



Southend High School For Boys

ART DEPT.

Year 12 Fine Art

# Discovery

*“Personal Creative Enquiry”*

*Course guidebook*

*2023-2024*

## **Art:**

Art combines practical and intellectual activity and tends to focus on creative expression. Processes and outcomes are influenced by certain constraints or intentions, many of which are personally determined by the artist. Processes can be structured or open-ended and might involve personal exploration of experiences, feelings, perceptions and observations that may include direct, critical and analytical study of artefacts, objects, places and people.

They may be initiated by the individual or in response to given stimuli, such as a theme, issue or problem. Outcomes can reflect the individual's imagination, influences and intentions in following an idea, conveying an experience or expressing feelings, often with the purpose of engaging others who will see the work.

## **Craft**

Craft combines practical and intellectual skills and focuses on creatively using them to sensitively manipulate materials, tools and processes. It involves applying knowledge and understanding of materials and their working characteristics, together with craft skills and creative intentions that take account of the needs of both the maker and user of the final outcome. Although learners need to have a working knowledge and appreciation of traditional materials, tools and processes, they should also be familiar with the use of new and emerging materials and technologies in contemporary craftwork. It is essential that appropriate emphasis is placed on creative ideas and imaginative approaches in the use of material and craft skills.

## **Design**

Design places emphasis on the way practical and intellectual activity combine in order to respond to people's needs. Usually, these are not identified by the designer alone and this distinguishes design from most art and craft procedures that have largely been initiated by the individual artist or craftsperson. The designer tends to work within externally set parameters and takes account of such matters as the use that is to be made of the outcome, durability, ergonomics, aesthetic appearance, costs, availability of materials and methods of production. Processes and outcomes can range from being quirky, imaginative and risky to thoughtful adaptation and improvement of existing designs.

## FINE ART

### Art and Design (Fine Art)

Possible areas of study include:

- painting and drawing
- mixed media, including collage and assemblage
- performance and conceptual art
- sculpture
- land or environmental art
- installation
- printmaking: relief, intaglio, screen processes and lithography
- film, television, animation, video, photography
- digital media.

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***Fine Art** may be distinguishable by the emphasis it places on aesthetic and intellectual purposes rather than on practical, functional and utilitarian considerations. This option covers a broad and developing area of study that includes painting, drawing, ceramics, sculpture, installation, performance and conceptual art and aspects of print-making, photography and film. It utilises traditional, new and emerging media and processes and involves expressive use of a particularly wide range of materials, techniques and skills. As part of their studies for Fine Art, learners are encouraged to consider the following Assessment Objectives:*

## Assessment Objectives

Below are the assessment objectives for this specification. Each assessment objective is equally weighted. Learners must demonstrate their ability to:

### **AO1**

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

### **AO2**

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

### **AO3**

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

### **AO4**

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

The table below shows the weighting and marks available for each assessment objective of the qualification's single component.

	<b>AO1 Weighting % Marks</b>	<b>AO2 Weighting % Marks</b>	<b>AO3 Weighting % Marks</b>	<b>AO4 Weighting % Marks</b>
<b>Personal Creative Enquiry</b>	<b>25%</b>	<b>25%</b>	<b>25%</b>	<b>25%</b>
<b>Total marks 100</b>	<b>25</b>	<b>25</b>	<b>25</b>	<b>25</b>

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# **The Assessment Criteria – In Detail**

## **A01**

- Development of ideas that are informed by contextual study of fine art and other sources such as architecture and production design and the place of fine art within these.
  - Awareness of the variety of fine art processes and outcomes and the distinction between expressive and functional approaches.
- Analytical skill and critical and contextual understanding in comparing and contrasting the work of relevant fine artists and other contextual sources and in the evaluation of personal work.

## **A02**

- Selection of, and experimentation with, breadth of fine art media and processes, exercising control of these to maximise creative potential.
- Exploration of stimulating resources to initiate and develop innovative ideas, with due regard to line, tone, colour, texture and other visual elements, particularly composition. Clear relationships between working methods and outcomes. Each significant step in the creative process should be documented including the penultimate stage of development so that final outcomes do not suddenly appear.
- Discrimination shown in reviewing and refining ideas as work develops. Control exercised in refining detail, such as delineation of anatomical structure in portraying the human form, to produce well resolved outcomes of quality.

## **A03**

- Gathering, selecting, organising and communicating relevant information in investigating visual and tactile sources of reference. Due attention given to selecting appropriate sources of enquiry and analysing these to extract informative detail.
- Recording, by drawing and other means, such as colour, tonal and textural notes, photographs and annotation in sketchbooks and on study sheets, ideas, observations and insights that are in line with personal intentions.
  - Critical reflection on work and progress in order to review what has been learned, show understanding and clarify purposes and meanings.

