

Art, Craft and Design

Brief Overview of the Course <i>(for further details, please see our Sixth Form Prospectus</i> Sixth Form Prospectus • Sir Thomas Rich's School (strschool.co.uk) <i>)</i>	
Exam Board: AQA	
Topics Covered: Year 12 Component 1: Personal investigation 60% of A-level Students are required to conduct a practical investigation, into an idea, issue, concept or theme, supported by written material. The focus of the investigation must be identified independently by the student and must lead to a finished outcome or a series of related finished outcomes.	Topics Covered: Year 13 Component 1: Personal investigation (continued) 60% of A-level The investigation must show clear development from initial intentions to the final outcome or outcomes. It must include evidence of the student's ability to research and develop ideas and relate their work in meaningful ways to relevant critical/contextual materials. Component 2: Externally set assignment 40% of A-level Feb – May Separate question papers will be provided for each title. Each question paper will consist of a choice of eight questions to be used as starting points. Students are required to select one. Students will be provided with examination papers on 1 February, or as soon as possible after that date. Following the preparatory period, students must complete 15 hours examination, spread over 3 days.

Please follow the instructions in the boxes below. The aim of these activities is to introduce you to the study of this subject at Advanced Level by:

- reinforcing your core knowledge and understanding of your chosen subject;
- encouraging you to think more deeply about your subject;
- supporting you to develop a deeper understanding of and appreciation for your subject as an academic discipline.

Core Knowledge and Understanding Task

Whether you have studied this subject before or not, there are elements of core knowledge and understanding that you must have prior to starting the A Level course.

One thing you will need to do in A Level Art is be able to describe artwork in detail. Using the introduction sentence below, please construct a written answer that describes what you believe to be the 3 most important pieces of artwork every produced. You should aim to write about 100-150 words on each piece of artwork you select.

"In my opinion, the 3 most important pieces of artwork ever produced are..."

The following bullet points can be used to help construct a response for each piece of artwork. The selected work can be from any genre or time period.

Describe it:

- What kind of things do you see in the painting? What else do you see?
- What words would you use to describe the painting?
- How would you describe the lines in the picture? The shapes? The colours? What does the painting show?
- Look at the painting for a moment. What observations can you make about it?
- How would you describe this painting to a person who could not see it?
- How would you describe the people in this picture? Are they like you or different?
- How would you describe the place depicted/represented in this painting?

Relate it:

- What does this painting remind you of?
- What things do you recognize in this painting? What things seem new to you?
- How is this painting like the one we just saw? What are some important differences?
- What does this painting have in common with others?
- How is this picture different from real life?
- What interests you most about this work of Art?

Analyse it:

- Which objects seem closer to you? Which seen further away?
- What can you tell me about the colours in this painting?
- What colour is used the most in this painting?
- What makes this painting look crowded?
- What can you tell me about the person/place/object in this painting?
- What can you tell me about how this person lived? Explain why?
- What do you think is the most important part of this picture?
- How do you think the artist made this work?
- What questions would you ask the artist about this work, if she/he were here?

Evaluate it:

- What do you think is good about this painting? What is not so good?
- Do you think the painting is successful or unsuccessful? Explain.
- Why do you think other people should see this work of Art?
- What do you think other people would say about this work? Why do you think that?
- What do you think is worth remembering about this painting?

Interpret it:

- What title would you give to this painting? Explain.
- What do you think is happening in this painting? What else could be happening?
- What sounds would this painting make (if it could)?
- What do you think is going on in this picture? How did you arrive at that idea?
- Pretend you are inside this painting. What does it feel like?
- Why do you suppose the Artist made this painting? What makes you think that?

Content:

- What is the image about? Describe it...
- Was the subject matter observed directly or remembered?
- Has it been treated in a representational way or in an abstract manner?
- Is the subject matter symbolic in any way?
- Are there hidden meanings in the subject?

Form:

- What kind of colour scheme has been used?
- Is it realistic, harmonious or contrasting?
- Is there one predominant colour?
- Is there one overall shape or a series of interrelated shapes?
- Are there recurrent shapes, lines or forms?
- Does the work have a variety of patterns and textures?
- Does the design and composition of the work relate to the subject matter?

Process:

- How was the work made and what was it made from? Describe...
- What materials, techniques and processes were used?
- How might the artist have started the work?
- Do you think the artist made studies and sketches to develop their ideas?
- Do you think that the work was executed rapidly or did it evolve slowly?
- What skills must the artist have employed to produce it?

Mood:

- Does the work affect you in any way? How?
- Does it capture a mood, feeling or emotion? In what ways?
- Does it convey feelings about life and nature? Describe...
- Is the work calm/loud, joyful/sorrowful, soothing/disturbing? Explain the mood or atmosphere created...
- What techniques has the artist used to convey the mood? Describe the methods.

Useful phrases:

- In this picture, I can see...
- In the background, there is...
- In the middle ground, I can see...
- In the foreground, there are...
- Overall, I can describe the artwork as...
- The lines and shapes are...
- The colours are...
- I can also see textures and patterns that are...
- I think the way the artist has made this artwork was by...
- The first part the artist did was...
- Then the artist...
- Finally, the artist...
- The picture makes me feel...
- Before I started looking closely at this Picture, I thought...
- Now I have looked more closely, I think...

