



# Transition Pack

For

## A-Level Art

### Mandatory Tasks

Task	Activity/To do	Tick when complete
Research Task 1 (visual mind map)	Connect Picasso's 'Les Demoiselles d'Avignon' to Poussin's 'A Dance to the Music of Time'	
Research Task 2 Imaginary Exhibition on an aspect of 'Cultural Identity'	Word Document or Powerpoint with 10 art work images, titles and artist names. Gallery map identifying locations of your art works	
Task 3 Artist analysis	Minimum 500 word analysis on an artist who responds to 'Cultural Identity.'	
OPTIONAL : Research Task (visual mind map)	Research 'Cultural Identity' and create a visual mind map for the theme.	
OPTIONAL : Recording Task (Drawing/Painting)	Create a response from your mind map this could be a picture off the internet or your own using a medium of your choice that best shows your skills.	

All work must be handed in to Miss Smart on the first lesson in September. Please make sure any work is printed ahead of time.

### Optional Tasks

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

# WELCOME...

Welcome to A LEVEL ART , this is the beginning of a hard but enjoyable two years.

ART is not easy; its about hard work, stepping out of your comfort zone, challenging your creativity and the will to do well.

Your A level is very important and to get the maximum from your coursework you must complete all set assignments.

You have chosen this option, so we expect nothing but your best.

## What will I need?

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

Suggested optional extras to help you work at home can include:

- Glue/double sided sticky tape
- Small guillotine
- Canvas or canvas paper for acrylics
- Quality brushes
- Quality art materials of your choice
- Access to a laptop ( there is no expectation to buy one)
- Use of one drive to backup all work
- Or memory extra storage support (memory sticks/hard drives etc)

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

# OCR MARKING CRITERIA

We use OCR exam board: look through the course specification here:

<https://www.ocr.org.uk/qualifications/as-and-a-level/art-and-design-h200-h600-from-2015/>



Content Overview	Assessment Overview	
<p><b>There are seven qualifications available for study.</b></p> <p>The available specialisms are:</p> <ul style="list-style-type: none"> <li>• Art, Craft and Design (H600)</li> <li>• Fine Art (H601)</li> <li>• Graphic Communication (H602)</li> <li>• Photography (H603)</li> <li>• Textile Design (H604)</li> <li>• Three-Dimensional Design (H605)</li> <li>• Critical and Contextual Studies (H606)</li> </ul> <p><b>Component 01: Personal investigation</b></p> <ul style="list-style-type: none"> <li>• Learners should produce two elements:               <ol style="list-style-type: none"> <li>(i) a portfolio of practical work showing their personal response to either a starting point, brief, scenario or stimulus, devised and provided by the learner or centre</li> <li>(ii) a related study: an extended response of a guided minimum of 1000 words.</li> </ol> </li> </ul> <p><b>Component 02: Externally set task</b></p> <ul style="list-style-type: none"> <li>• The early release paper will be issued on 1 February and will provide learners with a number of themes, each with a range of written and visual starting points, briefs and stimuli.</li> <li>• A response should be based on one of these options.</li> </ul>	<p>Personal investigation (01) 120 marks non exam assessment (internally assessed and externally moderated)</p>	<p><b>60%</b> of total A level</p>
	<p>Externally set task (02) 80 marks 15 hours non exam assessment (internally assessed and externally moderated)</p>	<p><b>40%</b> of total A level</p>

# Art Threshold Concepts

These Threshold Concepts are, we believe, (some of) the BIG IDEAS that can help students develop a deeper understanding of art. These themes will introduce you to *challenging knowledge* and new ways of considering our subject.



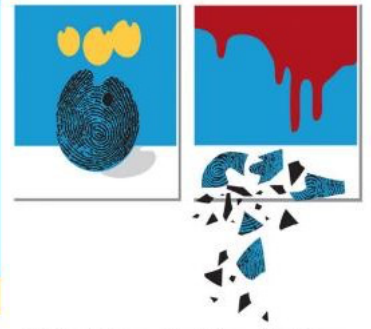
#1: Artists make marks, drawing our attention



