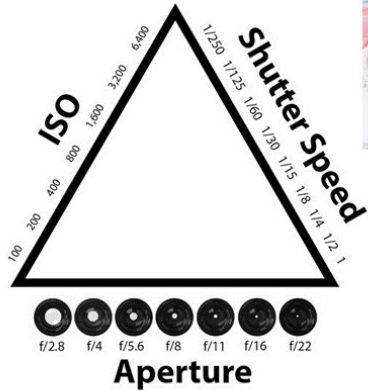
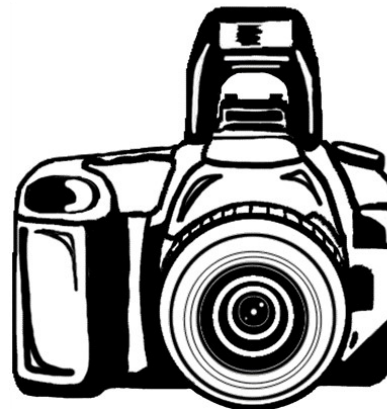


# A level Fine Art



## A Level Fine Art Knowledge Organiser



## A LEVEL FINE ART - UNIT INFORMATION

Fine art requires engagement with aesthetic and intellectual concepts through the use of traditional and/or digital media, materials, techniques and processes for the purpose of self-expression, free of external constraints.

Fine art may be created to communicate ideas and messages about the observed world, the qualities of materials, perceptions, or preconceptions. It can also be used to explore personal and cultural identity, society and how we live, visual language, and technology. Fine Art allows us to consider and reflect on our place in the world, both as individuals and collectively.

### UNIT 1: Personal Investigation

#### Overview

- **Personal Investigation (including a Related Study)**
- **60% of total for A level**
- **Maximum Mark - 120**
- *You will produce one or more final outcomes.*
- *Work is assessed by your tutor and externally moderated.*

### UNIT 2: Externally Set Assignment

#### Overview

- **40% of total for A level**
- **Maximum Mark - 80**
- *This is an externally set assignment, which begins in February of the second year.*
- *You will sit a 15 hour exam in which you must produce a final outcome. This usually takes place in May.*
- *Work is assessed by your tutor and externally moderated.*

# Term by Term

## Figurative Form

Figurative Art refers to art made that is about or informed by the figure, it is usually a form of representational art – art that looks like reality.

Gestural refers to work that shows the action of the artist, i.e. the marks made show the direction, force and movement of the artists brush.

Artists explore ideas and processes independently but exist in a wider history, often building on the work of others but adapting these to address personal, cultural or universal themes.

The phrase standing on the shoulders of giants refers to the process of leaning from people the great artists of the past.

By stepping back from your art work you can see it clearer and are able to notice compositional and proportional mistakes easier.

Foreshortening is the effect of extreme perspective to create striking and dramatic images.

Contextual refers to the (art) work of others, artists, designers, or cultures.

## Portraiture

**Chiaroscuro**- Italian term which literally means '**light-dark**'. In paintings the description refers to clear tonal contrasts which are often used to suggest the volume and modelling of the subjects depicted. Artists who are famed for the use of chiaroscuro include Leonardo da Vinci and Caravaggio.

**Jessica Rimondi** – Italian Painter who focuses on portraiture, using a combination of realism, gesture and abstraction.

Best practice for research skills includes finding articles or interviews by the artist to obtain direct quote to illustrate points made.

Research must use subject specific language and focus on process, intention and context of the work.

# Term by Term

## Developing a theme

Sustained and focussed investigations are characterised by in-depth research and analysis, that identifies contextual factors that influence the work of own and other artists work.

First hand observation means looking at work directly, in a gallery or less formal setting.

Effective contextual references are directly to the intention of the work being developed.

ie. Picasso's Guernica painting would be a useful reference for work about conflict, alternatively, focussing more on visual elements, it could be used to inform a piece concerning abstraction.

