

A LEVEL

Delivery Guide

ART AND DESIGN

H601

For first teaching in 2015

Fine Art







Version 2

A LEVEL ART AND DESIGN

Delivery guides are designed to represent a body of knowledge about teaching a particular topic and contain:

- Content: A clear outline of the content covered by the delivery guide;
- Thinking Conceptually: Expert guidance on the key concepts involved, common difficulties students may have, approaches to teaching that can help students understand these concepts and how this topic links conceptually to other areas of the subject;
- Thinking Contextually: A range of suggested teaching activities using a variety of themes so that different activities can be selected which best suit particular classes, learning styles or teaching approaches.

If you have any feedback on this Delivery Guide or suggestions for other resources you would like OCR to develop, please email resources.feedback@ocr.org.uk

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Fine Art (H601)

Learners are required to choose one or more area(s) of study, such as:

- Portraiture
- Landscape
- Still life
- Human form
- Abstraction
- Experimental imagery
- Narrative
- Installation
- Working in a genre.

Overview

- Learners should be able to explore, research and acquire techniques and develop their skills, knowledge and understanding in a range of Fine Art media.
- Learners should explore relevant images, artefacts and resources relating to Fine Art. Learners may use traditional methods and/or digital techniques to produce Fine Art work.
- Learners in Fine Art are expected to demonstrate specialisation in particular materials, media or processes to allow for an appropriate depth of study. This can be achieved by working toward the extension and development of particular themes, ideas or issues.
- Drawing skills should be understood and developed as appropriate to the ways of recording and communicating intentions, ideas and emotions in the context of Fine Art.

Areas of Study

Learners are required to work in **one or more** area(s) of Fine Art, such as those listed below. Combinations of these areas are also possible.

- Portraiture
- Landscape
- Still life
- Human form
- Abstraction
- Experimental imagery
- Narrative
- Installation
- Working in a genre.

Techniques

The following are some of the techniques available to learners in Fine Art: mark making, mixed-media, casting, glazing, collage, intaglio, photographic printing and digital manipulation.

Skills

Learners will be expected to demonstrate skills as defined in the Art and Design Core Content section of this specification, in the context of their chosen area(s) of Fine Art. In addition, learners will be required to demonstrate skills in all of the following:

- Understanding and the use of pictorial space and real space, composition, rhythm, scale and structure in Fine Art
- Understanding and application of scale appropriate to the chosen work and direction relevant to learners' intentions
- Understanding and applying formal elements such as colour, line, tone, texture, shape and form in relation to Fine Art
- Selecting, editing and developing ideas
- Using appropriate visual language and terminology within Fine Art
- Manipulating imagery
- Understanding and using relevant conventions and genres in Fine Art such as figurative, abstract and symbolic.

Knowledge and Understanding

Learners must use an appropriate range of processes and techniques using traditional and/or digital media, appropriate to the chosen subject area, enabling research, exploration and the creation of the final outcome(s).

Learners will build and evidence an understanding of:

- Relevant technologies, materials, processes and resources
- Continuity and change in different genres, styles and traditions relevant to Fine Art and the chosen areas of study within this specialism
- How ideas, feelings and meanings can be conveyed and interpreted in images and artefacts
- How images and artefacts relate to the time and place in which they were made and to their social and cultural context
- A working vocabulary and specialist terminology which are relevant to their chosen area(s) of study within Fine Art.

Activities

Learner Activity 1

Women in Art

'As well as the straightforward celebration of the female form, depictions of women in art can have a social or political dimension depending on the gender and attitude of the artist producing them. Contrasting examples can be seen in the work of Sarah Lucas, Marcus Harvey, Mary Cassatt and Paula Rego. Students could consider appropriate work and produce a personal response.'

<http://nbmaa.wordpress.com/2010/04/06/the-portrayal-of-women-in-art-1962-2002/>
www.saatchigallery.com/aipse/sarah_lucas.htm

Learner Activity 2

Recumbent

The reclining figure has been a recurring theme throughout the history of art. Lucian Freud creates paintings where he is fascinated by the texture of the skin. Francis Bacon works in a more abstract way, whilst Manet, Ingres, Goya and Velazquez painted Odalisques in a more realistic manner. Henry Moore's Recumbent Figure was designed to be viewed outside and is on a large scale. Students could produce two or three dimensional pieces based upon the theme of 'recumbent'. The work could primarily be concerned with direct observation of the human figure where the context or setting takes a secondary role or, like Matisse, the background could take on the same importance as the figure.'

