

The John Roan School
Sixth Form

The best in everyone™
Part of United Learning

A-Level Art and Design & Graphic communication

Student Handbook

Exam Board AQA

Inspired

Confident

Ambitious

At The John Roan Sixth Form, students will be ***inspired*** by our commitment to their destinations. They will feel ***confident*** in their abilities and prospects because of our teaching and curriculum, and they will be ***ambitious*** because of the opportunities we provide

•The purpose of the Creative Arts curriculum is to:

- Enable all students to access a range of creative subjects which foster their ability to be visual and creative thinkers and develop visual language skills in an ever more digital and media driven world where images are prevalent.
- We intend for all students to develop practical skills in order to be able to express themselves creatively across a range of disciplines and subject areas and prepare them for creative pathways leading to a diverse range of career opportunities in the creative industries.
- We wish to develop the imagination of students and give them opportunities to work collaboratively on projects which enrich their ability to communicate through the creation of artefacts and images both in 2D and 3D to learn how to manipulate media and materials and learn techniques necessary for self-expression. We aim to incorporate opportunities to use digital media in this process.

• The principles of the Creative Arts curriculum

- **Entitlement:** The Creative Arts curriculum gives students the opportunity to study a wide range of artists, designers, and crafts people from a diverse range of cultures, time periods, styles, and movements. Students have the possibility of visiting galleries and museums to develop their cultural understanding and to enrich their practical experience in the classroom.
- **Coherence:** The Curriculum is designed to develop practical skills across the disciplines so that students can build on prior knowledge and understanding with each new practical unit they undertake.
- **Mastery:** The skill sets that students acquire through their study of Creative Arts subjects builds over time to give them the tools to become more sophisticated and confident with the media materials and techniques they are using
- **Adaptability:** The creative Arts curriculum equips students to be confident in applying their creative skills in a wide range of situations including participating in art activities in the local community, competitions and events.
- **Representation:** All students will be able to see a diverse range of cultures, traditions and beliefs represented through the study of Creative Arts subjects which will cover work made by artists, designers and craftspeople from all around the world through different time periods.
- **Education with character:** Through the study of Creative Arts subjects students will be able to experiment with new ways of working which require creative thinking and risk taking, working in an environment where failure is a steppingstone in working towards success, building resilience. Students will develop a widening interest in the world around them through the study of the Creative world, thus becoming global citizens.

WELCOME TO A - LEVEL ART & DESIGN
And Graphic Communication

A - LEVEL ART and A-LEVEL GRAPHICS COURSE OUTLINE



A-LEVEL ART AND DESIGN

(7201, 7202, 7203, 7204, 7205,
7206)

Specification
For teaching from September 2015 onwards
For A-level exams in 2017 onwards

Version 1.3 3 December 2021



Full title of the course:
A-Level Art and Design
A-Level Graphic Communication

How you will be assessed:

Component 1: Personal Investigation

60% of A-Level

96 marks

(24 marks for each of the four AOs)

Component 2: Externally set Assignment

40% of A-Level

96 marks

(24 marks for each of the four AOs)

Includes a 15 hour practical exam in Year 13

ASSESSMENT OBJECTIVES

Component 1: Personal investigation

What's assessed

Personal investigation - 7201/C, 7202/C, 7203/C, 7204/C, 7205/C, 7206/C

Assessed

- No time limit
- 96 marks
- 60% of A-level

Non-exam assessment (NEA) set and marked by the centre and moderated by AQA during a visit to the centre. Visits will normally take place in June.