Adding the words 'interview' or 'article' to a web search about an artist is the most effective way for making successful contextual links, identifying the concepts, and practice of the selected artist, as opposed to biographical details or irrelevant information.

Working in series, producing multiple pieces with small changes and variation is the best way to show development and refinement.

By understanding the properties of media, by knowing what marks and forms it takes it is possible to choose the best media for the chosen piece of work.

Recording ideas is demonstrated by both the technical skill and overall impact of the work but also by the appropriate use of media.

Personal and meaningful responses are outcomes that build on prior work, based on students own ideas.

Realising intentions means successfully completing work that is planned, original, and makes reference to the work of others.

Making connections between visual and other elements means how successful students are at learning from the work of others, what specific visual elements, working practices, techniques or concepts has the student been inspired by and importantly, what have they added and how has this knowledge been used to inform their own original work.

Pastiche is a simple copy of the work of another, without any personal touches, this is to be avoided.

# Term by Term

## Personal project

The related study is an extended written response that links to the main investigation project and explore the genre, subject matter, movement or historical framework of the overarching starting point, course of study or theme selected.

The aim of the related study is to enable learners to develop their ability to communicate their knowledge and understanding of art historical movements, genres, practitioners and artworks, considering the way that these change and evolve within chronological and other frameworks. It also builds their understanding of the relationship between society and art: art historical terms, concepts and issues; methods of researching, investigating and analysing; and how works are interpreted and evaluated

Writing for the Related study and when researching artists in general, should be more evaluative and analytical, rather than descriptive, critically analysing and developing insights into selected historical and contemporary references

A mind map should be presented creatively, showing technical skill and appropriate design decisions, linked to the chosen theme. A mind map is a visual piece that sets out your initial thoughts and planned routes of enquiry (what you intend to examine and explore during your project.)

First hand observation means looking at work directly, in a gallery or less formal setting.

Adding the words 'interview' or 'article' to a web search about an artist is the most effective way of making successful contextual links, identifying the concepts, and practice of the selected artist.

Working in series, producing multiple pieces with small changes and variation is the best way to show development and refinement, reflecting critically on own work.

Each media has different properties and uses, students working with paint for instance will explore ideas of translucence and opacity, using a range of tools to apply paint such as sticks, rags and brushes whilst sculptors will explore construction techniques, modelling, carving cutting etc... By understanding the properties of media, by knowing what marks and forms it takes ,it is possible to choose the best media for the chosen piece of work

Overall students must demonstrate the appropriateness of the chosen media and the ability to realise the full potential of their ideas through the techniques employed.

Recording ideas is demonstrated by both the technical skill and overall impact of the work but also by the appropriate use of media.

Artists should understand the overall conventions of genres but not be restricted by them, deciding which characteristics to challenge and change.

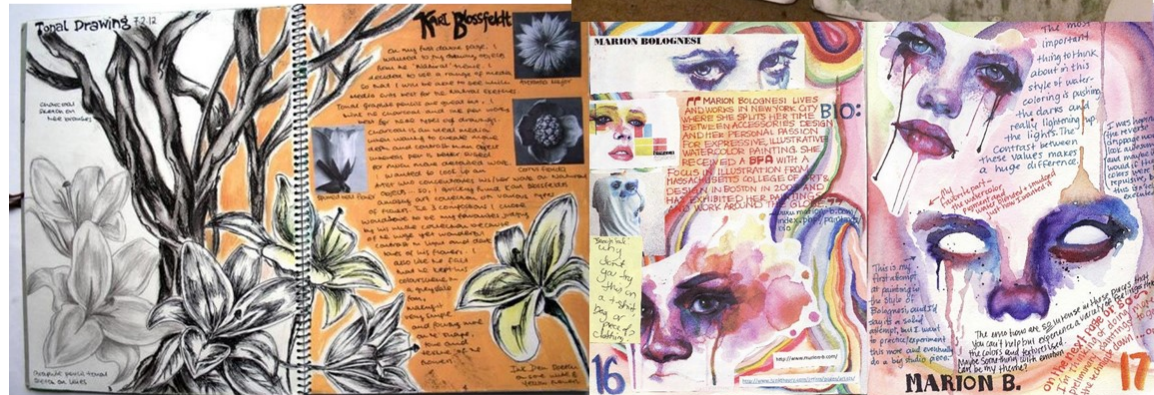
Personal and meaningful responses are outcomes that build on prior work,based on students own ideas.

