



Student's booklet

Sketchbook Companion

for AS / A Level Art

**POD
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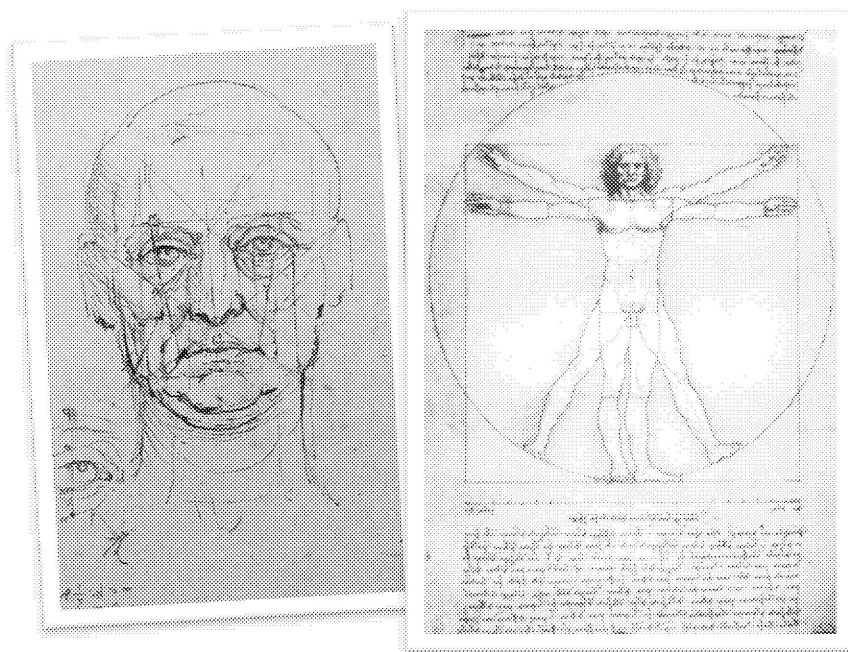


Student's Introduction

Study at AS and A Level is the next step on from GCSE, which forms the basis for the qualifications, and a progression in thought process and creative output is natural. At AS and A Level, you will be expected to see the relation to your own work and to produce, justify and document independent creative work in a more mature manner.

Be who you want to be

In brief, at GCSE you learn content. At AS and A Level you need to understand and be able to apply it. At AS and A Level you will be required to demonstrate a genuine interest in your subject and a commitment to your work which moves away from the school project and which aims to reflect the artist or designer.



As you will study fewer subjects at AS / A Level than at GCSE, you will be allocated more time to dedicate to the creative subject you choose. Smaller class sizes will present the opportunity for more teacher interaction, and more free time will be given to undertake research than at GCSE. Time management will, therefore, be crucial to your success at AS / A Level. To help you, this resource includes templates to structure your working week, along with 'Artist's Book' templates.



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You are not alone

As a bridge between school and further or higher education, study at AS / A Level encourages autonomy and initiative, but you are not on your own – your teacher is there to facilitate your learning, guiding you to make your own academic and creative choices. You will be allowed more freedom to express your ideas and opinions within the remit of the syllabus, and you will be given constructive feedback throughout the course. Although the workload is undoubtedly greater at AS / A Level, you will be given time to explore themes and consolidate ideas, and to design a personal timetable in which to do so.

Bringing your skills, interests and previous qualifications to the course

Although it is unlikely, it is entirely possible to move onto AS / A Level Art without GCSE (if, for example, you are coming to the course as an adult returner to study, or with creative GCSE qualifications). With a strong interest in the visual arts, your independence and interest in gallery and museum exhibitions, along with your practical skills and knowledge, form a basis for advanced level study in this subject. You may already be sure which genre or further or higher education level, or study at AS / A Level might be the way in which to pursue where your career path lies. AS / A Level Art is an enjoyable journey, presenting the opportunity to explore creative ideas, engage in dialogue and to learn from both historical and contemporary artists.

How you will progress

Through the AS / A Level Sketchbook Companion course you will be guided to progress your work. The course includes both written and visual material. The sketchbook is a platform to explore, develop, practise and experiment. It is a progression towards finished work, a forum to learn from others and an opportunity to compare and evaluate your own emerging practice.

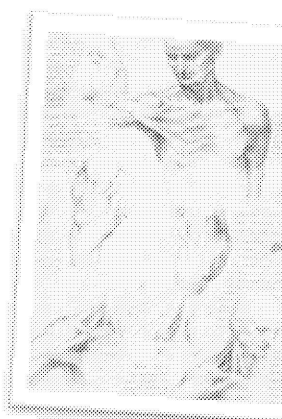
Developing your style

Your sketchbook will contain a range of media. It can be consistent in style, or it can explore different styles and ideas and expanding experience. Your interests might lean towards the designer, or the loose, expressive work of a fine artist, and both styles can produce creative work. Your sketchbook should reflect your personal style and interests. Your work can be included, along with, for example, photographs, annotated pamphlets, sketches of visits. Most importantly all work included must be relevant and not simply there to fill the book. It should show progression and evidence of experimentation with techniques and a sketchbook should demonstrate both professionalism and creativity, and it is there to reach your finished ideas and explain to your examiner how you achieved your goals. The process in physical form and your enjoyment of the process should be evident.

The AS / A Level Art syllabus includes the following genres and subgenres, suggesting a direction in one or more areas of study:

Fine art

- Drawing and painting
- Mixed media
- Sculpture
- Ceramics
- Installation
- Printmaking
- Moving image
- Photography



Leonardo Da Vinci, Anatomical studies of the shoulder, 1510-15
black chalk, pen and ink on paper

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Textiles

- ✎ Fashion design
- ✎ Fashion textiles
- ✎ Costume design
- ✎ Digital textiles
- ✎ Printed and dyed fabrics and materials
- ✎ Domestic textiles
- ✎ Wallpaper
- ✎ Interior design
- ✎ Constructed textiles
- ✎ Art textiles
- ✎ Installed textiles

Three-dimensional design

- ✎ Ceramics
- ✎ Sculpture
- ✎ Exhibition design
- ✎ Design for theatre
- ✎ TV and film
- ✎ Interior design
- ✎ Product design
- ✎ Environmental design
- ✎ Architectural design
- ✎ Jewellery and body ornament
- ✎ 3D digital design

Graphic communication

- ✎ Interactive media (including web, app and game design)
- ✎ Advertising
- ✎ Packaging design
- ✎ Design for print
- ✎ Illustration
- ✎ Communication graphics
- ✎ Branding
- ✎ Multimedia
- ✎ Motion graphics
- ✎ Design for film and TV

Photography

- ✎ Portraiture
- ✎ Landscape photography
- ✎ Still life photography
- ✎ Documentary photography
- ✎ Photojournalism
- ✎ Fashion photography
- ✎ Experimental imagery
- ✎ Multimedia
- ✎ Photographic installation
- ✎ Moving image (video, film and animation)



wallpaper
block



Alberto Giacometti,
Portrait of J. Svaricek



Ansel Adams, Manzanar calisthenics,
1943, photographic print

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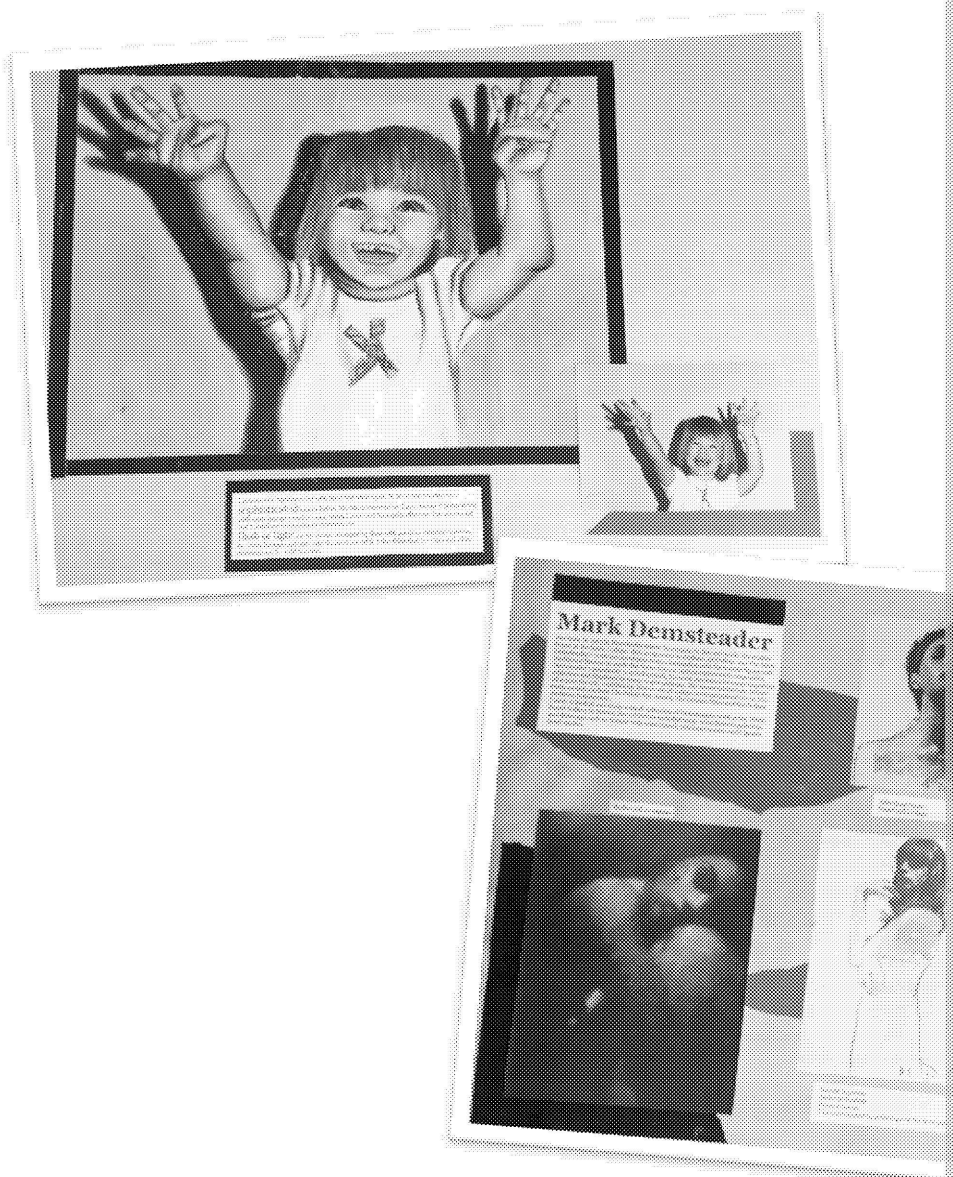


Ten creative activities are included in this resource, drawn from the examining board specification. Enjoy the journey and let's get creative!

Annotating Image

Style and presentation

- ✎ Your written notes are there to support your visual work. Your writing does not need to be neat and should not detract from the visual imagery. Always check your spelling and punctuation, and don't use 'text speak'. What you say and how you present your ideas show professionalism and show that you are serious about your subject.
- ✎ Hearts that replace dots on your letter 'i's will not set the right tone for higher education. Doodles will not effectively communicate your ideas. Headings should not be embellished (unless of course this is a direct reflection of your personal creative wish to convey).
- ✎ Balance your written and visual text and present it with care and imagination. Your thought process to the examiner, so think carefully about what you will add to your presentation should be aesthetically pleasing and should encourage a positive response. Look at each sketchbook page and explain your thoughts clearly and concisely.



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Content

Always write with relevance to your topic. If you quote a text, remember to attribute it to the source you found the quote, and noting, for example, the author, publication or website. Text from other sources – refer to select and relevant information which supports your argument. In turn, should be referenced, and any photographs you take should be noted as your own. Your examiner can acknowledge your efforts.



