

# Year 11

## Assessment Objectives

**A01** EXPLORE  
ANNOTATE  
BEGIN TO LINK A  
**THEME** IMAGES  
TO YOUR CHOSEN ARTISTS WORK  
WRITTEN ANALYSIS  
LINK ARTISTS WORK TO  
IDEAS AND ARTWORK **ARTISTS**  
**RESEARCH**

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

**A02** EXPERIMENT  
WITH A  
LINKING TECHNIQUES DRAWING  
TO ARTISTS **RANGE**  
AND THEMES OF MEDIA  
TEXTILES WATERCOLOUR  
CLAY MIXED MEDIA  
OIL PASTEL PEN AND INK

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

**A03** IDEAS  
IDEAS LINKING TO  
ARTISTS WORK  
ALL ARTWORK  
LINKING TOGETHER  
PLANS, DESIGNS  
IN A RANGE OF EXPLANATIONS  
DIFFERENT MEDIA **DRAWINGS**  
**PLANS**  
**ANNOTATION**

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

**A04** FINAL  
MEANINGFUL  
INFORMED  
RESPONSE  
LINK BETWEEN  
VISUALS AND ARTISTS  
PRESENTATION **PIECE OF WORK**  
SHOW UNDERSTANDING  
**LINKS**  
TO ARTISTS WORK  
**RELEVANT**

**A04: Present a personal and meaningful response that realises Intentions and demonstrates understanding of visual language**

	Assessment objective 1	Assessment objective 2	Assessment objective 3	Assessment objective 4
Marks	Develop ideas through investigations, demonstrating critical understanding of sources.	Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.	Record ideas, observations and insights relevant to intentions as work progresses.	Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.
24 Convincingly	An exceptional ability to effectively develop ideas through creative and purposeful investigations.  An exceptional ability to engage with and demonstrate critical understanding of sources.	An exceptional ability to thoughtfully refine ideas with discrimination.	An exceptional ability to skillfully and rigorously record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	An exceptional ability to competently present a personal and meaningful response and realise intentions with confidence and conviction.  An exceptional ability to demonstrate understanding of visual language.
23 Clearly		An exceptional ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.		
22 Adequately				
21 Just				
20 Convincingly	A highly developed ability to effectively develop ideas through creative and purposeful investigations.  A highly developed ability to demonstrate critical understanding of sources.	A highly developed ability to thoughtfully refine ideas.	A highly developed ability to skillfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A highly developed ability to competently present a personal and meaningful response and realise intentions with confidence and conviction.  A highly developed ability to demonstrate understanding of visual language.
19 Clearly		A highly developed ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.		
18 Adequately				
17 Just				
16 Convincingly	A consistent ability to effectively develop ideas through purposeful investigations.  A consistent ability to demonstrate critical understanding of sources.	A consistent ability to thoughtfully refine ideas.	A consistent ability to skillfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A consistent ability to competently present a personal and meaningful response and realise intentions.  A consistent ability to demonstrate understanding of visual language.
15 Clearly		A consistent ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.		
14 Adequately				
13 Just				
12 Convincingly	A moderate ability to effectively develop ideas through purposeful investigations.  A moderate ability to demonstrate critical understanding of sources.	A moderate ability to thoughtfully refine ideas.	A moderate ability to skillfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A moderate ability to competently present a personal and meaningful response and realise intentions.  A moderate ability to demonstrate understanding of visual language.
11 Clearly		A moderate ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.		
10 Adequately				
9 Just				
8 Convincingly	Some ability to develop ideas through purposeful investigations.  Some ability to demonstrate critical understanding of sources.	Some ability to refine ideas.	Some ability to record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	Some ability to present a personal and meaningful response and realise intentions. Some ability to demonstrate understanding of visual language.
7 Clearly		Some ability to select and experiment with appropriate media, materials, techniques and processes.		
6 Adequately				
5 Just				
4 Convincingly	Minimal ability to develop ideas through investigations.  Minimal ability to demonstrate critical understanding of sources.	Minimal ability to refine ideas.	Minimal ability to record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	Minimal ability to present a personal and meaningful response and realise intentions.  Minimal ability to demonstrate understanding of visual language.
3 Clearly		Minimal ability to select and experiment with appropriate media, materials, techniques and processes.		
2 Adequately				
1 Just				
0	Work not worthy of any marks.			