Realising intentions means successfully completing work that is planned, original, and makes reference to the work of others.

Making connections between visual and other elements means how successful students are at learning from the work of others, what specific visual elements, working practices, techniques or concepts has the student been inspired by and importantly, what have they added and how has this knowledge been used to inform their own original work.

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**A01** EXPLORE  
DEVELOP  
DEVELOP IDEAS  
INVESTIGATE & RESEARCH  
OTHER ARTISTS WORK  
ANALYSE  
ANNOTATE



**1** Mind Mapping – Ideas presented around the theme of the work

**Central idea.**  
This is the starting point of your Mind Map and represents the topic you are going to explore. Your central idea should be in the centre of your page and should include an image that represents the Mind Map's topic.

**Branches.**  
The main branches which flow from the central image are the key themes. You can explore each theme or main branch in greater depth by adding smaller branches.

**Colour coding.**  
This links the visual with the logical and helps your brain to create mental shortcuts. The code allows you to categorise, highlight and analyse information. Colours also make images more appealing and engaging.

**Include images.**  
Images have the power to convey much more information than a word or sentence. They are processed instantly by the brain and act as visual stimuli to recall information.

**Key words.**  
When you add a branch to your Mind Map, you will need to include a key idea. An important principle of Mind Mapping is using **one word per branch**. Keeping to one word sparks off a greater number of associations compared to using multiple words or phrases.

**2** Moodboard – A collage of ideas using collected images

**Consider your theme.**  
Do you want it quite narrow or are you happy to collect a wider range of ideas.

**Use a range of sources.**  
Internet images, photographs, wallpaper/fabric samples, lettering.






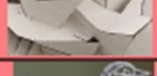
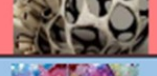

**Apply your ideas.**  
Your moodboard will directly link to the development of your project. If there is empty space fill it with sketches or annotations.

**Don't limit yourself.**  
Even if it doesn't directly link to your starting point it may relate to the theme. Consider colours and words to help you.

**Pick a style.**  
Pulling it all together with a colour theme or visual style will make your page work together as a whole.

**A02** REVIEW  
**REFINE**  
**EXPERIMENT**  
EXPLORE DIFFERENT IDEAS  
AND MEDIA  
A RANGE OF TECHNIQUES  
& PROCESSES  
**SELECT**  
IMPROVE



Pencil		The basic tool for drawing, can be used for linear work or for shading
Biro		Drawings can be completed in biro and shaded using hatching or cross hatching
Pastel (chalk/oil)		Oil and chalk pastels can be used to blend colours smoothly, chalk pastels give a lighter effect
Coloured pencil		Coloured pencil can be layered to blend colours, some are water soluble
Acrylic paint		A thick heavy paint that can be used smoothly or to create texture
Watercolour		A solid or liquid paint that is to be used watered down and layered
Gouache		A pure pigment paint that can be used like watercolours or more thickly for an opaque effect
Pressprint		A polystyrene sheet that can be drawn into to print white lines – can be used as more than 1 layer
Monoprint		Where ink is transferred onto paper by drawing over a prepared surface
Collograph		A printing plate constructed of collaged materials
Card construction		Sculptures created by building up layers of card or fitting together
Wire		Thick or thin wire manipulated to create 2d or 3d forms
Clay		A soft substance used for sculpting, when fired can be glazed to create shiny colourful surfaces
Batik		A fabric technique using hot wax to resist coloured inks
Silk painting		Fabric inks painted onto silk, Gutta can be used as an outliner to prevent colours mixing