Top Tip

To reference another artist's work or a quotation from a book, use the following format: Author or artist's name and initials. Title of the article. Publication information; for example, book title and page number. Website URL (if a website) and date you accessed the image or text.

For example, a reproduction of the image below and any quotes about it would be:

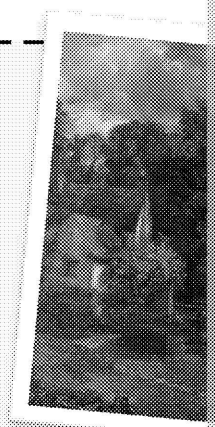
- For a written quote taken from a book, the quote would be presented in quotation marks. The source of the quote would then be entered for the reader's reference. For example: 'The Hay Wain is a masterpiece of the English Romantic school of painting.' *The Genius of British Landscape Painting* by M Rosenthal, 1995, p. 30.
- If you are referring to an image of another artist's work, reference it like this: J Constable, *The Hay Wain* (painted 1821)
- To reference a website as your source, this is the format: J Constable, *The Hay Wain* https://commons.wikimedia.org/wiki/File:John_Constable_-_The_Hay_Wain.jpg

You are encouraged to expand on information about the images you include of or refer to. For example, the *Hay Wain* picture as an example, which might be used for the fine art creative activity. The place in history and contextual factors could be annotated as follows:

I have chosen to include Constable's *The Hay Wain* as an example of nineteenth-century British landscape painting, as Constable produced a range of preparatory sketches for this work, some of which I have researched and added in response to the brief. I visited The National Gallery in London to see the scale of the original finished work and to view preparatory sketches in the museum's archive.

The scale, composition, lighting and innovative brushwork of the original painting lead the viewer into the painting and present a tranquil representation of rural working life, which has a universal appeal to patrons of the genre. Produced as a commercial work of art, it was intended for a buying public.

The Hay Wain is an example of nineteenth-century British painting which presents a romanticised ideal of the countryside. The notion of the 'picturesque' distanced the viewer from the harsh realities of a working landscape in favour of an idealised image of life in the country.



The Hay Wain, oil on canvas, 1821

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You will of course include your own research, images and thoughts, as this is just a

- ✎ Your written notes should reveal your thinking and responses rather than just others. Quotes should be used to support your opinions and should always be in your sketchbook. Your sketchbook is your starting point for getting your thoughts on paper, and your own personal connection to the subject and the reason for your choice of subject.
- ✎ This is where your critical thinking starts, both in terms of your own work and others who might inspire you. Refer to both historical and contemporary sources from a range of cultures. Discuss technique, media, aesthetics, ideas, emotion, meaning and studying influences your own work.
- ✎ Get into the practice of using critical vocabulary, with terms such as 'focal point' and 'composition' widely on the visual arts as it will inform your writing. (A reading list is included as a starting point.)
- ✎ Think about issues, messages, themes and subjects in art. Why are they relevant to you visually about the work you are reviewing? Think about how the colour, composition and texture help to communicate ideas, and why the artist might have made those choices.
- ✎ Study visual devices that draw attention to aspects of the work, that create balance through or around the work. How is media used to convey a message, and what processes have been used? If you are emulating these methods, analyse your own work.
- ✎ Finally, think about historical context. All artworks are products of their place and time. For example, a piece of work created in the Renaissance relates to your own work. A political statement in your own practice and is the reference (either written or visual) to a creative output? Are you continuing an established creative tradition, rebelling against it or upon a past movement? What do you want to say in your work? Art is all about communication. Your sketchbook is the platform through which you start to find your voice.

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Keeping Organised Sticking to a Regular

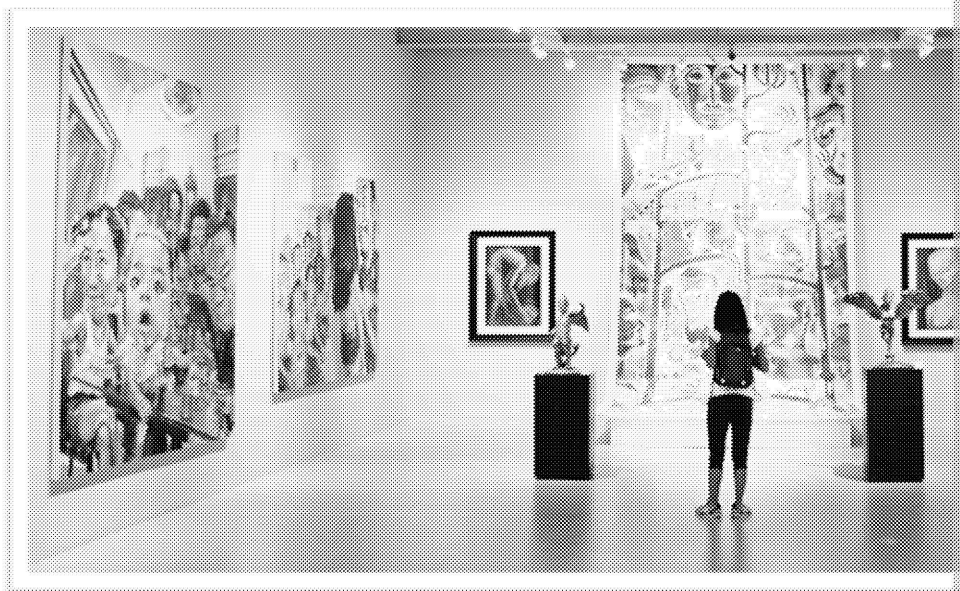
As an A Level student you will have a weekly lesson plan. In addition to this it will include period study and the time you will allocate to specific tasks.



Top Tip

It's useful to keep a notebook or small sketchbook with you at all times. Spontaneous ideas keep your sketchbook fresh and interesting, and can often prove to be the spark of inspiration you might need.

Don't wait for inspiration to strike. Being an artist or designer is a job, and success comes from actually being creative every day. To combat artist's block, look at other artists' work, read the writing of art critics for inspiration. Research on the Internet, and visit galleries, museums, and artists' studios. Watch TV documentaries relating to your creative interest, read art magazines, and try to think like an artist or a designer.



Find a comfortable, quiet place to work where you will be free from distraction. Set a routine for your work and stick to your plan. To help with your motivation 'Artist's Block' prompts can be useful.

Plan your time on a daily, weekly, monthly and yearly basis. Note your deadlines. In your A Level studies, and reminders and deadlines need to be adhered to. Being organised and effective at this level and above, and good time management will prevent last-minute rushes.

Remember to order and buy art materials, have all your reference materials to hand. Take time to arrange gallery visits and try to plan ahead for the unexpected. Have alternative supplies should you not be able to find the materials you need. It will be worth it for that all-important deadline.

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Develop a routine. You might work best on certain tasks at specific times of the day and stick to the routine you create. A good tip is to leave a task half-finished for the next day. When you start the task again, you won't be faced with an uninspiring sheet of white paper. Start from the previous day and not waste time wondering where to start. Don't overthink. Start by warming up with loose sketches which might never be used, but they will help you get into the expensive paper to do your warm-up exercises, it's too intimidating. Sketch, enjoy the process involved with the activity – you will find that the creativity will flow naturally.

Make a pledge with yourself to be inspired at the same time every day and be at your desk with everything you physically need to create your work. Start to think like an artist. Keep all the work you produce to refer to at a later date to check your progress, to display in your sketchbook the pieces that best demonstrate the development of your work.

Start by creating a timetable to structure your creative working week, noting your activities and times.

Use the table below as a template. This has been completed as an example for you.

	9am	10am	11am	12am	1pm	2pm	3pm	4pm
Mon	Research online	-----	-----	-----	Lunch	Lunch	Studio work	-----
Tues	Gallery visit	-----	-----	-----	Lunch	Lunch	Studio work	-----
Weds								
Thurs								
Fri								
Sat								
Sun								

Use this table to note activities to be arranged in advance such as gallery visits or museum trips.

Enter dates next to the day of the week.

Monday	
Tuesday	9am to 12pm, gallery visit. Leeds Art Gallery. Henry Moore collection.
Wednesday	
Thursday	
Friday	
Saturday	
Sunday	

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Use this template to note monthly deadlines.

January	Formalise information to include in sketchbook. Obtain tutor feedback.
February	
March	Prepare sketchbook pages.
April	
May	
June	Exam
July	
August	
September	Sept to Dec – undertake preliminary research. Collate information.
October	
November	
December	

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Researching Your Topic

Your sketchbook should tell a visual story. It should have a starting point, lead the viewer to a conclusion. Your work should have a visual and thematic connection, and be relevant to your development as an artist or a designer. The process is not about being bold in your outlook on your subject.

At A Level you will be starting to look outward for your sources. Access local art collections, research, attend end-of-year art school shows and go to local and, if possible, national galleries to see art first hand. Look at major gallery websites and see if they offer advice and guidance along with their exhibition programmes. Look at public art, trade journals specific to your field, enter and traditional printed and online resources, and become involved in dialogue through discussion, lectures and workshops.

Put your own art practice into context. Read about theories of art and design and the influences that provide background to the type of work which inspires you. This will help you to convey your message. Look at the tools, materials and techniques used in the construction of your work. Research should relate to and motivate your creative development, and each discovery should expand your knowledge base and improve the quality of your creative output.

As a starting point and to find inspiration, take a look at some of the world's best galleries:

- Louvre – Paris
- National Gallery – Prague
- Groeningemuseum – Bruges
- Van Gogh Museum – Amsterdam
- Tate – UK
- National Gallery – London
- National Gallery of Modern Art – Rome
- East Side Gallery – Berlin
- Musée d'Orsay – Paris
- Museu Nacional d'Art De Catalunya – Barcelona
- Scottish National Gallery – Edinburgh
- Museum of Modern Art (MOMA) – New York City
- National Gallery of Victoria – Melbourne



The Louvre – Paris

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Creative Activities

Fine Art: Drawing and Painting



With reference to the work of the British School of Landscape Artists (eighteenth century), research the preparatory work of artists active in this movement and time period.

Looking specifically at landscape drawing and painting, find four contrasting examples (either in black and white or colour) made by artists in this movement in the eighteenth century. The sketches should be in a range of media; for example, watercolour, oils, pencils. These sketches should have been completed by the artists you choose as part of a series of preparatory 'loose' sketches compiled in a portfolio.

You may undertake research online, refer to textbooks or make reference to original works in museums and galleries. You should record the process of research in writing, and, if using original works, the name of the gallery visited. Visual evidence should also be included for all four examples, sufficient to support your written work.

You should log your findings (up to 150 words for each sketch) with reference to the artist's name. For example, noting whether the work demonstrates loose expression or accurate drawing. The style of presentation used by the artists you choose to study might also be noted. Photocopies of the original material should be included in your sketchbook as part of your well-designed sketchbook. This material should be used as future reference material when making your own fine art sketches.

Two examples are suggested below, along with sample notes on the following page for your guidance. Your rough draft of written notes as shown in this example would be included in your sketchbook along with images.



Thomas Gainsborough, Wide English Landscape

J M W Turner, Venice: The Doge's Palace

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Sample notes:

Artist researched: J M W Turner

Sketches viewed: Preliminary sketches for *Venice: The Dogana and San Giorgio*

Reference any quotes you wish to enter regarding the artist and the artwork you are studying in your sketchbook as outlined in the section 'Annotating Images'.

You might want to include the following details about the artist:

Born:
Died:
Location:
Art movement:
Medium used:

Where is this work currently exhibited? Have you seen the original? If so, include any observations you make. For example, want to comment on the scale of the work and the impact this has on the viewer. Consider the texture and vibrancy of the work. Is the paint thinly applied or impasto, and why? How does this affect the way the original is seen in close-up and at a distance? How does this affect your interpretation of the work?