Component 2: Externally set assignment

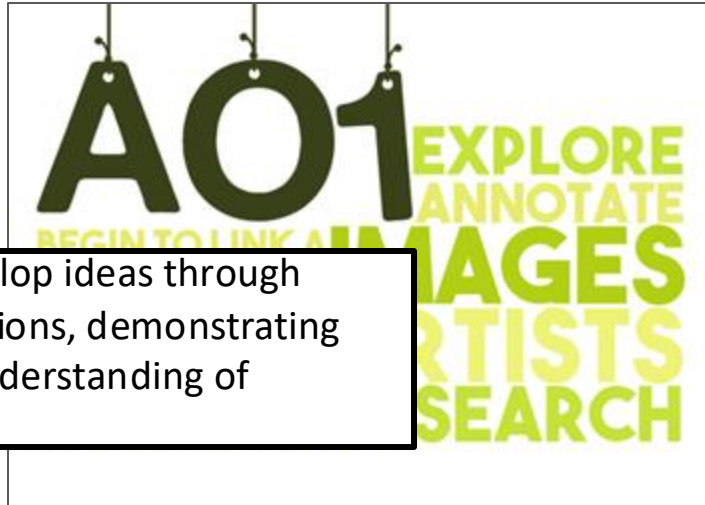
What's assessed

Response to an externally set assignment - 7201/X, 7202/X, 7203/X, 7204/X, 7205/X, 7206/X

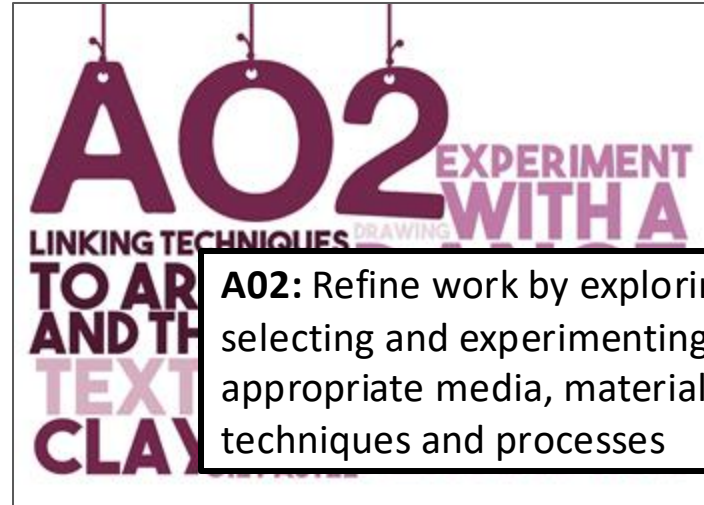
Assessed

- Preparatory period + 15 hours supervised time
- 96 marks
- 40% of A-level

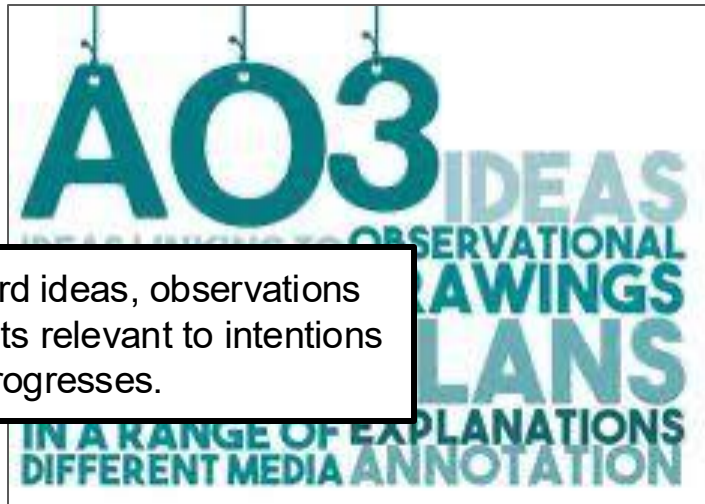
ASSESSMENT OBJECTIVES



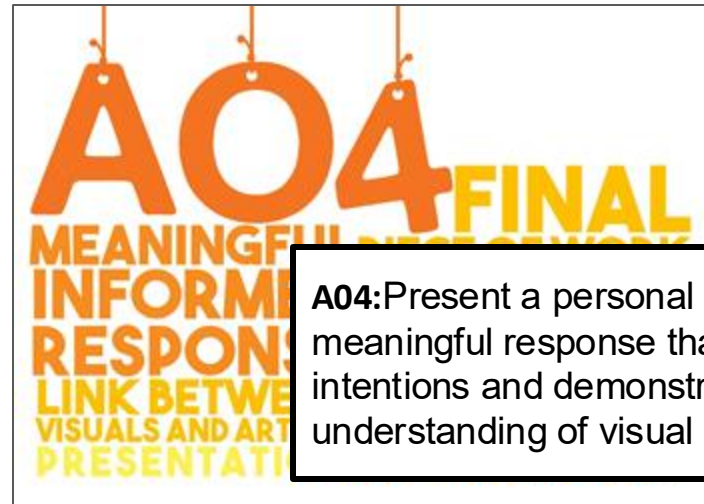
A01: Develop ideas through investigations, demonstrating critical understanding of sources.