#### 4.2.1 Assessment objective weightings for GCSE Art and Design

Assessment objectives (AOs)	Component weightings (approx %)		Overall weighting (approx %)
	Component 1	Component 2	
AO1	15	10	25
AO2	15	10	25
AO3	15	10	25
AO4	15	10	25
Overall weighting of components	60	40	100



# Galleries- Artists and Exhibitions

## **Contemporary Art**

<http://cityclubmk.org/>

<https://www.tate.org.uk/>

<https://www.saatchigallery.com/schools/>

<https://www.sadiecoles.com/exhibitions/current/>

[https://www.britishmuseum.org/learning/schools\\_and\\_teachers.aspx](https://www.britishmuseum.org/learning/schools_and_teachers.aspx)

<https://www.southbankcentre.co.uk/>

## **Portraits**

[https:// www.npg.org.uk/](https://www.npg.org.uk/)

<https://www.nationalgallery.org.uk/>

## **Sculpture**

<https://ysp.org.uk/>

## **Botanical**

<https://www.kew.org/>

## **Secondary resources**

Pinterest

Google

<https://www.aqa.org.uk/subjects/art-and-design>



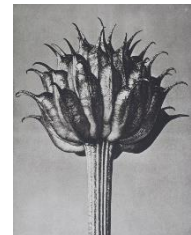
Robert Rachenburg-  
mixed media Artist



Lucian Freud-  
portrait painter



Peter Doig-  
Landscape painter



Karl Blossfeldt –  
Natural forms  
photographer

## **Key requirements of sketch book/exam prep.**

### **Settling On Your GCSE Art Final Piece 2018**

Your final piece is usually **40% of your overall grade in Art** (as is the case for AQA Art & Design) so it is good to understand more about this component before you begin the course. **You will have a**

**number of weeks to research the theme of your choice (or the theme set out by your course) and create a preparation journey in your sketchbook.**

The final part of the examination project is a **10-hour exam where you will create your final piece**, but remember that it must also be linked to your sketchbook research and not come completely out of the blue for the examiner assessing it alongside your coursework.

You will be able to add to your sketchbook during the exam however you ideally want to be focused on your final piece and have already completed all the preparation you need ahead of the day of the exam. In addition, **the following activities, according to the AQA exam board website, do not get counted as part of your exam time:**

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*preparation of print materials, such as filing edges of perspex or metal print plates*

*stretching of screens, preparation of blocks and plates*

*mixing of photographic chemicals, washing and drying prints*

*arrangement of a still life. You can take the materials for a still-life group into the exam.*

*rest time for life models*

*the making of a bare model stage*

*fixing dye, dyeing yarn, washing and finishing of hand-woven fabrics or stretching of embroidery*

*casting and mounting of models and sculptures*

*drying of printing inks, oil paints, varnishes, glues or papier-mâché*

*drying and firing time for sculptural work*

*For ceramicists: the firing of the kiln is not counted in the time you're given but preparing the clay and the shaping of the work is. Ceramic work should be fired and completed before you present it for assessment, and you'll need plenty of time for drying-out and firing.*

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### **The Importance Of Choosing Your GCSE Artwork Carefully**

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*What you decide to work on during your exam should not be a decision you take lightly.*

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In theory, **you will have had an idea in your head from quite early on in the course and will have used your portfolio to identify a path towards this final piece of artwork.**

Every teenager's final piece will be different, but the main things to remember are to **ensure your final piece clearly links with your sketchbook work and ensuring that it also links clearly with your artist research within your sketchbook.** You shouldn't be cautious in your Art course – **be ambitious with your ideas, but choose materials and techniques that you feel particularly confident using.** Do not try to use a medium you have never tried before during your final exam – this is not the time for experimentation!

Finally, **plan the 10 hours well as the time will fly by.** You can either set out an hourly schedule or guide or you can simply set out objectives for your first and second days. The exam more often than not takes place in your classroom so you can feel comfortable completing work within your usual learning environment.