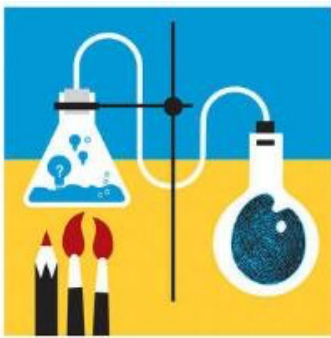
#2: Art communicates, in every sense



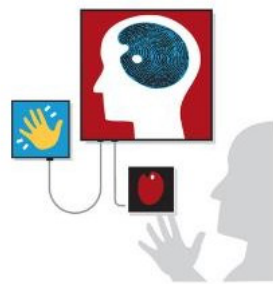
TC#3: Art has its own vocabulary, shaped across time and space



TC#4: Artists use (and abuse) traditions



TC#5: Artists play - with ideas, materials and failure



TC#6: Art engages; head, hands, heart



TC#7: Art is not fixed in meaning; context is everything



TC#8: Art has value, in unequal measures



TC#9: Art makes people powerful, for good and bad

## Threshold Concept 2

Art, in many forms, tells us of our past, present and future, shaping and influencing our lives in significant ways. However, Art is not dependent on language or logic; it has the capacity to communicate directly with our nervous systems.



## Task 1.

Undertake research to identify how can we connect Picasso's 'Les Femmes d'Alger (O. J. No. 1)' to Poussin's 'A Dance to the Music of Time'? Be inquisitive and behave like art detectives trying to piece together significant clues, to show that all works of art are, in various ways, connected to all other works of art.

Create a mind Map to show the links between the two pieces of art.



## Task 2:

Art is a powerful medium through which people and communities may express their cultural identity. Artists often explore the characteristics that determine our personal and social identity. They construct a sense of who we are as individuals, as a society, or as a nation. They question stereotypes and conventions while exploring attributes such as gender, sexuality, race, nationality and heritage. Our culture is informed by various forms of artistic and social endeavor such as technology, politics, style, music, performance and the arts. 'Cultural studies' emerged in the late 1950s and has been informed by radical approaches such as Marxism, feminism and semiotics.

An **art exhibition** is any space where art is displayed to be viewed by an audience. Creating an imaginary exhibition which responds to an aspect of 'Cultural identity'. Use the artist inspiration below to gain inspiration for your exhibition.



You should include:

1. 10 different artworks from different mediums: painting, sculpture, photography, installation etc.
2. How the works would link or oppose each other in terms of meaning
3. Consideration to which artworks would go next to each other.

## Please hand in:

1. A word document or powerpoint slide which has images of the artworks you have chosen for your exhibition along with artist title and artist name.
2. A floor plan with the numbered artworks to show the order you would display it in. A blank floor plan is provided.