A02: Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes



A03: Record ideas, observations and insights relevant to intentions as work progresses.



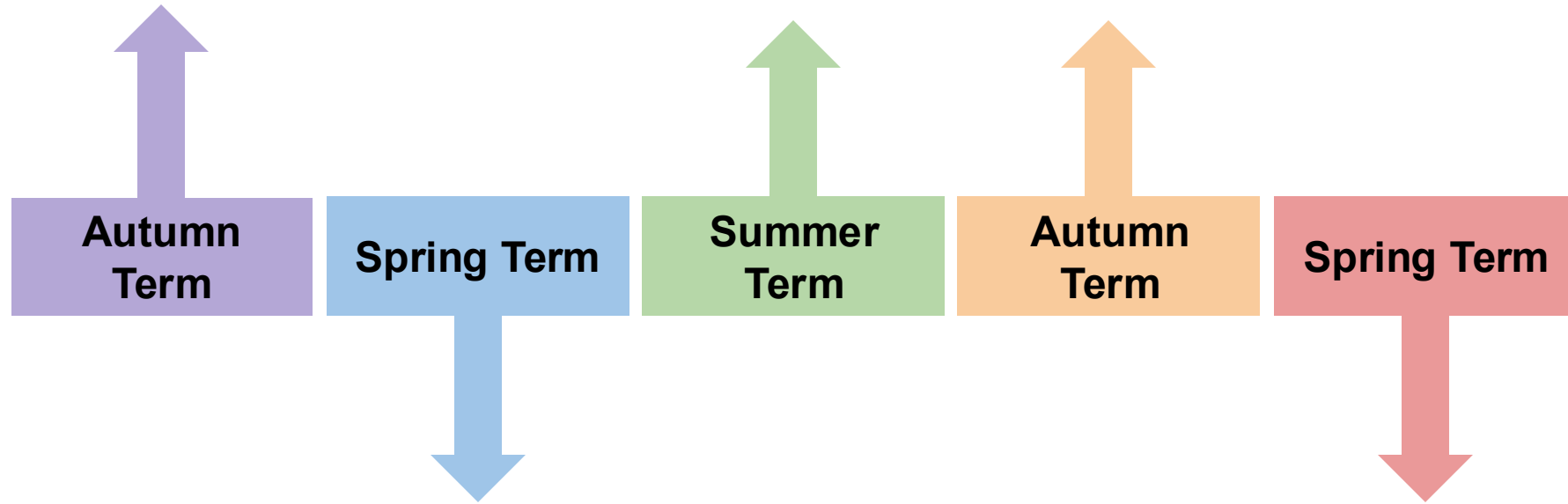
A04: Present a personal and meaningful response that realizes intentions and demonstrates understanding of visual language.

A - LEVEL ART COURSE OUTLINE

Year 12 Autumn Term

Foundation Studies

You will explore a range of artists' work and disciplines through experimental workshops using a variety of techniques revisiting the Formal Elements of Art.



Year 12 Summer Term

Year 13 Autumn Term

Personal Investigation

Year 12 Spring Term 2

Personal Investigation

Y13 Spring Term

ESA Project

This is your exam project (or 'Externally Set Assignment'). You will have a number of title options to choose from and will have preparation time and also a 15 hour practical exam.