Consider how work of this scale might have been constructed. If the painting is large, the process of making the work would have been quite physical, with the artist standing to paint and walking back and forth. If the work is small scale or a miniature, the process of making the work would be more delicate. The original of an image can be extremely useful in understanding the artist's method of construction.

Preliminary sketches would be important in establishing composition, angle and perspective. How do the images of the preliminary sketches you have found compare to the final work?

Make written notes about the works you are studying and collect visual information. This could be in the form of photographs, postcards or photocopies. When all the information is together you can present your ideas in your sketchbook page and present your ideas.

If you are researching from books or the Internet, look at measurements of the final work and any preparatory work the artist might have done. The aim of the exercise is to gain insight into the artist's process, which will guide the production of your own work.

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What do you want to say?

As a fine artist, your platform for speaking to the world is your visual work.

Whether you choose to work in a traditional genre such as landscape, portraiture (or a contemporary genre with a contemporary twist), or whether you favour street art or installation, your work has a place in history, values and interests. Your sketchbook pages are where you log your thoughts and ideas of communicating with your viewer.



With reference to the 'Artist's Block: Fine Art Mixed Media', produce two double-page spreads. One page should demonstrate experimentation with media, and the other page should demonstrate your work in both visual and written format. You may use either 2D or 3D media (or a combination of both). You may include photographs of 3D or large-scale work in your sketchbook.

Use the Artist's Block worksheet as a guide. You might be inspired by the artwork or you might investigate works of your own choice.

As a suggestion you could include the following media, or you can use media of your own choice.

- Drawing and painting
- Sculpture
- Ceramics
- Installation
- Printmaking
- Photography

Evidence should be shown of your creative thought process and research into art and media.

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Make written notes to document your research. Your sketchbook pages should then be filled with media, condensed written notes and sketches outlining your ideas for a finished piece.



Top Tip

Remember to add referenced information about books, gallery visits, events or relevant inspiring places you visit along with any other sources.

The text on your sketchbook page should be relevant, minimal and add to the overall theme. This exercise is not aimed at creating a finished piece of work, but in demonstrating your thinking, both in terms of media and subject.

Compile written notes in your sketchbook as these will inform the assessor about your process. It is useful if you are asked to discuss your finished work at a later date.

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Artist's Block: Fine Art: Mixed Media

Your work at A Level should show evidence of critical and contextual thinking. Your work should communicate a message and will undoubtedly reflect your personal world view, but what has shaped this viewpoint? Where does inspiration come from, and why do artists address the issues they do?

Your creative output will reflect your thoughts, tastes and beliefs, and it will also be a product of your place in history and contemporary society. We are all influenced and inspired daily by what we see, hear and read, but the artist – as a professional communicator – should be even more attuned to their surroundings.

All art reflects society, and inspiration is to be found in every aspect of life.

To create the art of the future it is necessary to reflect on the past, to see your present day practice in context and to look at the thought process that inspired historical art movements, along with the media used to express these ideas.

Your work should also address contemporary art movements, present-day world. Art galleries are an excellent source of inspiration, but ideas can also come from gallery space. Advances in technology, new media and social change challenge a century artist, offering a constant stream of inspiration. Artist's block should not be an opinion to share with the world.

So where to start? The online world of social media might raise thought-provoking issues to be expressed in your work? A day out in any city could likewise offer inspiration. Advertising, consumerism, working life, technology, street art and gender roles? Joyful? How do other contemporary artists express their ideas on similar subjects? Countryside, how do you feel about change there? Will countryside issues affect you as an artist? Turn on the TV and watch the world news. Are you inspired to reflect world events? Friends and other art students about issues that concern them and experiment with working that is best for you and which helps you say what you want to say.

Look at the traditional, the classical and the grand old masters of art, then look at a rebel. What caused the rebellion? What prompted change? Where did their form come from?

Throughout the modern and postmodern eras, rebellion has defined much of the art featured on the following page work in this spirit and show art as a product of its time.

Let's start with a few names and art movements. Research these on the Internet for inspiration.



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Rebellious art

The early twentieth century was a time of immense change. Between 1914 and 1918 World War I was to throw all aspects of life open to question, and art naturally reflected this change.

The Traditional and the Modern compared

To understand this rebellion, it would be useful to compare the work of artists such as Braque and Picasso, to artists employing traditional rules of perspective and composition which were established in the Renaissance. Compare, for example, the work of the prolific 18th century still life artist Jean Baptiste Simeon Chardin (1699-1779) to the subversive compositions of Braque and Picasso.



Still Life by Georges Braque

Example: Chardin - Attributes of Music 1765:

https://commons.wikimedia.org/wiki/File:Jean-Baptiste_Simeon_Chardin_Attributes_of_Music_1765.jpg

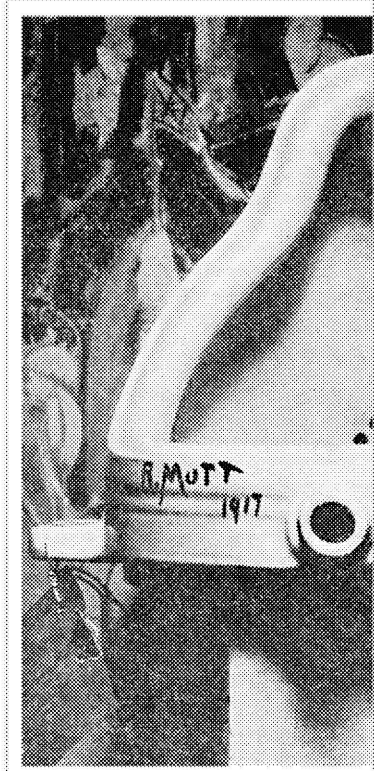
Look at the mixed media collage work of Braque and Picasso and read about the context. Why did these artists choose to subvert convention in perspective and genre of still life?

1915-1920

Research artists working in the Dada movement in this period. Dada was a reaction to conventional art and to rational thought. It both embraced and critiqued modernism.

Leading figures in the movement were:

- Marcel Duchamp
- Max Ernst
- Kurt Schwitters
- Francis Picabia
- Jean Arp (also known as Hans Arp)
- Man Ray



Marcel Duchamp

In 1924, the surrealist movement was founded by André Breton. An investigation into the unconscious, the influence of psychoanalysis and Marxism and the role of imagination were explored through surrealism.

Leading figures include:

- ✎ Salvador Dali
- ✎ Joan Mir

In a post-war society the psychology of the world was changing. Research these artists and read critical appraisals of their work, to find out more about their influences and the way society shaped their work.

Research imagery from the 1970s punk era and look at the influence of music on visual art. Look at the music and art from a social perspective, seen against a backdrop of strikes and unemployment, political change and feminist revolution.

Compare the early movements of Dada and surrealism to postmodern artists. How is contemporary society reflected in contemporary artwork?

To do this, look at the work of:

- ✎ Damien Hirst
- ✎ Tracey Emin
- ✎ Jeff Koons
- ✎ Andy Goldsworthy
- ✎ Chris Ofili
- ✎ Christo and Jeanne-Claude
- ✎ Robert Arneson
- ✎ Antony Gormley

Also, research the work of Turner Prize winners such as those listed below, to extend your knowledge and gain inspiration:

- ✎ Grayson Perry
- ✎ Assemble collective
- ✎ Elizabeth Price
- ✎ Richard Wright
- ✎ Martin Creed



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Textiles: Interior Design



Your brief is to design a luxury hotel room including all textiles / soft furnishings. Your design can be based on **ONE** of the locations below:

- a riad in Morocco
- a penthouse suite in Dubai
- a luxury hotel room in Japan
- a luxury cabin on a cruise ship
- a luxury hotel room in Las Vegas, USA
- a luxury hotel room with original eighteenth-century architectural features in Italy



Produce one or two double-page sketchbook spreads to illustrate your design ideas (including sketched textile design ideas) and written notes should be included.

Your design should include one handcrafted object; for example, a handwoven silk embroidered cushion or a tapestry.



Top Tip

Use 'Artists Block: Textiles - Interior Design' to find reference images and textiles magazines, websites and designers relevant to the brief. Use these sources for inspiration and don't forget to reference the sources you use (see 'Annotating Images').

Consider the following:

Aesthetics	Your choice of materials should be appropriate for the style of the clientele.
Practicality	For a commercial space, the materials you use should be durable and meet safety legislation. For handcrafted or bespoke designs (rather than mass-produced materials), consider time and costing and how you might justify a higher price for your presentation to a corporate client.

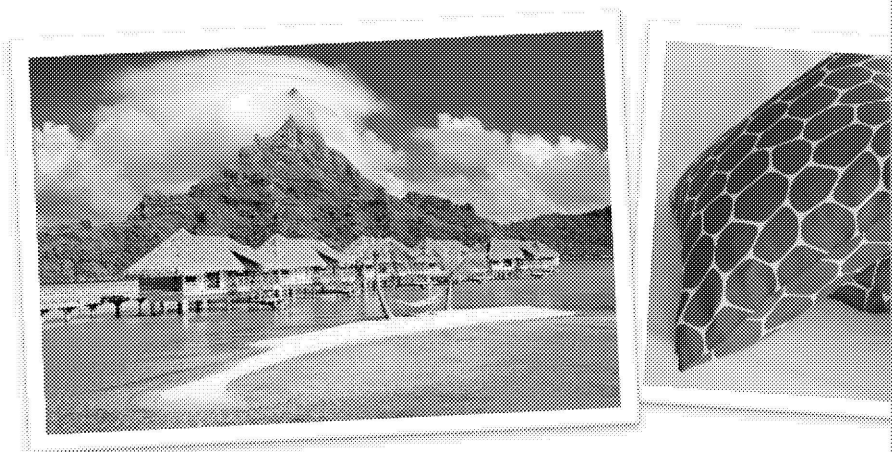
Your written sketchbook notes should include reference to the materials you have chosen and your choice. A client at this level would expect a high-quality product and exceptional presentation. The pages you produce are the starting point for a presentation you would make to pitch your design. Textiles should be made with consideration for the overall space, along with your choice of materials.

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Artist's Block: Textiles - Interior Design



Location, location...

Consider how you might link the exterior and interiors space of the building into the outside space affect symmetry, your use of colour and the overall design? How does the choice of colours, textures and materials? Research the location of the hotel. Are they and feasible?

Suggested reading:

Interior design magazines

- *Architectural Digest*
- *Chic Haus*
- *Bridge for Design*
- *Harper's Bazaar Interiors*
- *Inside Out*
- *Country Homes & Interiors*
- *The World of Interiors*
- *Homes & Gardens*
- *Indesign*
- *Elle Decor*
- *House Beautiful*
- *Interior Design*



Textiles magazines

- *Dezeen* (textile design and product news)
- *Cover* (carpets and textiles)
- *LDB Interior Textiles* (magazine for home fashions)

Interior design websites

- www.houzz.com
- www.roomenvy.co.uk

See also British Interiors & Textiles Association (BITA) website: www.interiortextiles.org

Inspirational textile designers

- William Morris
- Mary White
- Laura Ashley
- Cath Kidston
- Lucienne Day

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Activity

London Fashion Week – The Four Seasons

Your brief is to produce one or two double sketchbook pages for a collection to be showcased at London Fashion Week.

Your sketchbook pages are a record of your ideas and inspiration. Through these pages you should work through your initial response to the brief and work towards a finished design. The sketchbook pages should be lively, with relevant text and ideas for fabrics and textile designs you might use, along with accessories to accompany your garments.