Links to support:

<https://www.tate.org.uk>

<https://www.moma.org/>

<https://www.thoughtco.com/art-art-history-4132955>

The Bigger Picture Task

As well as reinforcing your core knowledge and understanding, our A Level curriculum will expose you to what are called the 'established orthodoxies' within each subject, which can include key research, important people who have contributed to the field, as well as broader methods and theories that exist within the subject.

Prior to starting the A Level course, it is important that you are aware of the following themes and topics so that you can develop an understanding of how they contribute to some of the established orthodoxies within the study of Art.

ISMS: Understanding Art Movements (Overview)

Please find below the main Art Movements and their associated styles. For each movement, please select any 3 styles within it and provide a summary of:

1. The top 3 artists associated with each style
2. Where the style and movement fits into the 'Art timeline' – i.e. what date did the artwork first emerge / when was it most prominent?
3. A description of the main features of the artwork (Please see the pointers given in the Core Knowledge task above to help)

RENAISSANCE:

- International Gothicism
- Classicism
- Secularism
- Monumentalism
- Humanism
- Idealism
- Perspectivism
- Illusionism
- Naturalism
- Mannerism

BAROQUE & ROCOCO:

- Allegoricism
- Baroque Classicism
- Pietism
- Sectarianism
- Gesturalism
- Emotionalism
- Caravaggism
- Absolutism
- Rococo
- Academicism

- Neo – Classicism

THE 19TH CENTURY:

- Romanticism
- Orientalism
- Medievalism
- Pre – Raphaelitism
- Realism
- Materialism
- Impressionism
- Neo – Impressionism
- Secessionism
- Aestheticism
- Symbolism
- Post – Impressionism

MODERNISM:

- Fauvism
- Primitivism
- Expressionism
- Cubism
- Futurism
- Dadaism
- Suprematism
- Constructivism (Russian and International)
- Neo – Plasticism
- Surrealism
- Spatialism
- Abstract Expressionism
- Social Realism

POST – MODERNISM:

- Conceptualism
- Neo – Conceptualism
- Neo – Expressionism
- Minimalism
- Sensationalism

Links to support:

Recommended reading:

Isms: Understanding Art By Stephen Little

Recommended Reading List and the Department's 'Top Pick' Title

As an A Level student, we want you to value academic endeavour (scholarship) and develop a thirst for learning in your chosen subject. Our curriculum will help you to understand that scholarship is not just about learning facts, it is about nurturing powerful knowledge.

We will help you with this by directing you to resources that will not only deepen your knowledge and strengthen your understanding of the A Level content, but also broaden it beyond that of the exam board specification.

Please find the full subject reading list alongside our prospectus on the Sixth Form section of the STRS website here: <https://strschool.co.uk/sixthform/prospectus>. We would encourage you to explore as many of these titles as you can.

From the published reading list, the most highly recommended book(s)/article(s) to read before September are:

Anselm Kiefer By Mark Rosenthal

Hughie O'Donoghue: Painting, Memory, Myth

Modern Art. A History from Impressionism to Today (Bibliotheca Universalis)

Once you have read the recommended book/chapter/article, consider the following:

- What did you learn from the reading?
- Have you identified any patterns or made any connections?
- What unanswered questions has the reading left you with?
- Did you agree entirely with what you have read? If so, why? If not, why not?
- Are there any themes or topics that you would like to explore further?

Other Recommended Activities

Please find below a selection of suggested additional activities that the department feel it would be useful for you to explore prior to starting the A Level course in September.

The Media challenge!

Can you show evidence of material experimentation and manipulation using any of the following suggestions:

3D materials and processes:

- Clay sculpture/sample
- Making beads from clay with holes for threading
- Building up layers to create a relief
- Found object sculpture/sample
- Found object casting with clay and plaster
- Carving soap and wax
- Puncturing holes in a board and threading items through
- String onto: wire, shoe laces, drinking straws, wire coat hanger, pipe cleaners
- Fabric soaked in plaster/PVA glue and draped over objects
- Wire sculpture
- Drawing with wire
- Paper sculpture/sample
- Dry oasis
- Mosaic tiling
- Balloon/Papier Mache
- Making hanging mobiles with 2D card shapes
- Plaster of Paris
- Plaster mould/tile
- Reassembling toys/dolls/ornaments/found objects using glue gun

2D materials and processes:

- Collage with different textured materials
- Aging and distressing (coffee/tea)
- Collage with cut paper and card: tearing, slashing, puncturing, folding, scrunching, crumple
- Paint (expressive brush strokes/tonal blending/atmospheric qualities etc...)
- Dry point (printing using Perspex sheets)
- Mixed media
- Newspaper
- Finger painting
- Photography
- Fine liner sketching
- Oil pastels
- Masking tape
- Photoshop exploration

- Photo montage
- Mark – making into foil/soft metal sheets
- Fabric wrapping
- Acetate layering
- Palette knife painting
- Charcoal
- Wax crayons and ink (wax resist technique)
- Assembling two 2D shapes and stuffing to create form
- Collagraph – building raised images with layers of card and printing
- Mono printing
- Canvas
- Sand
- Hay
- Rotting wood
- Old envelopes/paper
- Stencilling
- Surface rubbing
- Stick and ink
- Polyfilla
- Sugar and glue
- Image transferring using colour/black & white photocopy and PVA glue
- Sand paper
- Dipping brown paper in wax
- Tissue paper and PVA glue (creates a stained glass effect)

Sewing and weaving:

- Threading strips of fabric
- Weaving
- Making knots
- Felting
- Sewing paper
- Knitting
- Using safety pins to reassemble
- Dyeing fabric
- Inking material/clothing and using it to print