

# **QUINTIN KYNASTON**

## **ART AND DESIGN AT KEY STAGE 5**

### **WHAT YOU NEED TO KNOW BEFORE STARTING THE COURSES**

Before undertaking GCE Art and Design, you should have ideally completed GCSE Art and Design with a pass grade of A\*- B. Before undertaking BTEC First Certificate Art and Design, you should have ideally completed a GCSE in Art and Design and achieved at least a pass grade. It is expected that you have some knowledge of using art materials and processes together with some knowledge of contemporary and historical Art and Design. More importantly you should have a love of and commitment for the subject and feel motivated to develop your visual skills and express your ideas in working through assignments. You will be expected to complete the equivalent of at least 3 hours of additional study each week, and more around exam periods.

**KS5 Teachers:** Mr Perkins, Ms Singh, Mrs.Worthington, Ms Bunce, and Ms Popadopoulos

### **THE COURSES ON OFFER:**

- AS GCE Applied Art and Design (8511-9, AQA)
- A2 GCE ART & DESIGN (6AD03/4, Edexcel)
- BTEC FIRST CERTIFICATE ART & DESIGN Level 2 (Edexcel)

### **WHAT YOU WILL LEARN**

The courses cover a range of activities and more in-depth assignments. You will have the opportunity to experiment with different media and processes in order to explore your interests and strengths. The main aim of the courses is for you to develop your visual language skills.

### **IS THIS YOUR SUBJECT?**

This course is suitable for students who are:

- Keen to develop their visual skills and develop a substantial portfolio
- Creative, enthusiastic, imaginative and hardworking
- Able to sustain an investigation and work independently
- Able to enjoy visits to galleries, museums, workshops and studios
- Willing to experiment and take risks in their work
- Willing to review their work and make improvements

# AS GCE Applied Art and Design

## COURSE SUMMARY

*The AS course is the first half of your GCE examination and comprises of 3 units. Two of these units are coursework and one is externally assessed, like an examination. This is a new course and as such has a different structure to A2 currently. The A2 element to this course will be updated in the handbook next year.*

## GCE Advanced Subsidiary Applied Art and Design

Unit 1 2D investigation and language – This unit comprises of experimentation of 2D media, formal elements and understanding of cultural and artistic communication, which culminates in a personally led specific brief and final piece. (One third of overall AS marks)

Unit 2 3D investigation and language - This unit comprises of experimentation of 3D media, formal elements and understanding of cultural and artistic communication, which culminates in a personally led specific brief and final piece. (One third of overall AS marks)

Unit 3 working to a set brief – In this unit you will respond to an externally set brief. You will need to understand what the clients wants and plan as well as keep to deadlines. (One third of overall AS marks)

## Course deadlines

Unit 1 – 1<sup>st</sup> Submission for amendments – 12/12/11 - Deadline 5/01/12

Unit 2 – 1<sup>st</sup> Submission for amendments – 26/03/12 - Deadline 18/04/12

Unit 3 – 1<sup>st</sup> Submission for amendments – 25/05/12 - Deadline 1/06/12

## Key learning elements by unit

Understand and demonstrate	Unit 1 (2D)	Unit 2 (3D)	Unit 3 (Set brief)
Formal elements/Learn and experiment with:	The spectrum and colour circles  Primary colours to create secondary ones  Limited and extended palettes of	How to research and develop ideas  How to use techniques and processes for making 3D objects  Formal elements	How to understand a set brief  How to identify and analyse constraints such as cost, materials etc.  How to develop