<https://www.superprof.co.uk/blog/a-guide-to-gcse-art/#perfecting-your-gcse-art-sketchbook>

## **How to achieve grades 8 or 5**

### **1. Grade 8**

#### **1.1 To achieve grade 8 candidates will be able to:**

- demonstrate independent critical investigation and in-depth understanding of sources to develop ideas convincingly
- effectively apply a wide range of creative and technical skills, experimentation and innovation to develop and refine work
- record and use perceptive insights and observations with well-considered influences on ideas
- demonstrate advanced use of visual language, technique, media and contexts to realise personal ideas

## 2. Grade 5

### 2.1 To achieve grade 5 candidates will be able to:

- demonstrate competent critical investigation and understanding of sources to develop ideas coherently
- apply a range of creative and technical skills and some experimentation and innovation to develop and refine work
- record and use clear observations to influence ideas
- demonstrate competent use of visual language, technique, media and contexts to realise personal ideas



### REMEMBER!

Check your spellings  
Check your punctuation

Could you make your work  
even better? How?

#### How to Structure Your Writing

**Introduction** – What is the name of the artist and what is the piece you are looking at called? When was it made?  
What do you first think when looking at this piece of work?

**Description** – What types of colours and shapes has the artist used?  
How would you describe the lines and textures in the image?  
How do you think the piece of work was made? What sort of techniques and media did the artist use.  
Is there anything interesting or unusual that you notice about the work?

**Interpretation** – What do you think the meaning of the work is?  
Does this piece of work remind you of anything?  
If you were the artist, what would you call this piece of work?

**Evaluation** – What do you like the most about the piece of work?  
How does the piece relate to your work?  
What ideas could you use from this piece in your own work?

Use these words and phrases to help structure your written work and annotation

Firstly, to begin with, secondly, in contrast, on the other hand, however, alternatively, in comparison with, particularly, especially, in particular, most importantly, Equally, identically, likewise, coupled with, together with, similarly, for example, such as, specifically, in particular, including, evidence of this, to illustrate this, to give an example.

## ANNOTATION

WHEN TALKING ABOUT YOUR OWN WORK,  
TRY TO SAY:

- ★ **WHAT** you have done
- ★ **HOW** have you done it
- ★ **WHAT** inspired you
- ★ **WHY** is it successful
- ★ **IS** there anything that you would change

### SENTENCE STARTERS

USE THESE TO HELP YOU GET STARTED

In this piece of work I have...  
I have created this piece by...  
I was inspired by...  
The successful parts of my work are...  
The areas I could change in my work are...

