



Transition Pack

For

A-Level Art

Mandatory Tasks

Task	Activity/To do	Tick when complete
Research Task 1 (visual mind map compare & contrast)	Connect Picasso's 'Les Demoiselles d'Avignon' to Poussin's 'A Dance to the Music of Time'	
Research Task 2 Visual Mind map for your chosen theme	Research 'your chosen theme' and create a visual mind map for the theme.	
Task 3 Artist analysis from your chosen theme	Minimum 500 word analysis on an artist who responds to 'your chosen theme'	
Task 4 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:

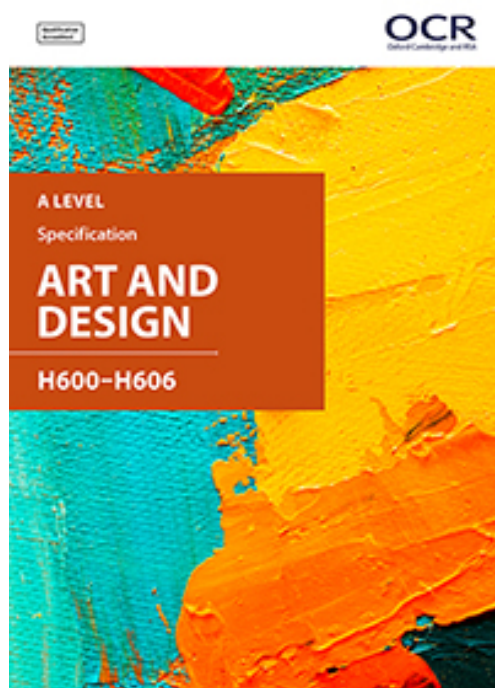
- Glue/double sided sticky tape
- Small guillotine
- Canvas or canvas paper for acrylics
- Quality brushes
- Quality art materials of your choice
- Access to a laptop (there is no expectation to buy one)
- Use of one drive to backup all work
- Or memory extra storage support (memory sticks/hard drives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

All materials can be provided for use at school in lessons and the use of A6 is always available during supervised study periods and afterschool's.

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	
There are seven qualifications available for study. The available specialisms are: • Art, Craft and Design (H600) • Fine Art (H601) • Graphic Communication (H602) • Photography (H603) • Textile Design (H604) • Three-Dimensional Design (H605) • Critical and Contextual Studies (H606) Component 01: Personal investigation • Learners should produce two elements: (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 (ii) a related study: an extended response of a guided minimum of 1000 words. Component 02: Externally set task • 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. • A response should be based on one of these options.	Personal investigation (01) 120 marks non exam assessment (internally assessed and externally moderated)	60% of total A level
	Externally set task (02) 80 marks 15 hours non exam assessment (internally assessed and externally moderated)	40% of total A level

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.



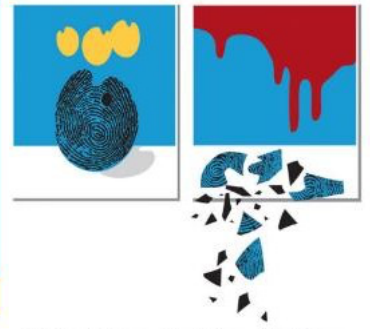
#1: Artists make marks, drawing our attention



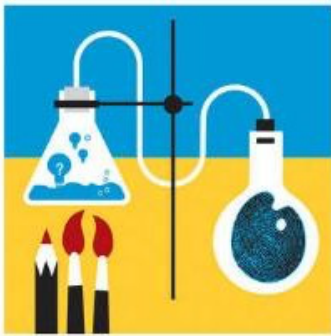
#2: Art communicates, in every sense



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.

WHAT DO I NEED TO KNOW?