	<p>different pigments</p> <p>Colours to make tints and tones</p>	<p>Materials and using equipment safely</p> <p>How to use 3D visual language to communicate</p> <p>How to adapt knowledge and understanding to vocational contexts</p>	<p>skills in planning</p> <p>How to research and develop ideas</p> <p>How to produce high quality work specific to the clients brief</p> <p>How to produce a design proposal and presentation</p> <p>Evaluative processes</p>
<p>Mark-making techniques should include:</p>	<p>Drawing from primary and secondary sources</p> <p>Painting in different media and techniques</p> <p>Different printmaking including digital formats</p> <p>Collage using found and prepared material</p> <p>Lens-based or digital photography</p> <p>Techniques used by others</p>	<p>Working from primary and secondary sources</p> <p>Carving, cutting and shaping different materials</p> <p>Modelling and forming different materials</p> <p>Constructing, assembling and joining different materials</p>	<p>All elements of either Unit 1 or 2</p>
<p>Media and Technology/experiment with wet and dry processes in order to understand:</p>	<p>Ease of manipulation</p> <p>Changes affected by processing</p> <p>Appearance</p> <p>Through digital media you need to be able to:</p> <p>Modify images using</p>	<p>Different starting points</p> <p>Different approaches and ways of working</p> <p>How to record each step in order to repeat the same process again</p> <p>Health and safety</p>	<p>All elements of either Unit 1 or 2</p>

	<p>relevant software</p> <p>Combine images</p> <p>Combine images and text</p>	<p>guidelines</p> <p>The potential of some materials, techniques and processes</p> <p>How to make decisions about the suitability for use</p>	
<p>Communicating using visual language to:</p>	<p>Demonstrate 2D representation</p> <p>Convey 2D meaning</p> <p>Explore, record and develop ideas in 2D</p> <p>Comment on the effects you were trying to create</p> <p>Comment on how the work of others influenced your work</p> <p>Comment on how your work could be improved</p>	<p>Combining skills in object-making</p> <p>Combine an awareness of the potential of materials</p> <p>Combine formal elements</p>	<p>Make sure that work presented is precise and concise</p> <p>Demonstrate a range of ideas</p> <p>Demonstrate that the audience for the brief might not be art trained or a specialist</p> <p>Be prepared to present the work such that it is visually clear what the proposal is</p>

## The assessment objectives

### A01

Candidates must show an understanding of the working methods used by historical and contemporary art and design professionals and their work.

Unit 1 – Carries 8.4% of overall AS marks

Unit 2 – Carries 18.4% of overall AS marks

Unit 3 – Carries 6.6% of overall marks

### A02

- A) Candidates develop ideas by applying and reflecting on knowledge, skills and understanding of media, materials, techniques and processes.

B) Candidates realise and present work appropriate to its context.

Unit 1 – Carries 6.6% of overall AS marks

Unit 2 – Carries 16.6% of overall AS marks

Unit 3 – Carries 10.0% of overall marks

## A03

Candidates gather, record and analyse relevant information and evidence, make reasoned judgements, present solutions and evaluate their own practice.

Unit 1 – Carries 6.6% of overall AS marks

Unit 2 – Carries 18.4% of overall AS marks

Unit 3 – Carries 6.6% of overall marks

## Tutorials

By the beginning of the second full week all candidates will be allotted a member of staff that will have overall responsibility for your work and support. This teacher will have weekly tutorials with you and record your progress as well as targets relating to how your work might develop.

These tutorials will be recorded and used as a basis for your school reports.

## Concerns

If you have any concerns about the course, whether you are struggling or do not understand an element, you must speak with your teacher or head of Art (Mr Perkins) as soon as possible. Failure to complete work on time will be referred directly to the head of Art and sixth form.

## **A2 GCE ART & DESIGN (Edexcel)**

### **COURSE SUMMARY**

*The A2, the second half of the Advanced GCE, comprises the other 50 per cent of the total Advanced GCE marks (for example, the full Advanced GCE award consists of the two AS units [Units 1 and 2], plus two A2 units [Units 3 and 4]. Students wishing to take the full Advanced GCE must, therefore, complete all four units).*

### **GCE Advanced Art and Design consists of two units:**

Unit 3: A2 Art and Design Coursework – made up of Practical work and a Personal Study inc. an extended written component

Unit 4: A2 Externally Set Assignment – externally set theme and internally marked

- Each unit at A2 is assessed using four assessment objectives. These can be summed up: Develop, Experiment, Record, and Present.
- Each unit is assessed separately out of 80 marks.
- On completion of the AS course, a final grade is awarded.
- On completion of the A2 course, marks are combined with those achieved at AS in a final GCE grade from A\* - E.