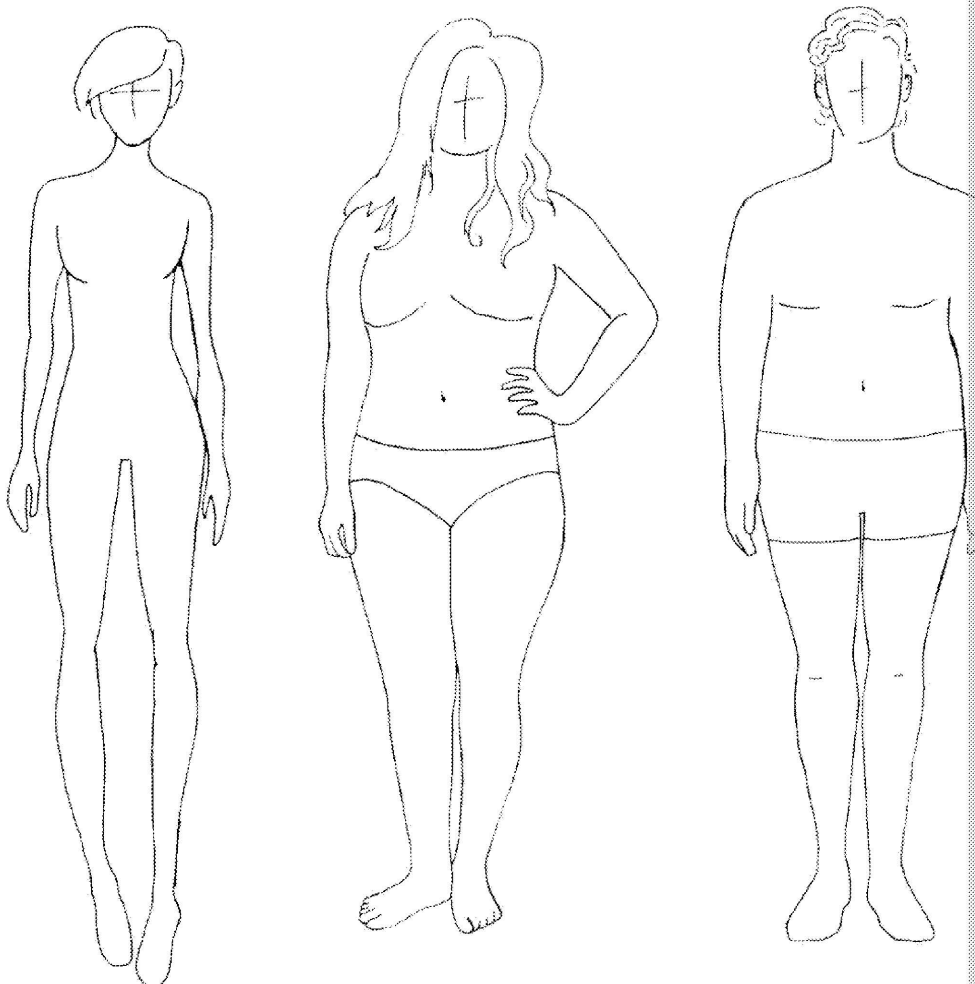
You may focus on either women's fashion or men's fashion. You should demonstrate imagination and creativity, along with evidence of research into current trends, fabrics and garment construction. Your sketchbook pages should show the development of on-trend ideas with an awareness of the requirements and expectations of a major fashion event.

hermene
diagonal zip
for added
interest

2x zipper
handles
practicality
improved
with zip
fronts

concealed
zip pocket

chunky
ribbing
- maybe in
a contrasting
colour?



Hint: Use croquis templates to ensure your figure drawings are proportionally correct.

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Choose ONE of the following:

-  spring suits (either formal or informal)
-  a summer beachwear range
-  a range of coats for autumn
-  winter evening wear



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Three-dimensional Design: Sculpture

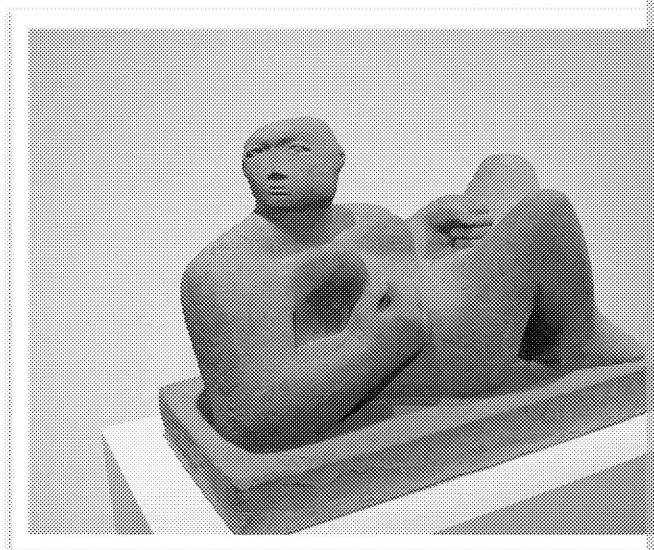


Your brief is to design a piece of public art to be situated in either an urban landscape or a rural area. You are asked to consider scale, materials, location and public safety (health and safety).

Produce two double-page sketchbook pages, incorporating sketches, photographs and research.

Your designs should show evidence of critical and contextual thinking, along with technical skills and techniques and the durability of materials. The message of your work should be expressed clearly, whether traditional/classical, modern or postmodern.

The sketchbook pages will be the starting point for expressing your ideas, and can include sketches, photographs, calculations and photographs. Always aim to present your sketchbook with both creative ideas and the development of your concept. (Initial ideas recorded in your sketchbook would be used for funding applications for work you intend to construct.)



Henry Moore, Reclining Woman

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Artist's Block: Three-dimensional Design - Sculpture

Critical and contextual

What is your sculptural style? Does your work reflect tradition/classicism, modernism or postmodernism? How is your work and your taste in the grand scheme of art history? At A Level you should develop your personal style, and how you feel about the work of other artists will shape your work. Place your practice in context.

By studying the locations in which other artists have placed their work, their messages. The location makes the work 'site specific' and adds to the message, drama and impact.

Suggested reading as a starting point:

- 📖 *The Story of Art* by E H Gombrich
- 📖 *Florentine Renaissance Sculpture* by Charles Avery
- 📖 *Modern Sculpture: A Concise History (World of Art)* by Herbert Read
- 📖 *Sculpture in the Age of Doubt (Aesthetics Today)* by Thomas C McEvilley

Research these sculptors on the Internet for inspiration:

Traditional/Classical

- 📖 Michaelangelo
- 📖 Donatello
- 📖 Benvenuto Cellini
- 📖 Leonardo da Vinci
- 📖 Giotto
- 📖 Lorenzo Ghiberti
- 📖 Jacopo della Quercia
- 📖 Nicola Pisano
- 📖 Gian Lorenzo Bernini
- 📖 Jean-Antoine Houdon
- 📖 Auguste Rodin
- 📖 Jean-Baptiste Carpeaux

Modern

- 📖 Jacob Epstein
- 📖 Henry Moore
- 📖 Barbara Hepworth
- 📖 Henri Laurens
- 📖 Constantin Brâncuși
- 📖 Pablo Picasso

Modernist movements including sculpture

- 📖 Art nouveau
- 📖 Cubism
- 📖 De Stijl
- 📖 Suprematism
- 📖 Constructivism
- 📖 Surrealism
- 📖 Futurism
- 📖 Land art
- 📖 Conceptual art

Postmodern

- 📖 Robert Rauschenberg
- 📖 Jeff Koons
- 📖 Damien Hirst
- 📖 Keith Tyson
- 📖 Antony Gormley
- 📖 Rachel Whiteread
- 📖 Louise Bourgeois
- 📖 Martin Creed
- 📖 Ron Mueck
- 📖 Tracey Emin
- 📖 Grayson Perry
- 📖 Simon Starling
- 📖 Willard Wigan
- 📖 Mike Ross

Websites – traditional

- 📖 www.uffizi.org
- 📖 www.vam.ac.uk
- 📖 www.nationalgallery.org

Websites – modern

- 📖 www.tate.org.uk
- 📖 www.ysp.co.uk
- 📖 www.saatchigallery.com

Constructing your sculpture

Research the materials you might use to construct your sculpture. Are the materials suitable for its size? Consider cost and durability for the location. Will the structure be permanent? Look at Andy Goldsworthy's sculptures, constructed from natural, biodegradable materials. Will the work be the work itself? Will a photograph made at the time of its construction be a record of the work?

What do you want to say with your sculpture? What is your message?

Are you commemorating or celebrating an event or making a statement? Is the work ironic or political? Would you be courting controversy by displaying this work in a particular location? How will it be received by the press or on social media? Can you justify your ideas? What impact will it have?

Three-dimensional Design: Jewellery Design

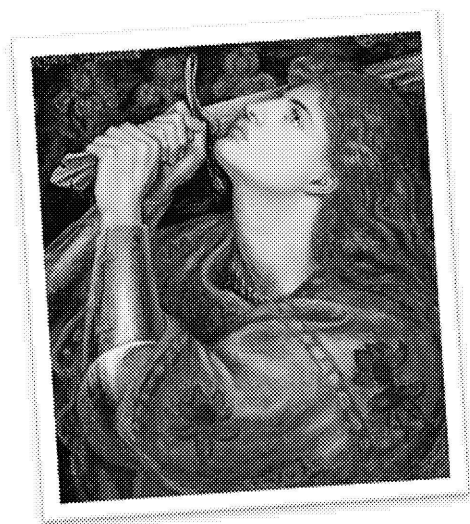
Activity

Your brief is to compile preliminary designs in your sketchbook for a necklace to be an edition piece for the luxury market. You are to use precious metals combined with enamel work, and indicate these in your sketches. Thought should be given to each piece, and the combination of materials you choose should be workable.

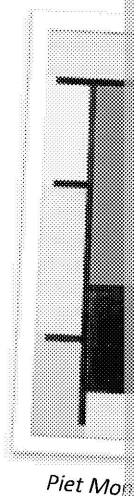
A double-page spread in your sketchbook should include annotated images (perhaps and-white sketches, photographs and diagrams). Your text should refer to one of the given below, and their influence should be evident in your design. The necklace is should be contemporary and targeted at customers between the ages of 20 and 40.

Choose **ONE** of the following on which to base your design:

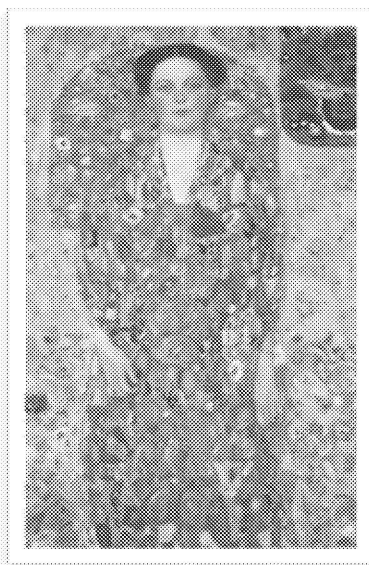
- ✎ a design inspired by the Pre-Raphaelite artists
- ✎ a design inspired by the abstract artist Piet Mondrian
- ✎ a design inspired by the artist Gustav Klimt
- ✎ a design inspired by the artist Mark Rothko



*Dante Gabriel Rossetti,
Joan of Arc (1882)*



Piet Mondrian



*Gustav Klimt -
Bildnis Eugenia Primaesi*

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Graphic Communication: Packaging Design



Your brief is to design packaging for **ONE** of the following products:

- ✎ A home-brand ready meal for Tesco supermarket
- ✎ A six-pack of bottled beer or cider
- ✎ A home-brand six-pack of toilet rolls for Marks & Spencer

Produce a double-page sketchbook spread of design ideas, incorporating notes on materials, and, if possible, samples of materials to support your design idea.

You should pay particular attention to your choice of materials and their environment, the income and lifestyle of the consumer who might buy this brand and/or product, and this consumer.



Top Tip

In your Internet research, look at the recycling practices of other brands who, for example, offer cash back incentives for the recycling of old packaging. Consider new initiatives that aim to make the world a happier place for everyone.