SOCIAL  
CODES/GENDER



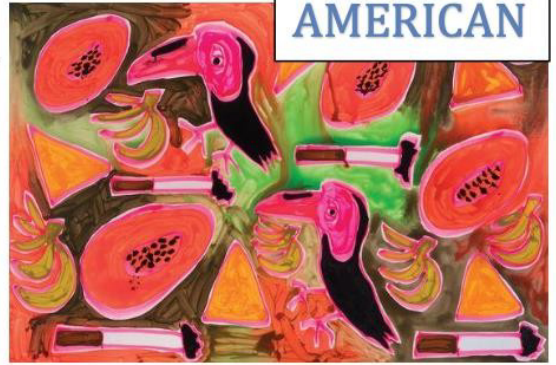
Bharti Kher

FEMINIST  
/MEXICAN



Frida Kahlo

AMERICAN



Katherine Bernhardt

# Cultural Identity

Alina Manukyan



AFRICAN FEMALE

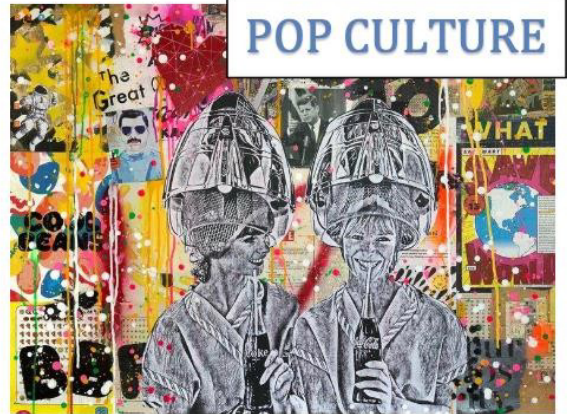
Simone Saunders



Adrian Brandon

Erika C Brothers

POP CULTURE



Jabbar Muhammad



SEXUALITY

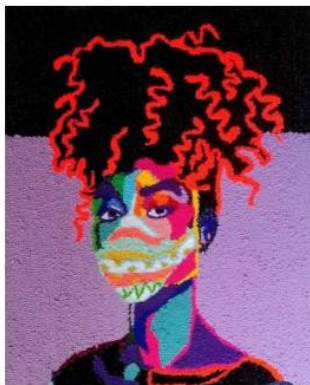
Tracey Emin



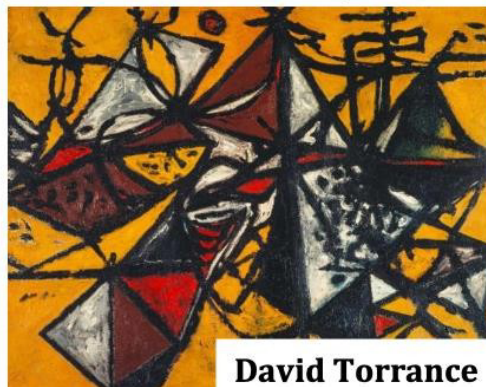
UNIQUE IDENTITY

Noni Cragg

NATIONALITY



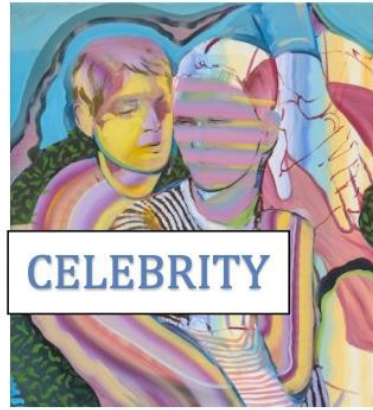
BLACK HISTORY



David Torrance



HERITAGE



**CELEBRITY**

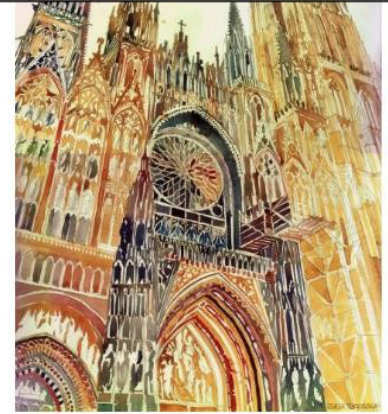
**Lizzy Lunday**



**POLITICAL**

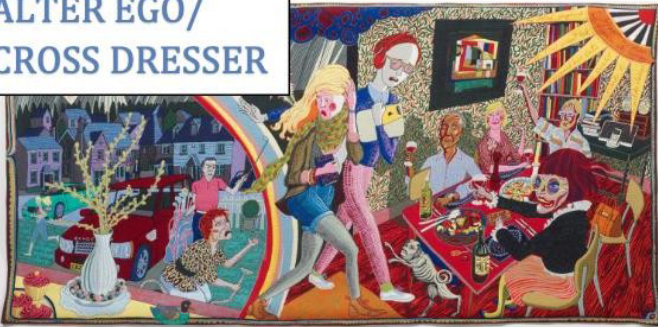
