



NAME:.....

FINE ART



“You get to explore other worlds and other lives that would have otherwise passed you by”

<http://www.bbc.co.uk/news/education-34341656>

ORGANISATION

DECISIONS

PREPARATION



5 Higher Passes including C in Art or Textiles, or related portfolio

Each specialism creates an excellent platform for studying both art foundation and degree courses.

RESOURCES

FUTURE

<http://www.independent.co.uk/news/world/politics/2017-isn-t-1984-it-s-stranger-than-orwell-imagined-a7555341.html>

“This course has improved my communication skills and my ability to write effectively across my studies”

THIS BOOKLET MUST BE COMPLETED IN FULL IN ORDER TO BEGIN THIS COURSE. THE BOOKLET AND ALL ADDITIONAL WORK SHOULD BE HANDED IN DURING THE FIRST LESSON IN SEPTEMBER.

SUBJECT OVERVIEW

Which exam board? AQA

Which style of qualification? Academic Route

Describe the specification units for Year 1 in this course

AS comprises of a two units, one of which is an exam. All specialisms develop a student's ability to use skills linked to the chosen area of study through the application of practical skills. At AS level students are introduced to a variety of experiences employing a range of media, processes and techniques appropriate to their chosen area of study. Fine art explores the use of painting and drawing.

Describe the specification units for Year 2 in this course

Full A level comprises of two units, one of which is an exam. A2 level students should build upon the knowledge, understanding and skills gained at AS with greater depth of study.

The emphasis of each unit component will be on the development of understanding and skills using an appropriate range of materials, processes and techniques. Students should produce a collection of materials that exemplifies work carried out during the AS course.

Each student must include in their portfolio: a selection of thoughtfully presented work that demonstrates the breadth and depth of the course of study at least one extended collection of work or project, based on an idea, concept, theme or issue. This should demonstrate the student's ability to sustain work from an initial starting point to a realisation. It should include evidence of their ability to research and develop ideas and link their work in a meaningful way to relevant critical/contextual materials

Describe the Assessment Objectives for the course

There are four assessment objectives for both the AS and the Full A level course.

A01 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding

A02 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops

A03 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress

A04 Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements

How will students be assessed for each unit in Year 1?

Final Examination, Practical Assessment

How will students be assessed for each unit in Year 2?

Final Examination, Practical Assessment

Styles of teaching and learning which operate in this subject

Group work, Independent Learning, Lecture, Practical, Presentations

To be successful in this course you will have and/or develop the following skills:

Studying art will develop the following:- fine motor skills, hand-eye co ordination, problem solving skills, lateral thinking, complex analysis and critical thinking skills. You must be willing to work independently and meet specific deadlines across the length of each course.

EQUIPMENT LIST / RESOURCES

Stationary Fine Art:- acrylic paint and paint brushes, set of drawing pencils, canvas (essential)

Software Photoshop

Additional Items

READING LIST



FICTION

Title	Author	Publisher
Hockney (A Pilgrims Progress)	Sykes Christopher Simon	Random House
Vivienne Westwood by Vivienne Westwood	Westwood Vivienne & Ian Kelly	Picador
Girl with a Pearl Earring	Chevalier Tracy	Harper Collins

NON-FICTION

Title	Author	Publisher
Art & Design student handbook	AQA	Nelson Thomas
Styles, Schools & Movements	Dempsey. A (2002)	Thames. Hudson London
This is Modern Art	Collings. M (2000)	Weidenfield & Nicholson London
A History of pictures from the cave to the computer screen	Hockney . David & Gayford . Martin	Thames and Hudson
A history of photography from 1839 to present	The George Eastman House Collection	Taschen
20th Century Photography	Mibelbeck Reinhold, Bieger ñ Thielemann Marianne	Taschen

OTHER (website/articles/programme/film...)

Title	Author	Publisher
Nationalgallery.org.uk	Website	
Guggenheimcollection.org	website	
Npg.org.uk	website	

LESSON 1

SUBJECT: FINE ART

Induction Pack: Lesson 1 (1 hour)

Title: An introduction to painting techniques in fine art

Skills to be learnt:

Exploration of different ways to use paint to create different effects when fine art painting
The students will be asked to research and produce a painting techniques booklet. The booklet must include the correct definition for the painting technique, a practical test piece/example and references made to the work of other artists.