Consider the potential manufacturing costs and the feasibility of making mass-produced packaging for the product you suggest. You should, in particular, aim to reduce the use of plastics (a major problem with many ready meals) and encourage recycling of any glass used in the packaging design. Widely recycled materials like paper and cardboard should also be used.

Your brief calls for critical and conceptual thinking, along with art, craft and design skills, and an understanding of marketing and the wider implication of the mass production of your chosen object. Develop the initial ideas you produce. Both your visual images and written notes should reflect the ideas at this stage.

Push the idea of environmental awareness as an 'on-trend' idea through your packaging design. Your design should not come across as worthy or pushy, and it can incorporate humour (think Innocent drinks brand) along with bright, eye-catching colour.



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Artist's Block: Graphic Communication - Packaging Design

Where to start?

1. Let's begin with a trip to the supermarket. Take a look at similar products on the shelves in the brief. What packaging materials does the supermarket currently use? Look at the packaging, on its construction, quality and buyer appeal? How would you make it more appealing? How would you change its image to make it even more appealing? Look at barcoding and remember to incorporate these into your design.
2. Think about demographics. Who will be your customer for this brand/product? Consider their lifestyle. Is the product essential or for convenience? Brand image might, for example, be more important to someone shopping at Marks & Spencer for essentials than to someone looking for a bargain at Aldi.
3. Consider the cost of producing a more ethical product and how this might affect the design. Printing, cutting and assembling the packaging you design will be passed on to the consumer. Be viable. Think about the marketing campaign that will surround your product. For example, TV, magazine, Internet, point-of-sale advertising in store and a leaflet. How will you present your new design as a brand image that will transfer to different media?
4. Will the purchase of the product you have designed be a better lifestyle choice? It should come across as being healthier, more caring, more convenient (for example, easy to use, easy to store, easy to open, easy to dispose of, easy to recycle, easy to dispose of information). Is it cost-effective?

Take your research further

A quick online search will tell you a lot about the environmental effect of packaging. How much can be recycled and about the resources used to dispose of the packaging we throw away. How much is up in the air we breathe, in landfill or in the sea, and what will be the long-term effects? What efforts are being made to educate consumers about the environment?

See, for example:

- For Fish's Sake (#FFSLDN) – addresses river pollution in London
- #NeatStreets – anti-littering campaign
- Bincentives – targeting schools – anti-littering campaign
- Litter Strategy for England – to educate and change behaviour (produced by the Department for Environment, Food and Rural Affairs)
- Operation Clean Sweep – international programme to educate and reduce litter

Keep good design in mind

Look at the following journals:

- The Branding Journal: www.thebrandingjournal.com
- Springer – Journal of Packaging Technology and Research: www.springer.com
- Journal of the Institute of Food Science and Technology: www.fstjournal.org/features/29-3/food-packaging-trends
- Creative Review: www.creativereview.co.uk

To put your design in historical context, look at:

- Robert Opie Collection: www.museumofbrands.com
- A further Robert Opie website: www.throwawayhistory.com

Work towards the cultivation of strong branding, effective marketing, outstanding design and environmental awareness. Be a campaign leader of the future!

For all links go to zzed.uk/8886



Activity

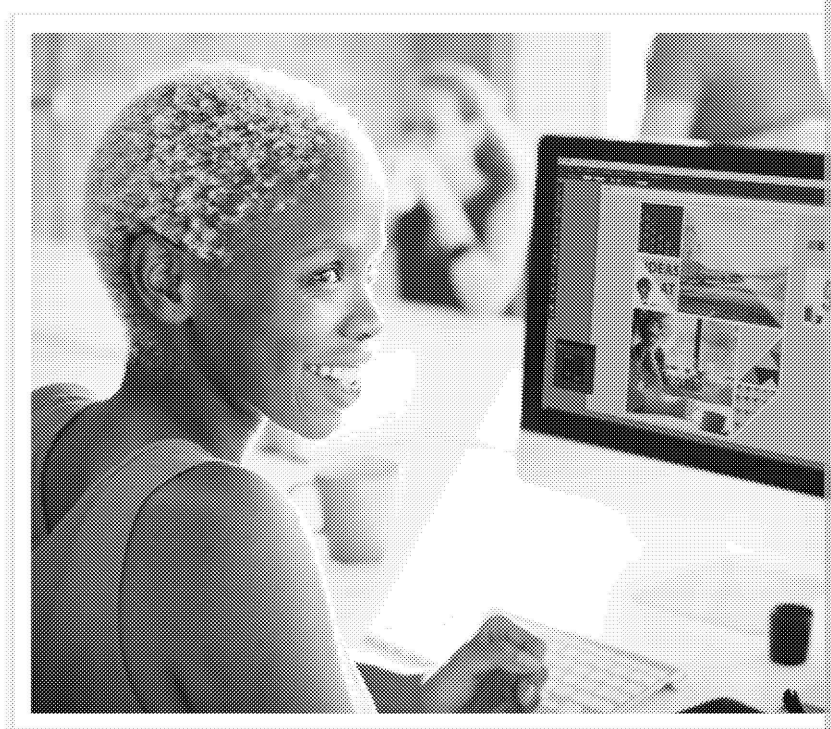
Your brief is to present preliminary sketches for the design of **ONE** of the following:

- A half-page magazine advertisement for a luxury health spa. The advertisement is for *Life* magazine.
- A front cover design for *Cosmopolitan* magazine.
- The design of a book cover for a collection of recipes by the celebrity cooks *The Great British Bake Off*.
- An A4 double-sided flyer promoting a range of seasonal food for Sainsbury's.

Your double-page sketchbook spread should show your design ideas for one of the products. You should start by researching the target audience for your product and the lifestyle of the target audience. Each product has an established brand image, which your design should reflect. Look at the chosen printed product and incorporate any brand logos, established typeface or colour scheme.

You are asked to focus specifically on the visual design of the product, but also to consider the language (language) used by these popular brands. As a graphic designer, you will work with copywriters, marketing and PR professionals. You will in turn liaise with printers, photographers and specialists, who will handle the legal side of the industry. An awareness of other people's work together as a team is, therefore, essential. Your basic understanding of the design process through this assignment and should, therefore, be evident in your written and visual work.

To support your design idea, incorporate notes to show evidence of research into the target audience, existing colour schemes, layout and typography. Website links can be included in your sketchbook pages to illustrate your ideas. This is a starting point for your research of the market and the product, and from this you should, if asked, be able to produce a design which could be used by the printer to produce the finished product.



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Photography: Landscape Photography



Your brief is to work towards producing one photographic image which delivers a

Choose **ONE** of the following themes to tell a visual story about the British countryside

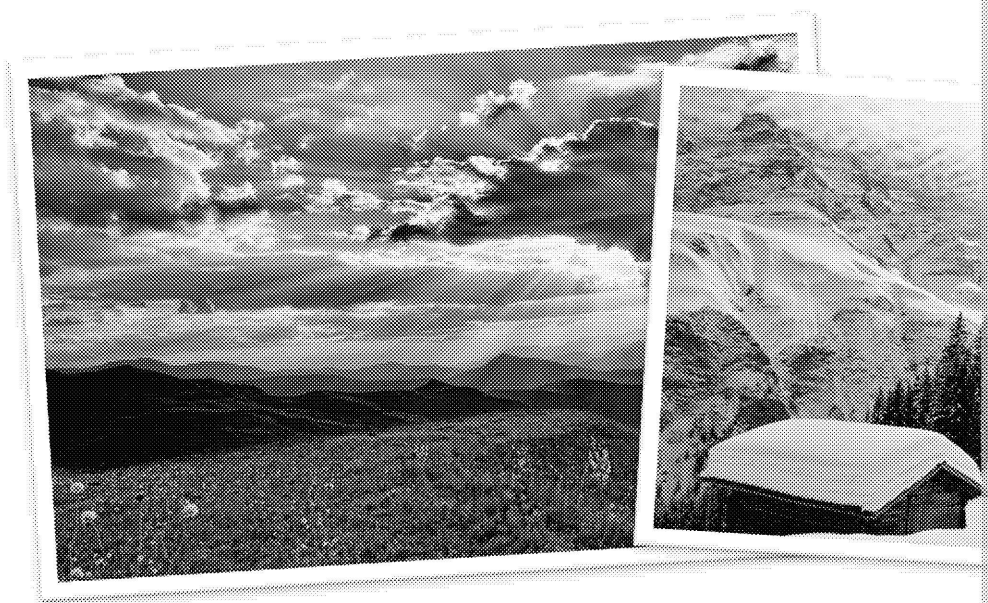
- ☛ The sporting landscape
- ☛ Landscape and politics
- ☛ A magnificent panorama – our glorious countryside!
- ☛ Art and the landscape

At this stage you are required to make visual and written notes in your sketchbook in working towards the production of a final image. You are asked to record not only the skills required to produce the image (for example, lighting and composition), but also your perceptions of the landscape, and the way human beings interact with the environment.

It's said that every picture tells a story. All art is about communication, and in this sense, a photograph is a storyteller through the image you produce. You can celebrate the beauty of a place to express creativity, or somewhere to enjoy sport and recreation. Perhaps you can explore a place negatively affected by humans through, for example, the construction of wind turbines or controversial sports such as hunting. Maybe you see wind power as positive and want to celebrate it produced in our countryside landscape through your work. Maybe hunting is part of the landscape. The rural landscape is also a workplace for many. Will agriculture be celebrated or questioned through your work?

In your sketchbook pages you might include references to website URLs or books. Your written notes in support of these references will guide your assessor through your work. You should also include written notes on technical aspects such as composition, lighting and choice of focal length (close-up, high or low vantage point). Say how you will technically produce the final image (composition, angle and so on. Include test shots and sketches in your sketchbook.

How and where might you use the final image? Research publications that use landscape photography commercially, or consider where you might exhibit your finished image. Include these ideas in your notes in your sketchbook.



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Photography: Photojournalism

Activity

Your brief is to work towards producing a series of five high-quality images as a set. At this stage you are required to present sketchbook pages only, which will show your creative process. Your work should include annotated images (both sketches and test shot photographs), along with notes on the technical aspects of your work (for example, lighting and camera settings). Consider the impact of white and colour photography, and whether the images might be cropped or manipulated, and how their manipulation affect the story?

Choose **ONE** of the following issues to address in your work:

- Homelessness in twenty-first-century Britain
- Environmental pollution
- Urban decay and regeneration

As a photojournalist, your role is to report accurately on issues, tell a compelling story and convey a message. Photojournalism covers a very wide spectrum of issues, from the snapshot to the long-term reporting on wars, international disasters and social issues. The images you present carry a lot of responsibility.

At this stage you are asked to consider how you will present the issue you choose. How do you intend to take be interpreted? Consider how lighting, composition and angle affect the subject you choose in the press and on the Internet, and study the imagery used. How can you use change or reinforce your views? Include newspaper cuttings and printouts with your work.



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Artist's Block: Photography - Photojournalism

Look at a range of major broadsheet and tabloid newspapers in the UK, either in person or online, and note how their imagery and copy might influence the reader on major issues, depending on the type of publication.

- 📄 *Daily Express*: www.express.co.uk
- 📄 *The Times, The Sunday Times*: www.thetimes.co.uk
- 📄 *The Independent*: www.theindependent.co.uk
- 📄 *The Guardian*: www.theguardian.com/uk
- 📄 *Daily Mail*: www.dailymail.co.uk
- 📄 *The Sun*: www.thesun.co.uk
- 📄 *The Daily Mirror*: www.mirror.co.uk
- 📄 See also www.bbc.co.uk

Look at the work of leading photojournalists, for example:

- 📄 Peter Dench (advertising, editorial and portraiture)
- 📄 Iain McKell (fashion, portraiture, social documentary)
- 📄 Don McCullin (war)

Suggested reading - books

- 📖 *Photojournalism: The Professionals' Approach*, Kenneth Kobre
- 📖 *It's What I Do: A Photographer's Life of Love and War*, Lynsey Addario
- 📖 *Professional Photojournalism: A Professional Guide*, Martin Keene
- 📖 *A Beautiful Ghetto*, Devin Allen
- 📖 *Eyewitness*, Richard Lacayo

For reportage on social issues, look at the images used by charities and political parties such as Shelter and Greenpeace to gain public support. Compare these images (and the copy used to support them) to press reports with different political viewpoints, and then to images used by leading companies in trade journals, which offer another viewpoint and voice.