**A03 EVIDENCE**  
**RECORD**  
**PRESENT IDEAS**  
 PRIMARY OBSERVATION  
**DRAWING, PAINTING,**  
**PRINTING, PHOTOGRAPHY,**  
**WRITING, PHOTOGRAPHY...**  
**ANNOTATE**  
**DIFFERENT MEDIA**

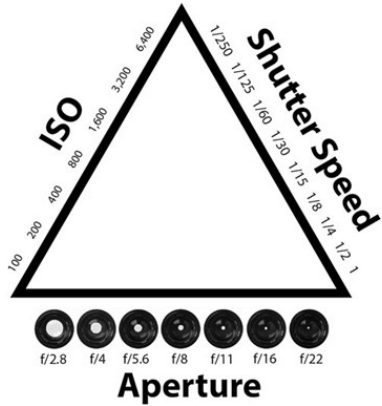
1 **Methods of Recording**

Observational drawing	Drawing from looking at images or objects
First hand observation	Drawing directly from looking at objects in front of you
Second hand observation	Drawing from looking at images of objects
Photographs	Using a camera or smartphone to record images will class as first hand observation
Sketches	Basic sketches and doodles can act as a starting point for development

**Stages of Drawing**

Basic shapes → Accurate shapes → Detail → Shade

<b>Shape, form, space</b> Closed Open Distorted Flat Organic Deep Flat Positive Negative Foreground Background Composition Curvaceous Elongated Large Small 2D 3D	<b>Tone</b> Bright Dark Faded Smooth Harsh Contrasting Intense Sombre Grey Strong Powerful Feint Light Medium Dark Dramatic Large Small	<b>Pattern and Texture</b> Repeated Uniform Geometric Random Symmetrical Soft Irregular Coarse Bold Uneven Bumpy Rough Smooth Uneven Spiky Broken Furry Fine Flat Grid	<b>Line</b> Fluent Free Rough Controlled Powerful Strong Geometric Angular Light Delicate Flowing Simple Thick Thin Horizontal Broken Interrupted Rounded Overlapping Broken Faint	<b>Colour</b> Bright Bold Primary Secondary Tertiary Radiant Dull Vivid Contrasting Deep Monochrome Harmonious Complementary Natural Earthy Subtle Pale Cool Warm Saturated Luminous Strong
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- Remember...annotation must be demonstrating your technical understanding of materials and processes!
- Annotation must not be telling us something we can already see (eg “this is a black and white photograph”) What artists have you linked your work to and why? How have you explored composition? How will you develop this idea further in your sketchbook?

Shape, form, space	Tone	Pattern and Texture	Line	Colour
Closed	Bright	Repeated	Fluent	Bright Bold
Open	Dark	Uniform	Free Rough	Primary
Distorted	Faded	Geometric	Controlled	Secondary
Flat	Smooth	Random	Powerful	Tertiary
Organic	Harsh	Symmetrical	Strong	Radiant
Deep	Contrasting	Soft	Geometric	Dull Vivid
Flat	Intense	Irregular	Angular	Contrasting
Positive	Sombre	Coarse Bold	Light	Deep
Negative	Grey	Uneven	Delicate	Monochrome
Foreground	Strong	Bumpy	Flowing	Harmonious
Background	Powerful	Rough	Simple	Complementary
Composition	Feint	Smooth	Thick Thin	Natural
Curvaceous	Light	Uneven	Horizontal	Earthy
Elongated	Medium	Spiky	Broken	Subtle
Large	Dark	Broken	Interrupted	Pale
Small	Dramatic	Furry	Rounded	Cool Warm
2D 3D	Large	Fine Flat	Overlapping	Saturated
	Small	Grid	Broken	Luminous
			Faint	Strong

Basic, simple, solid, loud, quiet, bright, realistic, stylised, observed, busy, vibrant, strange, interesting, balanced, lively, negative, recognisable, abstract, tactile, meaningful, symbolic, depressing, unique, emotive, hidden, textural, dynamic, disturbed, sophisticated, puzzling, optimistic, powerful, intentional, concealed, subtle.