### **WHAT CAN YOU DO AFTER YOU HAVE COMPLETED THE COURSE?**

On completion of your GCE Art and Design course, you might progress to further or higher education. Courses might include:

- BTEC Foundation Diploma in Art and Design
- BTEC Higher National Diploma in Art and Design
- A degree course of your choice at University

If you choose to seek employment, you will have a portfolio of work that will evidence your ability to pursue a two-year advanced course in art and design, having covered different assignments and produced a range of work. There may be opportunities to work for example, in local design offices, graphic companies, retail and self-employment.

### **COURSE SPECIFICATION**

Edexcel's GCE in Art and Design (Unendorsed) offers a choice of a wide range of areas to study, from photography to fine art, graphics to textiles and many more. The following guides you through these endorsements. You will have the freedom to work with a wide range of 2D and 3D materials and techniques selected from any of the example endorsements below. This gives you the opportunity to find out your strengths and to develop your creative visual skills in areas such as surface design, painting, graphics or photography. You may want to use mixed media and develop your work using materials most suited to your ideas. For example:

**Fine art:** you will be working with a range of 2D and 3D media to develop your visual skills in drawing, painting, printmaking and sculpture. You may wish to work in alternative media, which includes contemporary approaches such as installation, land art and digital technology for example, using moving images. You will be expected to generate and develop ideas, selecting the most appropriate media and techniques to communicate your ideas effectively.

**Three-dimensional design:** this will give you opportunities to work in richly varied ways using materials such as metals, wood, card, clay, plastics and found or re-cycled materials. There are possibilities for creating designs for jewellery, furniture, ceramic pieces and also set design, interior or architectural design. Learning the design process, generating and developing ideas will form an essential part of the course and you will be expected to test and select the most effective materials, tools and techniques to construct your designs.

**Textile design:** there are opportunities to develop your creative skills in surface design techniques, fashion and fine art approaches. You may wish to work with a range of textile materials and techniques, for example in creating a large-scale wall-hanging or a costume for a production. You can experiment with different methods such as constructed, dyed and printed textiles. You will be expected to generate and develop your own ideas from a given theme or design brief.

## **OVERALL REQUIREMENTS**

Whichever area you choose to study, you will be learning to see the world around you to select imagery to record in different ways. In your supporting studies you will use drawing, photography, modelling and other means to record images. You can also work creatively in digital art forms by using new media in your work. You will be working with different ideas and it may suit you to apply new media techniques to textile, 3D, architectural or interior designs. What is important is that you develop your ideas using the most suitable approach.

You will study Critical and Contextual Studies in order for you to gain knowledge and understanding of contemporary and historical art and design. You will study different artists and art movements and be expected to do research and use your own judgements to critically analyse images, architecture and objects. You may also study artwork first hand, in gallery visits and trips to local sites and museums. You will be expected to record your findings through text and supporting images. It is vital that you research a range of artists/designers, images or objects so that you learn to analyse their ideas and methods. This will help to inspire the development of your own ideas and help you select the most appropriate media and techniques for your final work.

All these ideas take the form of your 'Supporting Studies' which may include sketchbooks, notebooks, worksheets, design sheets, large-scale rough studies, samples, swatches, test pieces, Marquette's, digital material... everything that fully shows your progress through the unit towards an outcome.

## **COURSE STRUCTURE & PROPOSED DEADLINE**

During Year 13 you will complete two units of work, which will be assessed continually, as well as at main deadline times:

### **Unit 3: A2 Art and Design Coursework – the Personal Study**

Unit 3: The overarching theme is 'Individuality'. Within this unit, you will complete several projects exploring aspects of 'Colour', 'Emotion' and 'Contextual'. You will be encouraged to explore processes and media that best suit your ideas, strengths and interests.