Additional resources:

Paint brushes, acrylic paint, paper and access to ICT (students can rotate activity to ensure access to ICT)

When painting there are many technical considerations an artist needs to take into account. Acrylic is a quick drying medium that becomes water resistant when dry. They are renowned for their brilliant colour as well as their versatility. They can be diluted with water to create water colour effects or used neat to produce thick impasto layers used in oil painting.

There are many different techniques used to apply paint to the surface of a canvas or paper. Your challenge is to research the meanings of the following painting processes. You are to choose a minimum of five painting techniques and processes

Blending
Glazing
Alla prima
Impasto
Sgraffito
Scumbling
Wiping and scraping back
Wet in wet
Texture
Tonking
Underpainting

PRESENT YOUR RESEARCH AS A MINI GUIDE TO PAINTING TECHNIQUES

LESSON 1



SUBJECT: FINE ART

Reflection from lesson: For students to fill in towards the end of the lesson. Responses should be articulate and define students' next steps in their learning

What did I learn?

What did I find challenging?

What do I need to go away and do?

LESSON 2

SUBJECT: FINE ART

Induction Pack: Lesson 2 (1 hour)

Title: Developing and exploring technical skills linked to painting. Tints, tones and shades

Skills to be learnt:

Extending painting techniques working from direct observation

Additional resources:

Still life objects, acrylic paint, examples of where tints, tones and shades are evident in paintings

Define the meaning of tints, tones and shades when working with paint. Record these meanings and examples in a sketchbook.

Every colour has a tonal range of tints, tones and shades. (a scale of brightness from dark to light) You can use tonal colour for everything from your strongest highlights to your deepest shadows. By applying this concept to your painting you are to record the different ways light behaves on the object observed.

Tints: adding white to colours creates tints. It softens the brightness of the colours and creates a range of pastel hues.

Tones: - adding grey to colours creates tones. You can achieve many complex variations depending on the quantities of grey you add

Shades: - adding black to colours creates shades. Use black sparingly as it can be very dominant, too much will make the colour barely visible.

Hue is the actual colour

Individual work making practical responses

Questions

Why would an artist draw directly with a paint brush?

How do artists use blocks of colour to record their early observations of their chosen subject matter?

How do artists add texture to their canvas as and when needed?

Draw with a brush

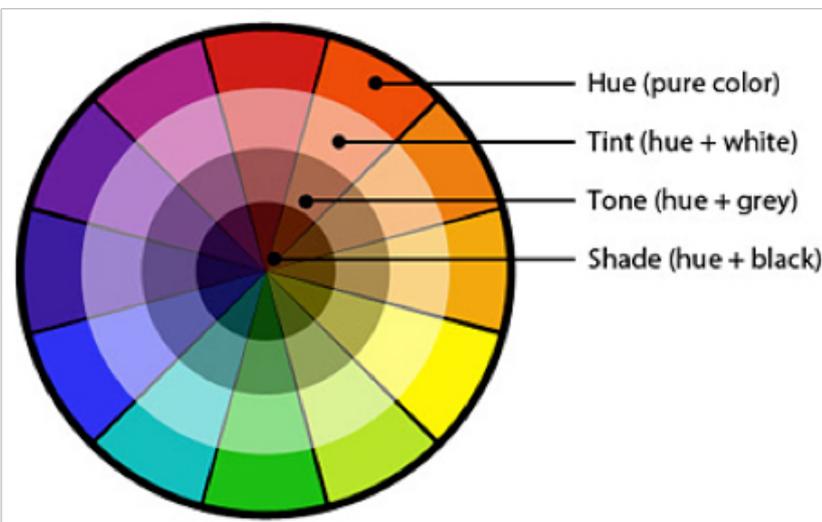
Using a paint brush to draw will keep the process of painting fluid and encourage you to capture only the key elements of your subject during the early stages of observation.