<http://www.tate.org.uk/art/artists/henry-moore-om-ch-1659>
www.tate.org.uk/art/artists/lucian-freud-1120

Learner Activity 3

The Environment

This theme can be explored in many ways and could cover many processes. For example taking the idea of contrasting environments, students could:

- explore how man-made structures fit into the natural environment
- experiment with the contrast in textures, surfaces, colour and pattern
- develop an understanding of the relationship between nature and man-made environments and how we are affected by the environment in which we place ourselves.

www.tate.org.uk/learn/online-resources/glossary/l/land-art
www.tate.org.uk/art/research-publications/camden-town-group

Learner Activity 4

Optical

Students could look at this by looking at the way artists have used reflective surfaces eg Escher or Van Eyck's Arnolfini marriage, to include self-portraits or the Dutch still life artists as a way of showing their skill. Other artists have used the theme to produce visual trickery eg. Archimboldo, Vasarely, Riley and the surrealists. Students could explore different ways in which this theme has been interpreted

www.mcescher.com/
www.metmuseum.org/toah/hd/nstl/hd_nstl.htm
www.tate.org.uk/learn/online-resources/glossary/s/surrealism

Learner Activity 5

Music and art

Students could look at the relationship between music and art as a starting point for development of their own artwork. Kandinsky used music as a basis for his abstract paintings and the cubists often included musical instruments as subject matter within their work. Artists, such as Warhol and Blake, have often produced artwork for record/cd covers. Students could explore appropriate examples and respond in their own way to the theme:

<http://www.tate.org.uk/art/artists/wassily-kandinsky-1382>
www.theartstory.org/movement-cubism.htm
<http://news.artnet.com/art-world/the-top-12-album-covers-designed-by-famous-artists-12696>

Learner Activity 6**Still life**

From an arrangement of related subject matter which could be based upon a theme- such as personal interests, food and drink or containers and bottles, students could explore different drawing and painting outcomes:

Through the use of media and composition the similarities and differences of tone, shape colour and texture can be explored. Students should research different ways in which artists have developed this theme.

www.tate.org.uk/art/artists/giorgio-morandi-1660

www.phillipscollection.org/events/2013-06-08-exhibition-braque

Learner Activity 7**Surfaces**

Students could explore the way artists from different times and cultures have explored this theme and look at the different qualities a variety of surfaces have to offer, creating work to exploit texture in paint and which appeals visually or in a tactile way. Sculptors often use textured surfaces within their work and a variety of materials can be incorporated into collage or mixed media work. Digital artwork can be produced to exploit qualities of light and layering.

<https://www.royalacademy.org.uk/exhibition/anselm-kiefer>

www.tate.org.uk/art/artists/frank-auerbach-676

www.boundless.com - Thinking and Talking About Art > Form

<http://www.nga.gov/content/ngaweb/education/teachers/lessons-activities/elements-of-art/texture.html>

Learner Activity 8**Expressive work**

Many artists use strong colours, exaggerated lines and distorted forms to express intense emotion. Students could look at the work of Munch, Bacon, El Greco, Van Gogh and Jenny Saville as well as others to explore ways to respond to an emotion or subject which evokes strong feelings.

www.tate.org.uk/art/artists/edvard-munch-1678

www.tate.org.uk/art/artists/francis-bacon-682

Learner Activity 9**Differences**

Students can respond to this starting point in a number of ways:

- Study work from different times and cultures referring to both suitable artists and craftspeople
- Respond with a portrait which contrasts identity with looks – this could be a self portrait or based upon a famous person
- Produce work which focuses on the variety of visual images and sounds experienced upon a journey.

www.artofthestate.co.uk/Banksy/banksy.htm

www.vam.ac.uk/content/articles/j/japanese-art-and-design-themes/

Learner Activity 10**Celebration**

There are many examples of artwork celebrating specific events or achievements. Students could produce work to celebrate an important event in their own life or the achievement of a well known person or artist. Examples could include war artists, sporting events, work from other cultures such as Day of the Dead or totem poles from North America, carnivals or memorable outings.