**Banksy**

**PLACES/BUILDINGS**



**Maja Wronska**

**ALTER EGO/  
CROSS DRESSER**



**Grayson Perry**



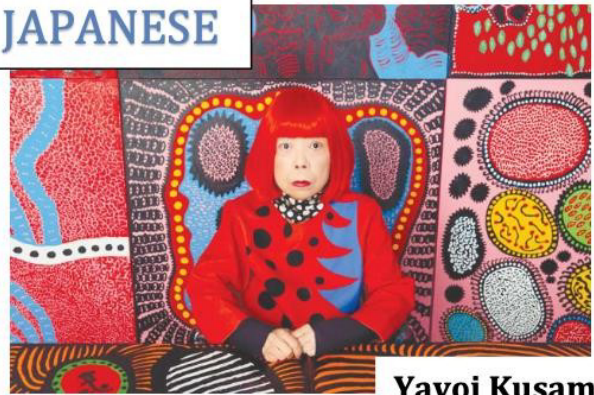
**Kara Walker**

**ANTI WAR**



**George Grosz**

**JAPANESE**



**Yayoi Kusama**

**Yinka Shonibare**



**BLACK DISABLED**

**Andy Warhol**

**PERSONA**

**CONSUMERIST**



**Ai Weiwei**

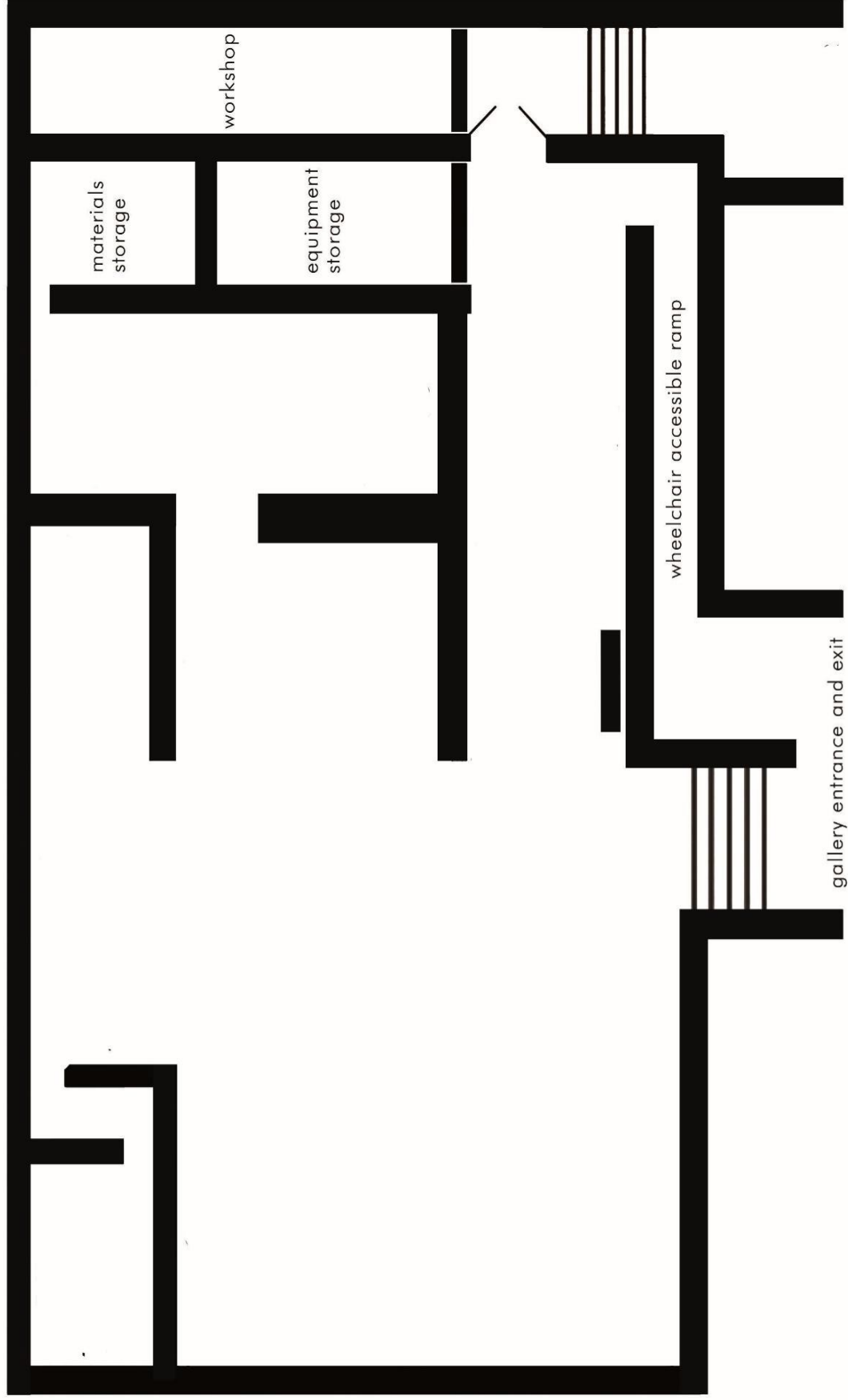


**Cindy Sherman**

# GALLERY 1

all linear wall dimensions are rounded to the nearest half foot and reflect usable wall space

wall height: 144 inches / ceiling height: 164 inches



# Task 3:

Select one artist from your Imaginary exhibition and write a deep analysis about the