A - LEVEL ART COURSE OUTLINE



A- Level Art & Design

YEAR 12

Building up on existing skills (stepping up from GCSE)

- *Printmaking*
- *Drawing & painting*
- *3D work/sculpture*

Start Personal Investigation

- *Sketchbook investigation*
- *Final pieces*
- *Essay*

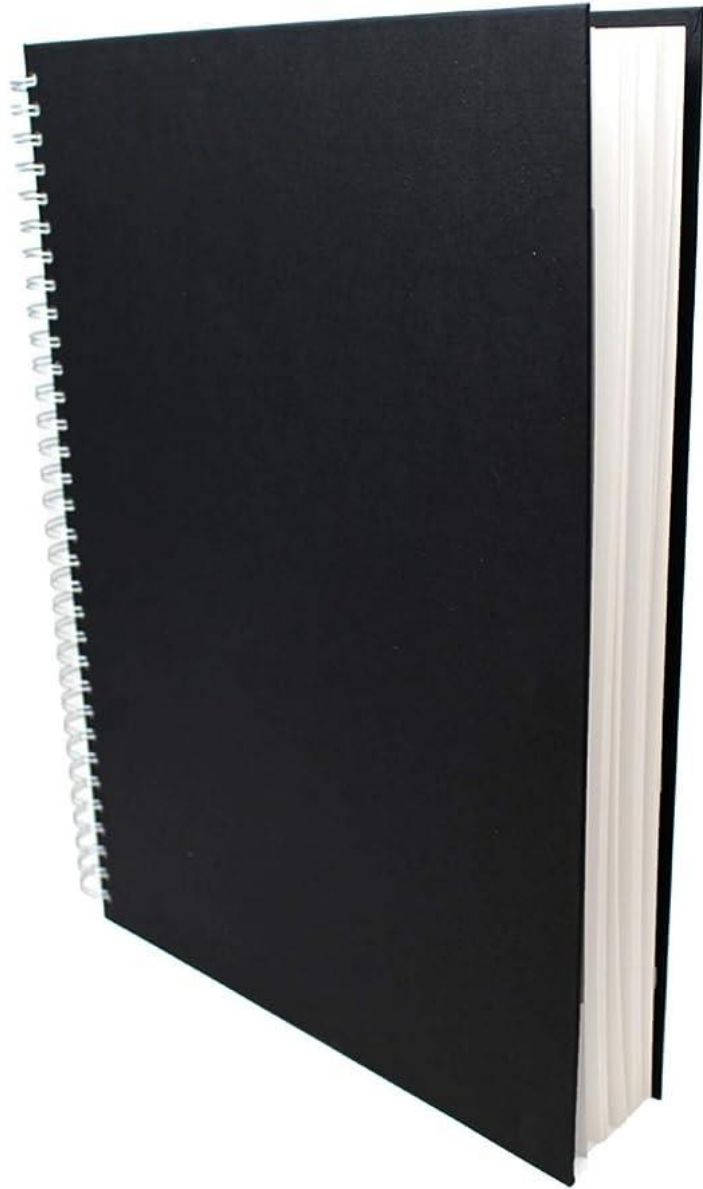
A - LEVEL ART COURSE OUTLINE

A- Level Art & Design YEAR 13

- ***Developing Analytical skills-visiting Galleries and first hand visits to museums and locations***
- ***Photoshoots to inform work***
- ***Development of ideas through exploration of a wide range of media materials and techniques***
- ***Planning and completing final piece/pieces***
- ***Completing Personal investigation***
- ***Starting exam project***
- ***Developing ideas for exam project through a wide range of experiments and research***



SKETCHBOOKS



- We will provide you with sketchbooks to complete your visual experiments and projects- at first this will consist of an
- **A3 Sketchbook**
- **A5/A6 Sketchbook**
- Larger pieces, final pieces, 3-D work and digital work will be completed in addition to the sketchbooks to form a complete portfolio
- We will provide specialist materials, however you are welcome to use and bring your own materials both in class and in the exam

Component 1: Personal investigation 60%

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

The focus of the investigation must be identified independently by yourself and must lead to a finished outcome or a series of related finished outcomes.

The investigation should be a coherent, in-depth study that demonstrates the student's ability to construct and develop a sustained line of reasoning from an initial starting point to a final realisation.

The investigation must show clear development from initial intentions to the final outcome or outcomes.

It must include evidence of the student's ability to research and develop ideas and relate their work in meaningful ways to relevant critical/contextual materials. The investigation must be informed by an aspect of contemporary or past practice of artists, photographers, designers or craftspeople.

The written material must confirm understanding of creative decisions, providing evidence of all four assessment objectives by:

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

The written material must:

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

Component 2: Externally set assignment 40%

Each question paper will consist of a choice of eight questions to be used as starting points. Students are required to select one.