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Experimenting with Text

So, how do you make your sketchbook look more interesting?

Don't always settle for white paper. Could your work look more interesting if pressed, printed, coloured or textured paper? Choose colours that match your theme and don't detract from the message you wish to convey.

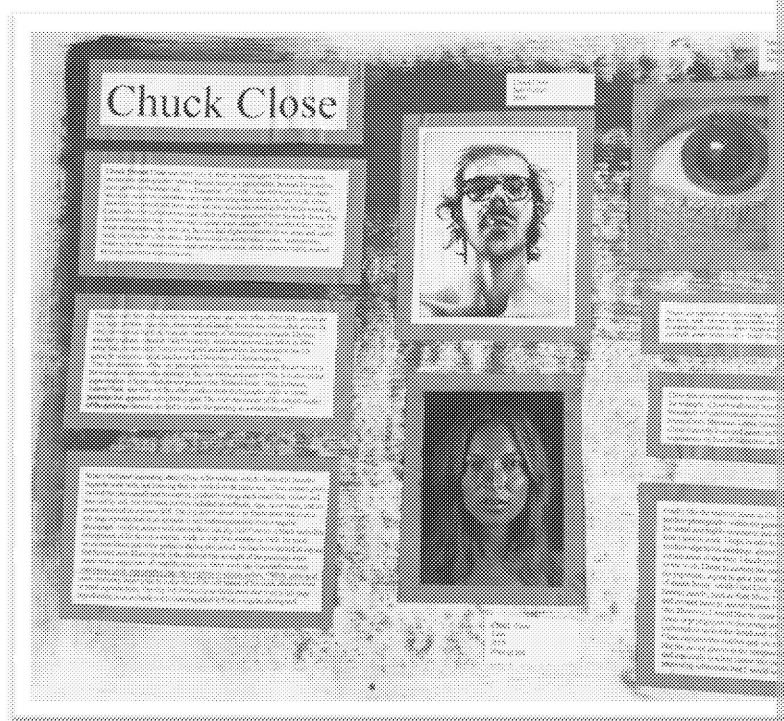
Working light on a dark background can add drama to a piece. Drawing on tracing paper can also produce a pleasing effect, and decorative surfaces such as wallpapers can add design or page layout.

Relevant newspaper text with painted imagery or overlaid photography, and found envelopes with stamps or book pages, might produce an interesting sketchbook page. Stained paper can produce three-dimensional layers, and textured or burnt paper. Objects such as pressed flowers, dried leaves or paper inlaid with flower petals might be used to present or the story you want to tell. Don't use glitter as it can look very cheap. Objects must, of course, be used for a reason and be relevant to the design of your work and style.

Also, if relevant to your subject, you might include colour swatches and photographic scale materials such as cast bronze or precious metals and stones might also be placed in your sketchbook. Remember to reference other artists' work in your sketchbook if you use images or objects, and how they have influenced your creative practice.

Overlapped images, text, magazine and newspaper cuttings can create interest with your artwork. Partially completed ideas can be included, but don't include anything irrelevant in a dynamic way. Your sketchbook pages should all look fresh, exciting, interesting and developing professionalism, along with your creativity, should shine through and be evident.

Please note: Below is an example from one student's sketchbook. This example is for documenting research – you may not need to write this much information, or you may not need to include notes.



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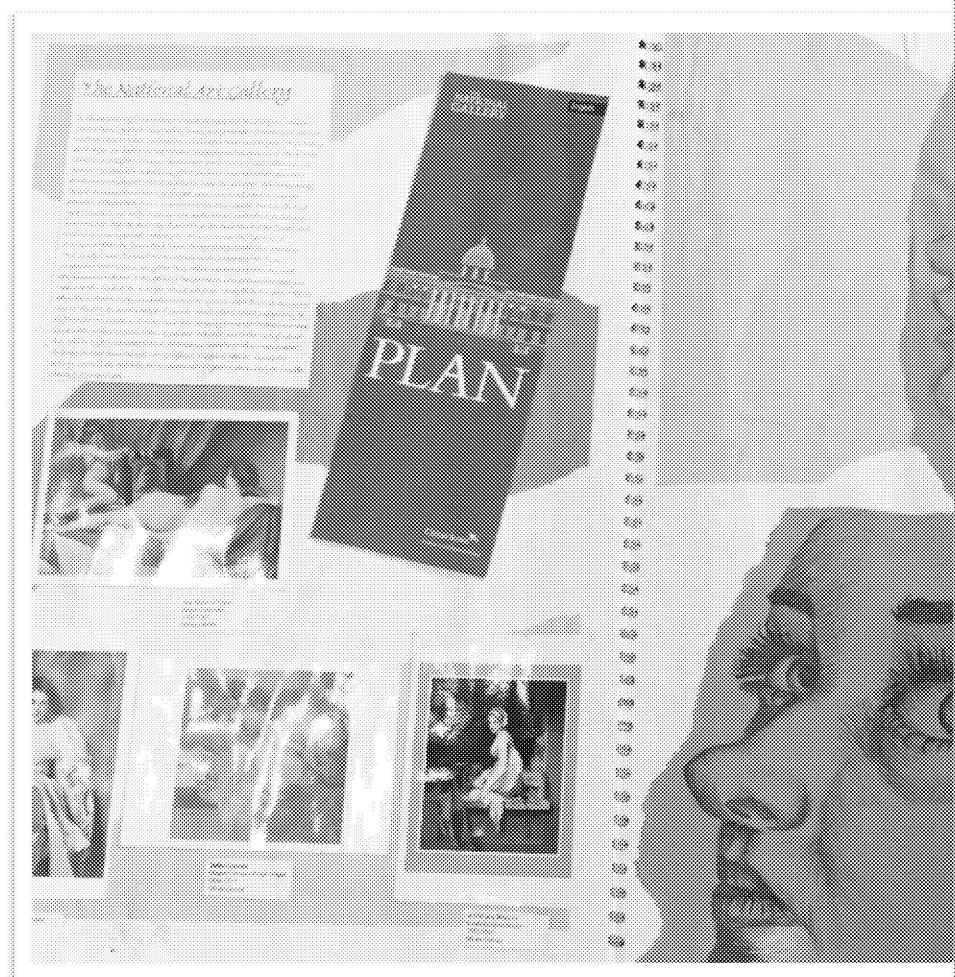


Presentation Guide

Your sketchbook is the first step to becoming a professional artist or designer. You should focus on the image of the school project and focus on a more considered approach. Your sketchbook should not, however, be overworked or rigidly ordered. This is very much a work in progress and your thought and creative ability should shine through.

Annotations need not be typed, but keep your handwriting legible, neat and small. Your visual work. Your sketchbook should show your creative, technical and commercial work, and, while not being overworked, it should be aesthetically pleasing. It should show a positive light and the work you include should be clean and well presented. Heavy headings are unnecessary and will detract from the work itself, and coffee cup stains show an obvious lack of care for your work.

Use a good-quality, neutral sketchbook and carefully design and vary your page layout. Use sketches, photographs, printed materials and annotations to illustrate your pages. Be consistent in your style and selective in what's included. Your sketchbook should represent your individual creative journey and should represent you and your abilities in the most possible.



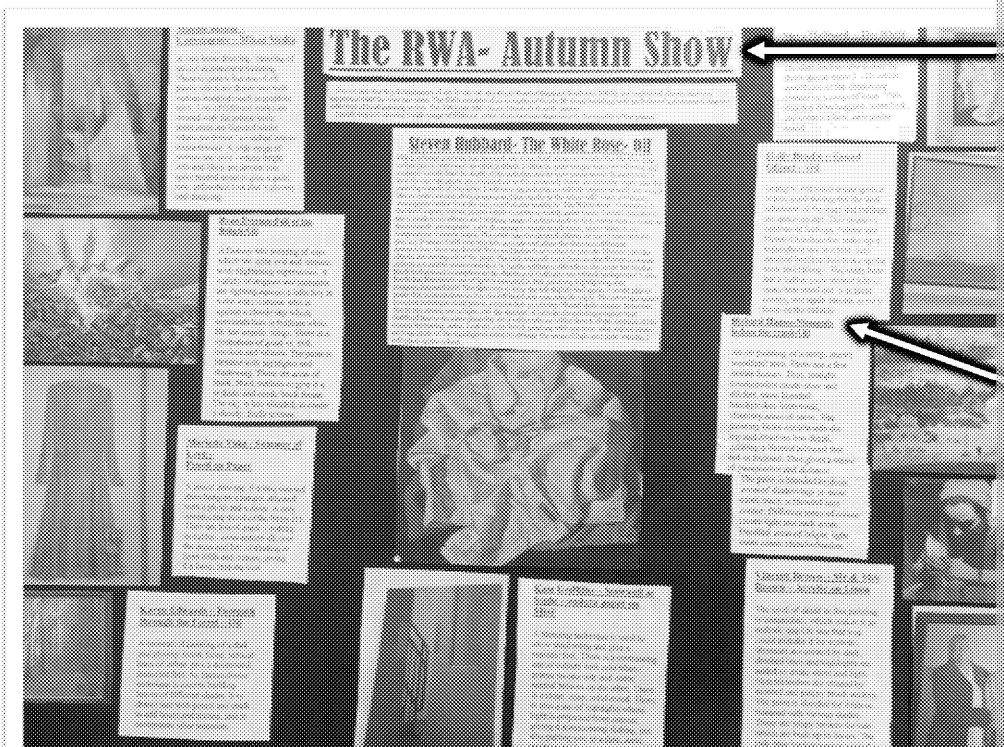
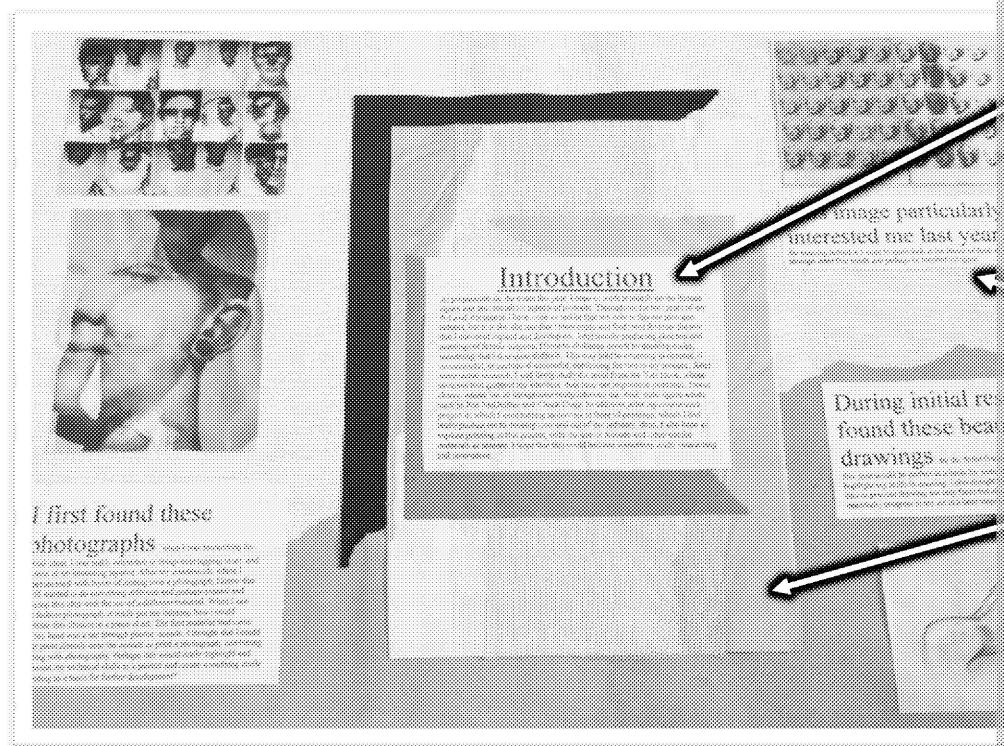
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Examples of Sketchbook

Please note: Below are examples from one student's sketchbook. These examples are documenting your personal artistic journey. Your sketchbook should aim to be live and mixed media, showing observation, investigation and the development of ideas as an artist.