## Research Task 2 Extended writing (Artist research and artwork analyses)

<p><b>CONTEXTUAL – Finding out the why</b>  <b>Full title of work, full name of artist( birth and death), media and size</b>  <b>Title – this can reveal a lot about the work- look at this first</b>  <b>Historical</b> Place in time, History of Fine Art – Art movement - local /national/ global events. Significant practitioners/ publications/ exhibitions.  <b>Biographical</b> – What you know about the artist and what relevance this has to the image /work.  <b>Theoretical</b> – Apply theories to your understanding of the image –cultural, political.  <b>The context may also be affected by the museum or gallery – Texts on the walls, how people act in a gallery and your reaction in seeing the actual work can create a sense of excitement.</b></p>	<p><b>MOOD</b>  This is about the affect the work has on you emotionally.  Does it remind you of a personal experience?  Are their links with literature, film, TV, theatre or music?  What noises do you associate with this work – quiet, calm, clashing or jarring? Kinetic Sculptures actually make noises.  Work containing text provokes you to read or spell out the writing.  Does the work contain a narrative?  In performance art the artist may involve the viewer making them feel awkward or scared. The detritus left by the performance will often be left in the gallery alongside photos of the performance itself. Does this affect you in the same way?</p>
<p><b>VISUAL – Formal Elements</b>  Line – What are the dominant lines in the work, Are they straight or curved, thin or thick. Do they create direction, an outline or do they indicate movement?  Shape (2D) – Do you see geometric or organic shapes? What are they? How do they relate to each other?  Form (3D)-Do the objects appear 3 Dimensional? What creates this effect?  Space –Is there depth in the image or does it seem shallow? Is there negative space?  Texture – if you touched the surface how would it feel?  Tone- Is there a range of tones? What are the darkest and lightest part of the work?  Colour – Is colour a significant feature of the image? Are there complementary colours? Can you attach any symbolism to the use of colour?</p>	<p><b>TECHNIQUE/PROCESS</b>  What media has the artist used?  What materials, tools and techniques and processes are used?  If you copied this work, how would you do it?  What stages would the work go through from inception to completion?  Did the artist plan every detail, improvise, altered or changed things as the work developed?  What preparatory work was done: sketches, diagrams, photographs?  Was a brush, palette knife or other tool used?  How were colours mixed compared with today's modern methods?  Sculptors may have made maquettes, used an armature, hammers and chisels or the lost wax process to create metal works.  Do you think the work was produced quickly or over a period?</p>
<p><b>CONTENT</b> –This refers to what is in the work – subject matter  How would you describe what is happening?  Does the content go any deeper than what you see immediately?  Does the content address a fundamental issue or theme?  Is the subject treated in a realistic or exaggerated way?  Is the subject matter slightly or largely abstracted?  Is the meaning of the work easy to interpret?  Is there any symbolism or metaphor?  Is there any action?  Has something happened or about to happen?</p>	<p><b>CONCEPT/INTENTION</b>  <b>Artist</b> (Makes the artwork) establishes the intention of the work  This is guided by their philosophy, process and distinctive subjective views  Communicates personal experiences  Constantly reflects and refines their work  <b>Artwork</b> (the object forms a bridge between the artist and the viewer)  Objects convey ideas and conventions of the artist  Objects reflect ideas and beliefs of a time and place  Objects can be read like books for meaning  Objects can be affected by technology or process  <b>Audience</b> (people who view and comment on the artwork)  Includes: general public, critics, sponsors, historians and curators  Some may be shocked or affected by their own experiences  <b>World</b> holds the ideas of time, history, beliefs, society, fashion, politics and important people and thoughts which make up the <b>context</b>.</p>
<p><b>UNDERSTANDING FINE ART GRID</b>  <b>ANALYSING WORKS OF ART</b></p>	

artist and how they respond to 'Cultural identity'. It should be a minimum of 500 words.

Please ensure:

1. You write about all areas of: Contextual, Visual, Content, Modd (if applicable) technique and concept/intention
2. When writing about visual qualities please use adjectives
3. Conclude with a sentence that explains how they represent cultural identity.