Preparatory period – from 1 February (approx 12 weeks)

Supervised time – 15 hours (exam)

The structure of this project is similar to component 1 , however the time period to complete this project is significantly shorter, therefore, students need to commence quickly and keep the momentum going throughout

The Assessment objectives are identical however component 2 is worth 40%

The final piece for component 2 will be completed in a formal exam which takes place over 3 days. All the preparatory work will be done in class and at home during the prep period.

After the exam, students will not be allowed to revisit the work in component 2.

1. Attendance and punctuality

The best way to succeed in Art and Graphics is to be present in lesson with your teacher and accessing the materials and teaching.

If there is a reason for your absence, you must do your best to catch up with the work as soon as possible using the individualised feedback form that your teacher. Your teacher will guide you towards the tasks that you should be doing, working with your ideas and shaping them into fully realised artworks.

2. Homework

The homework that will be set each week is directly related to the projects that you are working on and also the skills you need to complete your creative work to a high standard. It is very important each homework to a high level and treat the work that you are doing at home as equally valuable as the work you are doing in school. All your work contributes to your assessed portfolio.

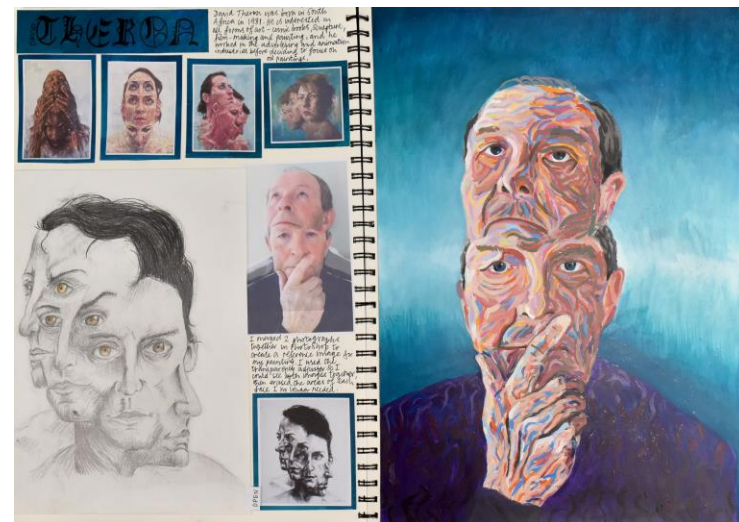
3. Attitude to learning

We expect you to be managing your own creative projects using support and guidance from the teachers in the department. Students who take responsibility for and ownership of their creative work and who are invested in their creative process are likely to be successful.

We expect you to be using the art facilities in between lessons and moving your projects on each week

4. Research

We expect you to undertake your own research and visit a wide range of locations, galleries and museums in your own time demonstrating an independent approach to developing your projects

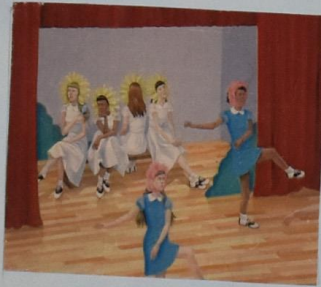


Zoe Hawk

Zoe Hawk, born in 1982, is an American artist. Her artworks portray singular and group depictions of young girls. Her paintings, from the soft brushstrokes and pastel colours, seem to celebrate girlhood, reflecting both feelings of joy and nostalgia, whilst also representing hidden meanings conveying ideas of sadness and anxiety involved with growing up. She has stated in an interview that when she was younger, she "also liked writing and illustrating my own little books. I think that same love of storytelling makes its way into my paintings today" - and I agree with this statement entirely. It's clear that her artworks display a narrative, from her compositions and characterisation, that she is familiar with telling stories. This is why I have chosen her as one of my artists in this topic.