**Unit 4: A2 Externally Set Assignment – externally set theme and internally marked**

Unit 4: Edexcel provide a theme in which you interpret in a personal and individual way. You will work in a similar way to that in your coursework studies – the assessment objectives and marking systems are the same!

<b>Term</b>	<b>Unit</b>	<b>Project</b>	<b>Deadline</b>
<b>1</b>	Unit 3: Coursework	Personal Study – (focusing on Everyday Objects/Collections')  Analysis 2000 words	w/c 15/10/11  Before 19/11/11
<b>2</b>	Unit 3: Coursework	Personal Study – (focusing on ICT Photoshop, Photography Experimentation with media)	w/c 10/12/11
<b>3</b>	Unit 3: Coursework	Personal Study – (focusing on 'Contextual')	w/c 11/02/12
<b>4</b>	Unit 1: Coursework	A Sense of Place – Self (inc. mock exam)	w/c 02/03/12
	Unit 4: Externally Set	Focusing  Field trip	March 2012
<b>5</b>	Unit 4: Externally Set	Edexcel to confirm	April/ May 2012(Edexcel to confirm)
<b>6</b>		Art Exhibition	June/ July 2012

**ASSESSMENT OBJECTIVES**

You will be marked out of a total of 80 marks. Each objective is worth up to 20 marks. It is vital that your supporting studies fully reflect your ideas towards your final outcome. **THESE STUDIES ARE VERY IMPORTANT** – for example if Van Gogh submitted only his painting of the Sunflowers without a full sketchbook of inspiration, ideas and artists' research, he would not receive more than a U at GCE level (the maximum that he could be awarded would be 20 out of 80 marks)!

Assessment Objective	Objective Focus	Example of what you can do:
<b>A01</b>	<b>DEVELOP, SUSTAIN, FOCUS, UNDERSTAND</b>	<ul style="list-style-type: none"> <li>• Develop ideas using different sources – analyse and evaluate your ideas as you progress</li> <li>• Inform your ideas with extra developments</li> <li>• Create a brainstorm title page</li> <li>• Create an example ideas sheet inc. further brainstorming of ideas</li> <li>• Look at artists work – explain and analyse/ create transcriptions/ develop your own interpretations</li> </ul>
<b>A02</b>	<b>EXPERIMENT, SELECT, REVIEW, REFINE</b>	<ul style="list-style-type: none"> <li>• Select resources including primary sources (drawing/ photographs/ collages/ painted studies etc)</li> <li>• Experiment with different media and methods, (combine media/ use mixed media/ change scale/ use 2d and 3d methods etc)</li> <li>• Review and refine your ideas (visual images and personal studies/ using annotated notes)</li> <li>• Look at artists work – explain and analyse/ create transcriptions/ develop your own interpretations</li> </ul>
<b>A03</b>	<b>RECORD, OBSERVE, REFLECT</b>	<ul style="list-style-type: none"> <li>• Record <b>additional</b> ideas, observations, and insights that are <b>relevant</b> to intentions (Ensure that you record from primary sources: objects, venues, galleries, studios).</li> <li>• Look further at artists work – explain and analyse/ create transcriptions/ develop your own interpretations</li> <li>• Ongoing review of your work (visually and annotated)</li> </ul>
<b>A04</b>	<b>PRESENT, RESPOND, REALISE, CONNECT</b>	<ul style="list-style-type: none"> <li>• Create several possible directions for final work, 2D, 3D and new media</li> <li>• Produce and present personal, informed, meaningful response that connects to your supporting studies</li> </ul>

### **GUIDANCE GRID**

This is the guidance grid that your teachers and the external moderators will use when marking and assessing your work. It is important that you understand this grid so that you can determine where you are at any given point during the course and ultimately what you need to do to ensure your work is described within the higher mark band descriptors:

Descriptors	AO1	AO2	AO3	AO4
<p><b>Limited (1-5 marks)</b></p> <p>Indicators of the attributes of a student demonstrating limited ability</p>	<ul style="list-style-type: none"> <li>obvious and literal ideas with little sense of direction</li> <li>very little research into contextual references, weak understanding and simplistic language</li> </ul>	<ul style="list-style-type: none"> <li>Little experimentation with media with very few exploratory studies</li> <li>lack of personal review or sense of moving forward</li> </ul>	<ul style="list-style-type: none"> <li>manipulation of formal elements is weak &amp; unrefined</li> <li>little use of recording from sources and overreliance on second-hand material</li> </ul>	<ul style="list-style-type: none"> <li>weak technical ability frustrates development of ideas &amp; outcomes</li> <li>little appreciation of or response to composition, form or structure</li> </ul>
<p><b>Basic (6-10 marks)</b></p> <p>The following are indicators of the attributes of a student demonstrating basic ability</p>	<ul style="list-style-type: none"> <li>a sense of order and structure in the way ideas are formed</li> <li>tends to repeat ideas</li> <li>some understanding of contextual research</li> <li>investigates into others' techniques but response has superficial descriptive language</li> </ul>	<ul style="list-style-type: none"> <li>some exploration of media and processes</li> <li>experiments are raw and unrefined and investigations abandoned too early</li> <li>a tendency to repeat techniques</li> <li>some ability to review progress</li> </ul>	<ul style="list-style-type: none"> <li>partial understanding of visual language with somewhat elementary manipulation of formal elements</li> <li>some understanding of recording from sources but there may be a disproportionate reliance on second-hand material</li> </ul>	<ul style="list-style-type: none"> <li>working practice shows a sense of purpose but is deliberate and methodical</li> <li>some awareness of composition, form &amp; structure, though results may be rough with undeveloped technical skills</li> </ul>
<p><b>Competent (11-15 marks)</b></p> <p>The following are indicators of the attributes of a student demonstrating competent ability</p>	<ul style="list-style-type: none"> <li>an appreciation of sequential development, short cuts sometimes taken</li> <li>original ideas may be consolidated too early</li> <li>reiterated ideas</li> <li>contextual research &amp; analysis goes beyond the purely technical to begin to consider more complex issues</li> <li>critical vocabulary lacks breadth/depth</li> </ul>	<ul style="list-style-type: none"> <li>experimentation with a broad range of media with some selection evident</li> <li>a reliance on known techniques, sometimes predictable &amp; safe</li> <li>reviews progress &amp; effectively refines &amp; develops</li> </ul>	<ul style="list-style-type: none"> <li>established visual language &amp; effective manipulation of the formal elements, but there may be some inconsistency</li> <li>understanding of the purpose of research</li> <li>recording from sources is sometimes uneven but includes meaningful information</li> </ul>	<ul style="list-style-type: none"> <li>work is methodical but there is an emerging sense of own style/ individuality in developing suitable outcomes</li> <li>outcomes are proficient with sound connections made to sources</li> </ul>
<p><b>Confident (16-20 marks)</b></p> <p>The following are indicators of the attributes of a student demonstrating confident ability</p>	<ul style="list-style-type: none"> <li>a wide range of ideas is explored with exciting &amp; imaginative developments</li> <li>evidence of purposeful ideas, independence, perseverance &amp; enthusiasm</li> <li>researches a diverse range of others' work, conveying ideas and meaning;</li> <li>a critical vocabulary is used to express emerging independent judgements, showing accuracy &amp; an understanding of the more complex issues involved</li> </ul>	<ul style="list-style-type: none"> <li>explores media &amp; processes in a diverse range of experiments</li> <li>understands the limitations &amp; potential of materials through extending &amp; refining studies</li> <li>risks sometimes taken &amp; used appropriately</li> <li>uses a range of communication techniques</li> </ul>	<ul style="list-style-type: none"> <li>visual language skills evident through assured manipulation of the formal elements</li> <li>consistent command of skills/technique</li> <li>selecting &amp; recording from sources is purposeful, relevant, clear and consistent</li> </ul>	<ul style="list-style-type: none"> <li>produces skilful outcomes that show a consistent level of knowledge, skill and understanding</li> <li>work has developed a personal identity &amp; shows subtlety &amp; sensitivity</li> <li>solutions are well constructed</li> <li>perceptive connections linking own work to sources</li> </ul>