### Adjectives to use within analysis

Absorbing Abstract Accomplished Aesthetic Aggressive Appealing  
Angry Artistic Astonishing Atmosphere Authentic Avant Garde  
Balanced Baroque Beautiful Blended Bold Boundless Brilliant  
Balanced Bordering Broken  
Candid Ceramics Characteristic Classic Clashing Clear Colourful  
Complementary Complex Complementary Conceptual  
Contemplative. Contemporary Contrasting Controversial  
Conversational Creative  
Daring Dark Decorative Deeply thoughtful Delicate Dense  
Detailed Dimensional Distant Disruptive Distinctive  
Distinguished Divine Dramatic Dreamy Dreamlike Dull Dynamic  
Earthy Eclectic Elaborate Elevated Elongated Emergent  
Emotional Enchanted Energetic Engaging Enigmatic  
Etched Ethereal Evocative Exceptional Exciting Exotic Explosive  
Expressive Extreme Extraordinary  
Fabulous Fascinating Figural Figurative Flaky Flat Fleshy Florid  
Fluid Flowing Formal Fresh  
Gaudy Garish Gestural Ghostly Glittering Gorgeous Graceful  
Grim Gothic Graduated Gross

Harmonious Hot Honest Hostile Homely Human Hyperreal  
Incised Inspid Imaginative Impassioned Impeccable Intense  
Incised  
Jagged Jarring Jointed Judicious Jovial Joyous  
Layered Lively Loud  
Mellow Mood Mixed Muted Monochromatic Mythological  
Natural Negative New  
Obscure Oily Opulent Oval  
Patterned Peaceful Pierced Poetic Popular  
Radiant Raised Raw Realistic Restored Restful Rich Rhetorical  
Rhythmic Romantic Rough Rusty Rustic  
Sad Saturated Sculptural Scumbling Sensual Sharp Signature  
Simple Skilled Sketchy Smooth Soft Soothing Sparse Spiritual  
Stimulating Stippling Stirring Strong Studied Stunning Subdued  
Sublime Suggestive Substantiate Surreal Symbolic Swirling  
Tactile Talented Tasteful Thick Tints Tertiary Textile Texture  
Thoughtful Thought –provoking Timeless Touching Tonal  
Traditional Tranquil Transformative  
Unconventional Unexpected Unforgettable Unique Universal  
Unpredictable Urban  
Varied Vast Vibrant Violent Visual Visionary Virtual Vivid  
Voyeuristic  
Warm Watery Witty Wild Wispy Weird Wet Wonderful

### COMPOSITION/FORM – Where objects are placed or put together in an artwork

**What types of composition are used?** Rule of Thirds, Golden Triangle, Fibonacci rule, Leading lines, Cropping or Framing, Foreground, Middle ground Background, Viewpoint, Balance, Harmony or Contrast.

Rule of Thirds



Golden Triangle



Fibonacci Rule



## OPTIONAL RESEARCH TASK

### VISUAL MIND MAP

You need to read through the booklet on suggested Artists and ideas surrounding the 'cultural identity' theme. You will need to research (like you have done at GCSE ) and start to generate your own idea and personal response from your chosen theme.

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

Where should I start?

You need to think about the following:

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

## Making an Impact

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

Below there are artists and words linking to theme 'cultural identity'. Please choose a personal idea or journey and artist surrounding this for your workshop project.

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

Learning objective:

**To understand how to mind map a concept or theme A03**

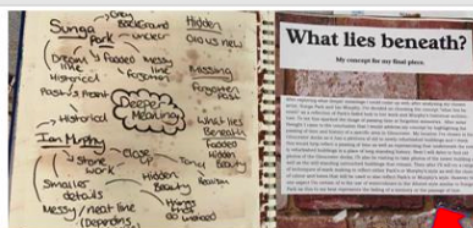
## What is a mind map?

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

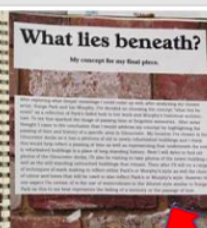
A mind map is often created around a **single overall concept**, to which associated ideas such as images, words and parts of words are added. Major ideas are connected directly to the central concept, and other ideas branch out from those. Try to come up with 3 ideas that branch from your main IDEA linking to your theme.