**REMEMBER to check your..  
Spellings, Grammar and  
Punctuation**

**Sentence Starter Help  
Try thinking of your own too**

**Example**  
I have created this piece using watercolours, coloured pencil and oil pastel. I have learnt how to blend the watercolours to show different tones and use oil pastels to show the darkest tones and add texture. The piece shows strong shapes and vivid colours. I have added coloured pencils to show some areas in more detail and focus. The artist Georgia O'Keeffe has inspired my piece. In her work she uses bright, bold colours to show close up views of flowers with a range of dark to light tones. I aim to now further develop my piece by using other materials. I could do this by experimenting with block prints on watercolour back grounds or possibly try painting onto fabric to then stitch into to show more detail.

- In this piece I have...
- The materials I have used are...
- The technique I have used is...
- Through working in this way I have learnt how to...
- I have shown... in the style of...
- This piece could develop further by including...
- The artist..... has influenced my designs because...
- To develop this piece further I could...
- I think using... worked really well because...
- I am particularly pleased with... and I now aim to....

### 3f. H600/01-H606/01 Personal investigation: practical portfolio and related study – Marking criteria

Level	Element	AO1: DEVELOP	AO2: EXPLORE	AO3: RECORD	AO4: PRESENT
1	Practical portfolio	Ideas are simplistic with minimal reference to contextual or other sources, with evidence of unfocused investigation. Demonstrates simplistic analysis and critical understanding. <b>1–4</b>	Simple explorations with minimal ability to select resources, media, materials, techniques and processes. Minimal evidence of review and refinement of work as it develops. <b>1–4</b>	Simple recording of ideas showing minimal links to any deliberate intention. Simplistic ability to reflect critically on work and progress. <b>1–4</b>	A personal response with simplistic realisation of intentions. Connections between visual and other elements, where appropriate, are minimal and superficial. <b>1–4</b>
	Related study	Simplistic ability to communicate ideas, with minimal exploration of critical and contextual understanding. Some inaccuracy and incoherence in recording when using specialist language and vocabulary are demonstrated. Simplistic knowledge and understanding are shown when presenting the study and realising intentions. Connections, where appropriate, between visual and other elements are minimal. <b>1–4</b>			
2	Practical portfolio	Ideas are developed with evidence of some links to contextual or other sources, with evidence of basic investigation. Demonstrates basic analysis and critical understanding. <b>5–8</b>	Evidence of basic exploration and some ability to select resources, media, materials, techniques and processes. Review of work is evident as it develops with some refinement made. <b>5–8</b>	Basic recording of ideas, observations and insights relevant to intentions. Basic ability to reflect critically on work and progress. <b>5–8</b>	A personal response with some meaning and a basic realisation of intentions. Connections between visual or other elements, where appropriate, are limited. <b>5–8</b>
	Related study	Limited coherence when communicating ideas, with some exploration and limited evidence of critical and contextual understanding. Limited accuracy and partially structured recording when using specialist language and vocabulary are demonstrated. Some evidence of knowledge and understanding is shown when presenting the study and realising intentions. Connections, where appropriate, between visual and other elements are limited. <b>5–8</b>			
3	Practical portfolio	Ideas are developed with links to appropriate contextual or other sources, with some relevant and effective investigation. Demonstrates relevant and effective analysis and critical understanding. <b>9–12</b>	Evidence of appropriate exploration and ability to select relevant resources, media, materials, techniques and processes. Review of work demonstrates effective refinement as work develops. <b>9–12</b>	Effective and appropriate recording of ideas, observations and insights relevant to intentions. Effective ability to reflect critically on work and progress. <b>9–12</b>	A personal and meaningful response with appropriate and realised links to intentions. Connections between visual and other elements, where appropriate, are effectively developed. <b>9–12</b>
	Related study	Effective communication of ideas, with appropriate exploration and clear evidence of critical and contextual understanding. Accurate and mainly structured recording when using specialist language and vocabulary are demonstrated. Evidence of knowledge and some understanding is shown when presenting the study and realising intentions. Connections, where appropriate, between visual and other elements are appropriately developed. <b>9–12</b>			