# **INFORMATION SHEET 1**

## **The Work Journal**

Students now have to keep a work journal, a combination of sketchbook and record of knowledge and ideas, i.e. coursework. Like GCSE, A Level Coursework combines Visual Research (first drawings), Contextual Studies (Critical/ Historical or artist studies), Development (what you do with the first two) and Final Pieces.

## **Visual Research**

The major difference from GCSE is the range of materials and techniques students use for drawing (at A Level, it is grandly called visual research), and the use of life drawings. We introduce students to sitting in front of a life models through life drawing activities. These are intensive periods of work taught by a visiting tutor. Students have someone new to learn from, new techniques and ideas to feed into coursework and the material that many will need for university applications.

## **Critical/ Historical Study**

Studying other artists, what they were doing and how they solved the same problems as us, underpins all art at QK. KS5 students must make an 'art study' with visual research and analysis for each unit. They must also have first hand knowledge, i.e. actually see the work they are studying. Critical/Historical studies mean that students spend a lot of time visiting galleries and exhibitions – both arranged by the Art Department and by the individual student..

## **Development and Final Pieces**

Students are expected to think widely when they develop their ideas. At GCSE they could be content with, for instance just drawing a flower to cover the basic elements of line, tone etc. At A Level they can ask more questions as they develop their flower piece. About organic growth perhaps or how can lilies be symbols of death and rebirth? Or why are carnations used for Valentine's Day? Consequently the final pieces will be more personal, taking them into the unexpected ways of making and having a greater relevance to the world outside the art room.

## BTEC Level 2 Certificate in Art & Design (Edexcel)

### Key features

The course has been developed to

- provide education and training for those who want to work in the art and design industries
- give learners the opportunity to develop a range of skills and techniques, personal skills and attributes essential for successful performance in working life
- give learners the opportunity to progress to vocational qualifications or enter employment in the art and design sector.

The BTEC Level 2 certificate is a qualification which is broadly equivalent to a GCSE and is worth 15 credits and 90 guided-learning-hours (GLH).

It consists of one mandatory unit **plus** optional units that provide for a combined total of 15 credits (where at least eight credits must be at Level 2 or above)

Unit	Mandatory units	Credit	Level
1	Contextual References in Art and Design	10	2
2	2D Visual Communication	5	2
3	3D Visual Communication	5	2
Unit 11	Optional Units- Working with a 3_d design Brief	10	2

### Programme of study

Students will undertake a body of work under the theme of **STRUCTURES**. They will produce a portfolio of evidence consisting of

- research showing the development of ideas
- a range of sketches, trials, samples, thumbnails etc
- evidence that health and safety practice in the class or studio has been observed
- annotation
- final outcome
- presentation

## Assessment and grading

In order to pass this unit, the learner needs to present the evidence which demonstrates that they can meet all the learning outcomes. It is possible to achieve a Pass, Merit, or Distinction.

## PLTS

Learners will have opportunities to demonstrate effective application of the following personal, learning and thinking skills

- Independent enquirers
- Creative thinkers
- Reflective learners
- Team workers
- Self-managers
- Effective participators

Term	Unit	Project	Deadline
1	1, 2 & 11	Personal response to/ideas for to Structures	15.10.10
2	1, 2 & 11	Work in response to visit	10.12.10
3	1, 2 & 11	Work in response to artists and art movements	2.3.11
4	1, 2 & 11	Presentation of work	28.3.11
5	1, 2 & 11	Work for exhibition	April 2011
6			June 2011

## INFORMATION SHEET 2

### Ways of Looking - *Learning how to look at works of art*

(this will help you when you analyse and review your work and the work of artists, designers and craftspeople):

