

KSA
A LEVEL ART & DESIGN
FINE ART
2020-22

STUDENT:

TG:

Exam Board: AQA
Entry Code: 7202
Discount Code: 3690
QAN AS: 601/4706/4
QAN A level: 601/4456/7
Component 1
Personal Investigation
7202/C
Component Codes
Component 2
Externally Set Assignment
7202/x

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A LEVEL ART & DESIGN
FINE ART
2020-22

DECLARATION

I HAVE RECEIVED A COPY OF THE 2020-22 AQA
ART AND DESIGN **FINE ART** COURSE
PROGRAMME

SIGNED

PRINT NAME

DATE

*Please detach this declaration along the dotted line and hand to
your teacher*

Areas of study

You are required to work in one or more area(s) of Fine Art and may explore overlapping areas and combinations of areas:

- drawing and painting
- mixed-media, including collage and assemblage
- sculpture/ceramics
- Printmaking
- moving image and photography

Skills and techniques

You will be required to demonstrate skills in all of the following:

- appreciation of different approaches to recording images, such as observation, analysis, expression and imagination
- awareness of intended audience or purpose for your chosen area(s) of Fine art
- understanding of the conventions of figurative/representational and abstract/non-representational imagery or genres
- appreciation of different ways of working
- understanding of pictorial space, composition, rhythm, scale and structure
- appreciation of colour, line, tone, texture, shape and form.

Knowledge and understanding

You must show knowledge and understanding of:

- how ideas, feelings and meanings can be conveyed and interpreted in images and artefacts in the chosen area(s) of study within Fine art
- historical and contemporary developments and different styles and genres
- how images and artefacts relate to social, environmental, cultural and/or ethical contexts, and to the time and place in which they were created
- continuity and change in different styles, genres and traditions relevant to Fine art
- a working vocabulary and specialist terminology that is relevant to their chosen area(s) of Fine art.

Fine Art is a visual art created primarily for aesthetic and intellectual purposes and judged for its beauty and meaningfulness

I have chosen to undertake a course in Fine Art because:

I confirm that I will undertake all the Fine Art activities with a generous spirit. I will keep an open mind and will complete at least 4 hours of independent work away from lessons each week.

SignedStudent Artist

YEAR 12		YEAR 13	
Component 1 Personal Investigation 7202/C		Component 2 Externally Set Assignment 7202/X	
96 marks 60%		96 marks 40%	
09-20 – 07-21		08-21 – 01-22	
Assignments: <ul style="list-style-type: none"> • Introduction to Critical Visual Analysis • Drawing Journal: Process • Painting journal: Process • Printmaking Techniques Journal • Personal Investigation: Essay • Independent Assignment Development - Self Directed Project 		Own Choice: The Major Self-Directed Project With Supporting Written Investigation	
Skill, media & concept development; selection made for presentation of portfolio		Choice: From themes set by AQA Papers received: 01.02.2022	
		Extended, developed, final outcome/s utilising skills, knowledge and attitudes developed in year 12	

Fine Art

OUTLINE

ASSESSMENT

Assessment must be rigorous, honest and frequent if it is to guide you to achieve and exceed your potential. Therefore, assessments will be undertaken of your progress, by your teachers, around every four weeks.

In addition to teacher assessments there are self assessments and peer assessments.

All assessments are recorded on the same pro-forma and include a feedback session.

You should keep copies of all your assessments in your course file. Your teacher will keep copies in the class file.

- **Formative assessment is an assessment carried-out with the intention of forming the next steps of your learning.**
- **Summative assessment is an assessment carried-out to determine the level of attainment you have reached.**
- **Peer assessment is an assessment that you carry-out of students in your class.**
- **Self assessment is an assessment that you conduct on your own work.**

The Teacher-Assessor and Assessment

Your designated teachers are responsible for teaching and developing your skills and concepts relating to this course. **They are also the primary assessors of your attainment.** As such, they will maintain detailed and accurate records of your work and how it relates to the assessment criteria. This information is shared with you. Additionally, the examination board, AQA, will send a moderator into school to check the assessments made of your work. **Therefore all assessments are indicative and subject to AQA moderation.**

All your work will be assessed using these assessment criteria. There are 4 Assessment Objectives arranged into 6 markbands.