4	Practical portfolio	Ideas are well-developed, reflecting influences of relevant research of contextual and other sources, with evidence of focused and detailed investigation. Demonstrates detailed and informed analysis and critical understanding. <b>13–16</b>	Detailed and informed exploration and selection of relevant resources, media, materials, techniques and processes. Detailed and informed review and refinement of work as it develops. <b>13–16</b>	Detailed and informed recording of ideas, observations and insights relevant to intentions. Purposeful ability to reflect critically on work and progress. <b>13–16</b>	A personal and meaningful response with well-developed and purposeful links to intentions. Connections made between visual and other elements, where appropriate, are well developed and purposeful. <b>13–16</b>
	Related study	Detailed communication of ideas with informed exploration, refinement and critical and contextual understanding. Purposeful use of specialist language and vocabulary in recording is demonstrated. Evidence of knowledge and well-developed understanding is shown when presenting the study and realising intentions. Connections, where appropriate, between visual and other elements are well developed and purposeful. <b>13–16</b>			
5	Practical portfolio	Informed ideas are fully developed, with in-depth reflection of influences of contextual and other sources, with evidence of focused and insightful investigation. Demonstrates fully developed and insightful analysis and critical understanding. <b>17–20</b>	In-depth exploration and well-considered selection of relevant resources, media, materials, techniques and processes. Fully developed and insightful review and refinement of work as it develops. <b>17–20</b>	In-depth and well-considered recording of ideas, observations and insights relevant to intentions. Insightful ability to reflect critically on work and progress. <b>17–20</b>	A personal and meaningful response with fully developed and insightful realisation of intentions. Connections made between visual and other elements, where appropriate, are fully developed and insightful. <b>17–20</b>
	Related study	Well-considered communication of ideas with insightful exploration, refinement and critical and contextual understanding. Extensive and well-considered use of specialist language and vocabulary in recording is demonstrated. A high level of structured and reasoned knowledge and understanding is shown when presenting the study and realising intentions. Connections, where appropriate, between visual and other elements are fully developed and insightful. <b>17–20</b>			
6	Practical portfolio	Informed ideas are fully and maturely developed, reflecting a sophisticated response to contextual and other sources, with evidence of mature and sustained investigation. Demonstrates sophisticated and sustained analysis and critical understanding. <b>21–24</b>	Sophisticated and sustained exploration and mature selection of relevant resources, media, materials, techniques and processes. Sophisticated and sustained review and refinement of work as it develops. <b>21–24</b>	Sophisticated and mature recording of ideas, observations and insights to reflect intentions. Sophisticated ability to reflect critically on work and progress. <b>21–24</b>	A personal and meaningful response showing sophisticated and mature realisation of intentions. Connections made between visual and other elements, where appropriate, are sophisticated and mature. <b>21–24</b>
	Related study	Sophisticated and sustained communication of ideas with thorough exploration, refinement and excellent critical and contextual understanding. Extensive and sophisticated handling of specialist language and vocabulary in recording is demonstrated. An accomplished level of structured and reasoned knowledge and understanding is shown when presenting the study and realising intentions. Connections, where appropriate, between visual and other elements are sophisticated. <b>21–24</b>			

0 marks = no response or no response worthy of credit.