Adding texture

Adding texture to a painting with thickly applied paint using card, plastic, and palette knives can help add texture to your painting. Mixing your paint with sand or flour can make the paint applied much thicker thus giving texture to your painting. Practical Task each student is to make an observational painting of the objects provided but use the mixing of tints, tones and shades to record the changes of light across the surface of the still life.

Extension task Painting white objects

White objects can be challenging. White shows up best when placed next to other colours. White objects reflect the colours around them.



LESSON 2



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LESSON 3

SUBJECT: FINE ART

Induction Pack: Lesson 3 (1 hour)

Title: Responding to the work of other artists and designers

Skills to be learnt: How to develop ideas using a range of different approaches when looking at and responding to the work of other artists

Additional resources: Examples of artwork and images

Task 1 Using influences and ideas from the work of other artists and designers

How much artist work must I use to help support and develop ideas?

What information do I need to look at and include in my sketchbook?

What are the assessment criteria for this aspect of the portfolio?

Group task

Look at the various examples of paintings and work by a range of different artists.

What information can you take from this research which would support an investigation into painting techniques in fine art?

Decide which questions are the most important to ask in order to fully support the development of your ideas. Select from the range of questions provided and place them in rank and order.

Assess the sketchbooks of previous A level students and match the work produced to the assessment criteria.

Look closely at the phrases and wording of the assessment objectives and develop an understanding of what they mean.

Individual work making practical responses when developing ideas from a contextual starting point.

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LESSON 3



SUBJECT: FINE ART

Task 4 ñ 10 minutes

i Peer review of introductions. Read and evaluate another groupís collaborative introduction against the prescribed assessment criteria and provide feedback to the group. Task 4 ñ 10 minutes

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Task 5 ñ 10 minutes

i Reflection on the session

Reflection from lesson: For students to fill in towards the end of the lesson. Responses should be articulate and define studentsí next steps in their learning

What did I learn?

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EXTENDED WRITING TASK

There are many different styles of painting and paintings that have been created throughout art history from both traditional to contemporary starting points. You are to provide a brief introduction to the history of painting when linked to one of the main genres in art (landscape, still life and portrait).

Choose one of the possible starting points below.

You are to explore and record significant changes in styles of painting as you move towards more current and contemporary examples. You are to choose two artist styles that have inspired you and produce a detailed exploration of their work and style of painting.

Starting points

1. Research the history of painting the portrait
2. Painting the landscape from Turner to David Hockney. You are to document the changes in styles and approaches used by artists to paint the landscape
3. What is still life painting? Who were the Dutch still life painters and what was significant about their choice of subject matter? How has the genre of still life been explored through the medium of paint from those traditional starting points to the present day?

YSC TASK(S)



Drawing and under painting: - produce an observational painting of objects by under painting first.

Paint the outline of the objects first using a paint brush

Block in the main shadow areas using tones, tints and shades.

Ground colour this is when a colour is applied to the canvas before any painting of the subject matter begins.

Different colour backgrounds can have different effects.

White:- will make paint colours glow but makes the overall tone difficult to control

Dark provides an opaque layer and can soften the brightness of the paint colour applied

Complimentary can help highlight the image making an object more vibrant and intense. Using the ground colour in this way can help shift the eye to the point of contact.

Look at the work of the Impressionists to help support and develop ideas.

Painting white objects (responding to the work of Morandi)

White objects can be challenging. White shows up best when placed next to other colours.

White objects reflect the colours around them.

Artist Morandi painted the same white group of objects over and over again but adapted his work depending on the changes in light. Look at and research his methods of painting and try to create your own practical outcomes.

SUPPORTING GLOSSARY

(not exhaustive)

UNDER PAINTING

IMPASTO

SGRAFFITIO

IMPASTO

ANALOGOUS COLOURS

COLOUR WHEEL

COMPLIMENTARY COLOURS

COMPOSITION

COOL COLOURS

DRY BRUSHWORK

FLAT WASH

LIFTING OUT

OPAQUE COLOUR

PERSPECTIVE

TINT

STONE

HUE

TERTIARY COLOURS

WET ON DRY

FOCAL POINTS

BLENDING

ALLA PRIMA

HIGHLIGHT

POSITIVE SHAPE

MID TONES

STIPPLING

WET IN WET

RULE OF THIRDS