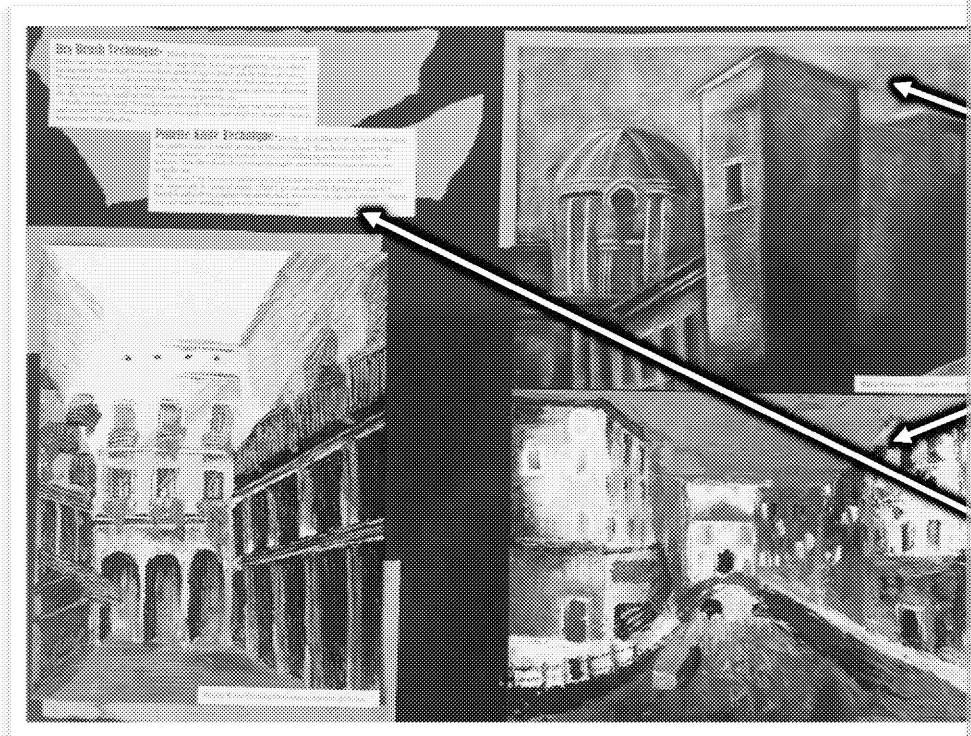
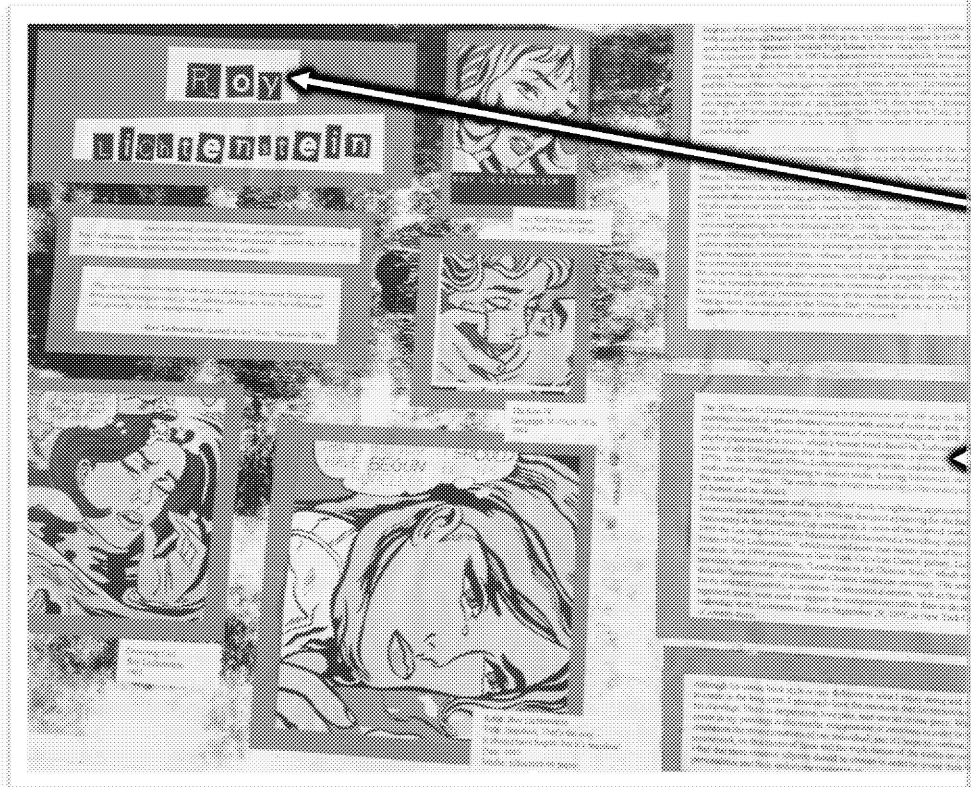


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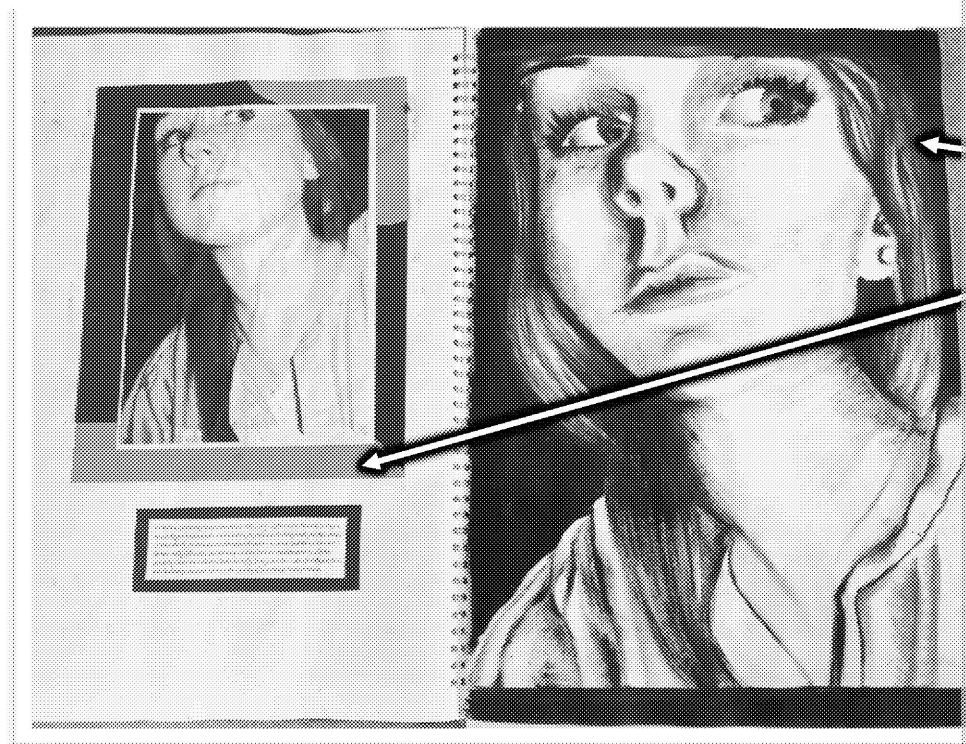
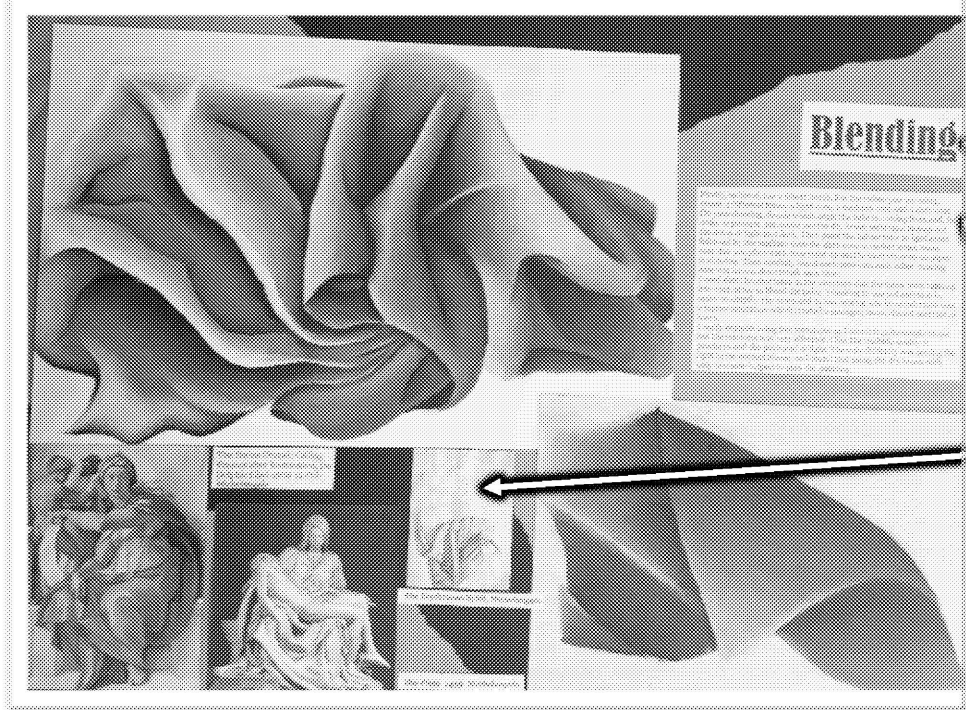


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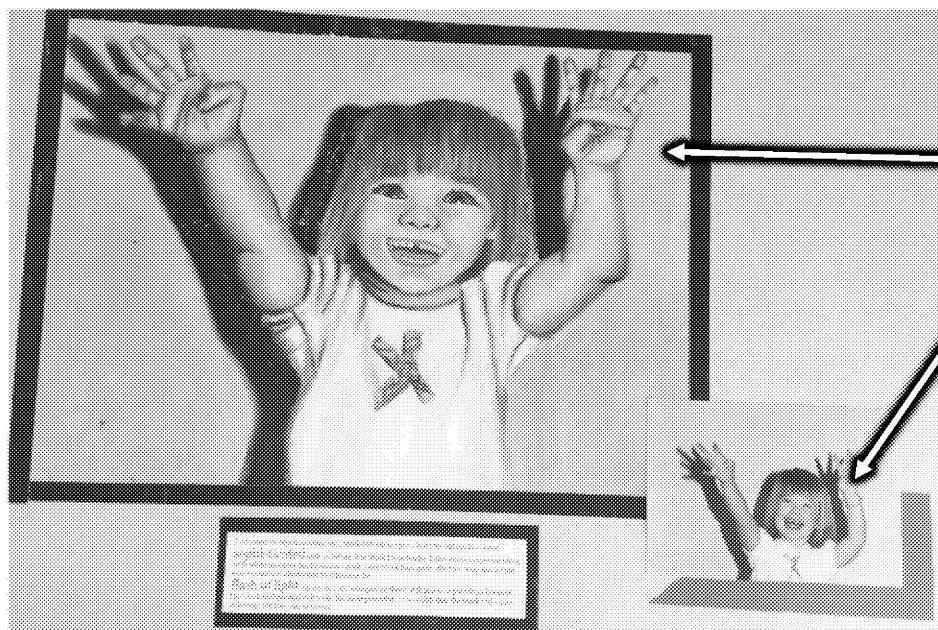


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Art Exam Evaluation

I feel that the exam itself went very well. Beforehand, I was very prepared and had an image I felt very confident about, had all the resources I needed and had also prepared a time schedule, knowing exactly what I was going to accomplish each day. However, it took me much less time than I had expected and this was very convenient due to the fact that on the second from last day I began printing on the acetate ahead of schedule and the printer would not work, it then took me longer than expected to find a printer that did and I would not have had enough time if I had left printing until the last day. Therefore, I feel that I completed everything to the high standard I had wanted to and did not feel rushed during the exam.