#### A Personal Approach – what do I bring?

All responses to works of art are conditioned by our different personal and social experiences. These cannot be ignored and should be our starting point when thinking about an artwork.

yourself *your world* your experience

Yourself	<p><b>What are your first reactions to the work? Why does it make you feel or think like that?</b></p> <p>There are fundamental differences between us that condition the way we see things. Gender, race, class and age will determine the way we look at and understand art, as will our attitudes, values and beliefs.</p>
Your world	<p><b>What does the work remind you of? Why does it remind you of that?</b></p> <p>The world we live in, and the things we surround ourselves with, will frame the way we see things. For example, our country or region of origin, family, homes and environments affect our interpretation.</p>
Your experience	<p><b>What can you connect the work to?</b></p> <p>We all bring different experiences and interests to the gallery. For example, things we have seen on television or at the cinema; places we have visited and things that have happened to us. This diversity of experience means that we may react to art in the gallery in different ways.</p>

#### Looking at the Subject – what is it all about?

Each artwork can be looked at in terms of what it is telling us, be it through its content, its title or type of work it is. In some cases the subject of the work will reside in its form (as in very abstract work).

Content *message* title *theme* type/genre

Content	What is the work? What is it about? What is happening?
Message	What does the work represent? Moving beyond a straight description of what you see, try to speculate on what the work might stand for. Are there any symbols you recognise?
Title	What does the artist call it? Does this change the way we see the work?
Theme	What is the theme of the work?
Type/genre	How does the work relate to the traditional genres of History painting, the Nude, Landscape or Still Life painting?

## Looking at the Object - what can I see?

Every work of art, whether a painting, sculpture, video or photograph has its own qualities – to understand we need to look at the artwork formally, e.g. line, tone, colour, space, and mass. Looking at physical properties such as materials and processes will deepen our understanding of the object. Modern art materials allow for an unlimited array of colours, textures and quality of paint. At the beginning of the twentieth century, artists such as Marcel Duchamp presented common, everyday objects in the gallery as works of art. Contemporary art can be made from almost anything – film and video, found objects, food, or furniture!

Colour shapes marks surface scale space materials process composition

Colour	What colours does the artist use? Why do you think s/he used those colours? How are they organised? What effects do they create?
Shapes	What kind of shapes can you find in the painting or sculpture? Are they curved, straight, sharp or pointed? What effects do they create?
Marks	What kind of marks does the artist use? What effect do they have?
Surface	What is the surface like? What kind of textures can you see? What effects do they create?
Scale	How big is the work? Why is it this size? Would its meaning change if it was bigger or smaller?
Space	What sense or illusion of space or depth do you find in the work? Or is there none? Do some artists want us to realise that a painting is only paint on a flat canvas?
Materials	What materials is the work made of? Are they traditional art materials or 'found' materials? How would your response to the work change if the artist used a different material? What associations or connotations do the materials carry?
Process	How has the work been made? Has the artists made it or has it been fabricated? What kind of skills were involved? What changes might have occurred to the piece while it was being made? How visible or invisible is the process of its making? If it is an installation, how has it been assembled? If it is a video piece, how was it filmed and how is it projected?
Composition	How is the work organised or put together?

## Looking at the Context – relating the work to the wider world

Investigating when, where and by whom was a work made can reveal more about it? Researching the context within which the work was produced (for example the political climate, social history and culture of the time) will tell us more. Equally the present day context may give us a different meaning. Seeing the work within a broader visual culture can also generate new and even contradictory meanings for the paintings and sculptures.

When **where** who **history** other arts **other fields of knowledge** the present interpretation **the environment** the hang

When	When was the work made? Are there connections between the work & the period it was made?
Where	Where was it made? Does the work tell us anything about the place it was made?
Who	Who made it? What do we know about the artist? Who was it made for?
History	Can you relate it to the social and political history of the time?
Other arts	Can you link it to the arts of the period, for example film, music, literature, or design?
The present	How do people view the work today? How it might have been originally seen?
Interpretation	If you are seeing the work in a gallery what kind of information is there to support the work, e.g. labels, extended captions, wall texts, catalogue? How does this information affect the experience of looking at the work? Would you still feel the same if you did not have any information?
The environment	Where are you viewing the work? In a book, in a gallery, in a park or in an artist's studio, how does this affect your experience of the work? Are there other artworks nearby/ is the work for sale or in a retrospective? Would the artwork look different in another setting, e.g. outdoors, and how would this affect your experience of the work? Think about scale as well as size and also lighting.