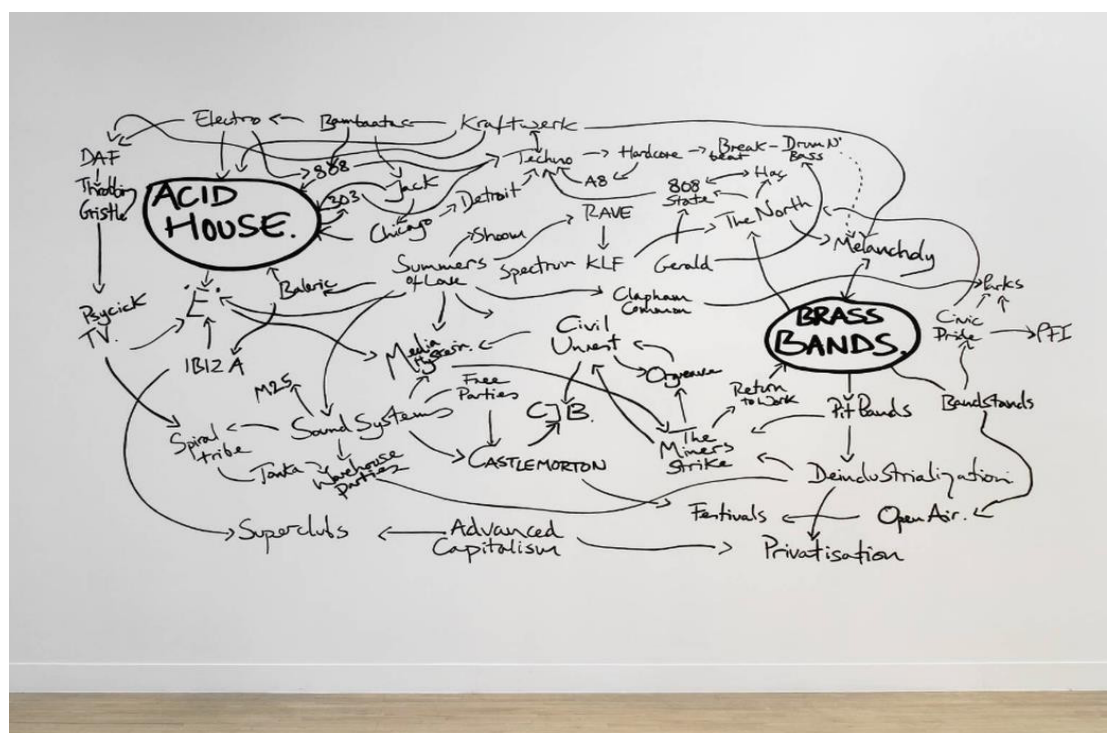
Art tells us of our past, present and future. Art history continually informs - communicates with - the art that we now make, experience and imagine. Art 'histories' is a better description than 'art history': there is not one simple (hi)story although some narratives (including particular artists and art movements) can dominate.

Some people think that the first kind of 'art' made by humans was probably a kind of performance in which people painted their bodies with natural pigments and danced together, perhaps related to a primitive hunting ritual. This was before anyone had the idea of painting bison on cave walls. Although prehistoric and ancient 'art' wasn't really like the art we know and experience today, humans have always attempted to communicate the products of their imaginations in a variety of forms.

Our ability to communicate through and with art is not fixed or limited but subject to change with age and experience, for good and bad. Remember when you were a small child, before you could speak or use words. What kind of art did you make? What materials did you use? Why did you do it? How did it make you feel? As we grow older and learn to communicate with words, the type of art that we make and the reasons we do so are subject to change.

We are sophisticated users of language. For most of us, words are the main way we communicate with one another. Sometimes it's easy to forget that art has a language of its own that doesn't always rely on words to make sense. When we make and experience art we need to use all of our senses (not just our eyes) plus our feelings and intuitions. Art should make us think, using our brains and language to puzzle and ponder.

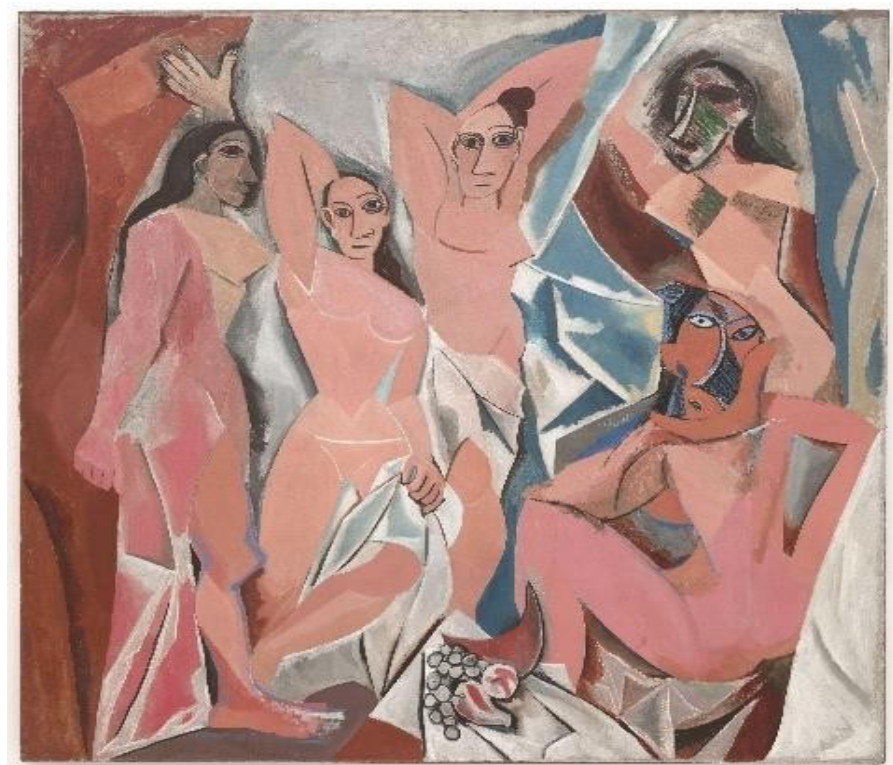
Take a look at Jeremy Deller's 'The History of the World'. Deller's wall drawing looks like a mindmap. The terms 'Acid House' and 'Brass Bands' are circled and a tangled web of lines and arrows connects them together, demonstrating that they are linked by lots of other cultural, social and political phenomena.