## **A04**

- Presentation of creative responses that are personal and realise stated intentions, such as a triptych comprising surface prints, experimental photographs and painted portraits depicting the life stages of a family member.
- Connections made, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful and in an order which can be easily followed.
- Consideration of different presentational formats and selection of the most appropriate of these for the submission, giving due regard to the purpose of the work and how to make it look interesting.

This is the most important stuff to know:

## “Personal Creative Enquiry”

(Worth 100% of your Final Mark)

*“The Personal Creative Enquiry consists of an extended, exploratory project/portfolio and outcome/s based on themes and subject matter which are personal and meaningful to the learner. The Enquiry must integrate critical, practical and theoretical work.”*

*Eduqas (WJEC) 2021*

The *Personal Creative Enquiry* consists of an extended, exploratory project/portfolio and outcome/s based on themes and subject matter which are **personal and meaningful to the learner**. The Enquiry must integrate **critical, practical and theoretical work**. At the commencement of their study for this single component, it will be possible to provide opportunities for identifying learners’ strengths as well as aspects of their learning which require development. This should provide the basis for incrementally building a coherent range of essential, specialist knowledge and skills that, eventually, will foster confidence and **enable learners to take decisions for themselves**. At an appropriate stage of development, **probably by the end of the first term, they should have gained the confidence and competence to determine, in consultation with their teacher, their own lines of exploration**. This will enable them to select the subject or theme for their personal enquiry and plan the means by which it is to be undertaken. The culmination of this component is a practical project/portfolio exploring a **theme, concept or specific design brief which should be of personal significance to learners**. It should enable them to develop further, and make purposeful and effective use of, the foundation of knowledge, understanding and skills built up earlier in the course. Practical enquiry should be linked with, and informed by, critical and contextual study of the work of relevant artists, craftspeople and/or designers. **Learners should be encouraged to show discrimination when they select, evaluate and present their work for assessment**. They should also consider the most appropriate way to **present their project/portfolio and be aware of the variety of possible formats, taking account of the presentation’s purpose and the need to make it interesting for an audience**.

## **There is an emphasis on the value of drawing skills.**

All AS Art and Design specifications require learners to develop the skills to ‘record experiences and observations, in a variety of ways using drawing or other appropriate visual forms; undertake research; and gather, select and organise visual and other appropriate information’. This focus should encourage learners to appreciate the significance of drawing in the widest sense by recognising and reviewing how it feeds the creative process across disciplines.

# **“DISCOVERY”**

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Here are some possible starting points to think about, but feel free to choose your own if you have any other ideas:

? ***Scientific Discoveries***

(EG Vaccines, diseases, forensics / DNA...)

? ***Historical accounts of famous voyagers***

(EG The discovery of new lands, new and ancient civilisations, being introduced to alternative life styles and different types of societies, trade links, learning new languages.)

? ***Learning a new skill***

(EG Starting a new course / job / hobby and all the fears, anxieties and pleasure that comes with that experience.)

? ***Experiencing something for the first time***

(EG Discovering a new band, having an amazing first experience, having an epiphany.)

? ***Embarking on a new relationship***

(EG Meeting and growing with a new person, discovering a new side to yourself, discovering that you like things you thought you wouldn't)

? ***Going on a journey***

(EG Holidays, school trips, camping, backpacking, or perhaps a metaphorical journey – perhaps your whole life could be seen as a journey which is ongoing...)

? ***Learning more about oneself***

(EG self-reflection, mindfulness, isolation, contemplation, religious or spiritual experience.)

? ***Studying / scrutinising things closely***

(EG Looking under a microscope, crime-scene photography, analysing data, looking for contrasting elements, finding hidden meaning or connections.)

# Year 12 (Pre-Course)

## Art Summer Work 2023

Hello Artists!

I need you to complete some summer work, in order to prepare you for the challenges of As study in Art next year. As I am sure you have become aware during your study of Art at GCSE level, you do need to invest a good deal of time and effort if you wish to get a good grade. Those that start working during the summer break, struggle far less during the year. But as I'm sure you will agree, making art never really feels like work, because it's so enjoyable! *(nb: if you don't feel this way, then Art A Level may not be the right choice for you.)* So, grab your pencil and a sketchbook and have fun!