### When creating a mindmap, remember that:

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



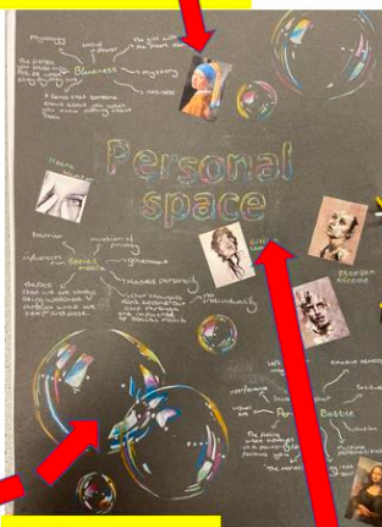
Dig and find 2 – 3 branches of ideas to explore your idea more deeply.



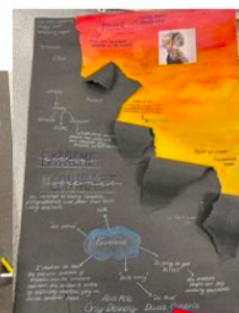
### Examples

Images and names of a minimum of 4 artists work

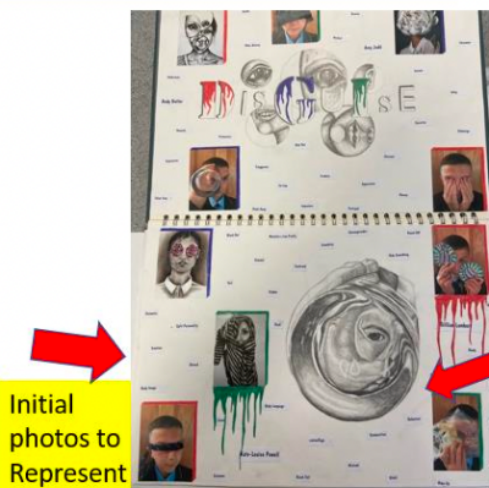
### Mind map



Primary resources: A drawing or your own photograph



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



Initial photos to Represent idea

Clear Concept as title – (Your chosen theme).

## OPTIONAL Task :

### Recording Task Drawing/Painting

Create a response to an image linking to your 'cultural identity' mindmap using a medium of your choice that best shows your skills.

### Learning objective:

## To skilfully record using your own photos as a starting point

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

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

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

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

Accurately draw out your picture with the correct proportions.

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

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

### Success Criteria:

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



All work must be collated, presented and handed in , following the sixth form guidance and deadline. Remember you chose this course please use this opportunity to challenge yourself and get excited about a new topic and journey in Art.

## FURTHER READING

The following texts have been chosen to promote wider contextual study. Students should consider the author's intentions, their chosen writing style, and how the texts combine research and historical facts alongside personal insights and opinions.

- [Kandinsky on the Spiritual Element in Art and the Three Responsibilities of Artists](#)
- [Art for the Senses](#), part of Tate's Sensorium project
- [How synaesthesia inspires artists](#)
- [The Power to Look](#), Khan Academy

### Further Reading:

Independent reading is a powerful means of taking ownership of your learning - the best way to discover new perspectives and shape a deeper understanding of the subject. Some art and photography writing can be intimidating for students, however, by starting with more accessible texts it is absolutely possible to develop these skills.

---

## Suggested Reading

---

### Websites:

<https://www.studentartguide.com/>  
<https://www.theartnewspaper.com/>  
<https://www.artforum.com/>  
<http://www.artnews.com/>  
<http://artreport.com/>  
<http://www.tate.org.uk/art/artists/a-z>  
<https://www.artsy.net/artists>  
<https://artuk.org/discover/artists>

### TED Talks:

[https://www.ted.com/talks/alexa\\_meade?language=en#t-262476](https://www.ted.com/talks/alexa_meade?language=en#t-262476) Ted Talk by Alexa Meade- Your body is my canvas

### Books:

Thinking About Art: A Thematic Guide to Art History by Peter Huntsman (2015)  
What Are You Looking At? 150 Years of Modern Art in the Blink of an Eye by Will Gompertz (2016)  
Think Like an Artist by Will Gompertz (2015)  
Looking at Pictures by Susan Woodford (2018)  
The Art Book by Tom Melick (2014)  
The Art of Creative Thinking by Rod Judkins (2015)  
100 Artists' Manifestos from the Futurists to the Stuckists by Alex Danchev (2011)