ASSESSMENT: OBJECTIVES + CRITERIA



AS/A LEVEL FINE ART
ASSESSMENT CRITERIA

MARKS

Minimal Ability

1
2
3

0-2

Some Ability

4
5
6

3-6

Reasonably
Consistent Ability

7
8
9

7-9

Consistent Ability

10
11
12

10-12

Confident Ability

13
14
15

13-15

Exceptional Ability

16
17
18

16-18

AO1
DEVELOP

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

Minimal ability to develop ideas and sustain investigations, informed by contextual and other sources. Demonstrates minimal analytical and critical understanding.

Some ability to develop ideas and sustain investigations, informed by contextual and other sources. Demonstrates some analytical and critical

A reasonably consistent ability to develop ideas through sustained investigations, informed by contextual and other sources. Demonstrates reasonably consistent analytical and critical understanding.

A consistent ability to develop ideas through sustained investigations, informed by contextual and other sources. Demonstrates consistent analytical and critical understanding.

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.

An exceptional ability to develop ideas through sustained investigations, informed by contextual and other sources. Demonstrates exceptional analytical and critical understanding.

AO2
EXPLORE

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

Minimal ability to explore and select appropriate resources, media, materials, techniques and process. Minimal evidence of reviewing and refining ideas as work develops.

Some ability to explore and select appropriate resources, media, materials, techniques and process. Reviews and refines ideas with limited success as work develops.

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 consistent ability to explore and select appropriate resources, media, materials, techniques and processes. Reviews and refines ideas with increasing confidence as work develops.

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.

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.

AO3
RECORD

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

Minimal ability to record ideas, observations and insights relevant to intentions. Demonstrates minimal ability to reflect critically on work and progress.

Some ability to record ideas, observations and insights relevant to intentions. Demonstrates some ability to reflect critically on work and progress.

A reasonably consistent ability to record ideas, observations and insights relevant to intentions. Demonstrates reasonably consistent ability to reflect critically on work and progress.

A consistent ability to record ideas, observations and insights relevant to intentions. Demonstrates a consistent ability to reflect critically on work and progress.

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.

An exceptional ability to record ideas, observations and insights relevant to intentions. Demonstrates an exceptional ability to reflect critically on work and progress.

AO4
PRESENT

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

Minimal ability to present a personal and meaningful response, limited by lack of skill and understanding. Demonstrates minimal ability to realise intentions and, where appropriate, make connections between visual and other elements.

Some ability to present a personal and meaningful response which is uneven. Demonstrates some ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements.

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 and other elements.

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 and other elements.

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 and other elements.

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 and other elements.

... from the specification ...

This is a practical investigation supported by written material. Students are required to conduct a practical investigation, into an idea, issue, concept or theme, supported by written material.

The focus of the investigation must be identified independently by the student and must lead to a finished outcome or a series of related finished outcomes. The investigation should be a coherent, in-depth study that demonstrates the student's ability to construct and develop a sustained line of reasoning from an initial starting point to a final realisation. The investigation must show clear development from initial intentions to the final outcome or outcomes. It must include evidence of the student's ability to research and develop ideas and relate their work in meaningful ways to relevant critical/contextual materials.

The investigation must be informed by an aspect of contemporary or past practice of artists, photographers, designers or craftspeople. The written material must confirm understanding of creative decisions, providing evidence of all four assessment objectives by:

- clarifying the focus of the investigation
- demonstrating critical understanding of contextual and other sources
- substantiating decisions leading to the development and refinement of ideas
- recording ideas, observations and insights relevant to intentions by reflecting critically on practical work
- making meaningful connections between, visual, written and other elements.