Hawk paints using oils, and uses the process of a gouache sketch. It's at this stage that she pieces different characters and images in a landscape together. These are either imagined, from memory or made up of images she has found. She then "Places the figures within settings, like dolls in a dollhouse. Occasionally I build a sort of miniature stage set out of painted paper and cardboard as a visual reference which I think increases the sense of theatricality and fiction in the paintings". The images she creates develop into a narrative over time. She predominantly paints young girls "struggling to navigate their social, physical, and emotional environments, caught between childhood and adulthood". Each of her artworks are painted allegorically as if they were based on real people and real scenes/settings. I enjoy how each piece's setting looks almost like a theatrical stage set where the girls act out their own narratives. I think that is what makes her art so interesting. This piece above in particular shows this very well. The subjects all have a role like in a play and are each performing for an audience - here, the observer is literally told a story.



I particularly enjoy this piece of art as it is one of few of her paintings where there is one subject. Here, the birch tree is the subject.

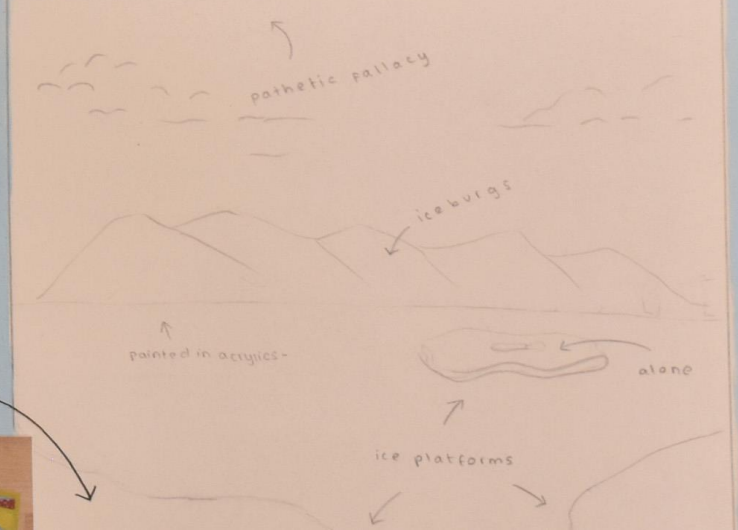


Ideas:



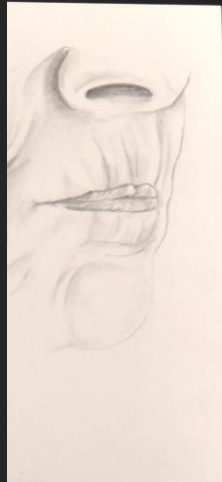
one of the girls embodies anxiety. She is convinced that she has lost part of herself and become a different person. She is scared and her friends - even so, she doesn't help - she is ignorant to her own emotions.

sketch:



description I have chosen to both
 raw smith's piece entitled 'My
 The drawing is a full portrait
 and above is an oil painted unit
 the eyes and glasses. I chose to
 as I am comfortable and familiar
 as a medium for drawing
 however, I also wanted to be
 gettimate with oils. I enjoy the
 of oil paints, being able to
 both textured skin - I additionally
 viscosity of the paint, being
 manipulate it so that I can
 paint in delicate strokes for
 eyelashes and wrinkles.

portrayed her grandmother, the
 phase of contemplation - it says
 the 2/4 side portrait.



RESPONSE,

At first, I found oil paints easy to
 use, as my paints did not dry out,
 as I usually spend a while on a
 painting. I could also go over my
 paints with lighter and darker
 colours, creating tone. This I
 would not have been able to
 achieve as easily with acrylic.
 However, the time in which it
 took to dry, means that,
 during the 5 days it
 took, dust had settled
 on the paints, leaving
 behind a frustrating
 texture.

This test me getting distracted
 with the piece.

The skin tone, I painted slightly
 lighter, to suggest a similar light source
 to Alex Smith.

Reference image - own photograph
 My nan.



For my response, I chose to paint a portrait of my nan in oils and
 in pencil. She is a subject for a number of pieces in my art book,
 and was initially surprised by her willingness to be involved in a
 theme around aged. She told me that she enjoyed the theme
 concept, and wanted to contribute for two of my artists. The first
 , Alex Smith. For this piece, she wanted to convey vulnerability,
 taking inspiration from Smith's portrait 'My grandmother', in her look
 and position. I am happy with how the portrait came out,
 however, I believe I lack the likeness in part. Despite this, I
 am content with the outcome - being my first portrait attempted in
 oils.