<https://artuk.org/discover/topics/celebrations>

<http://www.weldonryan.com/>

<https://www.creatingart.co.uk/festival-art-carnivals-parades/>

Learner Activity 11**Contextual**

Students could choose an artist – eg Cindy Sherman and:

- find out about Sherman and write a short piece about her
- take at least 4 photos of themselves in disguise one which could be a transgender piece
- comment on their disguises and make reference to Shermans work. Banksy as above but
- Design own tag and include a sheet of designs as well as final piece.

<https://www.moma.org/artists/5392>

<http://banksystreetart.tumblr.com/>

Learner Activity 12**Letterforms**

Students could explore the use of lettering – handwritten, printed, photocopied, cut, torn, photographed, constructed etc and use this as a starting point to produce work in two or three dimensions. It could be legible or become abstracted and could possibly be used to express feelings about self or current local or world event.

<https://mymodernmet.com/text-art-masters/>

Learner Activity 13**Layers**

Art work is often created in layers through a process of concealing and revealing. This could be physical like showing the effects of weathering and erosion or concern the ideas of layering memories and ideas. Students could consider the ways in which artists and designers create layers within their work and create their own response.

www.tate.org.uk/art/artists/jackson-pollock-1785

<https://mymodernmet.com/layer-drawings-nobuhiro-nakanishi/>

<https://dianekazakis.com/>

<https://steemit.com/art/@jameslano/creating-layered-abstract-art-with-paul-columbus-facetime>

Learner Activity 14**Interlocking shapes**

Students could explore the theme by looking at the geometric patterns found in Islamic art, Celtic art or Mediaeval art.

Alternatively students could explore images by Escher who developed interlocking and geometric based images based on a grid.

www.vam.ac.uk/page/i/islamic-art-and-design/

<https://www.pinterest.com/wescelt/celtic-art-and-design/>

www.mcescher.com

Learner Activity 15**Art in public places**

Many artists such as Henry Moore, Anthony Gormley, Oldenberg and Rodin produce work to be shown in a public place such as a park or town centre. Students could explore work by these artists and develop their own work for a specific place.

www.tate.org.uk/art/artists/antony-gormley-1192

www.tate.org.uk/learn/online-resources/glossary/l/land-art

Learner Activity 16**Colour**

Colour is a major consideration for many artists. Students could research how artists such as the Fauvists use the relationship of one colour to another to inform their work or how artists such as Picasso and Monet use the impact of colour to create mood, atmosphere and emotion in their work.

www.metmuseum.org/toah/hd/fauv/hd_fauv.htm

www.webexhibits.org/colorart/mood.html

Learner Activity 17**Still life – a series of studies over several lessons focusing on formal elements**

From an arrangement of students own choice which could be based upon a theme, students could explore the following drawing and painting outcomes:

Week 1

Set up a still life based upon a theme eg Vanitas/memento mori:

- a) Make a series of continuous line drawings using pencil or fine line pen to focus on **linear** qualities and **proportion**. Move around the arrangement to get different viewpoints and make these drawings fairly quick.
- b) Make a series of drawings using unfavoured hand and concentrate on **form/shape** seen within the arrangement. Again move around the arrangement and focus on quick sketches.

Week 2

Look at drawings previously done and decide if arrangement needs to be changed to achieve a good composition:

- c) Make a tonal drawing at least A3 in size.

Week 3

- d) Use a range of implements to draw with to focus on **mark making and expressive** studies focusing on texture.
- e) Make a series of watercolour paintings from the arrangement focusing on colour and pattern.

Week 4

Continue to explore **tonal qualities** first explored in pencil and make a tonal painting.

- f) Students could restrict themselves to three colours mixing to make a wide range of tones. Think about **composition**.

Weeks 5 and 6

Make a final painting which draws together all the skills experienced over the last 6 weeks. This should be at least A3 in size.

Contextual work

As a supplement to the practical work students should study the work of others and relate this to their own practical work perhaps by making small studies, copying compositional arrangements or focusing on use of media or colour. Written annotation could accompany the work.

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 ocr.org.uk/i-want-to/find-resources/

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