional ability to explore and select appropriate resources, media, material, techniques and processes. Reviews and refines ideas in a confident and purposeful manner as work develops.	An exceptional ability to record ideas, observations and insights relevant to intentions. Demonstrates an exceptional ability to reflect critically on work and progress.	An exceptional ability to present a personal and meaningful response. Demonstrates an exceptional ability to successfully realise intentions and, where appropriate, makes connections between visual, written and other elements. Exceptionally clear, coherent and accurate use of language.
23 Clearly	Demonstrates fluent use of appropriate specialist vocabulary.			
22 Adequately	A confident and highly developed ability to develop ideas through sustained investigations, informed by contextual and other sources. Demonstrates confident and highly developed analytical and critical understanding.	A confident and highly developed ability to explore and select appropriate resources, media, materials, techniques and processes. Reviews and refines ideas in a confident manner as work develops.	A confident and highly developed ability to record ideas, observations and insights relevant to intentions. Demonstrates a confident and highly developed ability to reflect critically on work and progress.	A confident and highly developed ability to present a personal and meaningful response. Demonstrates a highly developed ability to successfully realise intentions and, where appropriate, makes connections between visual, written and other elements. Clear, coherent and accurate use of language.
20 Convincingly	A consistent ability to develop ideas through sustained investigations, informed by contextual and other sources. Demonstrates consistent analytical and critical understanding.	A consistent ability to explore and select appropriate resources, media, materials, techniques and processes. Reviews and refines ideas with increasing confidence as work develops.	A consistent ability to record ideas, observations and insights relevant to intentions. Demonstrates a consistent ability to reflect critically on work and progress.	A consistent ability to present a personal and meaningful response. Demonstrates a consistent ability to successfully realise intentions and, where appropriate, makes connections between visual, written and other elements. Generally clear, coherent and accurate use of language.
19 Clearly	Demonstrates consistent use of appropriate specialist vocabulary.			
18 Adequately				
17 Just				
16 Convincingly				
15 Clearly				
14 Adequately				
13 Just				

12	Convincingly	A reasonably consistent ability to develop ideas through sustained investigations, informed by contextual and other sources. Demonstrates reasonably consistent analytical and critical understanding. Demonstrates reasonably consistent use of appropriate specialist vocabulary.	A reasonably consistent ability to explore and select appropriate resources, media, materials, techniques and process. Reviews and refines ideas with a degree of success as work develops.	A reasonably consistent ability to record ideas, observations relevant to intentions. Demonstrates a reasonably consistent ability to reflect critically on work and progress.	A reasonably consistent ability to present a personal and meaningful response. Demonstrates a reasonably consistent ability to successfully realise intentions and, where appropriate, makes connections between visual, written and other elements. Basic clarity, coherence and accuracy in using language.
11	Clearly				
10	Adequately				
9	Just				
8	Convincingly	Some ability to develop ideas and sustain investigations, informed by contextual and other sources. Demonstrates some analytical and critical understanding. Demonstrates limited use of appropriate specialist vocabulary.	Some ability to explore and select appropriate resources, media, materials, techniques and process. Reviews and refines ideas with limited success as work develops.	Some ability to record ideas, observations and insights relevant to intentions. Demonstrates some ability to reflect critically on work and progress.	Some ability to present a personal and meaningful response which is uneven. Demonstrates some ability to successfully realise intentions and, where appropriate, makes connection between visual, written and other elements. Limited clarity, coherence and accuracy in using language.
7	Clearly				
6	Adequately				
5	Just				
4	Convincingly	Minimal ability to develop ideas and sustain investigations, informed by contextual and other sources. Demonstrates minimal analytical and critical understanding. Demonstrates little or no use of appropriate specialist vocabulary.	Minimal ability to explore and select appropriate resources, media, materials, techniques and process. Minimal evidence of reviewing and refining ideas as work develops.	Minimal ability to record ideas, observations and insights relevant to intentions. Demonstrates minimal ability to reflect critically on work and progress.	Minimal ability to present a personal and meaningful response, limited by a lack of skill and understanding. Demonstrates minimal ability to realise intentions and, where appropriate, make connections between visual, written and other elements. Unclear and often inaccurate language is used.
3	Clearly				
2	Adequately				
1	Just				
0	No work				