Please complete the following:

1. **Get a sketchbook** or some good quality cartridge paper. I like square sketchbooks myself (they fall somewhere between A3 and A4 size – not too small, but not too big & scary either) but the choice of sketchbook is yours. Get something that you feel confident using.
2. **Read** the (whole) document, titled “Y12 As Art Unit 1 portfolio Discovery 2023-4.” You will only complete one project next year and it will be titled “**Discovery.**” There are many different ways in which this title can be interpreted, and it is important at this level, that you make as many decisions for yourself as possible, right from the start. What does the word *Discovery* make you think / feel? There are some ideas and interpretations in the booklet in case you get stuck. Write your ideas down across the middle of the first double page of your sketchbook, in the form of an illustrated **mind map...**
3. ...focussing in on a few of the best of your ideas, produce a double page **mood board** of images linked to the word *Discovery*. Ensure your images relate to lots of different interpretations of the title. This should be a very broad and general overview of what imagery the word *discovery* might conjure in your mind. You could use Pinterest to create an image board and then print this and put it in your sketchbook. If you cannot get online or print, then make a mood board more traditionally on paper, using newspaper and magazine cuttings.
4. Then make a **mind map**, mapping some more focused and more detailed, specific **ideas** along the theme of *Discovery*. Include illustrations on your mind map too. Try to fill at least another double page with ideas and imagery. Ensure the mind map is DESCRIPTIVE in its content. The aim of a mind map is to provide you with visual imagery, which can be selected from later in the project. At this stage, there is no such thing as a bad idea, so write down or sketch EVERYTHING that comes to you.
5. Now try to **write a 2-paragraph annotation**, explaining where you think your idea is going, what your influences are, what your concept/idea is and what Art you might make next. Try to include as much information as you can, but remember that this is



still just the early stages of your idea – it will shift and change a great deal between now and the end of the project.

6. **Take at least 50 photos** of things / people / places that interest you and which can be used in your project. Think practically. What can you shoot which is easy to resource? Is there anything in your house which you can use? Try not to use internet images, as your own photos will inevitably gain you more marks.
7. Create a series of at least **4 small studies**, in any appropriate materials, from the photos you have taken. Annotate each drawing with the time taken on it, the materials used and a short note to explain how it links to the theme / your idea.
8. **Research the work of an Artist** who interests you. You can choose any artist, so long as you have *never* looked at their work before. Try to find someone who genuinely interests you. I don't expect anyone to choose Warhol or Monet – that's too obvious and obvious is boring. Go for someone more contemporary. Produce a double page presentation on that artist, with images of their work and short critical analyses of a few of their works (see below for Analysis sentence starters.) Make insightful connections between different pieces in the portfolios. What was their pre-occupation? What were they trying to achieve? Make sure that the artist / their work links to the theme (or at least your interpretation of it.) Do NOT write a biography of their life events, unless those events shaped their work in some way. **THE WORK IS MORE IMPORTANT THAN THE ARTIST!**  
Always analyse the art, not the person – you will learn more.
9. Try to complete a **large-scale, personal artwork** (*min. A2 size/ approx. 10 hrs of work*) – this could be a photo, collage, drawing or painting, or a video. It should be an observation taken from one of your photos, in black and white or colour, with the influence (visual style) of your researched artist made explicit. This would be called a *Pastiche*. Alternatively (and this would be better) it could be a work which is *inspired by*, rather than “in the style of” your researched artist. We might call this an original, informed artwork.

Please ensure that you bring all of the work you manage to produce into the first lesson in September. Then we can have a chat about your idea, your interests and you!

If you have any questions about the course or this work at all, feel free to contact me using the email address below.

I look forward to seeing you all in the new academic year!

Stay safe and get creative,

Kind regards,

**Mr D Smith** *Leader of Art, SHSB*

[dps@shsb.org.uk](mailto:dps@shsb.org.uk)

## **“Discovery” Task List (Sept 2023 – May 2024)**

*This list is a guide to the MINIMUM expected at this level. You are encouraged to think and work independently to produce more work, developed in your own time.*

1. Contact sheet of at least 50 of your OWN PHOTOS, RELATED TO THE THEME. 4x best images should be retouched and printed A5 size. Best 3x photos printed on high quality paper and framed.
2. At least 4 drawings (A4 size each) taken from the photos in Task 1.
3. A2 Graphite and white paint drawn observation (taken from Task 1)
4. Research into the work of 1 relevant artist of your choosing (Inc. Artist copy) and critical analysis of one of their works which most impresses you.
5. Gallery visit to see work by the artist researched (or similar.) One double page diary entry of inspirational images, drawings and notes taken from that day.
6. A3 Photoshop development of own photo, borrowing influence from the artist you have researched.
7. 4 x double pages of relevant experimentation (linked to task 4/5), using traditional and contemporary materials and processes, showing an attempt to replicate the visual qualities of the artist's work.
8. 2 x A3 (min.) Developments of one of your own photos in traditional media, in the style of your chosen artist and evaluative analysis.
9. A1 (min.) Outcome – an improved and refined version of piece produced for Task 8.
10. CLOSE UPS - New set of photos (Min. 50.) Close-ups / tight crops/ new angles.
11. Min. 4 drawings in a range of materials taken from the photos in Task 9.
12. Set of 2 experimental personal developments (min. A3 size) of images taken from task 9, using inspiration from the artist from Task 4.
13. Large outcome (min. A1 size), using the best development from task 10 and developing it further, showing a clear link to the artist chosen from Task 4.
14. 1 page of analysis of artwork(s) by another artist (new artist must be in some way linked to the first artist, by subject matter, concept, era or aims.)
15. 1 double page of experimentation / ideas / mind maps / thoughts, about how to use the new artists' influence and inspiration to develop a new artwork of your own.