COMPONENT 1 PERSONAL INVESTIGATION

The written material must:

- be a coherent and logically structured extended response of between 1000 and 3000 words of continuous prose.
- include specialist vocabulary appropriate to the subject matter
- include a bibliography that, identifies contextual references from sources such as: books, journals, websites, through studies of others' work made during a residency, or on a site, museum or gallery visit
- be legible with accurate use of spelling, punctuation and grammar so that meaning is clear.

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

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

The personal investigation will be assessed as a whole. Evidence of meeting the requirements of all four assessment objectives must be provided in both the practical and written material. Please refer to Assessing the Personal investigation of the specification for more information on how to assess the Personal investigation. Students must identify and acknowledge sources which are not their own.

Plagiarism

Plagiarism is the theft of another's work and the passing it off as your own. It is dishonest and ethically questionable. At university it results in serious penalties and possible expulsion. At A Level it results in disqualification.

It is easy to plagiarise another's work by copying and pasting from websites. This will be instantly recognised as lazy and incompetent.

Expect to do the work yourself. If you copy and paste and there are perfectly acceptable reasons for doing so – quoting for example – expect to reference the quote using the guidelines to the right.

We know when work is plagiarised through our experience and through our teaching. Simply put: we know what to expect and will be suspicious if there is a *sudden* change in written quality.

We also tutor you through several drafts of written work and this helps to avoid plagiarism as well as to help you develop the academic habits you will need at university.

Referencing

There are three reasons to reference:

1. To show you can. This might sound trivial, but it's always worth making it easy for your teacher/assessor to give you credit. Make it blindingly obvious you can do the things we're looking for. Making correct use of scholarly conventions, including referencing, is one of them.
2. So someone else can check your sources. This might be to ensure your interpretation of the text is valid and you've not plagiarised, or it might be out of interest in what you've written. We're either checking your tracks or following in your footsteps, but either way your academic credibility relies on making sure we can.
3. To make you question yourself. It's an important part of the writing process to question yourself as you write. Rewriting and re-rewriting helps, but so does digging out the reference/citation for a point you remember from your reading. You'll be surprised how often what you remember is actually a little different from what you read.

Reference conventions

Your writing must contain a list of your sources, known as references. This will appear at the end of your work.

Online: Title, URL, date accessed, for example:

Symbolism in Holbein's 'Ambassadors' | Paintings | The National Gallery, London:
https://www.youtube.com/watch?feature=player_embedded=9KiVNIUMmCc;
accessed 27.5.15

Print: Author, year of publication, title, publisher, for example:

Janet Abramaowicz, 2005, Giorgio Morandi: The Art of Silence, Yale University Press

Visit: Institution, location, date of visit, for example:

National Gallery, London, 27.9.15

Google searches and Wikipedia etc are NOT acceptable references.

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.

Preparatory period – from 1 February
Following receipt of the paper students should 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.

Supervised time – 15 hours

Following the preparatory period, students must complete 15 hours of unaided, supervised time. The first 3 hours of the supervised time must be consecutive. In the 15 hours students must produce a finished outcome or a series of related finished outcomes, informed by their preparatory work. Students must stop work on their preparatory work as soon as the first period of supervised time starts. Students may refer to their preparatory work in the supervised time, but it must not be added to or amended. Preparatory work and the work produced in the supervised time must be kept secure in between sessions of supervised time. The work produced during the supervised time must be clearly identified as such.

Students must identify and acknowledge sources which are not their own. Annotation and/or notes should use appropriate specialist vocabulary and be legible with accurate use of language so that meaning is clear. At the end of the 15 hours of supervised time all the work submitted for this component must be kept secure.

Preparatory work and the work produced during the 15 hours of supervised time will be assessed together, as a whole, against all four assessment objectives. Students will be assessed on their ability to work independently, working within the specified time constraints, and developing a personal and meaningful response. There is no restriction on the scale of work produced. Students should carefully select, organise and present work to ensure that they provide evidence which meets the requirements of all four assessment objectives. The guidelines set out in the JCQ document 'Instructions for the conduct of examinations' must be followed.