I test my response
 unfinished, as it
 was an experimental
 process.
 I have also left some
 sketch lines.

The eyes were tricky
 to paint, taking the most
 time. Due to the scale,
 I had to use a 0.005
 paint brush for the
 eyelashes and wrinkles.

The wrinkles were hard
 to paint, as they were not
 so much prominent lines,
 you had to say an
 subtle line the caught
 from the skin.

ARON WEISENFELD



Aron Weisenfeld, born 12 August 1972, is an American Painter,
 illustrator and former comic book artist. Having a
 history of comic book illustrations, he is
 well known for his graphics, working
 for the publishing company
 Marvel comics.

It was only in 2000, he began to focus on
 fine arts and experimenting with graphite and
 fineliner and oil paints. I think that it's interesting to add he



Forested Landscapes 1

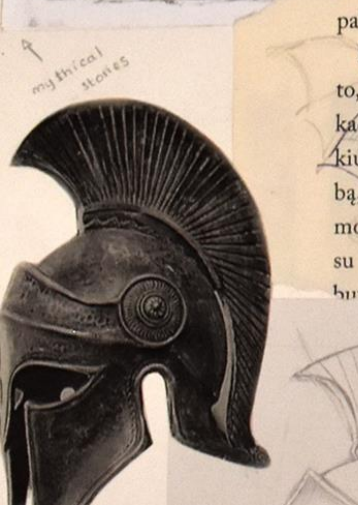


Aron Weisenfeld



This is a tree
 of one of the
 artworks. I
 image to re-
 because
 character, b
 she seems to
 to clean, her
 tree, finding a
 to have a memo
 - like - many
 world. I have
 this piece in
 pencils fall b
 an effort to
 Weisenfelds.
 This piece
 called



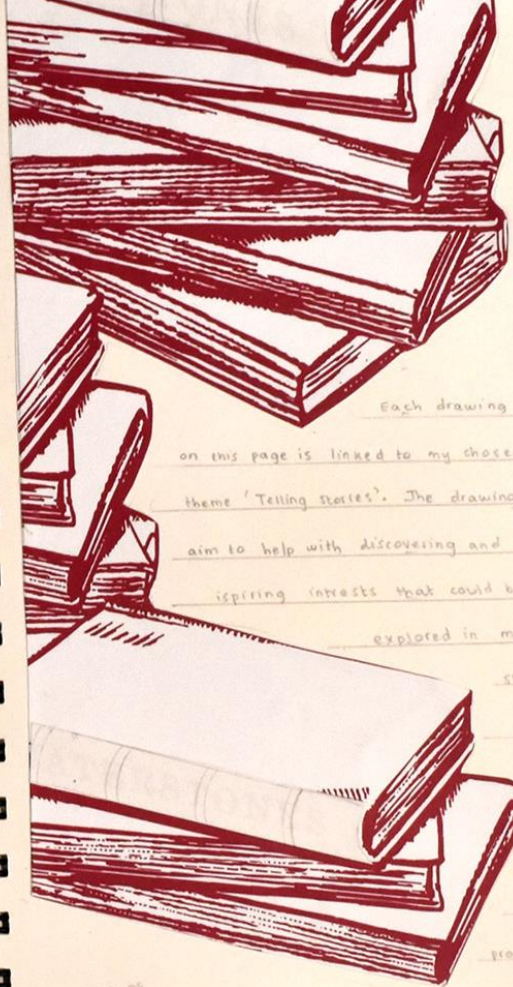


...vino, bet pirmą rytą
staiga pralinksėjo. Rodos, jis ne-
kantravo, kol Emilė išeis į mokyklą ir
paliks jį su Semu.

Emilė nenoromis jaudinosi dėl
to, ką sumanė Džekas. Buvo aišku,
kad jis ketina kažką įvykdyti. Du sy-
kius mergaitė gavo mokytojo pasta-
bą, kad yra nedėmisinga. Antrą sykį
mokytojas pyktelėjo. Tad kai mama
su Džeku atvažiavo jos pasiimti, ši
buvo prastai nusiteikusi. Pamačiusi



EXPLORING
MY
THEME



Each drawing
on this page is linked to my chosen
theme 'Telling stories'. The drawings
aim to help with discovering and
inspiring interests that could be
explored in my
sketchbook.