## INFORMATION SHEET 2 - Useful websites

- **Edexcel - Art: Home**: Edexcel's websites, Art and Design: [art.edexcel.org.uk/home/](http://art.edexcel.org.uk/home/)
- **Edexcel : Qualifications : GCE**: [www.edexcel.org.uk/quals/gce/art/as/8030/](http://www.edexcel.org.uk/quals/gce/art/as/8030/)
- **Edexcel Advanced Subsidiary GCE in Art and Design**: File Format: PDF/Adobe Acrobat - **View as HTML**: Examination questions available on the Edexcel website each January: [www.edexcel.org.uk/VirtualContent/47923/Spec\\_Issue\\_5.pdf](http://www.edexcel.org.uk/VirtualContent/47923/Spec_Issue_5.pdf)

### **Museums and Galleries:**

**The Museum of Modern Art**: Over 150,000 Works of Modern Art: [www.MoMA.org](http://www.MoMA.org)

**Kenwood House**: Hampstead NW1

**Royal Academy**: Piccadilly

**The Showroom Gallery**: NW8

**The National Portrait Gallery**: WC1

**The Wallace Collection: Manchester Square W1** :[www.wallacecollection.org](http://www.wallacecollection.org)

**The National Gallery, London**: [www.nationalgallery.org.uk/](http://www.nationalgallery.org.uk/)

**Tate Online: British and international modern and contemporary art**: Tate is a family of four art galleries housing the UK's collection of British art from 1500 and of international modern art.: [www.tate.org.uk/](http://www.tate.org.uk/)

**Victoria and Albert Museum**: The Victoria and Albert Museum is the world's greatest museum of art and design: [www.vam.ac.uk/](http://www.vam.ac.uk/)

**The Saatchi Gallery - Contemporary Art in London**: [www.saatchi-gallery.co.uk/](http://www.saatchi-gallery.co.uk/)

**Natural History Museum**: [www.nhm.ac.uk/](http://www.nhm.ac.uk/)

**Courtauld Gallery**: Somerset House, Strand

**The William Morris Gallery**: [www1.walthamforest.gov.uk/wmg/home.htm](http://www1.walthamforest.gov.uk/wmg/home.htm)

**BEN URI GALLERY**: Current Exhibition: Israel and Art - 60 Years Through Teddy's Eyes: [www.benuri.org.uk/](http://www.benuri.org.uk/)

**The Cartoon Art Trust - Cartoon Art and Caricature**: The Cartoon *Museum* is dedicated to preserving the best of British cartoons, caricatures, comics and animation: [www.cartooncentre.com/](http://www.cartooncentre.com/)

**London Museum Guide**: [www.ukguide.org/london/museum.html](http://www.ukguide.org/london/museum.html)

**International Art Galleries** : selected art exhibitions from galleries around the world: [www.galleries.co.uk/g-int.htm](http://www.galleries.co.uk/g-int.htm)

**Art Appreciation:** <http://gardenofpraise.com/art.htm>

**Art Techniques:**

<http://ngfl.northumberland.gov.uk/art/infosheets/texture/...>

<http://www.mayang.com/textures/>

Watercolor painting: *techniques*, painting tips and demos for beginning and intermediate watercolor artists ... [www.shousestudio.com/Links.html](http://www.shousestudio.com/Links.html)



Quintin Kynaston  
A SPECIALIST TECHNOLOGY SCHOOL

# ART AND DESIGN DEPARTMENT

# **STUDENT HANDBOOK @ KEY**

**STAGE 5**

**2011-12**