DRAWING PROCESS AND PRODUCT

Drawing is and should be a fundamental activity for visual artists. It is the interface between the artist, through her vision, to the observed world; it is an interpersonal process through which ideas can be given form; it is an intra-personal process through which ideas develop into something else (sometimes 'art'); it is the first mark-making activity that humans undertake before other abstract, literary, means of engaging with world are fostered.

Frequently drawing is regarded as congruent with photographic realism and any deviation from this perceived norm as lack of skill in rendering observed 'reality'. The *process* of drawing can utilise a number of strategies to break-down this erroneous and dangerous viewpoint and the outcomes of this process, whatever form it takes, will be conceptualised as '*drawings*'.

Drawing sessions include:

- The Extended Arm
- Two Pencils
- A Tactile Object
- A Tactile Self Portrait
- Eye-Hand Synchronicity
- A Single Line
- The Walking 360° Line
- Superimposed Drawings
- Subtractive Tone
- Slow Looking – One Decision/One Mark
- Drawing With Scissors and 'Stuff'
- The Grid and the Transparent Picture Plane
- Scaling
- Drawing with Light

You will develop the understanding that drawing is 'telling the truth with lies' as drawings by their very nature acknowledge their own deceit – being only media on a support. However, drawing is a primary activity of artists and lends itself to investigation and analysis and is therefore inextricably linked with intelligence and authenticity, particularly in a visual sense. The primary outcome for you is therefore that you develop an awareness of your own visual intelligence and that this may serve you well in your futures.

Aims

- To develop an understanding of drawing as a mode of enquiry, discovery and creativity, providing a structure in which to encourage experimentation and invention through the *process* of drawing
- To break the habit of understanding 'good' drawing only as photographic realism propelling you into the minds of a range of artists who use drawing in much more diverse ways
- To develop the understanding of the vital relationship between human vision and creative response and develop the knowledge that drawing can be an emotional response sustained through a philosophical framework
- To develop knowledge of and skill in deploying the basic visual language of art such as line, tone and contour and invigorating their use throughout your other art practice
- To develop skill in manipulating a range of media in the production of 'drawings' and to recognise the concept 'drawing' in an extremely wide manner

ART EDUCATION CONVENTIONS

Contextual References

What is a contextual reference? It is any work by any other artist that you explore and/or use in your own work. The correct convention is to refer to the artists' **surname** and not their given name – 'Picasso' rather than 'Pablo'. When using a contextual reference for the first time you should note the artist's dates and context in which they worked. It may be important where the work was made for example.

Annotations

Annotating your pages helps **tell the story** of your visual research. It clarifies your intentions and develops your art literacy. Try to be analytic and evaluative rather than merely descriptive – there is little point in describing what can be seen on the page visually.

RWBs - Research Workbooks

Sometimes called sketchbooks, research workbooks are the **heart** of all that you do. You explore initial ideas, developing them into something new and different and relate your contextual references to your own work. Work directly in your RWBs rather than on paper that you glue-in later. There is **never** a need to mount work with a border and then glue into your RWBs.

Presentation

There is **never** a need to mount your work with a border onto coloured sugar paper nor to cut around your work. You will be shown how to present your work and how to make effective portfolio pages when this is appropriate.

Visual Language

Visual Language is the way in which the **language of art** – line, tone, colour, texture, shape, proportion, scale, weight etc – is deployed to **communicate** to an audience. It 'carries' the subject matter. Sometimes the subject matter is the media/technique itself. Sometimes visual language is called 'style'. Avoid using the term 'style' as that refers to how stylish someone is and that is a different concept.