Process of
telling stories



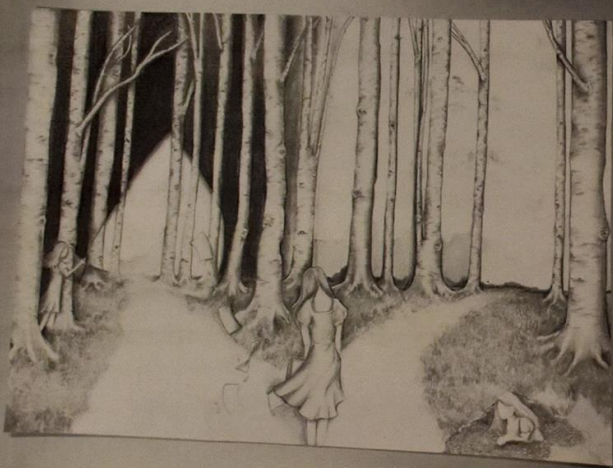
Many are
illustrations from stories or
have allegorical qualities. Others
are linked to the storytelling
process ie. typewriter, or tell stories
through historical value. We brainstormed
aspects of the theme, and begin to
communicate these ie. hidden stories,
old historical stories etc... through art.



Tom Gauld



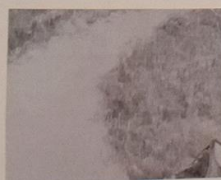
TESTING MY IDEA: graphite



Before completing my final piece, I wanted to do a 10-scale (A3) piece in graphite. I wanted to experiment to see if I could achieve a similar quality, and perhaps more 'moody' piece. Both Hawk and Weisenthal have completed pieces in graphite, successfully.

In this experiment I found the trees to be more successful and realistic, creating birch-style trees - additionally employing the knots in the trees to almost seem like eyes watching the characters in the scene.

It took much longer to create, given the detailing and individual sketches to make up the foliage.



Zoom



Photo Essay:

I wanted to create a visual photo essay. Below are first hand observations from Greenwich Park and my local park. I was inspired by Sigis work, wanting to explore her themes of aging and interested in comparisons of the aging body and decaying landscape.



are symbolic of the aging process. Metaphorical / Symbolic elements, like trees in a way - they are

Above is a photograph of my final piece for the project. It is inspired by narrative art, planning (attempting to) elements of symbolic story about the challenges of growing up and making decisions. A place where the characters begin to tell their own story.

Elements of Symbolism:
The book in her hand represents a children's book, the pages adrift, symbolising the journey that comes with growing up. Again to reinforce the change from child to teenager. The road is a metaphor for the journey of life, where making means making decisions. The decision-making process is shown by the characters - on the same person, populating the scene by different choices. The girl on the right is hiding from making a choice of road, whereas the girl on the left is exploring the darker path, unafraid by moving away from the more comfortable reality. The girl in the middle is stuck in indecision, knowing a decision (path) needs to be made.

I am happy with how the acrylics came out, as I think it gave a depth to the piece. Colour allowed me to convey the symbolism in a different way, whilst also somewhat creating a suggestion of surrealism as some aspects or bright colours seem out of place.

Fungi play an important role in the ecosystem. They form vast underground networks, passing nutrients between plants. They break down dead plants and insects and dung, releasing nutrients, and filter the water passing through soils, which improves water quality. Because fungi only have a single cell wall between them and the surrounding environment, they are particularly efficient at fighting off bacteria.



Decay & decomposition

mushroom spores

Marvellous mushrooms

The fragile fruiting bodies go through their whole visible life cycle within 24-48 hours. The 'foot' ascends on a thick stem, which grows up to about 10cm tall. It opens out like an umbrella and releases spores, then curls upwards into a cup shape until it dissolves into a black liquid in a process called deliquescence - hence the 'inkcap' part of its name.

... look closely and you might just spot a second, miniature forest of fungi hidden among the leaf-litter. These are harefoot incape mushrooms, so-called because when they first emerge they look like a furry little foot sticking out of the soil. Harefoot incaps are saprobic, meaning they take nutrition from dead wood and other organic matter. They grow mainly in woods beneath deciduous trees.