The piece itself did turn out how I had wanted. The painting, I feel, was to the same standard if not higher than my backup work. It was realistic yet still maintained the pop art quirkiness and cartoon style I was aiming towards. I also feel that due to the amount of spare time I had in the exam, I could really perfect the painting and this lead to a higher degree of realism. I could add in more subtle colours from the photograph I was working with and correct any mistakes in plenty of time. In the photograph I was very worried about the hair and the reflections on the hair and re-creating this in a painting. I found this very difficult and would have liked the reflections to have turned out more realistic; however, I worked into the hair a lot and feel that I made the best of what I had.

I feel that by using the acetate prints on the top of the painting, my piece does relate to the question illusion. Throughout my backup work I was unsure of which direction I was heading in and whether my plan for a final piece would link strongly enough with a question. Still unsure whether it does firmly relate to illusion, I feel that I have created some type of optical illusion whereby my final piece can play tricks on the eye. In some areas of the piece, it is difficult to tell which is the painting and which is the acetate prints on top and in other areas of the piece, the prints on top almost merge into a pattern, whereby the image no longer appears to be an image.

My original idea has changed greatly throughout my backup work, mostly due to problems I ran into along the way. My original idea consisted of one large painting of a male figure and one large acetate sheet on top of a close up of the portrait. However, I soon realised that acetate sheets did not come large enough to print on and neither was there a printer large enough. I then wanted to paint on the acetate, however, after experimenting this also proved unsuccessful. Therefore, I decided I must print onto the acetate. I then discovered that laying two acetate sheets on top of each other created transference patterns, creating really interesting optical illusions. However, after much thought I decided against this as the only way I could truly represent this concept would be creating a large light box to highlight the images. And this also meant not painting, which is something I love and definitely wanted to do. So after much more experimenting I put everything I was left with together, printing repeated images onto A4 pieces of acetate, and having a painting beneath it. This ultimately led me to be inspired by Andy Warhol and his Marilyn diptych, which I feel I have recreated with a new and unique twist.

If I could take the idea even further, I would love to experiment with the idea that I did not want to risk doing in the exam. I would have really liked to have experimented with lighting boxes and transference patterns created by layering two printed on pieces of acetate. I would experiment with a much more sculpture based project, and it would have been interesting to see how I feel leaving the painting aspect behind.

Exam-board-specific Info

This resource adheres to specifications in accordance with the AQA, Edexcel/Pearson examination boards.

All of the above examination boards share common aims and objectives, and specific fields of study are covered:

Fine art

- ✎ Textile design
- ✎ Three-dimensional design
- ✎ Graphic communication
- ✎ Photography
- ✎ Art, craft and design
- ✎ Critical and contextual studies

Throughout the resource, 'art, craft and design' and 'critical and contextual studies' are covered on each specific field of study.

The formulation of ideas is encouraged by all boards through critical and contextual studies, analytical ability and critical understanding. While exploring appropriate resources and techniques, it is intended that you will in turn gain a greater understanding of practice.

The ability to record ideas and observations, reflect critically on your own progress and responses, while making connections between visual and other elements, is the core of the subject. You should also be able to demonstrate skilful use of the formal elements including tone and composition and structure.

In response to stimuli, theme and ideas, you should record evidence of your research and considered way, demonstrating the ability to make connections between investigation and practice.

The overall aim of this resource is that you should realise your own intentions and produce creative outcomes. You are encouraged to tailor the resource to fit your individual needs and to fulfil your aspirations to progress to further or higher education, or to enter industry or the creative arts. Above all, you should enjoy the learning and creative process, along with the challenges that A Level offers. The enthusiasm you demonstrate for your subject will undoubtedly be reflected in the quality of your practical and supporting written work you produce, and through this you will achieve well.

For further clarity it may be useful to look at some more specific requirements for each board that follows. **It is important to look at the assessment objectives that your exam board sets on their website.**

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AQA

AQA places particular emphasis on the development of knowledge and skills using processes and techniques. They ask that portfolios include work that is presented in a range and depth of study. The ability to research and carry ideas through to completion and to product to critical and contextual materials – should be evident. In turn, evidence of work presented and documented in your portfolio in both written and visual format. Your portfolio should include journals, reviews, moving images, books, photographs, residencies, galleries and other visual work and to document these appropriately.

As part of the Personal Investigation at A Level, you will need to provide evidence of analysis (1,000–3,000 words).

AS	
Component 1: Portfolio 60% of AS 96 marks	Component 1: Personal Investigation 60% of A Level 96 marks
Component 2: Externally Set Assignment 40% of AS 96 marks Preparatory period and 10-hour sustained focus	Component 2: Externally Set Assignment 40% of A Level 96 marks Preparatory period and 10-hour sustained focus

**Although this pack is not intended to support the externally set assignment element, it can be used to generate ideas and guide the preparatory period of the task.

Edexcel/Pearson

The Edexcel/Pearson examining board places emphasis on your understanding of art and asks for evidence of this. They ask that you demonstrate intellectual, creative and show both aesthetic understanding and critical judgement through your work. Your process from GCSE to A Level should be evident, and a greater independence of mind is expected. The ways in which you communicate in both visual and written formats should reflect this, in your annotated notes, both reference the thoughts of others and state how you used the media you chose and, for example, why you carried out research rather than viewing images online. Justify your choice of media and display a knowledge of reference to creative industries. Both art historical knowledge and an understanding of audiences/consumers will present balanced judgement and reasoned argument. Weighting is given to the development of ideas, exploration of processes and techniques, presentation of meaningful responses to tasks. Skill in the use of formal elements and present outcomes, based on sound intellectual inquiry, will be favourably received.

As part of the Personal Investigation at A Level, you will need to provide evidence of analysis (1,000 words minimum).

AS	
Component 1: Personal Investigation 50% of AS 72 marks	Component 1: Personal Investigation 60% of A Level 90 marks
Component 2: Externally Set Assignment 50% of AS 72 marks Preparatory period and 10-hour sustained focus	Component 2: Externally Set Assignment 40% of A Level 72 marks Preparatory period and 10-hour sustained focus

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OCR

OCR asks for independently developed ideas formed through focused investigation given starting point. Art historical and other contextual art studies should be evidenced and demonstrated in both visual and written form. Context is key and may be established in depth the genre, subject matter or historical framework of the given starting point or theme. An understanding of the relationship between society and art and the ability to work will demonstrate your progression to study at A Level. The ability to present (with accurate referencing) in a way which supports your own practice, and to provide reference to the wider world of art consumerism, will set your portfolio apart and be valued by your assessor.

As part of the Personal Investigation at A Level, you will need to provide evidence of analysis (1,000 words minimum).

AS	
Component 1: Externally Set Task 100% of AS 80 marks Preparatory period and 10-hour sustained focus	Component 1: Personal Creative Enquiry 60% of A Level 120 marks
	Component 2: External Set Task 40% of A Level 80 marks Preparatory period and 10-hour sustained focus

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Eduqas

The Eduqas specification promotes creativity, investigation, analysis and experimentation to develop your technical and expressive skills, as well as critical thinking. You should show your work your ability to work innovatively and independently. You are encouraged to engage with your wider local area, and to attend workshops. Eduqas also places a certain emphasis on your skills and your ability to record observations. At both AS and A Level, the Personal Investigation is on a theme/concept/brief which is personally significant to you.

As part of the Personal Investigation at A Level, you will need to provide evidence of analysis (1,000 words minimum).

AS	
Component 1: Personal Creative Enquiry 100% of AS 100 marks	Component 1: Personal Creative Enquiry 60% of A Level 120 marks
	Component 2: External Set Task 40% of A Level 80 marks Preparatory period and 10-hour sustained focus

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WJEC

The WJEC specification endorses creative practice with theoretical understanding. Experimentation skills should be demonstrated. It also encourages you to develop your own ideas, as well as critical thinking. At both AS and A Level, the Personal Investigation theme/concept/brief which is personally significant to you.

As part of the Personal Investigation at A Level, you will need to provide evidence of analysis (1,000 words minimum).

AS	
Unit 1: Personal Creative Enquiry 100% of AS 160 marks	Unit 1: Personal Creative Enquiry 40% of A Level 160 marks
	Unit 2: Personal Investigation 36% of A Level 160 marks
	Unit 3: Externally Set Assignment 24% of A Level 100 marks Preparatory period and

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Further Reading Suggest

Galleries to view online or visit:

-  The Louvre – Paris
-  National Gallery – Prague
-  Groeningemuseum – Bruges
-  Van Gogh Museum – Amsterdam
-  Tate – London
-  National Gallery – London
-  National Gallery of Modern Art – Rome
-  East Side Gallery – Berlin
-  Musée D'Orsay – Paris
-  Museu Nacional d'Art de Catalunya – Barcelona
-  Scottish National Gallery – Edinburgh
-  Museum of Modern Art (MOMA) – New York City
-  National Gallery of Victoria – Melbourne

Design magazines:

-  *Architectural Digest*
-  *Chic Haus*
-  *Bridge for Design*
-  *Harper's Bazaar Interiors*
-  *Inside Out*
-  *Country Homes & Interiors*
-  *Homes & Gardens*
-  *Indesign*
-  *Elle Decor*
-  *House Beautiful*
-  *Interior Design*
-  Dezeen (textile design and product news)
-  Cover (carpets and textiles)
-  LDB Interior Textiles (magazine for home fashions)

Interior design websites:

-  www.houzz.com
-  www.roomenvy.co.uk
-  British Interiors & Textiles Association (BITA): www.interiortextiles.co.uk

Sculpture:

-  *Florentine Renaissance Sculpture* by Charles Avery
-  *Modern Sculpture: A Concise History (World of Art)* by Herbert Read
-  *Sculpture in the Age of Doubt (Aesthetics Today)* by Thomas C McEvilley

General:

Recommended book:

-  *The Story of Art* by E H Gombrich

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Galleries:

-  www.ufizzi.org
-  www.vam.ac.uk
-  www.nationalgallery.org.uk
-  www.tate.org.uk
-  www.ysp.co.uk
-  www.saatchigallery.com

Packaging design:

-  www.thebrandingjournal.com
-  www.springer.com
-  www.fstjournal.org/features/29-3/food-packaging-trands
-  www.creativereview.co.uk
-  www.museumofbrands.com
-  www.throwawayhistory.com

Photojournalism and general reading:

-  www.express.co.uk
-  www.thetimes.co.uk
-  www.theindependent.co.uk
-  www.theguardian.com/uk
-  www.dailymail.co.uk
-  www.thesun.co.uk
-  www.themirror.co.uk
-  www.bbc.co.uk

Photojournalism books:

-  *Photojournalism: The Professionals Approach* by Kenneth Kobre
-  *It's What I Do: A Photographer's Life of Love and War* by Lynsey Addario
-  *Professional Photojournalism: A Professional Guide* by Martin Keene
-  *A Beautiful Ghetto* by Devin Allen
-  *Eyewitness* by Richard Lacayo



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