16. Make a large scale response (no.1) to the new artist researched for Task 14. Use the materials of your choosing. Make your artist link/reference explicit (could be through application/ use of media, choice of materials, composition, mood, concept etc)
17. Make a digital or video response (no.2) to the new artist researched for Task 14. This (MUST be a CLEAR development of the work you produced for Task 16.)
18. Make a video or digital artwork, linked to your idea / artists.
19. Create an installation, which not only houses all of your artwork, but which also provides the viewer with greater insight into your idea. The installation should be an artwork in its own right.
20. Extension: A collection of life drawings, from direct observation, of different sizes and in a range of different materials. Drawings must incorporate or explore the theme of “Discovery” as well as showing explicit visual links to the work of the artists you have studied. Life drawing classes will be held once a week after school during the school year.

Grey tasks are all due by October half term, 2023

Yellow tasks are all due in by 21st December 2023

Blue tasks are all due in by February half term, 2024

Orange tasks are all due in by April 2024 (before the Easter Break)

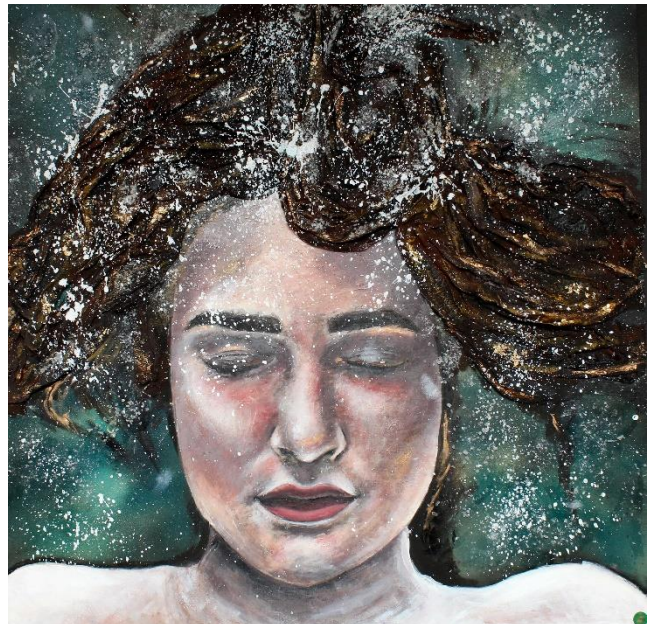
- By the end of the project you should have 5-6 larger artworks outside of your sketchbook, in a range of materials / formats.
- Any time available in late April / Early May 2024 will serve as a review / evaluation and refinement opportunity.

**Your entire portfolio MUST BE COMPLETED BY MID-MAY 2024.**



## Examples of Previous Students' As Level Work

(Not all necessarily working to the same theme.)





















# Analysing Art

## **Content** – looking at the subject of the work

What is it? What exactly can you see? What is happening? What does the work represent?

What does the artist call the work?

Does the title change the way we see the work?

What is the theme of the work?

landscape, portrait, journey, moment, memory, event, surreal, fantasy, abstract, message, energy

## **Form** – looking at the formal elements

What colours does the artist use? Why? How is the colour organised?

What kind of shapes can you find?

What kind of lines and marks does the artist use?

What is the surface like?

What kind of textures can you see?

What kind of patterns can you see?

How big is the work?

light, delicate, layered, strong, rough, dark, peaceful, dripped, textured, scale, vivid, bright

## **Process** – how the work has been developed and made

What materials and tools have been used?

What is the evidence and clues for how it has been made?

painted, woven, printed, drawn, cast, stitched, layered, assimilated, collage

## **Mood** – looking at the communication of moods and feelings

How does the work make you feel?

Why do you feel like this?

Does the colour, texture, form or theme of the work affect your mood?

quiet, contemplative, thoughtful, hopeful, peaceful, elated, joyful, celebratory, reflective

## **Interpretation and Justification** – looking at the meaning of the work

After analysing the context, form, process and mood:

What do you think the artist is saying? Why?

What message is the work/artist trying to communicate? Why?