Describe – Analyse - Evaluate

Describe – basic information first such as name, title, size, date, location, media. Then describe what you see.
 Analyse – 'take apart': how is the work made? In what ways does the visual language of art show the 'meaning'? How has the artist **used** the visual language of art?
 Evaluate – 'make a judgement': what do you think of the work? Can you be influenced and/or inspired by it? Can you deploy the visual language of the work in your own work? Why?

THE LANGUAGE OF FINE ART

Colour differentiates and defines lines, shapes, forms, and space.

Even black and white images have a huge number of different shades of grey; Colour has three properties: HUE, SATURATION and VALUE

Proportion is created when the sizes of elements in a work of art are combined harmoniously; the relationship between elements in an artwork

Line is the most basic building block of formal analysis. Line can be used to create more complex shapes or to lead your eye from one area in the composition to another; the path made by a moving point

Space is the area between and around objects. Increasing or decreasing the amount of space around an object affects the way we view that object

Forms are three-dimensional shapes with length, width, and depth; the illusion of 3D form created with tone

Balance is created in a work of art when textures, colours, forms, or shapes are combined harmoniously

Contrast is the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through the artwork

Movement is the way a viewer's eye is directed to move through a composition, often to areas of emphasis. Movement can be directed by lines, contrasting shapes, or colours within the artwork

Emphasis is created in a work of art when the artist contrasts colours, textures, or shapes to direct your viewing towards a particular part of the image

Pattern is the repetition of a shape, form, or texture across a work of art

Unity is created when the principles of analysis are present in a composition and in harmony. Some images have a complete sense of unity, while some artists deliberately avoid formal unity to create feelings of tension and anxiety

Texture is the surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures are often implied. For instance, a drawing of a rock might appear to have a rough and hard surface, but in reality is as smooth as the paper on which it is drawn.

Weight is not simply the literal weight of the object or painting but the presence of weight an object has.

ART LITERACY	EFFECTIVE QUESTIONING: A GUIDE TO EXPLORING ARTWORKS
Recall specific information	<ol style="list-style-type: none"> Who was the artist? What are the artist's dates? Where did the artist live? What are the media and dimensions of the artwork? Where is the artwork? What do you know or have found out about the artwork? Did the artist make any other artworks of this subject? Are they different?
Understand what you have viewed	<ol style="list-style-type: none"> What sorts of subjects are in the artworks you have seen? How would you describe this kind of artwork? Where might this artwork have been made? What can you know about the artwork by looking? Reflecting on the evidence?
Apply what you know and understand to real situations	<ol style="list-style-type: none"> How can you describe the way in which the artist has organised the artwork? How would you undertake similar work? How might your artwork be different? Can you describe the stages the artist may have gone through from start to finish?
Compare and contrast content to personal experiences	<ol style="list-style-type: none"> Does the artwork present any evidence of which you have personal experience? Do you think the artwork is a description of the artist's experience? Do you think this experience was a visual or other sensory experience? Or is the artwork completely imaginary?
Organise thoughts, ideas and information from the content	<ol style="list-style-type: none"> How would you annotate a selection of studies inspired by the artworks? How would you use similar forms in your artworks? What would you include in a list of the things you would want to include in your artwork? How would you describe the processes you would use to make your artworks?
Judge and evaluate for personal reflection and understanding	<ol style="list-style-type: none"> What do you think of the artworks you have studied? Do you think the artist has created something of value to you and to others? In what way do the artworks teach us about translating experience into visual art? How has this artist's work influenced your own artworks?

IMPORTANT

Don't forget about SPELLING and GRAMMAR!



PRESENTATION

Now you have gathered evidence and developed your ideas, it is time for you to present your work in an appropriate way. You should aim to achieve a good balance of words and pictures.

Some methods of presentation you could use:

- Annotated sketchbook pages
- Illustrated essays
- Sequence of images with explanatory notes
- Powerpoint presentation
- Portfolio sheets
- Video

The important thing to remember is that you must communicate effectively to an audience.

HOW TO LOOK AT ART WORKS: PROMPTS TO GET YOU STARTED