## ART ANALYSIS HIGHER - HELP SHEET

**-tone**

**LINE**

**SHAPE**

**MEDIA**

**SPACE**

**PIECE**

**COLOUR**

**PENCIL**

**PAINT**

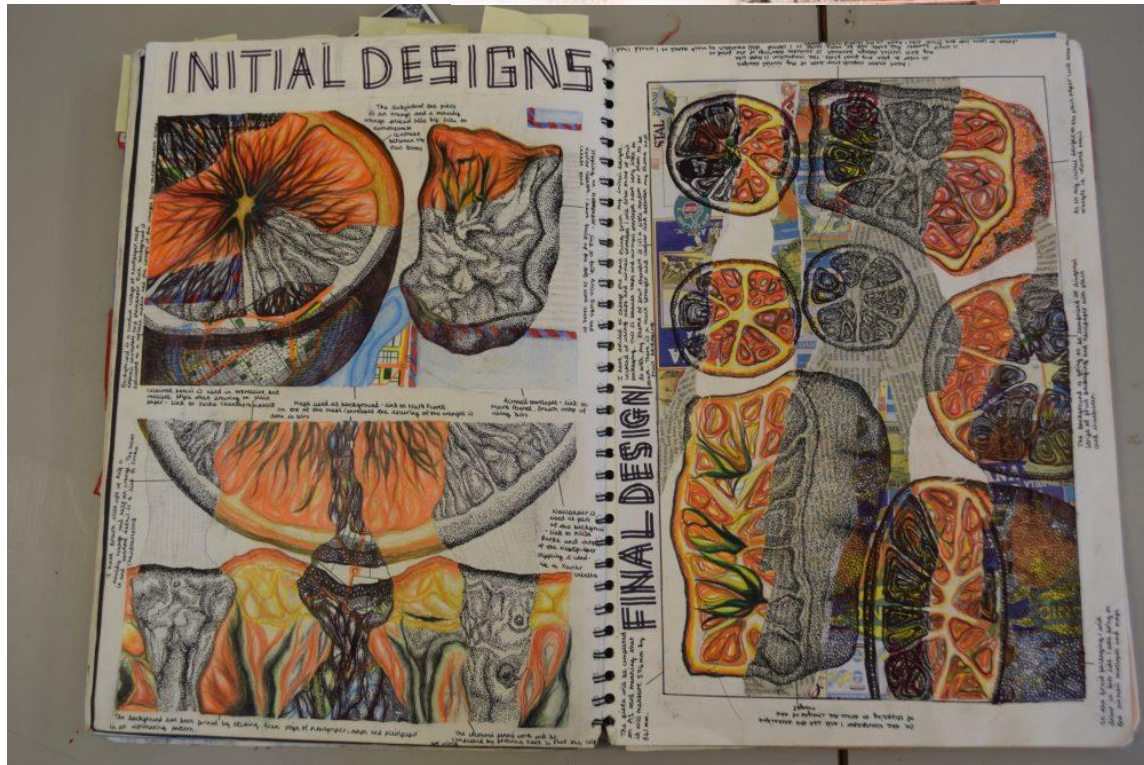
**LAYOUT**

**OIL**

**PASTEL**



## Sketch Book examples







On this page I have experiment with media and the different ways in which I can represent war. I have used modroc and glue to give raised areas that could look like concrete, or even bandages. I have added wire to represent barbed wire. A mixture of black and red ink has been used on the wire to look like blood. I have drawn a soldier's face, the body wound, not on top of it. It calls the idea that individual soldiers get lost within the chaos of war.



Portrait of the soldier's face, oil on canvas 2007

Portrait of the soldier's face, oil on canvas 2007

Portrait of the soldier's face, oil on canvas 2007

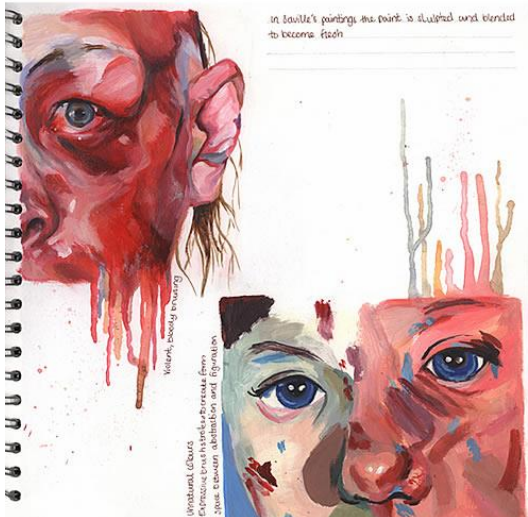
Portrait of the soldier's face, oil on canvas 2007



Portrait of the soldier's face, oil on canvas 2007

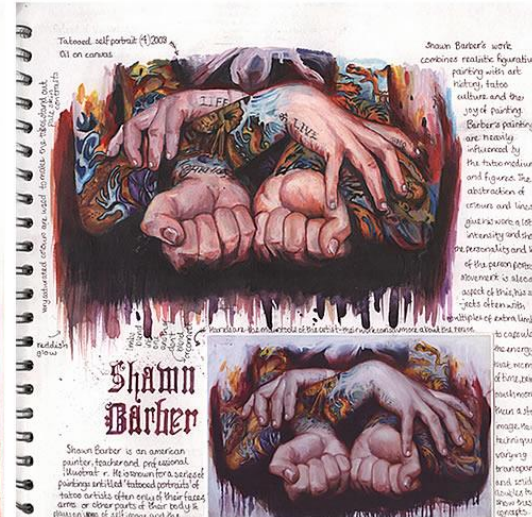
Portrait of the soldier's face, oil on canvas 2007

Portrait of the soldier's face, oil on canvas 2007



Portrait of the soldier's face, oil on canvas 2007

Portrait of the soldier's face, oil on canvas 2007



Portrait of the soldier's face, oil on canvas 2007

Portrait of the soldier's face, oil on canvas 2007

Portrait of the soldier's face, oil on canvas 2007

# Shawn Barber

Shawn Barber is an American painter, teacher and professional. He is known for his tattooed portraits of famous figures and his use of tattoo art in his work. He has been featured in various art magazines and has exhibited his work in galleries around the world.

Shawn Barber's work combines realistic figurative painting with tattoo culture and the joy of painting. Barber's paintings are heavily influenced by the tattoo medium and figures. The abstraction of colors and lines gives his work a lot of energy and a sense of movement. His work is also an aspect of his tattooing, which often involves multiple layers of paint to create a sense of depth and texture.