Task 1. Research Compare & Contrast

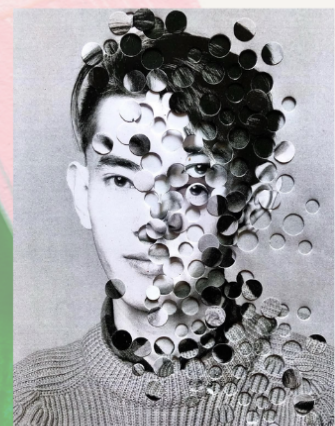
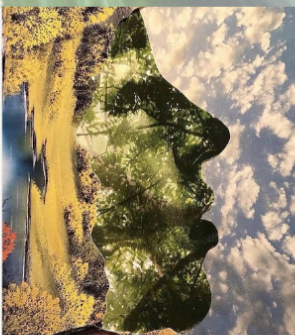
Undertake research to identify how can we connect Picasso's 'Les Femmes d'Alger' to Poussin's 'A Dance to the Music of Time'? Be inquisitive and behave like art detectives trying to piece together significant clues, to show that all works of art are, in various ways, connected to all other works of art.

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



Task 2. Research Visual Mind Map

CHOOSE YOUR CHOSEN THEME



Identity

Memory

Nature

Time

Environment

Power

Transformation

Conflict

Belonging

The Human Condition

Journeys

Connections

VISUAL MIND MAP

You need to read through the booklet on suggested 'Themes' . 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 pro

“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

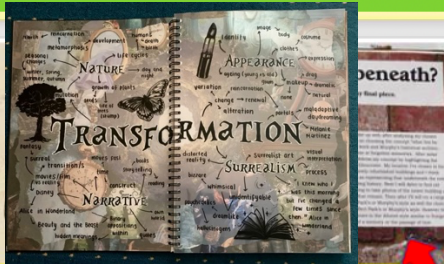
What is a mind map?

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.

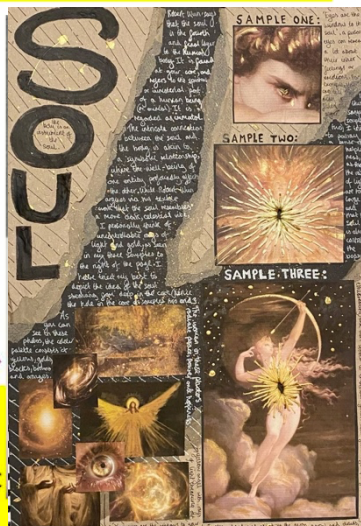
Examples

Images and names of a minimum of 4 artists work

Mind map



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



Initial photos to Represent idea

Primary resources: A drawing or your own photograph

Clear Concept as title – (Your chosen theme).

Task 3: Visual analysis

Select one artist from your chosen theme and write a deep analysis about the artist and how they respond to 'your theme. It should be a minimum of 500 words.

Extended writing (Artist research and artwork analyses)

CONTEXTUAL – Finding out the why Full title of work, full name of artist(birth and death), media and size Title – this can reveal a lot about the work- look at this first Historical Place in time, History of Fine Art – Art movement - local /national/ global events. Significant practitioners/ publications/ exhibitions. Biographical – What you know about the artist and what relevance this has to the image /work. Theoretical – Apply theories to your understanding of the image –cultural, political. 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.	MOOD 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?
VISUAL – Formal Elements 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?	TECHNIQUE/PROCESS 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?
CONTENT –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?	CONCEPT/INTENTION Artist (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 Artwork (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 Audience (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 World holds the ideas of time, history, beliefs, society, fashion, politics and important people and thoughts which make up the context.
UNDERSTANDING FINE ART GRID ANALYSING WORKS OF ART	

Please ensure:

1. You write about all areas of: Contextual, Visual, Content, Mood (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 your theme

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 Insipid 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 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



Task 4 :

Recording Task Drawing/Painting

Create a response to an image linking to your 'chosen theme' 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 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)